Curiousness
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 solicits funding to support its mission 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.

THE FROMMCAST - Winter Session Sign Up from Nov. 14 to Dec. 12
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.
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 January 19, 2017.

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.

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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.

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.

WHEN TO ENROLL

Pre-Enrollment Period
November 9, 10, 11
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., Nov. 11, 2016.

Enrollment Period
Nov. 14 - Dec. 19, 2016 and Jan. 3 - Jan. 5, 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 Thurs., January 5, 2017. Once classes commence, membership is closed to new/returning applicants.

The Fromm Institute is closed for the Winter Holidays from 12/20/16 - 1/3/17.
**WINTER CLASS SCHEDULE**

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.

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### MONDAY

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

- Simon “Practical Applications of Probability”
- Wahl “Music in the Movies: How Songwriters & Composers Create ‘Character’ in Film”
- Watts “A Festival of Poetry”

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

- Kohn “Eight Yiddish Characters in Search of an Audience”
- Unterberger “Women in Rock: The First Twenty-Five Years”
- Rothmann “A History of the Republican Party”

### TUESDAY

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

- Fracchia “Reds: Origins of the Russian Revolution”
- Evers “Florence: With & Without the Medici”
- Bodovitz “Global Change: The Coming World of Our Grandchildren”
- Rothblatt “Creative Destruction: The Romantic Era in History”

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

- Rothblatt “Seminar on Creative Destruction”
- Freed “Language, Culture & Society”
- Eilenberg “Comedies of Manners & Manors”
- Carcieri “Jurisprudence”

### WEDNESDAY

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

- Various “2017 Wonders of Science Series”
  Coordinated by Jerold Lowenstein, M.D.

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

- Clay Large “The Last Good War: Refighting World War II”
- Mulera “Modern Physics for Frommies: Gravitation”
- Roatcap “Imperial Russia Onstage: Marius Petipa”
- Kenning “Sicily: The Clue to Everything”

### THURSDAY

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

- Foglesong “The Early Romantics”
- Minninger “Seminar: Writing for Self/ Writing for Others”
- Boothe “Race to the South Pole”
- Freeman “The Home Front: San Francisco 1941-1945”

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

- Hunt “Mythology, Archeology & Art”
- Hohmann “From Romulus to the End of the World: A History of the Roman Republic and Empire”

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* Monday classes meet 7 times this session: January 9, 23, 30 February 6, 13, 27 & March 6.

**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.
PRACTICAL APPLICATIONS OF PROBABILITY

Probability is important in the physical and social sciences. But it also plays a crucial role in our everyday lives. This course will examine probability and how it is used (and sometimes misused) in medical analysis, court cases, military strategies, political polling, and gambling. Some improbable probabilities will also be discussed. There are no mathematical prerequisites.

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.

MUSIC IN THE MOVIES: HOW SONGWRITERS & COMPOSERS CREATE ‘CHARACTER’ IN FILM!

It’s born of the image but lands on our soul. Music in the movies . . . it’s what we often remember or sometimes take for granted. But it’s there. The collaboration between composer and filmmaker is complicated and exciting. From “Now Voyager” to “Lawrence of Arabia” to “Indiana Jones,” it can elevate entertainment to art. Whether a traditional movie musical or moody background music, how a score is used is essential to a film. The emotional connection we, the audience, feel is rooted in the music. We’ll show examples of musical moments and discuss the composers and songwriters, exploring that which is poignant, stirring or thrilling. From Bernhard Hermann to John Williams, we salute the musical artists that add so much . . . and often keep the movies living forever.

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.
A FESTIVAL OF POETRY

Imagine arriving at a circus that’s all about poetry. Here’s what you’ll find: 1) Nationally known poets—Kim Addonizio, Al Young, Michael McClure, Dean Rader, Joan Baranow, Dawn McGuire and Matthew Zapruder — reading and discussing their work in person, 2) a recitation of a famous poem to begin each session, 3) videos of poets reading their work, 4) detailed discussions of poems and poets we’ve not finished from Book II of Poems for the Time Capsule, 5) Poetry and Jazz performances, 6) Discussions about the creative process and how the brain works to get it done, 7) And maybe even a Poetry Slam . . who knows what surprises may come. The idea is to immerse ourselves in, and celebrate the breath of, this rare treasure of human experience.

PROFESSOR DAVID WATTS, M.D.

