THE FROMM INSTITUTE FOR LIFELONG LEARNING
at the University of San Francisco
04/06/15 - 05/28/15
Welcome

The Fromm Institute is a “University within a University” offering daytime courses for retired adults over 50 years of age. Founded by Alfred and Hanna Fromm in 1976, the Institute offers intellectual stimulation and introduces its members to a wide range of college level learning opportunities with full access to the facilities and services at the University of San Francisco.

The Institute has a firm commitment to learning believing that older students should be able to learn within a peer setting and be taught by emeritus professors of their own age.

The Institute presents its non-credit courses during three, eight-week sessions each year. Meeting once a week at either 10 a.m. or 1 p.m. and lasting ninety minutes, our courses span such areas as psychology, literature, philosophy, science, theology, history, art, music, politics and writing.

Self-governance gives the Fromm Institute a unique identity at USF while still remaining an integral part of campus life. It is an independent, non-profit program that solicits funding from its members and a broader philanthropic community.

The Fromm Institute welcomes people regardless of previous academic achievement or their ability to pay a modest membership fee. This San Francisco “original” serves hundreds of older students each day, and includes thousands among its lifelong learning student body and alumni.

Classes take place in Alfred & Hanna Fromm Hall located at the west entrance to USF’s campus (660 Parker at McAllister). Conveniently located and disabled accessible, they are enhanced by ‘state-of-the-art’ audio/visual tools including a Sennheiser Assistive Hearing System.

On-line Faculty Presentations of Our Spring Curriculum

If you are interested in any course in this catalog, want more details, or just wish to “meet” the professor, visit the Fromm Institute web site, www.usfca.edu/fromm and click on the sidebar menu item labeled “Spring 2015 Faculty Presentations.” Once there, click on the faculty image and view that professor speaking about his/her course.

Academic Calendar

SPRING 2015
Classes Begin Monday, April 6
Classes End Thursday, May 28
Make-Up Week June 1 - June 4
Holidays

FALL 2015
Classes Begin Monday, Sept. 14
Classes End Thursday, Nov. 5
Make-Up Week Nov. 9 - Nov. 12

THERE IS NO SUMMER SESSION AT THE FROMM INSTITUTE.

The University of San Francisco Campus Map

USF CAMPUS MAP CODE
FR - Fromm Hall
CO - Cowell Hall
GL - Gleeson Library
CSI - Center for Science and Innovation
KA - Kalmanovitz
KN - Kendrick Hall
KO - Koret Health & Rec. Center
LM - Lone Mountain
PT - Presentation Theater
UC - University Cntr.
SI - St. Ignatius Church
**This 2015 Spring Catalog**

In this booklet, you’ll find information about Fromm Institute membership, limited on-campus parking, a list of all classes presented and how you can enroll in them. You can also read the course descriptions and biographies of the teaching faculty. If you want to discover more, you can go on-line to the sidebar menu item “Spring 2015 Faculty Presentations” at www.usfca.edu/fromm and click on any image of our professors. In individual video clips they will preview their courses for you. For 39 years the Fromm Institute has encouraged ‘career-free’ persons, age 50 and older, from all walks of life, to engage their minds in academic pursuits. As you discover what our lifelong learning program is all about, you are invited to join them.

**Membership**

The Fromm Institute welcomes ‘career free’ people 50 years of age and older regardless of their educational background or financial status. The desire to learn is the sole criteria for enrollment.

- You must be an enrolled member to attend Fromm Institute classes. Once you are, you’ll be able to enjoy not only the Fromm Institute experience, but also a full range of intellectual and social benefits found within USF’s multi-generational college environment.
- Membership entitles you to enroll in as many as four (4) courses per session. Should you select one, two, three or four classes — the membership fee remains the same.
- Extracurricular activities (Tues., Wed. & Thurs.) at 3 p.m. are also open to enrolled students. As a member you may attend any or all of these at no additional cost.

**Fees**

Because the Fromm Institute is a non-profit program, it is “the educational bargain of the century.” Membership fees cover only half of the program’s expenses.

- Currently, the membership fee for the Fromm Institute is $250 per session. In the Fall Session only, at the start of an academic year, members may select an Annual Membership for $700. It entitles you to enroll in all three, eight-week sessions (Fall, Winter and Spring), and saves $50. To take more than four classes, you may do so by paying an additional $125. Your selections beyond four would be on a space available basis.
- Scholarships are available for those with a financial need, but everyone must pay something toward their membership as they enroll.
- Your membership fee is **not tuition** and cannot be prorated or applied to a future session should you withdraw. **Refunds less a $100 administrative fee are granted only through the first two weeks of classes, until April 16, 2015.**

**Payments**

Your payment of a membership fee (Annual, Session, Scholarship) is the final step in securing your classes. Without such by a prescribed due date, your enrollment will be in jeopardy. You can pay your fees with cash, check, or in-person with a credit card (Visa, MasterCard, American Express, Discover). **The Fromm Institute cannot accept your verbal or written transmission of credit card information for the payment of your membership fee.**

**Administrative Staff**

- **Robert Fordham,** Executive Director
- **Scott Moules,** Assistant Director, Technology & Design
- **Carla Hall,** Assistant Director, Program Resources
- **Herbert Gracia,** Program Manager, Instructional Technology
- **Dawa Dorjee,** Program Manager, Student Services
- **Professor Albert Jonsen,** Academic Advisor

**How To Contact Us**

The Fromm Institute office is located in Fromm Hall on the University of San Francisco’s Lower Campus at its Parker Avenue entrance. You can reach the office at:

**Phone:** 415-422-6805  
**Fax:** 415-422-6535  
**Email:** fromm@usfca.edu  
**Mailing Address:** 2130 Fulton St. | SF, CA 94117-1080
Enrollment Information

Pre-Enrollment Period

March 4, 5, 6

Pre-Enrollment gives everyone a chance to apply during the same interval. No enrollments are processed, but statistical sampling is done to determine which classes may close. The receipt of an application during Pre-Enrollment does not guarantee access to the classes requested. Enrollments received during this time are randomly processed on the first day of the Enrollment Period. Pre-Enrollment ends at 3 p.m. on Friday, March 6, 2015.

Enrollment Period

March 9 - April 2

During the Enrollment Period, applications are processed on a day-by-day basis after all pre-enrollments. The Enrollment Line (415-422-6806) and our website’s (www.usfca.edu/fromm) “Closed Classes Page” carry information on classes that are full and no longer available to you. All closed classes are over-subscribed. No waiting lists are maintained. The Fromm Institute office is closed on Good Friday, April 3, 2015. For this Session, the last chance to enroll is by Noon on Thursday, April 2. Once classes commence, membership is closed to new or returning applicants.

How To Enroll (From March 4 - April 2)

Follow these three simple steps.

