The Fromm Institute, a “University within a University,” stages 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 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. As an independent, non-profit program on the USF campus, it appeals to its members and to a broader philanthropic community for support of its mission.

The Fromm Institute欢迎 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.

The Fromm Institute program takes place in Fromm Hall at the west entrance to USF’s campus (GPS address, 650 Parker at McAllister). Reach the office, Fromm Hall 102, at:

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

Videos from our 2017 Spring Faculty can be found at fromm.usfca.edu under “2017 Spring Faculty Presentations” along with information/history on the Fromm Institute at USF. When classes are in session, handouts and other ephemera can be found on this website under “Course Materials.” Bulletins and time sensitive publications, such as our Institute’s newsletters, can be found there, too, under “Communications.”

Join our digital platform where registered, on-line students can access content recorded by our faculty. For $50 ($100 non-Fromm students) you can enroll as an On-Line Member. A complete list of the available courses/lectures is posted on our website under Frommcast Library. Click on “Frommcast,” and then on “Join the Frommcast” (upper left corner). Partake of the Fromm Institute wherever you have Internet access.
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.

- Series such as the Fall’s Medical Lecture Series or the Winter’s Wonders of Science Series, are open to all Fromm Institute students regardless of the number of classes selected. Extracurricular Activities (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 for Lifelong Learning is a non-profit program, it is “the educational bargain of the century.”

Your membership fees cover only half of the program’s expenses.

- The membership fee for the Fromm Institute is $275 per session.
  
  In the Fall Session only, at the start of an academic year, members may select an Annual Membership for $775. 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.

- 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 20, 2017.

PAYMENTS
Your membership fee payment (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).
HOW TO ENROLL

After reviewing the catalog and deciding which courses you’d like, follow these instructions.

First, Review Your Membership Options.

Annual Member (Fall Session only) $775
Session Member $275
Scholarship Member Maximum You Can Afford
  - Additional Course Fee extra $125
    (any number beyond four)

Then, Contact Us.

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

or,

E-mail fromm@usfca.edu a message that includes your first and last name and your enrollment choices and alternates.
New Members must include a U.S. postal mailing address and phone contact.

If you do not receive a reply within 72 hours, that your email enrollment was accepted, resend the above information as your original message did not go through.

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 and fee. See page 19 for Parking Info.

WHEN TO ENROLL

Pre-Enrollment Period
March 8, 9, 10
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 Fri., March 10, 2017.

Enrollment Period
March 13 - April 6, 2017
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 (fromm.usfca.edu) “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.
For this Session, the last chance to enroll is by 4 p.m. on Friday, April 7, 2017. Once classes commence, membership is closed to new/returning applicants.
PLEASE NOTE: Some course titles have been shortened. Complete titles appear on the following pages in their respective course descriptions. When ready, either call the Fromm Institute Enrollment Line: 415-422-6806 or e-mail your enrollment requests to fromm@usfca.edu. You can check closed classes at fromm.usfca.edu/closedclasses.html.

### SPRING CLASS SCHEDULE

#### MONDAY

**Morning 10 a.m. - 11:40 a.m.**

- Newbrun “**Innovators in Modern Art: Munch, Malevich, Matisse**”
- Garrett “**Rethinking Jesus & His Teachings for the 21st Century**”
- Peritz “**Re-Enchanted World: Beyond Secularism & Fundamentalism in Modern Society**”

**Afternoon 1 p.m. - 2:40 p.m.**

- Rothmann “**A History of the Democratic Party**”
- Buxton “**The Count, The Duke, The King: Tales of Three Bands**”

#### TUESDAY

**Morning 10 a.m. - 11:40 a.m.**

- Levy “**Artificial Intelligence in the World**”
- Maier “**Investment Alternatives**”
- Foglesong “**Nationalism in Music**”
- Zimmerman “**The Brothers Karamazov**”

**Afternoon 1 p.m. - 2:40 p.m.**

- Jonas “**From Truman to Trump: U.S. Policy in the Americas 1945 - 2017**”
- Monson “**Discovering the Periodic Table**”
- Husby “**Reconsidering the Other Renaissance...in the North, 1400-1550**”
- O’Sullivan “**California in the Gilded Age: Gold Rush to Earthquake 1848-1906**”

#### WEDNESDAY

**Morning 10 a.m. - 11:40 a.m.**

- Kenning “**Classical Myth & Story: The Gods ‘R’ Us**”
- Pearce “**Introduction to Judaism**”

**Afternoon 1 p.m. - 2:40 p.m.**

- Stein “**Romantic Comedy: Hollywood Style**”
- Covert “**Off the Beaten Path: Colorful Places, Their Artists & History**”
- Unterberger “**San Francisco Rock of the 1960s**”
- Birt “**Photography in American History & Culture**”

#### THURSDAY

**Morning 10 a.m. - 11:40 a.m.**

- Goldberg “**Baseball’s Abiding Imprint on American Lore & Literature, Part II**”
- Eddelman “**Venice, the Veneto & the Middle East: 1453-1797**”
- MacKenzie “**Reminiscence: A Creative Writing Workshop**”

**Afternoon 1 p.m. - 2:40 p.m.**

- Hohmann “**Brief History of Russia**”
- Hunt “**Minoan & Myceneum Architecture & Art**”

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*Workshops require active participation, and attendance at the first class is mandatory. Specific details for each workshop are listed within the catalog in the enrollment note attached to the corresponding course description.*
Monday Morning 10 a.m.

