Keeping up with the times... no matter when.
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 (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.

In this booklet you’ll find a list of all the classes presented, the session’s course descriptions, and our faculty biographies. You’ll also read general information about Fromm Institute membership and enrollment, and, if applicable, how you may apply for one of the few on-campus parking permits. For thirty-nine 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.

The Fromm Institute does not have a Summer Session.

IN THIS CATALOG

ACADEMIC CALENDAR

WINTER 2016
Classes Begin
Thursday, March 3
Classes End
March 7 - March 10
Make-Up Week
Mondays, Jan. 18 & Feb. 15
Holidays

SPRING 2016
Classes Begin
Monday, April 11
Classes End
June 6 - June 9
Make-Up Week
Thurs., May 19 & Mon., May 30
Holidays

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

FROMM ONLINE

Along with details on the many aspects of the Fromm Institute at USF, videos from our 2016 Winter Faculty can be found online at fromm.usfca.edu under the “2016 Winter Faculty Presentations.” When classes are in session, handouts and other ephemera can be found under “Course Materials.” Bulletins and time sensitive publications, such as our Institute’s newsletters, can be found there under “Communications.” The Fromm Institute’s web site is your “go to” portal for information about the Fromm Institute for Lifelong Learning at the University of San Francisco.
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, always offered on Wednesday mornings, such as this session’s Wonders of Science Series, are open to all Fromm Institute students regardless of the number of classes selected. 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.

MEMBERSHIP

FEES

Because the Fromm Institute for Lifelong Learning is a non-profit program, it is “the educational bargain of the century.” 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. 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 Jan. 21, 2016.

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

I. 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)

II. Contact Us

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

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E-mail fromm@usfca.edu a message that includes your first and last name and your enrollment choices and alternates (if any). 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 and fee. See page 19 for Parking Info.

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### WHEN ENROLLING...

On the following pages, you'll find course descriptions with faculty biographies. Once you've decided on the courses you'd like to take, you can email or phone in your enrollment (fromm@usfca.edu or 415-422-6806).

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. Membership Categories are: Annual $775 (available Fall Session only) | Session $275 | Scholarship (max. you can pay).

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### WHEN ENROLLMENT

- **Pre-Enrollment Period**
  - **November 11, 12, 13**
  - 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, November 13, 2015.

- **Enrollment Period**
  - **Nov. 16 - Dec. 18 & Jan 4 - Jan. 8**
  - 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 Fri., Jan. 8, 2016.** Once classes commence, membership is closed to new/returning applicants.

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The Fromm Institute is closed during the Winter holidays. The office closes on Friday, Dec. 18 and reopens on Monday, Jan. 4.
### Monday

**Morning 10 a.m. - Noon**

- **Simon** “The Joy of Geometry”
- **Wolf** “Romanticism, Revolution, Reaction”
- **Wahl** “Movie Stars: Overpraised, Overpaid or Overwhelming?”

**Afternoon 1 p.m. - 3:00 p.m.**

- **Tracy** “Seeing Things: Poetry of Seamus Heaney, Pt. 2”
- **Kohn** “Bonnard & His Contemporaries”
- **Rothmann** “Jerusalem: History, Religion, Politics”

*Monday classes meet for 2 hours, 7 times this session. (1/11, 1/25, 2/1, 2/8, 2/22, 2/29 & 3/7)*

### Tuesday

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

- **Krause** “Great (Jewish) Women of the Bible”
- **Fracchia** “Light From the East: Cultural Efflorescence in New England & New York”
- **Evers** “Visualizing Love in the Renaissance”
- **Bodovitz** “Climate Change, Drought, & 38 Million Residents - What’s Ahead For California?”
- **Rothblatt** “Concept of Culture in Hist. Perspective”

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

- **Rothblatt** “Seminar on the Concept of Culture”
- **Carcieri** “Great American Free Speech Cases”
- **Eilenberg** “America on Stage & Screen: The 1970s”
- **Kenning** “Creation Myths of Our Civilization”

### Wednesday

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

- **Various Lecturers** “Wonders of Science Series”

  Coordinated by Jerold Lowenstein, M.D.

  *Series of different lectures. This may be taken in addition to your 4 course maximum.*

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

- **Mulera** “Modern Physics IV: Universe Small/Large”
- **Birt** “Three African Amer. Authors & Their Context”
- **Roatcap** “Ballet: The Royal Entertainment”
- **David Clay Large** “European Politics, Culture, Society in the 1920s & 1930s”

### Thursday

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

- **Pepper** “Seminar: Writing the Short Story”
- **Brandfon** “Eminent Progressives”
- **Foglesong** “Brahms”
- **Eddelman** “Paris After Dark: Belle Époque and the Jazz Age”

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

- **Hohmann** “History of Islam, Part Two: Islam in the Modern World”
- **Hunt** “The Uncensored Bible”
- **Unterberger** “Turn, Turn, Turn: The Folk Rock Revolution, Pt. 2”

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**Wonders of Science Series** is open to all enrolled members and may be selected in addition to the 4 course max. **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.
THE JOY OF GEOMETRY

Some 2,300 years ago a man named Euclid wrote down a few “self evident” statements and used them to prove all of the facts that we know as “Euclidean Geometry.” This is the geometry that you may have studied in High School. It is also the geometry that Sir Isaac Newton used to write his Laws of Motion which modern day physicists still use to send rockets to the moon (or even Pluto). That is the ‘joy’ of geometry. We will be studying Euclidean Geometry and, if time permits, we’ll take a peek at some non-Euclidean kinds.