I. Review Your Membership Options

- Annual Member (Fall Session only) $700
- Session Member $250
- Scholarship Member Any Amount You Can Pay
- Additional Course Fee extra $125
(any number beyond four)

II. Contact Us

Phone 415-422-6806, our Enrollment Line. State your name, membership category and your enrollment choices. New Members must provide a mailing address and telephone contact.

-or-

Go on-line to our Closed Classes Page, then, e-mail fromm@usfca.edu a message that includes your name and your enrollment choices. New Members must include a U.S. postal mailing address and phone contact. If you do not receive an automatic reply that your email enrollment was accepted, resend the above information as your original message did not go through.

III. Wait For A Confirmation & Bill

You'll receive (1) a Confirmation of Enrollment in the mail as well as (2) a Parking Application and (3) a Remittance Form. Check your confirmation letter carefully. Return your payment by the due date and if you would like to apply for parking, include a completed Parking Application (deadline 3/18) and fee.

Extra Curricular Activities

The Fromm Institute offers extracurricular activities on Tuesday, Wednesday and Thursday afternoons from 3 to 4 p.m. On Tuesdays, you’ll be able to explore the “SF Historic Treasures” thanks to local historian John Freeman. Wednesdays, Prof. Aarón Almendares-Berman will have you speaking and understanding basic Spanish phrases, statements, questions and responses with ease if you join “Spoken Spanish for Beginners,” and on Thursdays Faith Winthrop welcomes you once again to “The Joy of Singing.” Meeting for sixty instead of the ninety minutes, six times (April 14 through May 21), these less formal, lifelong learning opportunities are intended to complement the courses you have selected. Best of all, you can participate at no extra cost. Just being a Fromm Institute student gives you after class access to these enrichment opportunities. Sign up for them during the first week of the Spring Session in the Fromm Institute Office, and make the most of your school days at Fromm Hall. Details of each extracurricular activity can be found in the catalog on page 19 and online at www.usfca.edu/fromm choosing Spring 2015 Faculty Presentations.

On Campus Parking

On-campus Parking Permits are extremely limited. Accordingly, the Fromm Institute encourages carpools and public transportation. To apply for parking, return the Parking Application (mailed with your enrollment confirmation) along with your Membership Fee Remittance Form. Applications must be received by March 18, and must include a separate check payable to ‘USF/Fromm Institute’ in order to be considered. After students who hold a CA DMV Disabled Driver Placard, remaining permits are distributed based on the number of riders transported in a vehicle and the distance traveled to reach USF.
**Monday, 10 A.M. - 11:40 A.M.**
- Kohn: “All About Yiddish”
- Wahl: “Behind the Silver Screen”

**Tuesday, 10 A.M. - 11:40 A.M.**
- Levy: “Navigating the Digital World”
- Watts: “Poems for the Time Capsule IV”
- Maier: “Organizing Your Financial Life”

**Wednesday, 10 A.M. - 11:40 A.M.**
- Minninger: “Seminar: On Memoir Writing”
- Pearce: “Flash of Insight: Power of Metaphor”
- Caton: “U.S. Supreme Court: Great Cases, Characters and Controversies”

**Thursday, 10 A.M. - 11:40 A.M.**
- Foglesong: “The Classical Style”
- Simon: “Seminar: On Love and Math”
- Goldberg: “A Century of Bellow & Malamud: A Retrospective of Their Shorter Masterpieces”

**Monday, 1 P.M. - 2:40 P.M.**
- Buxton: “George Gershwin & Friends”
- Friedman: “Spies: Real and Historical”
- Kenning: “The Roman Empire: Civil Society Cannot Survive Prosperity”

**Tuesday, 1 P.M. - 2:40 P.M.**
- Rothblatt: “Seminar: On the University Novel”
- Monson: “Science Detects Forgeries in Art & Archeology”
- Garrett: “American Anti-Intellectualism: Then & Now”
- Lurie: “Crossing Cultures in the World of Film”

**Wednesday, 1 P.M. - 2:40 P.M.**
- Haslam: “Words and Change”
- Unterberger: “The Rolling Stones”
- Pierson: “Reflections on the Great 1914-1918 War”

**Thursday, 1 P.M. - 2:40 P.M.**
- Neumeier: “New Visions of Asia”
- Hohmann: “Women of the French Revolution”
- Shaw: “Visions of Heaven & Hell: Afterlife in World Art”

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**When Enrolling...**

When you email or phone your enrollment, first tell us your NAME. If you are a new student, give us your full ADDRESS, and don’t forget to include your PHONE NUMBER. Then, please tell us your MEMBERSHIP CATEGORY. Categories are: Annual $700 (available in the Fall Session only) | Session $250 | Scholarship (pay what you can).

**Seminars** require active participation, and attendance at the first class is mandatory. Specific details for each seminar are listed within the catalog in the enrollment note attached to the corresponding course description.
HESTER PRYNNE, ISABEL ARCHER, SISTER CARRIE: SIGNIFICANT CHARACTERS IN AMERICAN LITERATURE

In this survey of three classic 19th-century American novels, Hawthorne's The Scarlet Letter, James's The Portrait of a Lady, and Dreiser's Sister Carrie, we will focus on how Hester Prynne, Isabel Archer, and Sister Carrie face and attempt to resolve the potentially tragic moral and spiritual crises of their lives. This will not be a feminist study, but simply a close, attentive, rigorous, textural analysis of these works. We'll study the themes of each story and discuss how the imagination of the three novelists works. Once confirmed as a member of the class, read the opening section our first novel, The Scarlet Letter, and please try to obtain these novels in these suggested publications, noted below.


PROFESSOR ZIMMERMAN

Professor Zimmerman recently retired as a professor of English at SF State where he taught for forty years. Before that, he taught at Cal and Columbia (where he received his Ph.D.). He specialized in James Joyce, American Literature, and Literature and Psychology. He is also a graduate of the San Francisco Center for Psychoanalysis (where he is on the faculty) and he has a psychoanalytic practice in Berkeley.

PROFESSOR MICHAEL ZIMMERMAN

Professor Zimmerman recently retired as a professor of English at SF State where he taught for forty years. Before that, he taught at Cal and Columbia (where he received his Ph.D.). He specialized in James Joyce, American Literature, and Literature and Psychology. He is also a graduate of the San Francisco Center for Psychoanalysis (where he is on the faculty) and he has a psychoanalytic practice in Berkeley.

ALL ABOUT YIDDISH: A BRIEF VISIT WITH THE LANGUAGE OF THE JEWS OF EASTERN EUROPE

What does it mean to get naches from your children? What does it mean when you say “A finstern yoor af em!” Come find out all about the origins, the history, the expressiveness, the anguish and the joys of Yiddish, the mother tongue of Eastern European Jews. Knowledgeable and entertaining presentations, videos and audio samples from the Internet, and guest lecturers will remind us about the language of the Ashkenazi Jewish community. We'll also learn some of the blessings, curses and expressions from a language that's still vibrant. A be gezint! (May you enjoy good health!)