David Watts has taught poetry and literature at the Fromm for 20 years. He is published widely: seven books of poems, two books of short stories, several essays and a mystery novel, not counting the work he writes under more than one name. He has organized and led summer workshops on the subject of writing and healing. His name shows up repeatedly on the list of America’s Best Doctors and he is an inventor in the field of gastroenterology. He is a classically trained musician, a television producer/host and occasional NPR commentator. A new collection of his poems will be released from Brick Road Poetry Press in January, 2017 and he is currently writing a libretto for an opera composed by Shinji Eshima.

EIGHT YIDDISH CHARACTERS IN SEARCH OF AN AUDIENCE

Oy, was fur a gschicht! (Oy, what a story!) The course will highlight eight prominent characters from Yiddish fiction, including Tevye the Dairyman, Yentl, and several others. We’ll look at a history of fascinating Yiddish characters in fables, folktales, songs stories and film, with lots of chances for people to comment. Come and join the fun; no need to be Yiddish!

PROFESSOR JAMES KOHN

Now emeritus, Dr. Jim Kohn has been a member of the English Department at SFSU since 1975, and served as Chair from 2004 to 2007. He has taught courses in social variation of language, in second language acquisition, in post-colonial literature and in training English teachers. With his wife Elaine, he has taught overseas in China, Taiwan and Switzerland. His retirement gives him the opportunity to enjoy his present avocation as docent at the Fine Arts Museums of San Francisco, and at the S.F. Botanical Garden. At the Fromm he has taught courses “Our American English” and “The Empire Writes Back,” a look at post-colonial literature.
Monday Afternoon 1 p.m.

WOMEN IN ROCK MUSIC: THE FIRST TWENTY-FIVE YEARS  PROF. UNTERBERGER
From the Shirelles and Supremes through Grace Slick, Janis Joplin, and Bonnie Raitt, “Women in Rock Music: The First 25 Years” will explore the history of women’s contributions to rock music from the late 1950s to the early 1980s. Using both common and rare recordings and video clips, the course will cover women performers from rockabilly and girl groups through soul, the British Invasion, psychedelia, the singer-songwriter movement, and punk/new wave. It will also discuss women’s behind-the-scenes roles in songwriting, production, and rock journalism, as well as how the changing roles of women in society were reflected in how they sang, wrote, and recorded.

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

A HISTORY OF THE REPUBLICAN PARTY  PROF. ROTHMANN
A history of the Republican Party consists of much more than an account of campaigns and elections. Founded in 1854, the Republican Party has the unique distinction of being the only “new” party to take root and emerge as a major political force in the United States. From Abraham Lincoln and the Civil War, to George W. Bush and the wars in Afghanistan and Iraq, the Republican Party and its leaders have been front and center in the making of American history. This class will explore the sometimes triumphant moments, sometimes devastating defeats and always the tensions between factions and personalities within the Grand Old Party. The battle between conservative, moderate, progressive and liberal Republican factions will be described and dissected as they have impacted American history throughout the last 160 years. The condition and positions of the of the G.O.P., as it has played out in the 2016 election, will be part of the content of the class.

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 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.” Rothmann served as Director of the Nixon Collection at Whittier College from 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 Masters in Arts 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.
Tuesday Morning 10 a.m.

**REDS: ORIGINS AND DEVELOPMENTS OF THE RUSSIAN REVOLUTION**  PROF. FRACCHIA

This year we commemorate the centennial of the Bolshevik seizure of power in Russia (October 1917), one of the most far-reaching revolutionary upheavals in history. The course will examine the ideological underpinnings of the revolution and its development into probably the most oppressive tyranny in history and into a world superpower. It will also examine the lives of the principal Bolshevik leaders and the impact of the revolution on Russia (or, as it becomes, the Soviet Union) during the decade following. There will be some viewing of illustrated materials as part of the course.

**PROFESSOR CHARLES FRACCHIA**

Receiving his B.A. in history, USF, Professor Fracchia did graduate work at UC Berkeley in Library Science, at SF State in History, and at the 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. Charles Fracchia was also one of the founders of *Rolling Stone* Magazine.