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.

ROMANTICISM, REVOLUTION, REACTION

The Enlightenment, we know, led to the French Revolution; but how did it make way for, and even give rise to, its seeming opposite, Romanticism? How could rationalism lead to a sensibility in which emotionalism, personal experience, and the irrational, were valued above all else? This is the large question we’ll grapple with at the beginning of the class, before we turn to the Revolution, with its great hope and massive fear, its worship of liberty continuing even into the ensuing decades of political repression. The second half of the course will dwell on the paradoxical flourishing of individualism, democracy and feminism against the grain of reaction in post-revolutionary Europe. What IS Romanticism and what does it entail? Why have its central ideas sustained themselves into our own day? Though we study some literary works, and look carefully at Rousseau, Blake, Byron, Mary Shelley and Mme. de Stael, this is a course in the history of ideas from circa 1770 to circa 1850 and can be regarded as a sequel to my “Eighteenth Century Miracle” taught in Winter, 2015.

Reading Resources: Hugo, ed.: The Portable Romantic Reader
Blake: Songs of Innocence and Songs of Experience

PROFESSOR MANFRED WOLF

Manfred Wolf, retired professor of English at San Francisco State University, has degrees from Brandeis, University of Chicago and the University of Leiden, the Netherlands (Ph.D., 1977). His past teaching positions include the University of Helsinki and UC Berkeley. His course offerings in English, American and Dutch literature have ranged from Shakespeare to twentieth century fiction, from literary translation to European poetry. Professor Wolf is the author of Albert Verwey and English Romanticism and numerous essays in scholarly publications and many other journals, magazines and newspapers in the U.S. and Europe. He edited Amsterdam: A Traveler’s Literary Companion, and published Almost a Foreign Country: A Personal Geography in Columns and Aphorisms in 2008 and a memoir, Survival in Paradise, in 2014.
MOVIE STARS: OVERPRAISED, OVERPAID OR OVERWHELMING?  PROF. WAHL

From Mary Pickford and Rudolph Valentino to Tom Cruise and Meryl Streep, movie stars have long been our American royalty. Some we identify with; we’ll watch anything we can so we can connect and care. Some irritate us with phony gestures or annoying line readings. There are stars that have created characters that move us. Voices of Charles Laughton, Lauren Bacall, James Mason are distinctive, Brando mumbles or Astaire dances; Marilyn Monroe and Judy Garland are like open wounds giving us their pain and vulnerability. Marie Dressler and Claude Rains may steal the show as supporting actors, but if they have us waiting for their every move and piece of dialog, are they stars, too? The lives on and off screen of movie stars will be examined, as well as the movies that placed them in the golden cinema firmament. We’ll celebrate stars that shine bright, and appreciate why fame fades with others.

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.

SEEING THINGS: THE POEMS OF SEAMUS HEANEY, PART 2  PROF. TRACY

In Winter 2015, we read together selected poems by Seamus Heaney from his five collections published between 1966 and 1984. In Winter 2016 we’ll read poems he selected from collections published between 1987 and 2013; his last poem was written two weeks before his death. We’ll also look at his first play, “The Cure at Troy” (1990), where he suggests that poetry may have a role in healing the wounds of sectarian and political enmity in Northern Ireland by reminding both sides of their shared identity. Recognizing that his Nobel Prize (1995) imposed a responsibility of speaking for literature and the arts, he began to write about similar political, racial, and religious rivalries elsewhere, and literature’s possible role in initiating a healing process. While continuing to draw on memories of his rural childhood, his later poetry becomes more meditative as he places himself in the poetic tradition we inherit from Greece and Rome: “Energy, balance, outbreak/At play for their own sake.” In his last collection, Human Chain (2010), he interweaves the Ulster landscape of his childhood with memories of Virgil’s Aeneid, elegies for old friends, and poems welcoming the arrival of grandchildren, the only certain evidence that something of us will live on.

Reading Resources  Heaney: Opened Ground: Selected Poems 1966-1996
Heaney: Selected Poems 1988-2013

PROFESSOR ROBERT TRACY

Robert Tracy is Professor Emeritus of English and Celtic Studies at UC Berkeley. He received his Ph.D. in Comparative Literature from Harvard, and has been Visiting Professor of American Literature at Leeds University, of Slavic Studies at Wellesley College, and of Anglo-Irish Literature at Trinity College, Dublin. He has also served as Co-Director of the University of California Dickens Project. His publications include a study of Anthony Trollope’s novels; many articles about Dickens; editions of works by Synge, Trollope, Flann O’Brien, and Le Fanu; Stone, poems of Osip Mandelstam translated from Russian; and The Unappeasable Host: Studies in Irish Identities.
BONNARD & HIS CONTEMPORARIES  
PROF. KOHN
Timed to coincide with the exhibition at the Legion of Honor, “Pierre Bonnard: Painting Arcadia,” this class will explore the world of post-Impressionist painting of the late 19th and early 20th centuries, both in Europe and in America. The class will culminate in a guided tour through the exhibition, led by the instructor, who is an active docent and lecturer at the Fine Arts Museums of San Francisco.