INNOVATORS IN MODERN ART: MUNCH, MALEVICH, MATISSE  PROF. NEWBRUN
In the 1860s, modern art cast aside tradition in a spirit of experimentation and in response to a new world era. We’ll focus on three innovative modern artists, in addition to the work of such artists as Albers, Beckmann, Gerstl, Stella, who were directly influenced by them. Edvard Munch, 1863-1944, born in Norway, is a seminal figure in modern art history. A contemporary of Freud, Munch’s paintings, drawings, and prints explore the depths of the human psyche. His works, such as the iconic The Scream, reflect his personal torments. Influencing many, he had a special affinity with the German expressionists. Kazimir Malevich, 1878–1935, was a Russian painter and art theoretician. He pioneered geometric abstract art and shook up the art world with his Suprematist painting and groundbreaking work Black Square. Henri Matisse, 1869-1954, was one of the 20th century’s most significant, inventive artists. He and other young French artists revolutionized the Paris art world with “wild,” multi-colored, expressive landscapes and figure paintings. Critics called them Fauvism (Wild Beast). Matisse’s two versions of The Dance signified a key point in his career and in modern painting. By the 1920s he was hailed as an upholder of the classical tradition in French painting. His mastery of color and drawing, in work spanning over a half-century, culminating with his cut-outs (painting with scissors), won him recognition as a leading figure in modern art. As a special enticement, we’ll discuss three local exhibits: Stuart Davis In Full Swing at the de Young, April to August ‘17, (Davis, hailed as the American Matisse) and Matisse/ Diebenkorn at the SFMOMA, March to May ‘17 and their Edvard Munch exhibit opening June ‘17.

PROFESSOR ERNEST NEWBRUN
Ernest Newbrun is Professor Emeritus at UCSF where he taught oral biology for over 30 years. He earned dental degrees (BDS., DMD), graduate degrees (M.S., Ph.D.) and received honorary doctorates (Doc Odont, DDSc). Since his retirement from the UC in 1994, he has been teaching in lifelong learning programs at USF’s Fromm Institute and Sonoma State University Osher Lifelong Learning Institute on a wide range of topics in science (evolution), nutrition (sugars & sweeteners), origin of scripts, and art history (biblical art, secessionism, expressionism, self-portraiture, murals, stolen art).

RETHINKING JESUS & HIS TEACHING FOR THE 21ST CENTURY  PROF. GARRETT
There were many faces of Judaism 2000 years ago: Pharisees, Sadducees, Zealots, Essenes, to name a few. While not celebrated among conservatives, a none-the-less prominent part of the Jewish community, both in Judea and in the Diaspora, were those Jews who became enchanted with Greek ideas/culture. Recent historical research on the origins of Christianity has emphasized the Greek elements in Jesus’ teaching— and this has served as the basis for rethinking Christianity in the 21st century. As this re-evaluation has advanced, to the surprise of many, Christianity is being recast as a vision entirely compatible with modern science— especially in regard to the perennial question of human identity. This course will be an exploration of the religious culture Jesus lived in, his affinity toward those Greek ideas/influences, and how, today those two have morphed into a viable 21st century interpretation.

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,Eroticist, Eugenicist. Professor Garrett says of himself: “I love working with ideas, and I love attempting to communicate the sheer joy of working with ideas.”
A NEWLY RE-ENCHANTED WORLD: BEYOND SECULARISM AND FUNDAMENTALISM IN MODERN SOCIETY

For the last 300 years, enlightened thinkers predicted the beginning of humanity’s first ‘disenchanted’ epoch where God and organized religion withdraw from the world, leaving us alone to understand nature scientifically and to create morality/meaning for ourselves. Today, there’s a different reality, a major religious resurgence in many societies. Internationally, religion has replaced ideology as the most important axis of conflict. At home, controversies between religion and science roil our politics. Meanwhile, fundamentalism, which denies that sacred texts are always subject to human interpretation, is proving among the most popular and dynamic sources of religious faith. This course tackles issues emerging in the new, multi-disciplinary field of post-secular studies, which tries to understand the on-going role played by religion in modern societies. It will focus mainly on: Judaism, Christianity and Islam and their persistence as main sources of practical belief in ‘secular’ societies; religion’s reemergence as a major axis of political conflict; and ‘secularism and its discontents’ within modern cultures/societies. In charting religions’ resilience, we’ll examine their reconstitutions, as those that flourish in post-secular social worlds differ from those that dominated pre-secular societies. The big questions, reviewed from the perspectives of theology/religious studies, philosophy, sociology of religion, anthropology, history, political theory and cultural studies, will be: Are there hidden religious roots/support for many of the important secular values, from human rights to toleration? Do modern religions represent an advance or a regression relative to earlier antecedents? Is secularism a Eurocentric construct that can’t be separated from Imperialism and Islamophobia? Is it legitimate for religions to influence democratic, pluralistic politics? Is toleration an essential pluralistic society virtue, or an inherently disrespectful way to keep those we can no longer openly hate in their place?

PROFESSOR DAVID PERITZ

David Peritz earned his BA from Occidental College and Ph.D. from Oxford. A professor at Sarah Lawrence since 2000, he is recipient of a Marshal Scholarship and taught at Harvard, Deep Springs and Cornell, as well as being a visiting scholar at Erasmus University (Rotterdam) and the London School of Economics, and regular visiting faculty at Dartmouth. His research specialization is modern and contemporary political philosophy, especially theories of democracy and justice and their relations to issues of diversity and inequality.

Monday Afternoon 1 p.m.

THE HISTORY OF THE DEMOCRATIC PARTY

The Democratic Party has been a part of the fabric of American history since its founding in 1792. It is the oldest functioning political party in the world. Beginning with the election of Thomas Jefferson in 1800, the Democratic Party has sometimes been on the winning side — and sometimes on the losing side of the American political drama. This course will explore the Democratic Party through its candidates, its evolution from a classic conservative party to a liberal party including its struggles from the Civil War, to the Vietnam war and beyond.