PROFESSOR JAMES KOHN

Now emeritus, Dr. Jim Kohn has been a member of the English Department at SFSU since 1975, and served as Chair from 2004 to 2007. He has taught courses in social variation of language, in second language acquisition, in post-colonial literature and in training English teachers. With his wife Elaine, he has taught overseas in China, Taiwan and Switzerland. His retirement gives him the opportunity to enjoy his present avocation as docent at the Fine Arts Museums of San Francisco, and at the S.F. Botanical Garden. At the Fromm he has taught courses “Our American English” and “The Empire Writes Back,” a look at post-colonial literature.

VIEW OUR FACULTY SPEAKING ON THEIR COURSES AT THE FROMM INSTITUTE’S WEBSITE, WWW.USFCA.EDU/FROMM > SPRING 2015 FACULTY PRESENTATIONS.
MONDAY COURSES

GEORGE GERSHWIN & FRIENDS: THE MELODY LINGERS  PROF. BUXTON
This course will cover five outstanding composers of the Great American Songbook — those responsible for the melody. From Tin Pan Alley to Harlem to Hollywood, we will profile the music personalities, and social makeup as it occurred within five decades of their careers. George Gershwin, Harold Arlen, Richard Rodgers, Duke Ellington and Jimmy Van Heusen will be on display through documentaries, recordings and conversation.

PROFESSOR SONNY BUXTON
Prof. Buxton’s lifelong passion has been music and documentary filmmaking. He has worked as a professional musician, with the likes of Peggy Lee, Billy Eckstine, Bill Strayhorn. He has produced shows ranging in scope from the Motown Allstars to B. B. King, Ray Charles, Ella Fitzgerald, Miles Davis. He traveled with Ellington producing an award winning audio documentary. A longtime jazz club/restauranteur in Seattle and SF, he has also had a long career in broadcasting working for KGO as a newsman, a talk show host and an executive producer. He is a Northern California Emmy Awardee. He hosts “Saturday Mid-Day Jazz” on KCSM. Working as a social psychologist/football player have been parts of his life now being put into Memoirs of a Jazz Junkie: My First Two Hundred Years.

BEHIND THE SILVER SCREEN  PROF. WAHL
This course will be about the “behind the scenes” people who made movies that stimulate our minds and touch our hearts. We’ll encounter screenwriters (Charles Brackett wrote in “Sunset Blvd.,” “The audience thinks that actors just make it up.”) and meet innovative cinematographers like James Wong Howe, nominated ten times for Oscar, winning two. We’ll look at the great costumes of Edith Head that earned her legendary status and eight Oscars from “The Heiress” to “The Sting.” We’ll watch the brilliant choreography of Charles Walters who taught Hollywood to dance and often did not take credit for it, and acknowledge the talents of Mary Wickes, Walter Abel and so many more character players who added depth and texture to films without getting the recognition of the stars. Through film clips and discussion we’ll also pay special attention to lighting, set design, editing and many more elements that contribute to effective filmmaking. Let’s pay homage to the people who labored behind the silver screen!

PROFESSOR JAN WAHL
Recognized as a woman of many hats, Jan Wahl critiques movies, conducts celebrity interviews, and offers interesting background on show business. When she’s not working in TV or radio, she emcees community events and lectures extensively including her, “Critical Thinking of the Mass Media.” She worked for ABC in LA, as a producer — later as a stage manager and director. In 1977, Wahl won an Emmy for “They Still Say I Do,” on the palimony case of Lee & Michelle Triola Marvin and became a member of the Directors Guild. In 1999, she won a second Emmy for “A Filmgoer’s Bill of Rights.” A lifelong movie enthusiast, she entered journalism as a news writer for KGO-TV, where she also produced documentaries while earning a degree in Broadcast Communications and Arts from SF State.

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MONDAY COURSES

SPIES: REAL AND HISTORICAL  
PROF. FRIEDMAN

Just about everyone is fascinated by spies. Adventures of fictional spies top best seller lists and it’s no secret that movie spies are internationally known and acclaimed. In this class we turn our magnifying glass to real, historical spies. These were individuals whose efforts sometimes changed the world and often went completely unknown until the world changed again. You are in the U.S. of A, not Southern Canada, Northern Mexico, the Confederacy, or the Third Reich thanks in part to spies. You will uncover real, secret lives from the American Revolution and Civil War, World War I and World War II, Vietnam War, and the Cold War. Along the way, we’ll see how the historical facts compare to some of the filmed fiction.

PROFESSOR LESLIE FRIEDMAN
Leslie Friedman received her Ph.D. in History from Stanford, her A.B., in History, summa cum laude, Phi Beta Kappa from Vassar. She has taught history at Stanford, Vassar, Case Western Reserve University, & Mills. Her writing on history and the arts has been widely published and She has been a guest lecturer around the globe. She received the first Selma Jeanne Cohen Award for International Dance Scholarship, and was a Fellow at The Alden Dow Creativity Center. Prof. Friedman is also an internationally acclaimed dancer & choreographer. The State Department selected her as the first American to perform with joint US/host country sponsorship in many nations, including the USSR and China. She is Artistic Director of San Francisco’s The Lively Foundation, and Co-Editor of “The Hedgehog,” the international arts review that is in distinguished permanent collections.

THE ROMAN EMPIRE: CIVIL SOCIETY CANNOT SURVIVE PROSPERITY  
PROF. KENNING

At its height, the Roman Empire held together for centuries a stable, unified system of law, politics and civilized life that stretched from the sands of Syria to the lochs of Scotland. But not all was well at the beating heart of civilization. We’ll meet twisted sophomoric Nero and Caligula, and thoughtful, stammering Claudius. We’ll see military guys solve the problem of succession and produce good emperors like energetic Hadrian and philosophical Marcus Aurelius. We’ll pause to look at mature Roman art, engineering, language, literature, law, philosophy and religion, both what they claimed to believe and what they practiced. We’ll explore the Roman family, city life, public leisure, and mass entertainment, finding out how daily life looked for the average Roman citizen, enjoying a life not matched for comfort by middle classes until modern times, as well as what it was like for those whose sweat kept citizens in the good life. We’ll tour the provinces. Then we’ll see emperors forget how to accomplish wise succession and it all goes to hell. Once Christians enter our stage, we’ll look back at what they had been up to for a quarter millennium in the shadows. Finally, Christianity becomes institutionalized and used to legitimize Imperial power, creating a Roman Empire closer to medieval Europe than to the Empire of Augustus. Having lost its initiative and its soul, there was not civic virtue enough left for Rome to fend off the onrushing European tribes.

PROFESSOR DOUGLAS KENNING
Douglas Kenning was conceived in Japan, born in California, raised in Virginia, and has lived variously in Germany, Ohio, Texas, Scotland, Tunisia, Japan, California, and for the last fifteen years in Sicily. Earning a Ph.D. from the University of Edinburgh, Scotland, he has worked professionally as a wildlife biologist, stage actor, army engineer officer, Manhattan taxi driver, academic administrator, university professor, and tour leader, among other things. He has written books on Japanese and British poetry and philosophy, travel articles, and stage plays. He lives half of each year in Sicily, where he runs a small tour business, and half in the San Francisco Bay Area, teaching lifelong learning courses on subjects related to the histories and cultures of the Mediterranean.