PROFESSOR JAMES KOHN
Dr. Jim Kohn is an emeritus member of the English Department at SFSU where he was Chair from ’04 - ’07. He has taught courses in social variation of language, in second language acquisition, in post-colonial literature. He has taught in China, Taiwan and Switzerland. His retirement allows him to enjoy his present avocation as docent at the SF Fine Arts Museums and at the SF Botanical Garden. At Fromm he has taught courses “Our American English,” “The Empire Writes Back,” and “The Joy of Yiddish.”

JERUSALEM: HISTORY, RELIGION, POLITICS  
PROF. ROTHMANN
This course will give a comprehensive historical overview, a religious view from Islamic, Christian and Jewish perspectives and finally a full political evaluation from all points of view! Is there a solution? We will try to answer that question at the end of the class.

PROFESSOR JOHN ROTHMANN
John F. Rothmann is a politics/foreign policy consultant specializing on the US, Middle East and the USSR. He is a frequent lecturer on American Politics and has been called “a scholar of modern Republicanism” while being acknowledged “for his unique insights, and in particular for rare and crucial materials.” He served as Director of the Nixon Collection at Whittier College, as Chief of Staff to Sen. Milton Marks, and Field Representative to Sen. Quentin Kopp, and was a founder of the Raoul Wallenberg Jewish Democratic Club. Widely published and honored, Rothmann has spoken on more than 150 campuses and has been on the faculty of USF. Both his B.A. and his Masters in Arts in Teaching are from Whittier College. He 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.

GREAT (JEWISH) WOMEN OF THE BIBLE  
RABBI KRAUSE
Come with me as we travel through time. We will meet the matriarchs Sarah, Rebecca, Rachel and Leah, Tamar and Miriam – the first Hebrews. Then meet Deborah, Hanna and Bah-Sheba – Israelites. Then finally Esther and Ruth, the Jews. An excursion through the development of the contemporary Jewish people is the theme of this course. From tribal to city-state to international peoplehood it begins with Genesis and goes through the Bible. So, pack your bags for an exciting journey through the lives of great (Jewish) women of the Bible.

RABBI JAY M. KRAUSE
Rabbi Krause taught Judaic Studies at Brandeis Hillel Day School in SF for 25 years. He holds degrees from Hunter and Hebrew Union College from which he was ordained and honored with a Doctor of Divinity. He spent three summers in Israel studying at Yad Vashem on the Holocaust. He’s been a resource in the area of Judaic studies and instructs teachers, docents, college students and others about the Holocaust and how to teach this difficult subject with appropriate resources. He is a past recipient of the national Grinspoon-Steinhardt Award given by the Jewish Education Service of North America. This is his 28th year at the Fromm Institute.
TUESDAY MORNING

LIGHT FROM THE EAST: CULTURAL EFFLORESCENCE IN NEW ENGLAND & NEW YORK

PROF. FRACCHIA

A handful of brilliant intellectual and cultural movements have enriched the collective experience of the United States. This course will examine: the movement associated with the New England Transcendentalists; the movement of New York’s Greenwich Village in the early twentieth century; the movement centered around the New Yorker and the Algonquin Circles, and finally the Harlem Renaissance.

PROFESSOR CHARLES FRACCHIA

With a B.A. in history, USF, Charles Fracchia did graduate work at UC Berkeley in Library Science, at SF State in History, and at GTU, Berkeley in Theology. He has taught at USF, SF State, and City College and lectured extensively throughout the Bay Area. He has written numerous articles and books, the most recent being Fire and Gold, The Golden Dream, City by the Bay and When the Water Came Up to Montgomery Street: San Francisco During the Gold Rush. He is Founder and President Emeritus of the San Francisco Museum and Historical Society and a Fellow of the California Historical Society and of the Gleeson Library Association.

VISUALIZING LOVE IN THE RENAISSANCE

PROF. EVERS

- This course begins in the second week of classes on Tues., Jan. 19. Other class dates will be Jan. 26, Feb. 2, 9, 16, 23, Mar. 1 and 8.-

Many of the most famous Renaissance works of art were made to celebrate marriage and family. However, what we think of when we think of marriage is very different from the Renaissance reality. Love very rarely played any part in the equation, and the higher the stakes the more fraught the contract. Family and sexual relations were a rough game in the Renaissance, and yet the art was so often sublime. Art served as both a disguise and a magic formula to ensure a successful and fruitful marriage – the physical demonstration of legitimacy. This class will explore a wide range of extraordinary paintings from the 14th to the 16th century that relate in varying ways to issues of love, sex and marriage.

PROFESSOR SUNNIE EVERS

Sunnie Evers received her Ph.D. in Italian Renaissance Art from UC Berkeley, with a specialty in Venetian Renaissance painting/architecture. Her dissertation focused on the patronage of Paolo Veronese, along with Titian and Tintoretto. She has taught at Berkeley and Stanford as visiting professor and lectured on a variety of topics – villa architecture, portraiture, Hockney. She serves on the board of Save Venice, which has restored over 400 works of art and architecture. She leads tours to Italy and beyond, and is currently working on an article on the Villa Barbaro at Maser – a masterful collaboration of Barbaro, Palladio and Veronese.

CLIMATE CHANGE, DROUGHT AND 38,000,000 RESIDENTS: WHAT’S AHEAD FOR CALIFORNIA?

PROF. BODOVITZ

Even for long-time Californians, this is a new era: multi-year drought and sea-level rise due to climate change. Yet our thinking and planning are back in the last century. In the next phase of California history, what will we (and our descendants) be doing differently? Can the state continue to support a growing population? How will our government, politics, and society change? We’ll explore all this, as we try to understand the coming world of our grandchildren.