PROFESSOR JOHN ROTHMANN

John F. Rothmann is a politics/foreign policy consultant specializing in the US, the Middle East and the former Soviet Union. He is a frequent lecturer and “a scholar of modern Republicanism” acknowledged “for his unique insights, and in particular for rare and crucial materials.” Rothmann served as Director of the Nixon Collection at Whittier College, 1968 to 1970, as Chief of Staff to Senator Milton Marks, Field Representative to Senator Quentin Kopp, and in 1982 was one of the founders of the Raoul Wallenberg Jewish Democratic Club. Widely published and honored, Rothmann has spoken on more than 150 college/universities in the US, Canada and Israel and has been on the faculty of USF. Both his B.A. and his M.A. in Teaching are from Whittier College. Prof. Rothmann is the co-author of Icon of Evil — Hitler’s Mufti and the Rise of Radical Islam and Harold E. Stassen: The Life and Perennial Candidacy of the Progressive Republican. His article, “An Incomparable Pope — John XXIII and the Jews,” appeared in Inside the Vatican in April 2014.

The course will profile three bandleaders in lectures with audio and video. William “Count” Basie, with the Kansas City swing was a welcome addition to New York when he arrived in 1936. Through the years, despite occasional loss of key soloists, the band consistently maintained a contagious rhythmic pulse and team spirit. The sound and feel of the Basie band remained unique. Edward Kennedy “Duke” Ellington was a superb composer, pianist and orchestra leader for half a century. The sweeping sound of his orchestrations set him apart from all the successful big bands. There is not a single identifying marker of Ellington as he covered it all: jazz, movies, ballet, symphonic. He achieved a reputation not likely to be duplicated. Benjamin David “Benny” Goodman - dubbed “the King of Swing,” emerged from a large and poor family in Chicago. From his start on stage at age 12, he rose to become one of the most successful bandleaders during the Swing Era and, a millionaire before thirty. He was the first white American bandleader to racially integrate his orchestra, an historical move for the period.

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.

ARTIFICIAL INTELLIGENCE IN THE WORLD

What is all of this “AI?” Are machines really intelligent? Is AI to be feared or welcomed? Last year, we studied artificial intelligence (AI) as a technology with impact on all of us through our computers, smartphones and other devices. This year, AI has even more hype than before. We will review the fundamentals of the software that is being called AI, and look at its applications in industry, communications, consumer sales, speech recognition, and many other places. Expect to hear a lot about robots, self-driving cars, deep learning and chatbots. We will also find out about the “hard problems” to be solved in AI research, who is working on them, and when those problems are likely to be solved. Finally, we’ll look at the current crop of movies and books that relate to AI to see the imagined future.

Reading Resources:
Kelly: The Inevitable: Understanding the 12 Technologies That Will Shape Our Future
Isaacson: The Innovators: How a Group of Hackers, Geniuses & Geeks Created the Digital Revolution

PROFESSOR JOHN LEVY

John Levy has a consulting practice as an expert witness in computer and software 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, 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.
Tuesday Morning 10 a.m.

INVESTMENT ALTERNATIVES  PROF. MAIER
This course will explore the relative advantages and disadvantages of stocks, bonds, real estate, insurance, annuities, public and private partnerships, venture capital and hedge funds. Since the stock market is near an all-time high, the fixed income market is grossly over-priced, annuities are expensive and cash produces virtually no return, we will try to navigate these apparently unfavorable alternatives to find a relatively safe place to invest your money. We will also discuss the income, estate and gift tax implications of various investments and how they influence your total return.

PROFESSOR PETER K. MAIER
Professor 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, Co-Chairman of Private Wealth Partners, LLC, a securities investment management firm in Larkspur, CA, and an emeritus trustee of the University of San Francisco. He is or has been a member of the Investment Committees of the Jewish Community Federation of San Francisco, the Catholic Archdiocese of San Francisco, Episcopal Grace Cathedral and University of San Francisco. He is a member of the California Bar, the U.S. Supreme Court, a Certified Tax Specialist and the author of numerous articles on taxation, real estate and investments.

NATIONALISM IN MUSIC  PROF. FOGLESONG
Presented under the auspices of the Barbara Fromm Chair in Classical Music
During the last half of the nineteenth century a wave of nationalistic fervor swept Europe and America. Music provides a superb reflection of that widespread and passionate movement, as composers increasingly turned to the native music of their own cultures for inspiration. Russia, Bohemia, Norway, Denmark, Finland, Spain, England, Poland – it seemed just about every country needed a “national” composer. We’ll take a good look at, and listen to, those wonderful composers and their vividly compelling music, not only stalwarts such as Mussorgsky, Dvořák, Grieg, and Granados, but we’ll also cast a wider net as we make the acquaintance of such lesser-known figures as Arthur Farwell (United States) and Antonio Carlos Gomes (Brazil).

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 for both the California Symphony and Las Vegas Philharmonic. 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.
Tuesday Morning 10 a.m.

THE BROTHERS KARAMAZOV

This course will pursue a close, intensive textual analysis of Dostoevsky’s masterpiece, The Brothers Karamazov, with attention to his lifelong concern with the nature of the human soul — with the abyss above us, the abyss of lofty ideals, and the abyss beneath, the abyss of the foulest, lowest degradation. In our class discussion we’ll use the specific paperback edition noted here. That is Fyodor Dostoevsky, The Brothers Karamazov, translated and annotated by Richard Pevear and Larissa Volokhonsky published by Farrar, Strauss and Giroux.