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TUESDAY COURSES

NAVIGATING THE DIGITAL WORLD
PROF. LEVY
The Digital World has provided us with many new distractions as well as many tools for organizing our lives. This course will help you discover tools – software “apps” for your computer and for your phone – that are useful to you for communicating, taking notes and lots of other activities that you may not have known about. We will also review the latest generation of hardware gadgets for our computers, TVs and cars that are at the forefront of the current wave of digital innovation; and the history and the impact of this wave on the social, political and legal world around us.

PROFESSOR JOHN LEVY
John Levy has a consulting practice as an expert witness in computer-related patent litigation. He is the author of a book on managing high-tech development teams. He received a Ph.D. in Computer Science from Stanford in 1973, and engineering degrees from Cornell & Caltech. He designed computer systems for Digital Equipment Corporation, Tandem Computer, Apple Computer and Quantum Corporation. Dr. Levy has taught at SFSU and lectured nationally for the IEEE Computer Society. This is his 11th year of teaching about computer technology at Fromm.

POEMS FOR THE TIME CAPSULE IV
PROF. WATTS
Over my years studying, teaching and writing, I have come across poems that I believe should be looked back upon by future generations as representative of the finest that civilization has to offer. I have collected an anthology of these works that will serve as text for the course. As we have done for three sessions at Fromm, we'll have a chance to examine the craft, the inspiration, the epiphany and the poet that makes each of these poems exceptional. At class’ end you will have a collection of the finest and a deeper connection to both the poem and the poet. Participation in the earlier classes is not a pre-requisite.

PROFESSOR DAVID WATTS, M.D.
David Watts has taught poetry and literature at the Fromm for almost 20 years. He is published widely in the field: seven books of poems, two books of short stories and several essays. He also organizes and leads a summer workshop on the subject of writing and healing. His name shows up repeatedly on the list of America’s Best Doctors and America’s Most Compassionate Doctors and he is an inventor in the field of gastroenterology. He is a classically trained musician, a television producer/host and occasional NPR commentator. He writes under more than one name.

All Are Welcome!

Nearly one in five students who attend requests scholarship assistance. Help us to help them. Add an extra amount to your membership fee. Nothing more “San Franciscan” than Students helping Students at the Fromm Institute for Lifelong Learning.
ORGANIZING YOUR LIFE: FINANCIAL, TAX, CREDIT & ESTATE PLANNING CONSIDERATIONS

The genesis of this course was an article in “USA Today” in 2014 entitled “Life Regrets,” in which seniors were asked, “What steps do you wish you had taken to plan to prepare for your senior years?” One of three answers was “kept my documents more organized.” So the purpose of this course is to review your financial, tax and estate planning life to achieve that objective. These documents should be of assistance to you during your lifetime, and to your heirs thereafter. We will discuss such diverse topics as the keeping of financial records, including tax return and bank statements; so-called “must have” estate planning documents; life and other insurance policies; planning for retirement; tax considerations for investments and estate planning; tax records and IRS audits; managing your cash effectively; Social Security; correspondence with your executor, trustee and heirs; selecting an attorney, accountant and financial advisor; avoiding bankruptcy; cash management; preparation of will schedules and powers of attorney for financial management and health care. To a large extent, the contents of the course are predicated on the issues, problems and questions that have arisen in the course of advising clients on the foregoing matters for a period of fifty years.

PROFESSOR PETER K. MAIER

Prof. Peter K. Maier, Chairman of the Friends of the Fromm Institute for Lifelong Learning at USF, has been teaching courses on federal income, estate and gift taxation, as well as a seminar on investments at the UC law schools (Hastings & Boalt Hall) and Stanford University for over thirty years. He is a graduate of Claremont McKenna College (Economics), UC Berkeley (Juris Doctor) and NYU (Masters of Law in Taxation). He is also the founder of Maier Siebel Baber, an investment management firm specializing in real estate, Chairman of Private Wealth Partners, LLC, a securities investment management firm in Larkspur, CA, and an Emeritus Trustee of the University of San Francisco, as well as a member of the Investment Committees of the Jewish Community Federation of San Francisco, the Catholic Archdiocese of San Francisco and of Episcopal Grace Cathedral. He is a member of the California Bar, The U.S. Supreme Court, a Certified Tax Specialist and is the author of numerous articles on taxation, real estate, and investments.

ON THE MATTER OF CIVIC VIRTUE

Perhaps no subject in the sloppy history of human affairs is more important or more vital to any conception of a life well-led than how a people or a nation are governed or govern themselves. As we reach “modern” times, one formidable issue boils down to a contest between personal liberty and central authority. Too much of the first produces anarchy; too much of the second, tyranny. The ideal condition is “civic virtue,” a Latin compound referring to the rights and the responsibilities of citizenship. Because the subject is so salient, not only American but global, defining citizenship is endless. The consequences are community initiatives, media attention, a tedious flow of publications and the cri de coeur of many that a crisis in schooling and liberal education has produced generations of young citizens ignorant of how government works, skeptical about political leaders and disinterested in anything resembling public service. A concern for the greater good is buried under a mountain of digital gadgets and games, outlandish expressions of dress and appearance, career ambitions and amusement. Movies and TV programs delight in portraying elected and appointed officials as mediocre, greedy and immoral. The approach taken in the lectures will be topical and historical. The topics include authority, liberty, religion, constitutionalism, the nature of political parties, republicanism and democracy, individualism, market economics, corruption, voting and the secret ballot, ethnic pluralism and civil society (the sphere of activity outside government). Reference will be made to the Hebrew Bible and its political influence in western society, Greek and Renaissance writers, the Scottish School of moral philosophy, the Federalist Papers, Alexis de Tocqueville and other staples of the tradition. Despite a long-standing interest, I have never given this course anywhere.

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TUESDAY COURSES

SEMINAR ON THE UNIVERSITY NOVEL

The seminar is a continuation of lectures/discussions on university history offered in Winter 2014 (“From Bologna to Berkeley”). Participants willing to read four novels are welcome even without participation last year. The full-blown university novel is a late-comer, dating from about 1848. Anglophone novels predominate. Since the middle of the 19th century, hundreds have appeared, surely an indication of the importance of higher education to the general reading public and to the culture of a modern society. Films and TV continue the interest. University novels are characterized by disciplinary conflicts (humanities vs. sciences), the odd use of the detective story as a plot mechanism (academic life is “mysterious”), and a comic touch, portraying professors as eccentric, pedantic, self-important, and always somewhere else. I have selected Willa Cather’s The Professor’s House (1925), set in the Midwest, and C.P. Snow’s The Masters, set in Cambridge, England (1951). The third reading is perhaps the funniest university story ever written, Changing Places (1975) by David Lodge, an account of 1960s Berkeley (“Euphoria State at Plotinus”) and Birmingham in the UK (“Rumridge”). The fourth novel, Amanda Cross, Death in a Tenured Position (1981), is a feminist critique of male academic culture.