PROFESSOR JOSEPH BODOVITZ

Joseph Bodovitz has been involved for more than 50 years in California’s conflicts over population growth, economic development, and environmental protection. He was the first executive director of the SF Bay Conservation and Development Commission, and of the California Coastal Commission. Later, he was executive director of the California PUC. He was a Naval officer in the Korean conflict, and a newspaper reporter in San Francisco. He received a B.A. from Northwestern and an M.A. in Journalism from Columbia.
THE CONCEPT OF CULTURE IN HISTORICAL PERSPECTIVE  PROF. ROTHBLATT

The idea, promoted by intellectuals from the 18th century into the 20th, is that “culture” consists of a body of values or attributes representing the highest intellectual and aesthetic achievements of human history. This concept was developed in response to democracy, the popular press and market economics. One group of intellectuals feared what they saw as the coming supremacy of the common man – the “masses,” vulgar, ignorant and jealous of all who were highly educated. The masses badly needed instruction in what Matthew Arnold in the 19th century termed “the best that has been thought and said in the world.” There was “High Culture” or “High Brow Culture” and “Low Culture” or “Low Brow Culture.” For those in pursuit of High Culture, the ideal home for acquiring it was the university where “Great Books” or the Canon formed the backbone of a liberal education. As the 20th century began, yet another group of intellectuals denounced the culture concept as “bourgeois” and dismissed it as social class snobbery. Furthermore, within the universities themselves, modern anthropology took shape. The priests rose up and struck down the priests. Instead of a single superior culture, there were many “cultures.” Were they equivalent? Anything goes? The lowest common denominator? The issue remains, intensified by the rise of mass communications such as radio, TV and now the internet and social media.

SEMINAR ON THE CONCEPT OF CULTURE IN HISTORICAL PERSPECTIVE  PROF. ROTHBLATT

This seminar will be an opportunity for interested participants to read some of the authors who contributed to the creation of an idea of High Culture and to elaborate on themes offered in the morning lectures. Consequently those who desire to attend the seminar must also enroll in the morning lectures. Participants will read from a variety of relevant sources, such as the poet Matthew Arnold, German writers like Thomas Mann, Americans like T.S. Eliot and Henry James, the great French political writer Alexis de Tocqueville (what kind of culture do Americans actually have?) and Edward Burnett Tylor (the British founder of modern cultural anthropology). A handbook of selections will be available for purchase, or, in some cases, sources will be available in iTunes.

Twenty-five morning lecture participants will be selected by lottery from the pool of applicants on Wed., December 9. Attendance for all 8 meetings is expected and the first on Tues., January 12 is mandatory.

PROFESSOR SHELDON ROTHBLATT

Professor Rothblatt was honored by the Swedish king as Knight Commander of the Royal Order of the Polar Star, the kingdom’s 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 University, 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 University. Upon retirement he received the Berkeley Citation, the highest award bestowed by the campus. He is a currently a Fellow of the Royal Historical Society of Britain, 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 have been translated into seven languages and his The Modern University and its Discontents is now available in Chinese from Peking University Press.
GREAT AMERICAN FREE SPEECH CASES

Speech is the realm of human activity between thought and physical action, distinct from yet overlapping with both. It is also one of the most highly protected of American constitutional liberties. In this course, we shall examine about two dozen of the Supreme Court’s greatest, most interesting free speech cases. Following an overview of the history of free speech law, stretching to antiquity, we shall consider leading U.S. cases that have developed major doctrines setting the limits of speech protection under the First Amendment. Beginning with incitement to imminent lawlessness (and its early articulation as the clear and present danger rule), we shall go on to consider landmark cases on offensive speech, defamation, commercial speech, obscenity, the public forum, and time/place/manner restrictions. Those who take this course, last offered in Winter 2013, will gain a respectable command of the complex, fascinating landscape of the American law of free speech.

Reading Resources: Handouts will be provided each week.

PROFESSOR MARTIN CARCIERI

Martin D. Carcieri has taught courses in Constitutional Law and Political Theory as a Professor of Political Science, San Francisco State University. He holds a J.D. from UC Hastings and a Ph.D. in Political Science from UC Santa Barbara. He has earned four teaching awards and has published twenty-five journal articles and book chapters. His work has appeared in top journals in four disciplines, and has been cited to the U.S. Supreme Court in five landmark cases in the 21st century. His most recent book, Applying Rawls in the 21st Century: Race, Gender, the Drug War, and the Right to Die, was published by Palgrave MacMillan in 2015.

AMERICA ON STAGE & SCREEN: THE ‘70s

Tom Wolfe called the 1970s in America “The ‘Me’ Decade,” a time of retreat into individualistic goals after the national disillusionments of Vietnam and Watergate. Moon missions were cancelled and the Sony Walkman became inescapable. But the concerns of the decade spawned a now legendary golden age of ‘70s cinema: interrogations of war ranging from “Patton” to “The Deer Hunter,” inquiries into the family from “The Godfather” to “Kramer vs. Kramer,” heroism reexamined and reaffirmed in “One Flew Over the Cuckoo’s Nest,” “Star Wars,” and “Jaws.” Television gave popular expression to the new wave of feminism in “The Mary Tyler Moore Show” and “The Bionic Woman,” while Norman Lear produced a groundbreaking series of hits that married sitcom to social consciousness. In the theatre, “Company” and “A Chorus Line” announced a new breed of Broadway musical, while plays like “Sticks and Bones” and “for colored girls …” italicized the burning issues of the day. This course will examine the transformative American decade of the 1970s through its stage and screen narratives, offering ample screen footage as evidence and illustration.