**FLORENCE: WITH AND WITHOUT THE MEDICI**  PROF. EVERS

Everyone goes to Florence – drinks chianti, devours pasta, and walks the cobblestones of medieval streets and lengthy corridors crowded with ancient, medieval and renaissance art. Fifteenth-century Florence was an exciting place to be. In 1425 Florence had a population of 60,000 and was a self-governed, independent city-state. What happened to transform a sleepy medieval city into a thriving hotbed of innovation? What inspired Florentines to produce a profusion of brilliant ideas and great art, that include Brunelleschi’s dome, Botticelli’s Primavera, Leonardo’s Adoration, Michelangelo’s David and Vasari’s decoration of the monumental Salone dei Cinquecento. Florentines believed themselves to be living in a new age, “reborn” into an era of brilliance not seen since antiquity. Recently, a Harvard Business Review article claimed that “Renaissance Florence was a better model for innovation than Silicon Valley!” Innovation and talent need patrons and the Medici were extraordinary spotters of talent and patrons of creative genius, and they inspired others to follow suit. This class will take you inside the heart of Florence from its Roman foundation in the 1st century BCE to its transformation into Medici ducal court in the 16th century.

**PROFESSOR SUNNIE EVERS**

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

I have a new granddaughter, born last March. When she’s the age I am now, she’ll be living in a new century. Along the way to 2100, her world will have hotter temperatures, higher seas, and an increasing population, in addition to the 7.5 billion people already on our planet. How will we cope with changes that are already under way? There are plenty of challenges — not only a warming climate but the need to prevent nuclear wars, avert pandemics, and cope with possible shortages of food and water. But there will also be human innovation, new technologies, and at least some increases in planetary cooperation. Will this be enough to meet the challenges and build a livable world? In other words, will my new granddaughter be part of a generation living in the best of times? The worst of times? Or some of each? That’s what we’ll explore in this course.

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 also the first executive director of the California Coastal Commission. Later, he was executive director of the California Public Utilities Commission. 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.

CREATIVE DESTRUCTION: THE ROMANTIC ERA IN HISTORY

Many historical periods exhibit the congeries of attributes that we identify as “Romantic” (the rebel, psychic instability, personal liberty, beauty), but as an historical era of sustained change, the one that we still call “The Romantic Period” remains primary. It establishes definitions for all the others. The starting points vary by country, as early as 1760 in Britain, a little later in the US, as late as the 1850s in Scandinavia. These lectures will explore the conflict between those holding onto the past for dear life and those joyfully discarding history’s flotsam and jetsam. The causes can be generational, but they can also be attributed to breakdowns in social order. Today we speak about “creative destruction.” This is an economist’s phrase now applied to the internet, robotics and social media. But it can also be used broadly to discuss the history of culture, especially one so wonderful and awful as Romanticism.

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.
**SEMINAR ON CREATIVE DESTRUCTION: THE ROMANTIC ERA IN HISTORY**  

**PROF. ROTHBLATT**

Twenty-five participants will be selected by lottery from all applicants on Wed., December 7. Attendance for all 8 meetings is expected and the first on Tues., January 10 is mandatory.

The seminar is designed as a companion to the lectures for those who would like to examine Romanticism more personally. The weekly readings, forming the basis of seminar discussions, consist of a variety of selections from writers, poets and literati of the “Romantic Era.” The underlying object is that acquaintance with authors from the period itself, even if translations are required, provides a fuller appreciation of the inner circuitry of Romantic thinking. Or to make the point in different words, the morning lectures provide a view of the era from the outside, while the afternoon discussions look inside. Potential participants are required to enroll in the morning lectures which provide the necessary background and context for the seminar discussions.

**LANGUAGE, CULTURE AND SOCIETY**  

**PROF. FREED**

“Language, Culture, and Society” focuses on the elaborate and fascinating interaction of language with society and culture. While human language can be defined as a complex mental system of abstract verbal symbols used to convey meaning, in fact, human language does not exist in a vacuum. All living languages are spoken in specific cultural contexts; humans in all societies have and use language. The course will consider what we mean by human language, how human language is related to the structures of social life, how language is related to the what we know, and how language is related to our values and cultural practices. It is through the study of language in context that we discover its richness and come to understand that language not only reflects cultural and social values but also serves to create and reinforce these values. By exploring the purposes for which we use our own speech, understanding why we judge people based on their speech, examining what actions can uniquely be accomplished through speech, etc. we will begin to see how language functions in our world. An organizing theme for the course can be captured by one general question: In any given society, what determines who among speakers can say what to which other speakers, and what is the form and the function of what speakers say?