Twenty-five participants will be selected by lottery on Wed., March 18. Attendance for all 8 meetings is expected and the first on Tues., April 7 is mandatory. Once selected, participants should read half the Willa Cather novel before that first meeting.

PROFESSOR SHELDON ROTHBLATT
Professor Rothblatt was honored by the Swedish king as Knight Commander of the Royal Order of the Polar Star, their highest award to foreigners. He is Professor of History Emeritus and former Director of the Center for Studies in Higher Education at UC Berkeley. Educated at Berkeley and King’s College, Cambridge, he also has an honorary degree from Gothenburg University, Sweden and has been a visiting professor at American universities such as Stanford and NYU and in countries such as Norway, Australia, Sweden and Austria. He has been a Guggenheim Fellow, a Fellow of the Japan Society for the Advancement of Science and a Visiting Fellow of New College, Nuffield, St. Cross and Magdalen Colleges, Oxford. He received the Berkeley Citation, their highest award. He is also a British Fellow of the Royal Historical Society, a Fellow of the Society for Research in Higher Education, a Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce, a Foreign Member of the Royal Swedish Academy of Sciences, and a member of the National Academy of Education (U.S.). His specialties are modern British and European history; his writings translated into five languages. His Modern University and its Discontents is now in Chinese from Peking University Press.

SCIENCE DETECTS FORGERIES IN ART & ARCHEOLOGY

Can experts be fooled by fakes? In 2011, the Knoedler Gallery, one of New York’s most highly regarded, permanently closed its doors after 165 years. What happened? Some 20 paintings they sold, purportedly by the giants of 20th century Abstract Expressionism, had been found by scientific analysis to be fakes. Paintings, supposedly by Rothko, de Kooning, Pollock and others, had been painted by one Pei-Shen Quian, a Chinese immigrant from Queens. How had this forgery scheme been foisted on this gallery and its clients? This complicated, intriguing story is worth recounting for its lessons of pride and hubris in the art world. In general, how is a work of art authenticated? There are three recognized aspects of authentication—provenance (its history), connoisseurship (evaluation by experts), and scientific verification. It’s this third leg of the authentication triangle that is the focus of this course. Analysis of pigments, marble/limestone, and metals can often answer the authenticity question. Dating is important and can often be achieved by carbon-14 analysis, thermoluminescence of pottery, or dendrochronology (tree-ring counting) on wood. Our case histories will include the false Vermeers, the Getty Kouros, the Shroud of Turin, and the Knoedler scandal. In the end, we will have studied not only the role of science, but also the conflict that often exists between science and connoisseurship.

PROFESSOR RICHARD MONSON
Prof. Richard Monson received his B.S. from UCLA and his Ph.D. in Chemistry at U.C. Berkeley. From 1964 to 2000, he was Professor of Chemistry at California State University, East Bay. He has published numerous articles in scientific journals as well as two textbooks in chemistry.
CROSSING CULTURES IN THE WORLD OF FILM

Using selected films as case studies, we’ll explore how cultural differences in values and assumptions often contribute to misperceptions of meaning and intent with amusing, baffling or angry consequences. We’ll examine useful intercultural concepts and tools to help us untangle misunderstandings across cultures as portrayed in a variety of feature films and or segments of films. The course is designed to heighten students’ awareness of their own values while expanding their understanding of other cultural realities. Among the films being considered: “The Good Life” (a portrayal of the Lost Boys of Sudan and their experiences in the United States) or “The Gods Must Be Crazy” from South Africa. “The Joy Luck Club” or “A Thousand Years of Good Prayers” (reflecting aspects of Chinese culture often not understood by non-Chinese audiences); “Gran Torino” (Hmong culture clashes in the United States); “Outsourced” (US American Business Culture failing in India); “My Big Fat Greek Wedding;” “Pilgrims and Tourists” (a documentary from the PBS series “Standing on Sacred Ground”) reflecting a clash of indigenous culture and religion with the US Government on Mount Shasta. There will be background reading handouts for the cultures being presented; and where possible, cultural informants will be invited as resources.

PROFESSOR JOSEPH LURIE
Executive Director Emeritus at UC Berkeley’s International House, Joe Lurie has been teaching intercultural communication at Berkeley and has accompanied CAL Alumni groups in France where he has lectured on various aspects of French etiquette and culture. He also provides cross-cultural communications training for a variety of international organizations, businesses, students and multinational immigrant groups; he inspired, helped shape and was featured in a national PBS documentary about the pioneering intercultural work of UC Berkeley’s International House, where he co-authored Close Encounters of a Cross Cultural Kind. In addition to having served as Vice President/Chief Operating Officer for AFS (American Field Service) Intercultural Programs in the U.S., he has directed university programs in Kenya, Ghana and France and has been an invited speaker at Beijing’s Tsinghua University. While serving as a Peace Corps volunteer in Kenya, he became fluent in Swahili and holds a Diploma in African Studies and an advanced degree in African Languages and Literature from the University of Wisconsin, Madison and a Masters degree in English from McGill University in Montreal. His writings have appeared in Harper’s Magazine, US News & World Report and featured on National Public Radio. His new book Perception and Deception — A Mind Opening Journey Across Culture is expected to be released in the spring of 2015.

PROFESSOR WILLIAM GARRETT
Bill Garrett is a Professor of Philosophy and Religion. He received his B.A. and M.A. degrees in philosophy from SF State, and his Ph.D. in religion and philosophy from the California Institute of Integral Studies. He has for the past 40 years taught courses in the history of ideas, including courses in religion, culture, and literature. He is author of Bad Karma: Thinking Twice about the Social Consequences of Reincarnation Theory. His most recent book is titled Marie Stopes: Feminist, Erotictist, Eugenicist. Professor Garrett says of himself: “I love working with ideas, and I love attempting to communicate the sheer joy of working with ideas.”
**Flash of Insight: The Power of Metaphor**

Rabbi Pearce

This course focuses on the transformative and redemptive capacity of narrative and metaphor. When properly understood, narrative in all its forms enriches cultural and religious understanding, inadequate vocabulary of language, and the transfer of knowledge from one context to another, while circumventing resistance to old and new ideas. Drawing on secular and religious sources, students will employ a close reading of texts for an expansive appreciation of the ever-changing landscape of American life, thereby discovering the oldest, deeply embedded ways of understanding human consciousness and motives.