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.
BORN OF DUST, BORN OF WATER: CREATION MYTHS OF OUR CIVILIZATION  PROF. KENNING
The world arose as a thought, or as a dream, or as the sperm of a masturbation, or as dismemberment, or from a lonely deity seeking companionship, or perhaps in the beginning was the Word, or in the beginning was a mound arising from muddy waters, or eternal waters contested as salt versus fresh, or all came from chaos and will return to chaos, or all came from nothing and will return to nothing. Perhaps beginning was God’s face upon the waters, or a Cosmic Egg, or first light was sparked by the cackle of a goose. All the world had creation myths, but we will look specifically at those of the Western heritage, those whose character and details reflect our own developing civilization’s response to the specific geography and climate of its development, including Sumerian Enuma Elish, Babylonian, Hebrew Genesis, Phoenician, Greek account of Hesiod, to other variant stories, and perhaps Norse and Celtic creation stories.

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.

THE WONDER OF SCIENCE SERIES 2016
Coordinated by Jerold Lowenstein, M.D.
The world of the natural and physical sciences is offered here in a format that grants access to an amazing body of knowledge in a stimulating, approachable way. Coordinated by physician, researcher and science writer, Dr. Jerold Lowenstein, one of the great men and minds of the Bay Area, these lectures have wrapped us in their ‘wonders’ since 1998. This session our guest speakers will explore diverse scientific worlds — with a concluding review of scientific trends and developments that features Prof. Lowenstein as our guide.

Schedule of Lectures

Jan 6  Where and What Might We Expect  Seth Shostak, Director/Senior Astronomer SETI Institute
Life on Other Worlds to Be?
Jan 13  Self-Correction in Science  Bruce Alberts, Former Ed., Science Prof., Biochem./Biophys., UCSF
Jan 20  Madness, Art, and Music  Bruce Miller, Prof. of Neurology, UCSF
Jan 27  Bird Families of Africa  Rauri Bowie, Assoc. Prof. of Integrative Biology, UC Berkley
Feb 3  Women in Science  Meg Lowman, Chief, Science & Sustainability Cal Academy of Sciences
Feb 10  KLOTHO: A Protein that Prolongs Life  Dena Dubal, Asst. Prof. of Neurology, UCSF
Feb 17  New Insights into Human Evolution from Rising Star Cave  Debra Bolter, Prof. of Anthropology Modesto State College
Feb 24  Science Update 2016  Jerold Lowenstein, Clinical Prof. of Med., UCSF
MODERN PHYSICS FOR FROMMIES IV — THE UNIVERSE  
SMALL TO LARGE  

The twentieth century saw massive revisions in the way we view our universe. Einstein’s theories of relativity challenged our understanding of time, space and simultaneity as discussed in “Modern Physics I.” “Modern Physics II” dealt with the quantum description of nature on the atomic scale. “Modern Physics III” presented the marriage of quantum mechanics and special relativity (quantum field theories), the role of patterns and symmetries in nature, and the evolution of the current standard model of elementary particles. “Modern Physics IV” will pursue the application of these theories on very small (atomic and sub-atomic) and very large (astronomical) scales. Topics will include atomic and molecular physics, condensed matter physics, low temperature physics, nuclear physics, the standard model of elementary particles, and astrophysics and cosmology. The treatment of the standard model will be a brief one here as a more detailed treatment was offered as a separate course. The incompatibility of general relativity and quantum mechanics, and its possible resolution via techniques such as string theory, will be discussed. Students need not take the first three courses before embarking on this one, and the presentation, although challenging, will be as non-mathematical and non-technical as possible.

PROFESSOR TERRENCE MULERA  
Professor Mulera holds his B.A. in Physics from UC Berkeley, and his M.S. and Ph.D. in Physics from Purdue University. He continued his dissertation research in the field of experimental elementary particle physics with more than ten years of postdoctoral research at Michigan, Rice and Lawrence Berkeley Laboratory. The topics he explored there included spin dependence in strong interactions, collisions of relativistic heavy ions, neutrino oscillations, rare decays of the pion and radiation detector development. After thirteen years in the semiconductor equipment industry in engineering project management, he became an Adjunct Professor in the Department of Physics and Astronomy at USF where he has lectured since 2000.

THE CONSTRUCT OF THEIR CHARACTER(S): THREE  
AFRICAN AMERICAN AUTHORS AND THEIR SOCIAL CONTEXT  

Within the established canon of American literature, African American writers only recently have established their presence. In the 1960s works by black writers more frequently appeared on course reading lists, and publishers began reissuing out of print works. Interestingly, black literature and history had become popular academic research fields as early as the 1930s. In this class I want to examine three, now canonical works in African American literature: Frederick Douglass, My Bondage and My Freedom; W.E.B. DuBois, The Souls of Black Folk; and Zora Neale Hurston, Their Eyes Were Watching God (these are the three required texts - any edition). In addition to the close analysis of these works, I want to discuss their academic and scholarly critics and consider some recent works by African American writers.