**PROFESSOR ALICE FREED**

Alice F. Freed (Professor Emerita of Linguistics, Montclair State University) received her Ph.D. from the University of Pennsylvania. Her areas of specialization are Sociolinguistics and Discourse Analysis with a focus on language and gender, question use in English, institutional discourse, and the language of food. At Montclair State she taught both Linguistics and Women’s Studies. She has taught courses as a visiting professor at the University of New Mexico, at New York University, and as part of Montclair’s Teaching in English Program at Beijing Jiaotong University (2010, 2011), at Shanghai University (2013), and at Graz University of Technology (2014). She worked as a consultant in Discourse Analysis at AT&T Labs (NJ) from 2002-2004 and has worked as a Linguistics expert witness for private law firms. Among her publications are *The Semantics of English Aspectual Complementation* (Reidel 1979), *Rethinking Language and Gender Research: Theory and Practice* (Longman 1996) co-edited with Victoria Bergvall & Janet Bing, and “Why Do You Ask?”: *The Function of Questions in Institutional Discourse* (Oxford University Press, 2010) co-edited with Susan Ehrlich.
CoMEdIES oF MANNERS & MANoRS: PRoF. EIlENBERG

AUSTEN, SHAW, WILDE, COWARD AND “DOWNTON ABBEY”

Comedies of manners let us laugh at our social affectations and differences of class. Shakespeare and Moliere pioneered the form, which has flourished best in socially stratified Britain. This course will look at four of the greatest writers of comedy of manners: Jane Austen, George Bernard Shaw, Oscar Wilde, and Noel Coward, as their works have been presented on stage and screen. And we will see how the tradition persists in public television’s popular “Downton Abbey.” Adaptations will be part of our study, with Shaw’s “Pygmalion” becoming “My Fair Lady,” Austen’s “Pride and Prejudice” transformed into “Bridget Jones’s Diary,” and many more.

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.

JURISPRUDENCE PRoF. CARCIERI

Jurisprudence is the science or philosophy of law. In approaching this vast topic, this course will begin with selections from Plato, Holmes, and Rawls, who elucidate essential concepts like natural law, civil disobedience, and legal positivism, realism, and formalism. From there, we shall move to an overview of law’s overlap with such domains of human concern as race, literature, gender, economics, sexual orientation and most recently, animal rights. Those who take this course will deepen their command of the ancient, multifaceted, ultimately indefinable phenomenon we call law.

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 is Applying Rawls in the 21st Century: Race, Gender, the Drug War, and the Right to Die.
Wednesday Afternoon 1 p.m.

The Wonders of Science 2017
The world of the natural and physical sciences is offered to you in a format that accesses amazing 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 the ‘wonders of science’ each Winter Session since 1998. This session our guest speakers will explore diverse scientific worlds — with a review of scientific trends/developments as the series concludes.

Weekly Schedule of Lectures

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 11</td>
<td>Cosmic Puzzles</td>
<td>Seth Shostak, Senior Astronomer, SETI Institute</td>
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<tr>
<td>Jan 18</td>
<td>The Lady Loves Scorpions</td>
<td>Lauren Esposito, Curator, Arachnology, Cal. Acad. of Sciences</td>
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<td>Jan 25</td>
<td>Mighty, But Mostly Invisible Mites</td>
<td>Michelle Trautwein, Asst. Curator, Entomology, Cal. Acad. of Sciences</td>
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<tr>
<td>Feb 01</td>
<td>What Epilepsy Tells Us About the Brain</td>
<td>Daniel Lowenstein, Executive Vice-Chancellor/ Provost, UCSF</td>
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<td>Feb 08</td>
<td>The Microbiome, Our Trillions of Fellow Travelers</td>
<td>Susan Lynch, Assoc. Prof. of Medicine, UCSF</td>
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<td>Feb 15</td>
<td>Teaching Ethiopian Girls to Be Scientists</td>
<td>Meg “Canopy” Lowman, Senior Scientist, Cal. Acad. of Sciences</td>
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<tr>
<td>Feb 22</td>
<td>Always Something New Out of Africa</td>
<td>Debra Bolter, Prof. of Anthropology, Modesto State College</td>
</tr>
<tr>
<td>Mar 01</td>
<td>Science Update 2017</td>
<td>Jerold Lowenstein, Clinical Prof. of Medicine, UCSF</td>
</tr>
</tbody>
</table>

Wednesday Morning 10 a.m.