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**The Fromm Institute Has an Active Student Government That Presents a Robust Social Agenda for the Fromm Institute Students.**

**View F.I.S.A. Officers Speaking About the Student Government at The Fromm Institute’s Website, www.usfca.edu/fromm > Spring 2015 Faculty Presentations.**
UNITED STATES SUPREME COURT: GREAT CASES, CHARACTERS AND CONTROVERSIES  

Professor Curtis Caton

While this course will cover many famous decisions from Marbury v. Madison to Citizens United, the emphasis will be on the human side of our highest tribunal. How do the personality traits of the justices promote, or detract from, collegiality on the Court? How do their life stories influence their judicial reasoning? Among the “characters” explored will be John Marshall Harlan, author of heroic dissenting opinions on racial civil rights questions; Thurgood Marshall, who engineered many legal victories as an advocate for the NAACP before becoming the first African-American justice; and Antonin Scalia, conservative curmudgeon on the current Court. Strong personalities can produce controversy and even scandal, as will be seen in the careers of Justices Abe Fortas and William O. Douglas. One class session will explore well-known cases demonstrating the contrast between judicial “activism” and “restraint.” Another will highlight the four women who have served as Supreme Court justices, three of whom are still sitting. See the high court, not as an aloof abstraction, but through the prism of many fascinating people and dynamics in its rich history.

PROFESSOR CURTIS CATON

Curtis Caton is a graduate of the Harvard Law School and the University of Santa Clara. He practiced for 40 years as a specialist in complex commercial litigation with the Heller Ehrman law firm. He has been a teacher at the USF Law School; at St. Mary’s College of California in both the Politics Department and the Collegiate Seminar/Great Books Program; at Berkeley’s Dharma College; and at UC Berkeley’s Osher Institute of Lifelong Learning in addition to prior courses at Fromm. He served the legal profession as the first National Chair of the American Bar Association’s Law Firm Pro Bono Project, and as Co-Chair of the ABA’s Presidential Commission on Loan Repayment and Forgiveness, recommending various programs to encourage law graduates to pursue careers in public interest law.

WORDS AND CHANGE: THE SCIENCE, HISTORY AND MYSTERY  

Professor Gerald Haslam

“In the beginning was the word…and it was probably misspelled” (anonymous). The English language — or its use, anyway — has been in a steady state of decline since at least 1066, according to critics, who claim that each younger generation (except theirs, perhaps) misuses it. In 1755, Samuel Johnson found English “copious without order, and energetic without rules.” Today, our grandchildren text “bthw” (back to homework) and “ttyl” (talk to you later), while their parents say, “Hopefully it will end soon” instead of “I hope it will end soon,” and both are understood. Yet wonderful poems seem to keep appearing, as do memorable novels, and complex negotiations are carried out in the language. What do morphology, lexicography, dialectology, pragmatics, wordplay, orthography, history, and even social taste, tell us about this? Asserts linguist David Crystal, “Languages do not improve or deteriorate. They just change.” Let’s examine that assertion.

PROFESSOR GERALD HASLAM

Gerald Haslam has one wife (enough), one dog (enough) one cat (enough), five children (enough), and thirteen grandchildren (almost enough). He is professor emeritus of English at Sonoma State University, where he served thirty years as a generalist. He is also the author of twenty books—novels, stories, essays and biographies—and the editor of eight. His volume, In Thought and Action: The Enigmatic Life of S.I. Hayakawa, was selected as one of 2011’s best by the American Association for State and Local History, and was also honored by the Institute of General Semantics. His latest book with his wife Janice is entitled Leon Patterson: A California Story.
THE ROLLING STONES: THE WORLD’S GREATEST ROCK & ROLL BAND

This course will be an in-depth overview of the history of the Rolling Stones, the most popular and influential rock group of all time besides the Beatles. Using both common and rare recordings and video clips, the course will trace their artistic evolution from the dawn of their career in the early 1960s, emphasizing their peak achievements in the 1960s and 1970s. The development of the numerous styles they pioneered and mastered will be explored in detail, from the relatively basic American blues interpretations of their first recordings through the blues-rock, hard rock, glam rock, and other styles they delved into in the 1960s and 1970s. The Rolling Stones were among the most rebellious and individualistic figures in twentieth-century arts and entertainment, and the course will also examine their massive effect on the popular music and culture of their era.

PROFESSOR RICHIE UNTERBERGER

Richie Unterberger is the author of nearly a dozen music history books, including volumes on the Who and the Velvet Underground, as well as a two-part history of 1960s folk-rock. His book The Unreleased Beatles: Music and Film won a 2007 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research. He received his B.A. in English from the University of Pennsylvania, and has taught courses on the Beatles, the Rolling Stones, 1960s folk-rock, the history of rock from 1955-1980, and San Francisco rock at the College of Marin. He gives regular presentations on rock, soul, and folk history throughout the Bay Area incorporating rare vintage film clips and audio recordings, at public libraries and other venues. In 2014, he was one of seven recipients of grants to conduct research at the Rock and Roll Hall of Fame as part of its Gladys Krieble Delmas Visiting Scholar Program.

REFLECTIONS ON THE GREAT 1914-1918 WAR: 100 YEARS LATER

Initially known as the Great War or World War, it is now the First World War. It shattered the West’s growing optimism about the future. Its legacy includes disillusionment, enduring territorial disputes, the rise of Communism, Fascism and Nazism, the Second World War, the Cold War, the end of colonialism, and current crises in the Middle East. We shall survey the historical treatment over the past hundred years of the world that went to war, the war’s conduct and its import for future wars, and the consequences of the war in the short and long term. We shall also look at the war’s depiction in fiction and film. There will be weekly handouts and a suggested reading list. We shall also have projected images, and even a bit of recorded music.

PROFESSOR PETER PIERSON

Peter O’Malley Pierson is Lee & Seymour Graff Professor of History Emeritus, Santa Clara University, where he taught for 34 years. He grew up in Southern California, and after two years at Denison University, completed his undergraduate work at UCLA. After four years active duty as a U.S. Naval Reserve officer, he returned to UCLA to earn his Ph.D. Both a Fulbright Fellow to Spain and for many years a visiting scholar at Stanford, he has written Philip II of Spain, Commander of the Armada and History of Spain, as well as many articles. He regards it his good fortune to have had to teach the whole of Western Civilization. France he has known since his Navy days, at UCLA he studied with the late Eugen Weber, author of France: Fin de Siècle (1986), and he enjoyed frequent conversations with the late Susanna Barrows, who taught French History at UC Berkeley. He has traveled widely, holds a deep interest in the fine arts and music, and serves on the advisory board of Humanities West. He also paints as a pastime and has illustrated a book for children.
CITY AS CHARACTER: FILM “PERFORMANCES” BY LONDON & NEW YORK, PARIS & LOS ANGELES, TOKYO & BOSTON

Victorian London serves as a main character in David Lean’s film of “Oliver Twist” just as “swinging London” does in Michelangelo Antonioni’s “Blow-Up.” Gene Kelly and Frank Sinatra go “On the Town” in New York, which provides as much character to that cinema classic as it does to Woody Allen’s eponymous “Manhattan.” And so it goes with the romantic Paris of “Children of Paradise” and “The Red Balloon,” or with the well-worn streets of L.A. that give name to “Sunset Boulevard” and “Mulholland Drive.” Tokyo plays a lead in Sofia Coppola’s “Lost in Translation” as well as in Yasujirō Ozu’s “Tokyo Story,” and Boston provides equal resonance in films like “Mystic River,” “The Verdict,” and “Good Will Hunting.” This course will examine the roles six great cities have played in a panoply of films – as locations, as settings, as characters.