Reading Resource: Dostoevsky: The Brothers Karamazov

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.

Tuesday Afternoon 1 p.m.

FROM TRUMAN TO TRUMP: U.S. POLICY IN THE AMERICAS

This course traces U.S. policies from the bipartisan Cold War, often interventionist orientation of the Truman and subsequent administrations to the unpredictable, potentially reckless moves by Trump. We focus on key crises since World War II — Guatemala, Cuba, Dominican Republic, Chile/Southern Cone, Central America, Panama, Haiti, Venezuela, Brazil, Argentina, Bolivia, and always Mexico. We also critically consider varying viewpoints (e.g., U.S. as “good neighbor,” “U.S. imperialism,” neither, or both) held by U.S. policymakers and Latin American/ U.S. critics. Additional questions: Have there been significant differences between Republican and Democratic administrations? Will Washington officials and U.S. corporate investors ever understand the social justice/ human rights issues that have motivated Latin American upheavals, with leftist movements and governments challenging U.S. interests during these 70 years? How do different actors define “U.S. interests?” In the context of “the Americas,” we also include U.S. approaches to immigration from Latin America. We will engage the relevant debates about Trump administration “anti-terrorist” politics as they unfold in 2017. Hang on to your hats on this roller-coaster!

Reading Resources: A Course Reader will be distributed in class, and it is recommended that students read Peter Smith, Talons of the Eagle (4th ed., 2013).

PROFESSOR SUSANNE JONAS

Professor Susanne Jonas taught Latin American & Latino Studies at the University of California, Santa Cruz for 24 years, receiving a university Distinguished Teaching Award. Since the late 1960s, she has written and taught about the region, focusing especially on Central America. Since 1967, she has written and co-edited 22 books and nearly 100 articles and OpEds. Her 2000 book Of Centaurs and Doves: Guatemala’s Peace Process was designated a Choice “Outstanding Academic Book.” Beginning in the early 1990s, she also became a specialist on Central American migration and on overall issues affecting Latino immigrant communities. Her new (co-authored) book, Guatemala-U.S. Migration: Transforming Regions, was published in 2015. Throughout her career, she has collaborated with Latin American colleagues and U.S.-based Latino community organizations; she has been a public intellectual and advocate for social justice and human/migrant rights. Her decades-long career of pioneering scholarship was honored by the Latin American Association of Sociology (ALAS) in 2001, and at the 2016 Congress of the Latin American Studies Association (LASA).
Tuesday Afternoon

DISCOVERING THE PERIODIC TABLE — 2017

The periodic table is one of the most recognized icons of modern science: 100 squares arranged in columns on the left, columns on the right, a long trough in the middle, and an island of two rows on the bottom. The squares contain letter symbols and tiny numerals. It looks a little like a Lego toy that is not quite finished. The first periodic table dates to 1869 to a Russian chemist, Dmitri Mendeleev. He knew of only 63 of the 100+ elements, but their arrangement, based on their relative weights, was so compelling that he left three blank squares predicting three undiscovered elements. The discovery of these missing elements and the fact that they fit perfectly, confirmed the correctness of his original concept. The discovery of the rest of the 100-odd elements and their placement into an ordered pattern forms an arresting story, especially when the elements are valuable (gold), utilitarian (silicon), or toxic (arsenic). The other side of the elements’ story is equally interesting, namely the lives of the discoverers. Even though it has been studied for 150 years, the periodic table is not fixed and immutable. In 2016, four new elements were added, numbers 113, 115, 117, and 118. How new elements are made and added, is part of this story.

PROFESSOR RICHARD MONSON

Prof. Richard Monson received his BS from UCLA and his Ph.D. in Chemistry at UC Berkeley. From 1964 to 2000, he was Professor of Chemistry at California State University, East Bay. He has been a Visiting Professor at UC Berkeley, a Visiting Scientist in the Department of Viticulture and Enology at UC Davis, and a Fulbright Lecturer at the University of Sarajevo. He has published numerous articles in scientific journals as well as two textbooks in chemistry.

RECONSIDERING THE OTHER RENAISSANCE...

IN THE NORTH: 1400 - 1550

Challenging previously held notions of the Renaissance, twenty-first century technologies have opened new avenues to investigate the dynamic cultural interchange of art, artists and artistic centers in the area north of the Alps during the 15th and 16th centuries. The “new realism” of northern artists like Jan van Eyck and Rogier van der Weyden; the fantastical style of Hieronymus Bosch and the 16th century work of Albrecht Durer, among others, are now viewed as part of the Renaissance revolution in art that earned northern European artists international fame equal to that of their Italian contemporaries. We will consider how their works reflect historical events and the cultural context of this turbulent period. The goal of this class is to discover not only a more inclusive, vibrant narrative of Renaissance art but also experience the sense of awe that these works inspire more than 500 years after their creation.

PROFESSOR ANDREA HUSBY

A life-long learner, Andrea Husby received a B. and MA in English Literature at the University of San Francisco in the 1960s. Dr. Husby received an MA in Art History from Hunter College in New York City in 1992, and a Ph.D. in Art History specializing in American and Modern Art with a minor in Renaissance Art from The Graduate Center of The City University of New York in 2003. Since returning to California, she has taught Art History at the Fromm Institute, Pacific Union College, Santa Rosa Junior College, the Osher Life Long Learning Institute at UC Davis and Sonoma State University and has served as guest curator at the Napa Valley Museum and Santa Rosa Junior College.
CALIFORNIA IN A GILDED AGE: GOLD RUSH
TO EARTHQUAKE, 1848 – 1906
PROF. O’SULLIVAN
Exploring California’s history in the second half of the 19th century, this course tells the dramatic story of the key characters and events from the discovery of gold in 1848 to the 1906 earthquake. Special attention will be given to the Gold Rush era, the rise and fall of the infamous Barbary Coast, the era of the Silver Barons and the Big Four railroad tycoons, the rise of the “imperial cities” of San Francisco and Los Angeles and the emergence of a distinctive California culture, culminating in the devastating earthquake of 1906 and San Francisco’s inspiring rise from the ashes.