THE LAST GOOD WAR: REFIGHTING WORLD WAR II  PROF. CLAY LARGE
This course will reexamine the history and legacy of the Atlantic Theater in World War II by focusing on seminal episodes, including the Dunkirk evacuation, the Battle of Stalingrad, the murder of French Resistance leader Jean Moulin, the D-Day invasion, the botched Hitler assassination, and the Malmedy Massacre during the Battle of the Bulge. These iconic moments not only helped shape the war’s course but lived on in the postwar period as bones of further contention and acrimony among the erstwhile belligerents. Armed with the latest historical research and the advantage of hindsight, we’ll follow this trail of disputation from the wartime battlefields through the Cold War and beyond, gaining in the process a better understanding of the war and some new perspectives on the politics of our own era. William Faulkner observed that the “past is never dead; it is not even past.” So it is with “The Last Good War.”

PROFESSOR DAVID CLAY LARGE
Having earned his Ph.D. in History from U.C. Berkeley in 1974, David Clay Large has taught at Berkeley, Smith, Montana State U., and Yale, 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 book is a narrative history, The Grand Spas of Central Europe: A History of Intrigue, Politics, Art, and Healing.
MODERN PHYSICS FOR FROMMIES: GRAVITATION  

Gravitation is one of the four fundamental forces of nature, aka, the fundamental interactions, along with electromagnetism, the weak and the strong nuclear force. The dominant force in Astronomy, gravitation governs the basic motions, structure, and evolution of astronomical objects, and of the universe as a whole. For these reasons it is often referred to as the “force of the Cosmos.” The nature of gravitation remains one of the grandest mysteries. Even though we have simple and beautiful laws that describe it, we don’t yet know what gravity really is. Exotic objects known as black holes and the expansion of the universe are topics that suggest our understanding of gravitation will continue to evolve and a major effort is underway to find the nature of this force at its most fundamental level. At very small microscopic scales, we expect gravity to be unified with the other three interactions in a most magnificent single force that should explain all the cosmos. At this deepest of levels, gravity is expected to behave according to the rules of quantum physics, just as the other forces. This course will explore the history of our understanding of gravitation from the natural philosophies of the ancient Greeks through the deeper understanding provided by Isaac Newton and then by Albert Einstein. It will conclude with several possible approaches to quantum gravity, including superstring theory. The presentation, though challenging, will be as non-mathematical and non-technical as possible.

IMPERIAL RUSSIA ON STAGE — MARIUS PETIPA

The Golden Age of Russian ballet began in 1847 — when the twenty-nine years old French dancer and choreographer, Marius Petipa, arrived in St. Petersburg as premier danseur for the Imperial Theatres. As maitre de ballet, for Tsar Nicholas (1825-1855), Petipa choreographed “La Esmeralda” and “Paquita.” For Tsar Alexander II (1855-1881), he staged “The Pharaoh’s Daughter,” “Don Quixote,” and “La Bayadère.” For Alexander III (1881-1894), he choreographed “Le Talisman,” “The Sleeping Beauty” and “The Nutcracker,” and for Nicholas II (1894-1917), “Raymonda,” the final version of “Swan Lake,” as well as “The Magic Mirror,” premiered in 1903 which, prefiguring Walt Disney’s famous film, was also based on the Brothers Grimm’s “Snow White” and on Alexander Pushkin’s “Tale of the Dead Princess and the Seven Knights.” In addition, Petipa created new versions of “Le Corsaire,” “Giselle,” “Coppélia” and “La Fille Mal Gardée” which have become the undisputed classics of our day. Most importantly, Petipa’s exquisite and elaborate creations set higher standards for ballet and exceeded the opulent tastes of Russia’s extravagantly lavish Imperial Court.

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.
**SICILY: THE CLUE TO EVERYTHING**

"To have seen Italy without seeing Sicily is not to have seen Italy at all, for Sicily is the clue to everything" (Goethe)