Reading Resources:  
Douglass: My Bondage and My Freedom, DuBois: The Souls of Black Folk, Hurston: Their Eyes Were Watching God

PROFESSOR RODGER BIRT  
Rodger Birt received his Ph.D. in American Studies from Yale. He was a professor of Humanities and American Studies at San Francisco State University from 1980 until 2008. He is currently writing about photography and biography.
BETWEEN TWO FIRES: EUROPEAN POLITICS, CULTURE AND SOCIETY IN THE 20s AND 30s

In the decades following World War I, Europeans, along with the rest of the world, desperately hoped for a prolonged peace, economic recovery, and social healing. Instead they got the rise of murderous dictatorships, social strife, and the most catastrophic economic meltdown the modern world had ever seen. Yet at the same time there were brief moments of economic promise, as well as sustained technological progress and tremendous cultural achievement. This course offers a comprehensive re-examination, based on the latest research, of the tumultuous years separating the two world wars. To better illuminate the European situation, the lectures will include occasional comparative glances at developments elsewhere, especially in the USA. Our portrait of interwar Europe will be sharpened via contemporary photographs, visual art and musical works, and plenty of maps.

PROFESSOR DAVID CLAY LARGE

Having earned his Ph.D. in History from UC Berkeley in 1974, David Clay Large has taught at Berkeley, Smith College, Montana State University, and Yale University, where he was also College Dean. Presently he is a Visiting Scholar at the Institute of European Studies at Berkeley. A specialist in the history of modern Germany, he is the author of some twelve books, including Where Ghosts Walked: Munich’s Road to the Third Reich; Berlin: Nazi Games: The Olympics of 1936; and Munich 1972: Tragedy, Terror, and Triumph at the Olympic Games. His current project is a narrative history of the great spa-towns of Central Europe.

WEDNESDAY AFTERNOON

BALLET: THE ROYAL ENTERTAINMENT

PROF. ROATCAP

When Princess Grace of Monaco extended her royal warrant to Les Ballets de Monte Carlo, HRH was simply following in the footsteps of King Louis XIV who, in 1661, founded the Académie Royale de Danse, now the Paris Opera Ballet, “to improve the quality of dance instruction for court entertainments.” While all of Louis XIV’s dancers were male — in 1738, Anna Ivanovna of Russia, the “Dancing Tasmania,” established her Imperial Theatre School at St. Petersburg’s Winter Palace with twelve aspiring danseurs and twelve young ballerinas — the predecessors of today’s Mariinsky Ballet. Royal patrons constantly demanded new entertainments from their royal choreographers. Thus, during the Romantic age of Ballet, August Bournonville, Filippo Taglioni, Jules-Joseph Perrot, and the incomparable Marius Petipa created the many wonderful works that now form the backbone of classical ballet. Great artists, from Leonardo da Vinci to Leon Bakst were put in charge of the mise en scène — the costumes and stage design. The intrigues, the scandals surrounding the “etoiles,” and their Royal masters — Frederick II of Prussia and La Barberina, Ludwig I of Bavaria and Lola Montez, Nicholas II and Mathilde Kschessinska — have become the stuff of legend. As for ER II’s Royal Ballet, founded in 1931 by Dame Ninette de Valois, its titled sponsor is now Prince Andrew, Duke of York. This will be a series of lectures for the enjoyment of balletomanes who wish to revel in a bit of history as well as in a lot of dancing.

PROFESSOR ADELA ROATCAP

Dr. Adela Spindler Roatcap lived and studied in Buenos Aires, Argentina, before graduating from UC Berkeley in 1966 with a double major in the History of Art and Cultural Anthropology. She received her M.A. from the University of Oregon in 1969, with a thesis on the History of Spanish/Italian Renaissance Art, and her Ph.D. as a Kress Fellow from Stanford, with a dissertation on Russian Medieval Art. She has written many articles regarding fine presses and rare books, and published The Book of the Dance in the 20th Century, as well as Raymond Duncan, Printer, Expatriate, Eccentric Artist. Currently Dr. Roatcap is finishing a book concerning Leonardo de Vinci’s portrait of Ginevra de’Benci at the National Gallery of Art.
SEMINAR ON WRITING THE SHORT STORY  PROF. PEPPER
This seminar will cover the basics of writing a short story: structure (beginning, middle, end); character; dialogue; plot. We'll investigate what these elements are; why they're important; how to do them well; and how to weave them into an effective story. In-class exercises will focus on specific elements. Students will write at least one story, and have the option to share what they've written in class. Previous writing experience is not required.
Twenty-five participants will be selected by lottery from the pool of applicants on Wed., December 9. Attendance for all 8 meetings is expected and the first on Thursday, January 14 is mandatory.

PROFESSOR CARY PEPPER
Cary Pepper is a playwright, novelist, screenwriter, and nonfiction writer. His plays have been presented throughout the United States and internationally. He's a four-time contributor to the Best American Short Plays series from Applause Books, and he’s published dozens of articles as well as other nonfiction. His one-act play Small Things is currently airing on National Public Radio.

EMINENT PROGRESSIVES  PROF. BRANDFON
By examining the biographies and thinking of representative public intellectuals during the opening years of 20th century America, we can arrive at fresh interpretations of the movement that historians refer to as the Progressive Period. Examples of the influence of the public intellectual that we’ll discuss are: John Dewey’s impact of pragmatism on education; Jane Addams’ ethnic identity under the assault of the melting pot; Herbert Croly’s New Republic; John Commons’ Wisconsin Idea; Robert La Follette’s progressivism in action; Roscoe Pound’s influence of legal realism in American law; Randolph Bourne, our entrance into World War and the twilight of progressivism.