PROFESSOR LARRY EILENBERG

Larry Eilenberg has had a distinguished career in the American theatre as an artistic director, educational leader, and pioneering dramaturg. Dr. Eilenberg earned his B.A. at Cornell University and his Ph.D. and M.Phil. at Yale University. He is Professor of Theatre Arts at SF State, where he has been teaching for 30 years. He has also taught at Yale, Cornell, the University of Michigan, and the University of Denver. Artistic Director of the renowned Magic Theatre during the period 1992-2003, Dr. Eilenberg has also served as a commentator for National Public Radio’s “Morning Edition,” as a U.S. theatrical representative to Moscow, and as a popular lecturer on comedy.

THE CLASSICAL STYLE

PRESENTED UNDER THE AUSPICES OF THE BARBARA FROMM CHAIR IN CLASSICAL MUSIC

It was one of the shortest periods in music history—70 years or so—but its legacy was profound and permanent. You could even say that the Viennese Classical never really ended. Today’s popular music exhibits the structures, harmonies, and forms of Classicism, while concert composers continue to write sonatas, concertos, symphonies, and string quartets—Viennese Classical genres all. It was the time of giants—Mozart, Haydn, and Beethoven. It was also the era of many more worthy artists—Gluck, Clementi, Vanhal, Stamitz—masters all, well worth exploring. The Viennese Classical gave birth to the symphony, the modern orchestra, chamber music, and art song. Classical composers cast off the gods, myths, and historical pageantry of Baroque opera and instead plumbed the depths of the human heart. Over eight weeks we’ll be reveling in the radiance that is Viennese Classicism: the Enlightenment, the Age of Revolution, and the Napoleonic Era all expressed in exquisitely balanced, nuanced, and sometimes even disturbing, music.

PROFESSOR SCOTT FOGLESONG

Scott Foglesong is the Chair of Musicianship & Music Theory at the SF Conservatory of Music, where he has been a faculty member since ’78. In 2008 he was the recipient of the Sarlo Award for Excellence in Teaching. He also teaches at UC Berkeley, where he has the privilege of introducing young people to Western art music. A Contributing Writer and Pre-Concert Lecturer for the SF Symphony, he also serves as Program Annotator and Scholar in Residence for the Philharmonia Baroque Orchestra. As a pianist he has appeared with the Francesco Trio, Chanticleer, members of the SF Symphony, and solo/chamber recitals nationwide in a repertoire ranging from Renaissance through ragtime, jazz, and modern. As pianist and lecturer he has been on radio’s “West Coast Weekend” and “Breakfast Jam” and on various recording labels. At Peabody Conservatory, he studied piano with Katzenellenbogen and Wolff; later at the SF Conservatory he studied piano with Nathan Schwartz, harpsichord with Laurette Goldberg, and theory with Sol Joseph and John Adams.
SEMINAR ON LOVE AND MATH
The first paragraph of a wonderful new book, Love and Math by Edward Frenkel, reads, “There’s a secret world out there. A hidden parallel universe of beauty and elegance, intricately intertwined with ours. It’s the world of mathematics. And it’s invisible to most of us. This book is an invitation to join this world.” This seminar is an invitation to discover a part of that world. Together we will explore some abstract concepts of Algebra and Geometry and see how they lead to results in Number Theory, Quantum Mechanics, and Relativity. Prerequisite: A curious mind.

Enrollment note: This seminar will be limited to 25 participants who must apply by Wed., Mar. 18. Should there be more than 25, they will be selected by lottery. Attendance for all meetings is expected and the first on April 9 is mandatory.

Reading Resource: Frenkel: Love and Math

PROFESSOR ARTHUR SIMON
Professor Simon received his Ph.D. in Mathematics at Tulane University in 1957. He taught at Yale and Northwestern before coming to California State University, Hayward in 1972; he became Professor Emeritus in 1991. He has written many reports, reviews, and articles in mathematical journals and several textbooks on algebra and calculus. He was twice the recipient of National Science Awards for independent study: at the Sorbonne in 1963-64 and at UC Santa Cruz in 1970-71. He has also received numerous awards and honors for his excellence in teaching.

A CENTURY OF SAUL BELLOW AND BERNARD MALAMUD:
A RETROSPECTIVE OF THEIR SHORTER FICTIONAL MASTERPIECES
As we celebrate the 100th birthdays of these two giants of Jewish American fiction, we’ll examine their more notable shorter works written during the mid to late 20th Century. They were contemporaries and shared a vibrant correspondence that highlighted their common concerns and their different approaches to literature. Bellow, more honored for his novels, has been anthologized recently in a volume of his greatest stories and shorter novellas. Malamud, a treasured master in the canon of the American short story, has been anthologized in a collection of his complete stories. Bellow is ever the realist and Malamud is ever the man of parables and myth. Both well understood the human condition in both its tragic and comic modes. Each man developed a signature style that is immediately recognizable and both were profoundly influential to subsequent generations of American writers, both Jewish and non-Jewish. By exploring Bellow and Malamud during their most fertile years, we should be able to reach a rich understanding of American Jewish life and thought that they managed to preserve in the tradition of humanism while others were succumbing to a myriad of post-modern literary and societal influences that distanced mankind from the center of his own existence.

Reading Resources: Saul Bellow: Collected Stories and Bernard Malamud: The Complete Stories

PROFESSOR ALAN GOLDBERG
Alan Goldberg has been a faculty member at USF for 30 years, emphasizing a mythic and humanistic approach to literary discourse. Concurrently, he has offered courses in American Literature, in Jewish Studies there and at the Fromm Institute. He did his undergraduate and graduate studies at the University of Chicago, the University of Hawaii, and SF State University. He is a scholar in Jewish American literature with special interests in Bellow, Malamud, and Doctorow. He is currently researching the New Wave of Postmodern American writers such as David Foster Wallace, Aimee Bender, and Jonathan Lethem. He was a student of Bellow’s and Professor Irving Halperin and a keynote speaker at the USF Saul Bellow Symposium featuring readings by the late Nobel Prize winning novelist. Most recently, he presented a multi-media show to the Contra Costa Jewish Arts Festival entitled “Laughter and Tears at the Crossroads of Jewish American Comedy and Literature.”
NEW VISIONS OF ASIA

“When capable, feign incapacity; when active, feign inactivity.” - Sun Tzu

Asian countries are both struggling with, and profiting from, 21st century forces of globalization and change. Vietnam, politically a Communist country, is now a booming economy. Thailand, long time friend and ally of the United States, traditionally stable, is now facing protests over its form of government as its elderly king, the longest ruling in the world, slips from power. In many Asian nations, a young generation, while actively engaging the new technology and embracing the entertainment culture of K-Pop and the Korean Wave, has to accommodate itself to respected traditions of the past. The economic rise of China is the all important background for these new patterns.