This course comprehends the Sicily once taught to all, gloried in two Golden Ages when twice she was a turning point of Western Civilization. First as empowering our foundation myths—Demeter & Persephone, Skylla & Charybdis, Acis & Galatea, Homer’s *Odyssey* — as she became the wealthiest part of the ancient Greek world and finally the teacher of ancient Greek civilization to the Romans. Second, she rises again a millennium and a half later under Arab and Norman rule helping to ignite the Renaissance, a rebirth that quickly left her behind. Being a strategic stepping-stone in the central Mediterranean has given Sicily a history repeatedly mythic, monster-plagued, and mistreated, alternatively glorious and tragic, uplifted and trampled by every Mediterranean adventurer, conqueror, culture, new idea, or artistic trend. Hers is an epic tale of heroes from Odysseus to Garibaldi, Santa Lucia to Queen Maria Carolina, Plato to Pirandello, Aeneas to Patton, Empedocles to Archimedes, Caravaggio to Giovanni Falcone, and monsters from Cyclops to Mafia dons. Taking Göethe at step further, her history is Mediterranean history. Students may benefit from: Lampedusa’s *The Leopard*, the great Sicilian novel; Homer’s *Odyssey*; Ovid’s *Metamorphoses* for Arethusa, Demeter and other Sicilian stories; Plutarch’s *Parallel Lives* (for the Sicily story, see Nicias, Alcibiades, Dion, Timoleon, Pyrrhus, and Marcellus in that (chronological order), or Sciascia’s *Day of the Owl* (Pulitzer Prize); *Equal Danger*; *The Wine-Dark Sea*.

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**PROFESSOR DOUGLAS KENNING**

Douglas Kenning, raised in Virginia, received a PhD 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.

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**Thursday Morning 10 a.m.**

**THE EARLY ROMANTICS**

*Presented Under the Auspices of the Barbara Fromm Chair in Classical Music*

The first half of the nineteenth century saw a generation of composers who were celebrated not only in their own time but still continue to be beloved today. Consider their names: Franz Schubert, Robert Schumann, Frédéric Chopin, Felix Mendelssohn, Franz Liszt, Hector Berlioz. They join with the efflorescence of wonderful opera composers such as Rossini, Donizetti, Bellini—and early Verdi. Some of the less-remembered figures such as Weber, Spohr, Moscheles, and Meyerbeer round out what should be a delightful romp through a dearly-loved and justly valued era of music.

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**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.
Thursday Morning 10 a.m.

A SEMINAR: WRITING FOR SELF/WRITING FOR OTHERS PROF. MINNINGER

Note: This seminar will be limited to 25 students, selected by lottery on Wed., Dec. 7. First meeting (Jan. 12) is required, as is regular attendance. Don’t apply unless you can make this commitment.

Indulge your urge to write while developing your unique voice. Experience what you think and feel as you journal, write your memoir or advance a work in progress. Through writing in the company of others, we are surprisingly fluent and productive. Prompts will inspire us to write lines of thought and feeling from below the surface of our daily attention. If inclined, you may read your freshly written material aloud. Learn the advantages of separating writing into Exploratory and Crafting phases. We will develop both as we appreciate the crucial difference between writing for ourselves and for a wider audience.

PROFESSOR JOAN MINNINGER

Joan Minninger taught writing at NYU, UC Berkeley and UCLA. She has given writing seminars for The Dramatists Guild, The Mystery Writers of America, and the American Academy of Psychotherapists. She has written thirteen books including Total Recall, a Book-of-the-Month Club alternate selection, Free Yourself to Write, a Writers Digest Book Club selection and her co-authored The Father/Daughter Dance, a Psychology Book Club selection. Some have been translated into seven languages. Her Ph.D. is from New York University.

THE RACE TO THE SOUTH POLE: SCOTT, AMUNDSEN AND SHACKLETON ON ANTARCTICA’S HEROIC AGE PROF. BOOTHE

In December, 1911, Roald Amundsen led a team of five men who were the first to reach the Earth’s ultimate southern point — the geographic South Pole. All five returned home safely. In January 1912, five weeks after Amundsen’s triumph, another five men arrived at the pole to find they had been beaten there. Robert Falcon Scott’s team of five all died on their return trip. But there is much more to this story than that simple summary. Why did Amundsen’s team succeed and survive and Scott’s fail and die? And what about that other key name in the story, Ernest Shackleton? Although not personally involved in 1911 and 1912, Shackleton had led the way in the Antarctic summer of 1908-1909, falling short in his attempt to be first by only a bit over 100 miles. And in 1914, he would lead an expedition attempting to cross the Antarctic continent via the South Pole that failed in its goal but became a triumphant story of survival against nearly impossible odds. This course will look at how all three men came to be in the Antarctic, how they learned about its challenges, and how they made their attempts to claim the crown of first to the pole. Using multiple historic and modern maps and images, we will trace the complex and evolving adventure that this Race to the South Pole became. The course will conclude with a new look at the epilogue to this race, Ernest Shackleton’s famed Endurance expedition.