PROFESSOR ROBERT BRANDFON
Professor Robert Brandfon, a native of New York City, received his Ph.D. from Harvard University and is Emeritus Professor of American History from Holy Cross College in Worcester, Massachusetts. He has also taught at the University of Keele (North Staffordshire, Eng.), Oberlin College, the MIT Sloan School of Management, and the Harvard University Summer School. The focus of his research and writing has been on the post Reconstruction South, the Progressive Era, the New Deal and the Second World War.

BRAHMS  PROF. FOGLESONG
Johannes Brahms, the great classicist of the later 19th century, created an imposing body of work that covers every genre of his era except for opera. Whether symphonies, concertos, orchestral works, chamber works, sonatas, solo pieces, art songs, or choral works, Brahms bequeathed precious gifts to posterity. We'll find out about him, his career, his world, his friends, his colleagues. Most importantly, we'll explore his music in all its variety, depth, and radiance.

PROFESSOR SCOTT FOGLESONG
Scott Fogleston is the Chair of Musicianship & Music Theory at the SF Conservatory of Music, where he has been on the faculty since ’78. In 2008 he received the Sarlo Award for Teaching Excellence. He also teaches at UC Berkeley, introducing young people to Western art music. A Contributing Writer and Pre-Concert Lecturer for the SF Symphony, he 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 in a repertoire ranging from Renaissance through ragtime, jazz, and modern. 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.
PARIS AFTER DARK: THE BELLE ÉPOQUE AND THE JAZZ AGE  

Vibrant, glittering, hedonistic, and liberating, Paris during “The Belle Époque” (1890-1914) and “The Jazz Age” (1918-1935) was the city where the world went, where everything was happening, and where life was lived to its fullest. Paris received and entertained the world, becoming a stage for a society of performances, performers, personalities and spectators. Mixing high life and low life, private gestures and public actions, Paris was a cauldron of creativity, challenges and revolutionary cultural changes. In this class, we’ll explore the intersection of culture and history during these major periods of change and developing modernity. Comparing and contrasting these different eras, separated by war, will provide the framework for thinking about Paris from 1890-1935. We’ll survey the diverse art forms: Art Deco, Café society, Salons, the Music Hall and Revues, Theatre, Opera, Dance, American jazz, early Modern dance, and Ballet (Diaghilev’s Ballets Russes and the Ballet Suedois). Along the way we’ll encounter memorable French personalities: Manet, Toulouse-Lautrec, Seurat, Alfred Jarry, Debussy, Mistinguett, Maurice Chevalier, Jean Cocteau, Sarah Bernhardt, and Coco Chanel among others. We’ll also study the cultural contributions of the American expats: Loie Fuller, Isadora Duncan, Josephine Baker, Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, and Cole Porter, as well as a few other distinguished visitors such as Igor Stravinsky and Picasso. Why Paris? What did it represent, and how does it fit into our understanding of performance as it evolved in the first decades of the twentieth century?

PROFESSOR WILLIAM EDDELMAN

William Eddelman, Associate Professor of Theatre History and Design, Emeritus, from Stanford, is a specialist in international theatrical design. He completed his dissertation research with a Fulbright scholarship at the Cini Foundation in Venice, Italy and was a member of the Master Classes at the Wagner Festival in Bayreuth, Germany. During his teaching career at Stanford he combined both the creative and academic worlds through practical stage design work and classroom teaching. His course offerings include theatre history, art history, cultural history, costume and scenic design, dramatic literature, theatre aesthetics and politics, musical theatre, opera and the psychology of clothes. He has taught at the Stanford Center in Berlin, taught classes for Continuing Studies, and led travel study tours to Northern Italy. Beyond Stanford, he has designed productions for many professional Bay Area theaters, and has delivered lectures and curated exhibitions for many local cultural organizations. He established the Theatrical Design Collection at the Museum of Performance and Design and is currently building a research library in International Theatre Design for the Achenbach Graphic Arts Foundation of the Fine Arts Museums.

HISTORY OF ISLAM, PART 2: ISLAM IN THE MODERN WORLD  

In this second part of two we’ll look at The Ottoman Empire (the 2nd Caliphate) and its disintegration — the birth of modern crises. Our case studies will be: Iran (the Shah and the Ayatollahs); Iraq (Saddam Hussein, the Gulf Wars, the aftermath); Syria and the new Islamic state (ISL) movement; Saudi Arabia and Yemen and lastly Israel, Egypt, and the Palestinians.

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 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 lectures on the origins and the development of modern Islam. In 2005 Dr. Hohmann received the Excellence in Teaching Award from the Sarlo Foundation.
THURSDAY AFTERNOON

UNCENSORED BIBLE: WHAT THEY COULDN’T TEACH YOU IN CATECHISM OR SYNAGOGUE

PROF. HUNT

For sacred scripture, the Bible has some of the most scandalous stories in world literature. Bloodshed, intrigue, temptation, jealousy, betrayal, lies and the baser human instincts are common portrayals. One consistent theme is that the greatest sinners have always made the greatest saints. Good literature always tells the truth about humans. Here in these illustrated lectures we’ll learn many new insights about being kicked out of the Garden of Eden, Cain and Abel, Dinah and Judah, Moses, Rahab the Harlot, the Shishboleth, Saul and the Witch of Endor, David and Bathsheba, Amnon and his sister Tamar, Absalom, Solomon’s Harem, as well as Peter, Paul and Mary (Magdalene, that is) and spooky screamers who lived in graveyards rattling their chains. Some of these shockers make The Scarlet Letter look tame and Halloween movies look silly. Why else need salvation?