PROFESSOR GLORIA NEUMEIER

Gloria Neumeier has taught in many Asian countries during the past 20 years. From an elementary school in Siem Reap, Cambodia to universities in China in the 1980’s, she has witnessed the changes in the lives of different generations. Teaching in a high school girls school in Tamil Nadu, India in 2013, gave her a view of modern women’s issues in Asia. Most recently she taught in Yangon, Myanmar (Burma) as the civilian government’s reforms were taking place. Keeping in touch with former students in various parts of the world connects her with current trends in Asia. She holds a B.A. in International Relations from Barnard College, Columbia University and a M.A. in History from Dominican University in San Rafael.

WOMEN OF THE FRENCH REVOLUTION

The French Revolution (1789 – 1799) is one of the pivotal events of modern European history. Taking a different approach to the usual narratives of the Revolution, this Fromm course will follow some of the most important, powerful women in Paris during this chaotic and dangerous time. The cast of characters include: Marie Antoinette, the German Queen of France, and her reluctant rival, the equally beautiful Madame duBarry, whose spat had international repercussions and changed the borders of Europe; Suzanne Necker, wife of the reformist Minister Jacques Necker, and her daughter, Madame de Staël who together led two of the most powerful salons of high culture in Paris; Élisabeth Vigée LeBrun, the greatest portrait artist of her time; Jeanne de Valois-Saint-Rémy, Comtesse de la Motte, the most accomplished and dangerous swindler of her time; Olympes des Gouges, who wrote the Declaration of the Rights of Women and was promptly executed for doing so; Madame Roland, who hosted revolutionary councils in her home and knitted calmly while watching others being guillotined, and Charlotte de Corday d’Armont, who assassinated the revolutionary leader, Jean-Paul Marat, in his bathtub. We will follow the Women of the March to Versailles, who seemed to know, unexpectedly, far more than just how to sell fish. We will meet Marguerite-Charlotte Pécoul David, the quietly heroic wife who saved her famous husband, the revolutionary painter, Jacques-Louis David, from certain death, the gentle Princess de Lamballe, who met a most horrifying end, and Joséphine de Beauharnais the wife of a royalist general, who became the future wife of none other than Napoleon Bonaparte. These and several other quite astonishing women will be the focus of our course. Some of them survived. Many were destroyed. All are remarkable.

PROFESSOR NIKOLAUS HOHMANN

Nikolaus Hohmann was raised in both Europe and California, and so discovered the joys of exploring and mediating different cultures at an early age. He received a B.A. in Humanities from Stanford in 1978, and worked a few years in business (as auditor for Price Waterhouse in Los Angeles) before entering a doctoral program in history at UC Berkeley. In pursuing his dissertation research, he moved to then West Berlin where he was a witness to the fall of the Berlin Wall in 1989, a topic on which he has frequently lectured. A Fulbright scholar and Phi Beta Kappa, he received his Ph.D. in History from the University of California at Berkeley in 1993 and has since served the Humanities department of the San Francisco Conservatory of Music, where he teaches a broad array of history and philosophy classes, including “The History of China” and “The Mysticism and Pragmatism of Asian Philosophies.” In 2005 Dr. Hohmann received the Excellence in Teaching Award from the Sarlo Foundation.
THURSDAY COURSES

VISIONS OF HEAVEN AND HELL: THE AFTERLIFE IN WORLD ART

Damnation and torture? Perfect paradise? These and other beliefs regarding the afterlife have been portrayed in the art of various world religions and cultures in their attempts to answer the age-old question of what happens after death. We might ordinarily consider the subject of sinners enduring eternal punishment as somewhat depressing. But fear not – in looking at art from many parts of the world, we will discover that the artists who depicted these rather gruesome topics did so with great verve and imagination. The results are paintings and sculptures that – though originally designed to engender fear in the hearts of their viewers – might strike us today as quite delightful in their inventiveness. Well-known artists such as Hieronymus Bosch will be featured along with anonymous artists from around the world whose creative powers were unleashed by thoughts of demons and damnation. If all this gets heavy, we will lighten up with some views of heavenly pleasures.

PROFESSOR ROBERTA SHAW

A returned Bay Area native who has spent many years overseas, Roberta Shaw has lived in India, the Philippines and Africa, and has traveled extensively in many other parts of the world. Currently she conducts art history tours to Russia, India, and other locations. After graduating Phi Beta Kappa from Stanford University in History, with Honors in Humanities, she earned an M.A. in Art History from UC Berkeley. She has taught art history in several U.S. colleges, locally for UC Berkeley Extension, and for nineteen years at the Fromm Institute, always with an interest in exploring how the visual arts relate to their historical and cultural context.

Extra Curricular Activities ◊ Open to all Enrolled Members

TUESDAYS  “OUR HISTORIC TREASURES: GOLDEN GATE PARK”  LED BY JOHN FREEMAN

Our spectacular urban oasis, cherished for its horticultural, scientific and cultural venues has been in a constant struggle to balance its tranquil environment against the challenges of its urban location. Join us as we metaphorically roll in its grass, splash in the lake and peek behind the eucalyptus to learn about the historic challenges underpinning SF’s most important public space. The more we learn, the better equipped we’ll be to preserve it for future generations.

WEDNESDAYS  “SPOKEN SPANISH FOR BEGINNERS”  LED BY AARÓN ALMENDARES-BERMAN

Would you enjoy communicating in Spanish; if so, “Spoken Spanish for Beginners” taught by Sonoma State Emeritus Professor Almendares-Berman is for you. During class you’ll be speaking with each other learning to describe yourself, your family, your daily activities and ask others about theirs. You’ll read/write all you have learned, too. Students (22 max) must have no previous knowledge of Spanish, and must commit to meeting six weeks in a row.

THURSDAYS  “THE JOY OF SINGING”  LED BY FAITH WINTHROP

Gather with others who love to vocalize and let your voice rise in familiar melodies. You’ll find yourself feeling good, breathing better and generally... just happy. Faith Winthrop’s approach is based on her lifetime of song and her own vocal education. Interested in helping students achieve their fullest, authentic sound, Faith affords everyone a safe place to experience their singing voice. Give it a try, no matter how you think you sound.

EXTRA-CURRICULAR ACTIVITIES START THE WEEK OF APRIL 13 IN THE AFTERNOON FROM 3 TO 4 P.M.
STUDENTS CAN SIGN UP FOR THESE ACTIVITIES THE FIRST WEEK OF CLASSES (APRIL 6 - 9).