PROFESSOR CHRIS O’SULLIVAN
Chris O’Sullivan (B.A., UC Berkeley, Ph.D. University of London) has taught California history at USF since 2002. He is the recipient of USF’s Innovations in Teaching Prize (2014) as well as the Distinguished Lecturer Award (2012) and has published five books on history. He serves on the board of directors of the San Francisco Museum and Historical Society, the US District Court for Northern California Historical Society, is a Vice President of the Society of California Pioneers and a co-owner of one of San Francisco’s oldest (1867) and most historic restaurants, Sam’s Grill.

CLASSICAL MYTH & STORY: THE GODS ‘R’ US
PROF. KENNING
Ovid, Hesiod, Homer, Aesop and others wrote down for us the original myths of our civilization. They still are the basic myths, though the names of the characters have changed and their relevance is obscured today by a society that relentlessly refuses to pause to reflect on who we are. Metaphor is the template we impose on reality, and whoever makes up the myths determines how we understand the world. However ethnically diverse, America stands in the European tradition; our self-image, our understanding of how the world works, the metaphors for our own minds and hearts, were given us by the Greeks and Romans. This course goes back to the beginnings of our self-image, hoping to familiarize you with the first myths. In addition, we will glance at the theory of myth and the uses of myth in art, drama, and literature, and most importantly seek to tap into the cultural and psychological power of myth, sticking our noses into the dark burrows of our subconscious. So, through hundreds of beautiful images, let us become reacquainted with that parade of monsters, stupid gods, ravishing women, ravishing men, angry earth, mournful nightingales, and lustful rivers, and ask what truths these impossibilities tell us about ourselves.

PROFESSOR DOUGLAS KENNING
Douglas Kenning, raised in Virginia, received a Ph.D. from the University of Edinburgh, Scotland, and has lived and taught at universities in Tunisia, Japan, and Italy. Besides being a professor of history and literature, he also has been a professional biologist, actor, army officer, Manhattan taxi driver, academic administrator, and writer of books, articles, and stage plays. He lives half the year in the San Francisco Bay Area, giving lecture series on subjects related to the histories and cultures of the Mediterranean area, and half the year in Siracusa, Sicily, where he runs Sicily Tour, a small tour guide business.
INTRODUCTION TO JUDAISM
RABBI PEARCE
Exploring texts from biblical, inter-testamental, rabbinic, medieval, and modern periods, this course will introduce students to diverse Jewish cultural expressions and core beliefs—from God, Torah, Israel to contemporary thought; history—from the Genesis narratives to the Holocaust, the creation of the State of Israel and modern Jewish Movements; and life and holiday cycles—including the liturgical calendar and celebrations. This focus on adaptation of religion and culture to changing times and circumstances will deepen an understanding of the origins and transformative nature of Jewish identity.

RABBI STEPHEN S. PEARCE
Stephen S. Pearce, D.D., Ph.D., the Emeritus Senior Rabbi of Congregation Emanu-El, served the congregation from 1993-2013. Ordained at the Hebrew Union College-Jewish Institute of Religion, he earned his doctorate in counselor psychology at St. John’s University. For the third year, he will serve on the faculty of “Beyond The Walls” summer writing workshop at Kenyon College. Dr. Pearce is the author of Flash of Insight: Metaphor and Narrative in Therapy, and co-author of Building Wisdom’s House: A Book of Values for Our Time, in addition to numerous articles and poems. In May 2013, Rabbi Pearce delivered the commencement address and received an honorary Doctor of Humane Letters at the University of San Francisco for challenging the congregation and community to address the pressing issue of hunger in San Francisco by reflecting on how faith is translated into action. Dr. Pearce has been recognized three successive times by Newsweek as one of the 50 Most Influential Rabbis in the United States.

ROMANTIC COMEDY: HOLLYWOOD-STYLE
PROF. STEIN
Share some laughs and tears of joy watching scenes from a comprehensive array of romantic comedies—from early talkies to today’s popular ‘romcoms.’ Among the 65 films to be analyzed are “Bringing Up Baby,” “The Philadelphia Story,” “The Apartment,” “Pillow Talk,” “Breakfast at Tiffany’s,” “Broadcast News,” “Sleepless in Seattle” right up to “The Silver Linings Playbook.” Romantic comedies are linked by a common plot: boy meets girl, something catastrophic happens to split them apart, they kiss and make up—often in the rain—but it is in the details that each movie distinguishes itself. It might be something offbeat like a guy falling for a girl while dressed in drag (“Some Like It Hot,” “Tootsie”) or two people who dislike each other intensely unaware that they are pen pals (“The Shop Around the Corner,” “You’ve Got Mail”). Occasionally, a romance breaks the mold, and the lovers do not end up together (“Roman Holiday,” “Annie Hall”). Historically romantic comedy has attracted memorable actors, so join Cary and Hugh Grant, Katharine and Audrey Hepburn, James Stewart, Julia Roberts, Meg Ryan and Tom Hanks as they fall in love and out and in again.