PROFESSOR JOAN BOOTHE

Joan N. Boothe is an Antarctic historian who has been studying, reading, and writing Antarctic history for more than 20 years. During her multiple trips to the Antarctic, she has seen many of the places where the events she writes about have happened. She has taught an enthusiastically received course on the Antarctic Heroic Age for the Stanford Continuing Studies program and has been a popular lecturer on Antarctic history on Antarctic tourist trips. Her critically acclaimed book, The Storied Ice: Adventure, Exploration, and Discovery in the Antarctic Peninsula Region, originally published in 2011, is about to appear in a second edition in South America. A member of the Explorers Club since 2007, Professor Boothe is currently Chairman of the Northern California Chapter.
Seventy-five years ago on December 7, 1941, the United States would go to war following the Japanese attack at Pearl Harbor. In commemoration, this course will examine the home front in the Bay Area that the war years would profoundly change. Remembering back, there was fear, bordering on hysteria, that San Francisco and its surroundings could be a logical mainland target. To cope with that belief, civil defense would involve everyone in protecting their home, rationing, salvaging and volunteering to win the war effort. Suspicions of espionage resulted in detaining select German and Italian residents, and the denial of civil rights to all persons of Japanese ancestry who were relocated to remote camps. The arrival of throngs of military embarking to the Pacific Front, and new residents working the massive local war industry, made a ‘sleepy’ city both dynamic and stressful. This course will examine the challenges of the war years in the Bay Area and the profound physical and social changes brought to this home front during, and immediately, after the war.

Professor John Freeman

John Freeman was born, educated and has lived his entire life in San Francisco. He received his BA, History at USF and his Master’s at SF State. For 35 years he taught in San Francisco Public High Schools, but retirement finally gave him the opportunity to pursue his passion for San Francisco history in depth. He has researched and published numerous articles in print and online on a diverse range of local historical topics. John has consulted for the 1906 Earthquake Centennial Exhibit at the Oakland Museum, and for a historic novel set in San Francisco in 1896 to be published early next year. He also has done presentations on numerous topics in San Francisco history in a variety of settings, and has taught in the Fromm Extra Curricular format for the last two years.

Thursday Afternoon 1 p.m.

Mythology, Archeology and Art

We use so many myth metaphors in common speech like being between a rock and a hard place, or Procrustean beds, the Oedipus Complex, Herculean Labors, or the Fall of Icarus. Great themes like the myths of the Trojan War have been explored in art for almost three millennia. Do we know if there really was a Trojan Horse as the myths tell us visually and literarily, or if even only a metaphor, what might it have been in reality? The myth stories of Apollo and places like Delphi have a venerable history in the arts - is there a connection to our modern Poet Laureates? The long visual association of Demeter and her daughter Persephone with cereal grains, poppies and pomegranates has a basis not just in myth but also in archaeology. Many such myth themes are explored in this course through the arts and archaeology across many centuries and cultures.

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; Renaissance Visions; Cloud Shadows of Olympus; When Empires Clash: Twelve Great Battles in Antiquity. 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.
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 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.

FROM ROMULUS TO THE END OF THE WORLD: A HISTORY OF THE ROMAN REPUBLIC AND ROMAN EMPIRE

An Empire before there was an Emperor, and an Emperor who led a Republic — the history of ancient Rome is filled with surprising developments and astonishing people who created one of the most successful states and one of the most influential cultures in World History. The Roman world became a major foundation for the nations of Western Civilization and inspired emulation by countless leaders across the centuries, including the men and women who created the American Republic. In a rollicking ride across 1,000 years from Romulus to Ruin, we will meet some of the most famous personalities in history and be entertained by their heroics, their antics, by their thought-provoking words and their remarkable achievements.

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 (auditor, Price Waterhouse, L.A.) before entering a doctoral program in history at UC Berkeley. A Fulbright scholar and Phi Beta Kappa, he received his PhD in History from the UC 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.

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.

EXTRA CURRICULAR ACTIVITIES • SIGN-UPS STARTING JAN. 9, 2017

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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ALFRED & HANNA FROMM HALL

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.

USF CAMPUS MAP CODE

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CAMPUS PARKING

Parking on campus requires a valid USF Fromm Institute Parking Permit. Permits are extremely limited and costly. Accordingly, the Fromm Institute encourages carpooling 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 7, 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.