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 taught humanities, archaeology, mythology and the arts at Stanford since 1993. He’s Director of the Stanford Alpine Archaeology Project and in ‘07-‘08 his Hannibal Expedition was sponsored by the National Geographic Society. He was named “Who’s Who in Biblical Studies” by the Biblical Archaeology Society and elected as a Fellow to the Royal Geographical Society in London. He is also a lecturer for the Archaeological Institute of America. Prof. Hunt’s published books include: Caravaggio: House of the Muse; Rembrandt: Alpine Archeology; Ten Discoveries That Rewrote History; Myths for All Time; Renaissance Visions; Poetry in “The Song of Songs;” Cloud Shadows of Olympus; Dante’s Inferno: Critical Insights; Puer Natus Est: Art of Christmas; and Wine Journeys: Myth and History. In addition, he has many peer-reviewed journals, encyclopedia and book chapter articles published, including those about his Hannibal research. Prof. Hunt is a frequent featured scholar on documentaries, including National Geographic Explorer TV, PBS and The History Channel.

TURN, TURN, TURN: THE FOLK ROCK REVOLUTION, PART TWO

PROF. UNTERBERGER

In the 1960s, folk and rock music merged to create folk-rock, taking popular music and culture to a new and more poetic, socially conscious place that neither folk nor rock could have reached on their own. This course will cover the growth of folk-rock from mid-’66, when Dylan was taken out of commission by a motorcycle accident, to the end of the ‘60s, when folk-rock was a feature of festivals such as Woodstock. Along the way, we’ll cover folk-rock’s effect on psychedelia through groups like Jefferson Airplane and the Grateful Dead; singer-songwriters like Joni Mitchell, Neil Young, and Leonard Cohen; the birth of country-rock; British folk-rock acts like Donovan and Fairport Convention; and folk-rock supergroups like Crosby, Stills, Nash & Young. Through both common and rare audio recordings and video clips, the genesis and peak of folk-rock will be brought to life and explored in depth. The course will also detail how folk-rock was sparked by cultural shifts in American society, and how folk-rock in turn changed popular music forever.

Reading Resources:
Unterberger: Turn! Turn! Turn!: The ’60s Folk-Rock Revolution
Unterberger: Jingle Jangle Morning: Folk-Rock in the 1960s * e-book edition only

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 is a graduate of 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.
EXTRACURRICULAR ACTIVITIES

Meeting six times during the session, for sixty or ninety minutes, these less formal lifelong learning opportunities are intended to build community and compliment the courses you’ve already selected. Best of all, you can participate in these after-class activities at no extra cost. **Sign up during the first week of the Winter Session and make the most of your school days at Fromm Hall.**

**TUESDAYS 3 TO 4 P.M. JAN. 19, 26, FEB. 2, 9, 16, 23**

**A HISTORY OF SAN FRANCISCO’S EVER-EVOLVING NEIGHBORHOODS**
**JOHN FREEMAN**

For over 165 years, San Francisco neighborhoods have been geographic areas, sheltering people who shared common core backgrounds and socialized in these villages within our larger city. Over time, things changed. As people moved on, they were replaced by new residents — and the character of the neighborhoods evolved. Some of those changes have been subtle, others have been quite dramatic (we’re in one of those dramatic periods now). This will be a look at the enclaves within San Francisco, the dynamic forces that caused this city to change, and the remnants of this history that might still be discovered around where we live.

John Freeman is a historian of his native San Francisco. He taught *A History of Golden Gate Park* as a Discovering San Francisco’s Historic Treasures extra curriculum series in the 2014 – 2015 Academic Year.

**WEDNESDAYS 3 TO 4:30 P.M. JAN. 20, 27, FEB 3, 10, 17, 24**

**SPOKEN SPANISH FOR BEGINNERS - LEVEL 2**
**AARÓN ALMENDARES-BERMAN**

Did you learn to speak Spanish in the first level class? If so, then keep on learning to speak even more in Level 2. The second level of Spoken Spanish will be open for your enrollment starting January 11. 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. Review the following: 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.

**THURSDAYS 3 TO 4 P.M. JAN. 21, 28, FEB. 4, 11, 18, 25**

**THE JOY OF SINGING**
**FAITH WINTHROP**

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 contemporary 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 to experience their singing voice while they achieve their fullest, most authentic sound.
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 December 9, 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.
Keeping up with the times... no matter when.

While the benefits of an engaged mind manifest at any age, they are particularly apparent in people who are over fifty years of age. To be both intellectually alive and socially aware is what the Fromm Institute offers its "career free" participants, session after session, year after year. We believe in learning something new, while also discovering eminent professors and master artists and discovering Renaissance while studying Relativity, revisiting Paris as we revisit Paris as we discover the lessons of the past. We explore the learning anew the lessons of the past. We explore the learning anew the lessons of the past. We explore the learning anew the lessons of the past.

NO MATTER WHEN
KEEPING UP WITH THE TIMES...

2016 SPRING SESSION BEGINS
MON., APRIL 11, 2016

Holidays:
- Mon., Jan. 18, 2016 MLK Jr. Day
- Thursday, March 10
- Monday, March 7

Class start: Monday, January 11, 2016
Class end: Thursday, March 3, 2016
Make-up classes: Monday, March 7

Classes begin:
- Mon., Feb. 15, 2016 Presidents’ Day