PROFESSOR RUTHE STEIN
Ruthe Stein is the Movie Correspondent for the San Francisco Chronicle. She has covered the film industry for 25 years, writing reviews, celebrity profiles and industry trend stories. In 2009 she created the Mostly British Film Festival in San Francisco, an annual celebration of cinema from the UK and beyond that has included on-stage discussions with Malcolm McDowell, Michael York, Bill Nighy, Minnie Driver and Aidan Gillen. She also founded the Chronicle Film Series that brought Kevin Costner, Janet Leigh and Ed Harris to San Francisco to talk about their work. Ruthe is a frequent speaker about movies and has taught at S F State and UC Extension. She wrote a syndicated singles column and is the author of “The Art of Single Living.” She holds B.S. and M.S. degrees from Northwestern University and did post graduate work at UC Berkeley on a Chronicle Fellowship.
Wednesday Afternoon  1 p.m.

OFF THE BEATEN PATH IN AMERICA: COLORFUL PLACES, THEIR ARTISTS & HISTORY YOU WON’T SEE FROM THE BUS

Prof. Covert

The great American travel destinations all have their appeal—New York, Southern California, San Francisco, New Orleans, Yosemite, Miami, Las Vegas. There are, however, dozens of places, well off the beaten path, that appeal to a different mood and sensibility: Vinalhaven Island; Cumberland Island; Fort Jefferson; the Cajun Mardi Gras; the Sand Hills of Nebraska; Chaco Canyon; the red rock slot canyons of Lake Powell; Butte, Montana; Valdez, Alaska, and many more. Some of these places are associated with famous artists, generals, architects. This course is a homage to John Steinbeck (Travels with Charley), “On the Road with Charles Kuralt,” and William Least Heat Moon (Blue Line Highways). I think we’ll all have a good time on this trip across America — and you won’t have to worry about getting sick, the food, your car, the hotels, your travel companions, or the weather.

PROFESSOR RICHARD COVERT

Richard Covert got the travel bug at an early age when his parents took him to Yellowstone, Mt. Rushmore, Mammoth Cave, and Boston in the 1940s. His educational background reflects the travel urge. He graduated from high school in Euclid, Ohio, an industrial center in 1956. College at William and Mary in colonial Williamsburg. Stanford Law School (class of 1963). Palo Alto was at the heart of what became Silicon Valley. Sometimes with his wife (who also has the travel bug), sometimes alone, he’s visited dozens of lesser known American places. Forty years as a trial lawyer taught him the value of organization, good stories, and good visuals.

SAN FRANCISCO ROCK OF THE 1960s: THE SOUNDTRACK TO THE SUMMER OF LOVE

Prof. Unterberger

In the mid-to-late 1960s, the San Francisco Bay Area exploded with psychedelic rock that captured the imagination of the world, creating legendary music that endures and influences popular culture to this day. The roots and heyday of the San Francisco Sound will be explored in depth via both common and rare audio recordings by greats like Jefferson Airplane, the Grateful Dead, Janis Joplin, and Santana. We’ll also investigate how the Bay Area’s unique counterculture, promoters such as Bill Graham, and venues like the Fillmore created a scene in which experimental and idiosyncratic rock music could flower.

Note: There may be a materials fee for this course.

PROFESSOR RICHTER 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.
PHOTOGRAPHY IN AMERICAN HISTORY AND CULTURE

PROF. BIRT

Since 1839, when the French daguerreotype was first described in American newspaper accounts, various forms of camera-made images have been wedded to culture and society in the United States. These images made political and cultural elites familiar; they celebrated national expansion westward; documented rapid urbanization; and gave individuals their first opportunity to see themselves in artistically composed portraits. Art photography, documentary photography, amateur photography, present day camera phone photography, and photography as a field of academic investigation and cultural criticism will be among our several topics. Photographs — writing(s) with light — are texts, and I want to pursue their meanings, with the ultimate goal of discussing just what it is photographs can tell us about their makers and their audiences.


PROFESSOR RODGER BIRT

Rodger Birt received his B.A. and M.A. in history from Indiana University and his M.Phil. and Ph.D. in American Studies from Yale University. He received Rockerfeller and Ford Foundation postdoctoral grants which enabled him to research African American photography at the Schomburg Institute in New York City. Among his publications are James VanDerZee, A Life in American Photography, George R. Fardon’s San Francisco Album, and History’s Anteroom: Photography in San Francisco, 1906-1909. He currently is nearing completion of a new book, Waking Up In Naptown, which is concerned with photography and autobiography. Rodger Birt is Professor Emeritus of Humanities and American Studies at SF State University.

BASEBALL’S ABIDING IMPRINT ON AMERICAN LORE & LITERATURE, PART II

PROF. GOLDBERG

“Welcome,” or “Welcome Back,” to a reprise of “Baseball.” For those who enjoyed last Spring’s course, exploring the body of work and images that make baseball lore and literature such a delight, we’ll continue where we left off in the 1950’s documentary video segments while we more fully examine the subtle motifs embedded in the chronicles of America’s pastime. Students who weren’t enrolled previously are encouraged to join as we expand upon such areas as baseball at the movies, in song, in verse, and as an archetypal mythical motif. While this class targets the diehard or casual baseball fan, it will also appeal to those who love literature, drama, documentary film, cultural history and mythology. Through a select array of literary and journalistic works, coupled with a good measure of documentary film footage, I hope to demonstrate how baseball has resonated through the sweep of American life and legend; how it’s a perfect conduit to uncover universal mythological patterns embedded beneath the tangible drama/history of the game, and how it produces such a colorful cast of characters.

Reading Resources: Baseball, A Literary Anthology (Ed. Dawidoff) Harris: Bang the Drum Slowly Angell: This Old Man Excerpts from Delillo: Underworld & Roth: The Great American Novel

PROFESSOR ALAN GOLDBERG

Alan Goldberg has been a member of USF’s Rhetoric Dept. for over 30 years, emphasizing a mythic/humanistic approach to literary discourse. He has offered courses in American Literature, Jewish Studies, and at Fromm. He did undergraduate/graduate studies at the University of Chicago, University of Hawaii, and S. F. State. He’s a scholar in Jewish American literature with interests in Bellow, Malamud, and Doctorow. He’s researching the influential wave of Postmodern American writers — David Foster Wallace, Aimee Bender, Jonathan Lethem. He was a student of Bellow and Irving Halperin (late of Fromm) and a keynote speaker at the USF Bellow Symposium. Recently, he presented a multi-media show, “Laughter and Tears at the Crossroads of Jewish American Comedy and Literature.”

For 1,000 years Venice was ruled by an aristocratic oligarchy that maintained control of the Republic until 1797. This course will take you back into those centuries to explore the rich and splendorous cultural activities/lifestyles that defined that aristocratic world. With an emphasis on the Golden Age of the 16th and early 17th centuries through the Silver Age of the 18th century we’ll focus on Venetian humanistic culture and the rich “illusionistic” fantasies (myths, theatres, operas, balls, music, etc.) and some of the art and architecture. During this period Venice would eventually decline from a powerful mercantile society into a pleasure-loving, sybaritic tourist destination. Venice will be our primary focus but we’ll also move into the countryside (the Veneto) to explore the aristocratic country lifestyles of it’s villa culture, the major 16th century villas created by Palladio, their links to Rome and antiquity; and their ongoing influence throughout the following centuries. Venice must always be understood in relation to the world of the Middle East and Asia. As the major trading power in the Eastern Mediterranean, it served as the “Bazaar of Europe” and we’ll discuss these eastern influences that became an influential part of Venetian culture, shaping its final cultural aesthetic. We’ll talk about artistic figures — Bellini, Tintoretto, Tiepolo, Canaletto, Veronese, Monteverdi and Goldoni. Cultured, powerful, humanistic, artistic and mythic; Venice over the centuries has always exerted its own particular seductive spell and we’ll go back to selectively explore these vanished worlds.

PROFESSOR WILLIAM EDDELMAN
William Eddelman, Assoc. Prof. of Theatre History & Design, Emeritus, from the Stanford, is a specialist in international theatrical design. He completed his dissertation research with a Fullbright at the Cini Foundation in Venice, Italy and was a member of the Master Classes at the Wagner Festival in Bayreuth, Germany. At Stanford he combined creative/academic worlds through stage design, work and teaching. His course offerings include theatre, art and cultural history, costume and scenic design, dramatic literature, theatre aesthetics/politics, musical theatre, opera and the psychology of clothes. He taught at the Stanford Center in Berlin, for Stanford Continuing Studies, and led travel study tours to No. Italy for Stanford Alumni Travel. He has designed productions for many Bay Area theaters, and has delivered lectures and curated exhibitions for a variety of our cultural organizations. Additionally, he established the Theatrical Design Collection at the Museum of Performance and Design (SF) and is currently building a research library in International Theatre Design for the Achenbach Graphic Arts Foundation of the SF Fine Arts Museums.

REMINISCENCE: A CREATIVE WRITING WORKSHOP
Psychiatrist Robert Butler claims that reminiscence, is heightened in older adults and is an essential part of healthy aging, a process that can start at any age. Virginia Woolf observed “the past is beautiful because one never realizes an emotion at the time. It expands later, and thus we don’t have complete emotions about the present, only about the past.” Studies have shown telling stories, and repeating those with particular significance, is vital to achieving psychological integration — a creative process rooted in the discovery and passing on of one’s legacy. This course will help participants trigger their own significant moments and shape them into stories to publish or share. In each class, we’ll read/discuss veteran memoir writers for insights into the personal narrative. Participants will then draw upon lessons learned from literature, as well as weekly instructor and class members’ feedback. At the end, students should be able to trigger their own significant moments and shape them into stories.

Limited Enrollment. Should more than 25 apply, a lottery will select participants on Wed., Mar. 29, 2017.

PROFESSOR LILY IONA MACKENZIE
For over 30 years, Prof. MacKenzie taught USF freshman, but now begins, with joy, working with adults, closer to her in age. In addition to writing/publishing memoir, she is a published poet and novelist. Her poetry collection All This was published in 2011. Fling!, a novel that features older adults, was published in 2015. Bone Songs, another novel, will be published in 2017 and Freefall: A Divine Comedy in 2018. Her reviews, interviews, short fiction, poetry, travel pieces, essays, and memoir have appeared in over one hundred and fifty American and Canadian venues.
Thursday Afternoon  1 p.m.

A BRIEF HISTORY OF RUSSIA

Tensions between Russia and the United States have escalated recently, and one wonders whether a new Cold War is beginning. Are the two countries inevitably adversaries? Is active cooperation ever possible or even desirable? In this survey course of 1,000 years of Russian history we will meet: Ivan the Terrible, Boris Godunov, Peter the Carpenter and Catherine the Great; Alexander I (the nemesis of Napoleon), and Nicholas & Alexandra, the tragic last tsar and his empress; then Lenin and Stalin, Khrushchev and Gorbachev; and finally a look at Vladimir Putin and the Russia of today.

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. A Fulbright scholar and Phi Beta Kappa, he received his Ph.D. in History from the University of California at Berkeley in 1993. He is currently the Chair of the Humanities and Sciences Department at the San Francisco Conservatory of Music, where he teaches a broad array of history and philosophy classes, including histories of the Roman Republic and the Roman Empire. In 2005 Dr. Hohmann received the Excellence in Teaching Award from the Sarlo Foundation.

MINOANS & MYCENAEANS: GREAT BRONZE AGE CIVILIZATIONS

The Minoans and Mycenaeans were the great and rich ancient cultures of Bronze Age Greece and the Aegean Sea, two overlapping civilizations that are beautifully represented in art and archaeology. From around the Middle Bronze Age (Middle Minoan), 2000-1450 BCE, the Minoans ruled from Crete and the Aegean Islands. Theirs was a marine culture that loved nature and the sea around them. In their island paradise they built great palaces and cities that seemed to have no walls protecting them. The Minoans, named after King Minos of Knossos, are said to have ruled the seas (thalassocracy) and may have had strong egalitarian gender tendencies given the emphasis on women in their art. The more warlike Mycenaeans ruled from fortresses on the Greek mainland in the Late Bronze Age, 1500-1100 BCE. The Mycenaeans are named from the city of Mycenae and theirs is the age of epic heroes such as Agamemnon, Nestor and Menelaus and great wars like the Trojan War. The Mycenaeans’ walled cities and megaron palaces, including Mycenae, Tiryns, Pylos, Thebes and Troy, all collapsed at the end of the Late Bronze Age, but modern archaeology has found considerable broad evidence for both of these ancient cultures.

Enrollment Note: This course meets only seven times on Apr. 13, 20, 27, May 4, 11, 25, June 1.

PROFESSOR PATRICK HUNT

Patrick Hunt received his Ph.D., Institute of Archaeology, UCL, University of London, and is an archaeologist, art historian, poet and biographer. He has been teaching humanities, archaeology, mythology and the arts at Stanford since 1993. He was Director of the Stanford Alpine Archaeology Project and in 2007-2008 his Hannibal Expedition was sponsored by the National Geographic Society. He was named to Who’s Who in Biblical Studies and Archaeology, and elected a Fellow of the Royal Geographical Society, London. He is also a National Lecturer for the Archaeological Institute of America. Prof. Hunt’s books include but are not limited to: Alpine Archeology; Ten Discoveries That Rewrote History; Myths for All Time; Cloud Shadows of Olympus. In addition, he has published in many peer-reviewed journals, book chapters and articles as well as entries in the Wiley-Blackwell Encyclopaedia of Ancient History. Articles about his Hannibal research have appeared in National Geographic and in Archaeology magazines. Prof. Hunt is a frequent featured scholar on documentaries, including National Geographic Explorer TV, NOVA, PBS and The History Channel. He was awarded the Persian Golden Lioness in London in 2008 and has received commendations from the U.S. Congress and the California State Assembly for contributions to public archaeology.
Gather with others who love to vocalize and let their voices rise in familiar melodies. When you do you’ll find yourself feeling good, breathing better and being generally... just happy. *Time* Magazine has reported “What researchers are beginning to discover is that singing is like an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits. You don’t even have to be a good singer to reap the rewards.” Why not give it a try, no matter how you think you sound?

Faith Winthrop’s approach is based on her lifetime of song and her own vocal education. While she has taught acclaimed singers, she loves to work with her “Frommtones” and finds this experience to be one of her most joyous. Faith demonstrates great compassion, which affords everyone a safe place for their singing voice while they achieve their fullest, authentic sound.

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**SPOKEN SPANISH FOR BEGINNERS - LEVEL 2**

Did you learn to speak Spanish in the first level class? If so, then keep on learning to speak even more in Level 2. This course will take you from where you left off. It will begin with a review of material from the first level and quickly progress to speaking in past, future and conditional verb tenses as well as important idiomatic expressions. There will be an abundance of individual, group and student-to-student oral practice. **Limited to 22 students participants** who must have taken Spoken Spanish Level 1, and must commit to meeting on all above dates.

**Aarón Almendares-Berman** is Prof. Emeritus at Sonoma State University where he taught Spanish, English as a Second Language and Language Teaching Methodology for 24 years. He was the founder of Sonoma State American Language Institute an intensive English language-learning program for foreign students. He was Fulbright Professor in Colombia and Mexico and is interested in developing intercultural understanding through language learning.

**THE JOY OF SINGING**

Gather with others who love to vocalize and let their voices rise in familiar melodies. When you do you’ll find yourself feeling good, breathing better and being generally... just happy. *Time* Magazine has reported “What researchers are beginning to discover is that singing is like an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits. You don’t even have to be a good singer to reap the rewards.” Why not give it a try, no matter how you think you sound?

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**WHY NOT TAKE THE FROMM INSTITUTE WITH YOU WHEREVER THERE’S INTERNET ACCESS?**

The Fromm Institute’s robust program of previously recorded classes, lectures, and insights is available to you through the Frommcast. For just $50 each session ($100 if you are not an enrolled member of the Fromm Institute), you can access the programs, courses, lectures from the Frommcast Library. For more information on how to view the Frommcast’s Spring Session, go to our website and click on Frommcast Library or contact the Fromm Institute Office.

The Frommcast library is supported by a grant from the Koret Foundation.
Classes take place in Alfred & Hanna Fromm Hall located at the west entrance to USF’s campus (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.

Parking on campus requires a valid USF Fromm Institute Parking Permit. Permits are extremely limited and costly. 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 29, in order to be considered. Checks payable to ‘USF/Fromm Institute’ will be cashed upon receipt.

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. As the University limits the number of parking permits that can be distributed, refunds will be made to any applicant to whom a permit can’t be offered.