

THE FROMM INSTITUTE FOR LIFELONG LEARNING

at the University of San Francisco

SPRING SESSION 2010

HOW TO USE THIS CATALOG

In this booklet you'll find the session's course descriptions, faculty biographies and instructions on how to enroll.

To become a part of the Fromm Institute in the Spring 2010 Session, call, or email us with your enrollment choices.

Upon receipt, a confirmation letter and your personal course schedule will be returned to you. At that time, payment will be required to finalize your membership.

HOW TO CONTACT US

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

Phone: 415-422-6805

Fax: 415-422-6535

Email: fromm@usfca.edu

Address: 2130 Fulton St. | SF, CA 94117

MEMBERSHIP OPTIONS, PRIVILEGES & FEES

Become a student at the Fromm Institute and enjoy the intellectual and social benefits of USF's multi-generational college environment by choosing one of three membership categories.

- As an **Annual Member** (pre-paid in the Fall only) your enrollment fee is \$625 for an entire Academic Year and offers a \$50 discount.
- As a **Session Member** you pay \$225 for a single, eight-week session.
- As a **Scholarship Member** you can receive financial aid paying any amount you can afford.

ADMINISTRATIVE STAFF

Robert Fordham, *Executive Director*

Scott Moules, *Assistant Director
Technology & Design*

Carla Hall Belmonte, *Assistant Director
Program Resources*

Herbert Gracia, *Program Coordinator*

Dawa Dorjee, *Program Coordinator*

Professor Albert Jonsen, *Academic Advisor*

ACADEMIC CALENDAR 2010

SPRING 2010

Open House: Wed., April 7, 2010

Classes Begin: Mon., April 12, 2010

Classes End: Thurs., June 3, 2010

Make-Up Week: June 7 - June 10

Holiday: Mon., May 31, 2010

*The Fromm Institute's website is
www.usfca.edu/fromm*

FALL 2010

Open House: Wednesday, Sept. 8, 2010

Classes Begin: Monday, Sept. 13, 2010

Classes End: Thursday, Nov. 4, 2010

Make-Up Week: Nov. 8 - Nov. 11 2010

Holiday: Monday, Oct. 11, 2010

****The Fromm Institute is CLOSED each July.
It does not offer a Summer Session.****

ENROLLMENT SPECIFICS

Membership entitles you to enroll in as many as four (4) courses per session. To take more, you may do so after Open House paying an adjunct fee of \$75 per course.

Series such as *Frommtastic Series* are open to all members and may be selected in addition to the four course maximum.

Seminars count toward your membership entitlement, require active participation, and have a limited enrollment. Participants are selected by lottery on March 31.

PRE-ENROLLMENT PERIOD

March 10, 11, 12, 2010

The Pre-Enrollment Period gives everyone a chance to file an application during the same interval as no enrollments are processed but statistical sampling is done to determine which classes may close. The receipt of an application during the Pre-Enrollment Period does not guarantee access to the classes requested. Enrollments received during this time are randomly processed on the first day of the Enrollment Period. To prepare all applications for processing, Pre-Enrollment ends at 3 p.m. on Friday, March 12.

ENROLLMENT PERIOD:

March 15, 2010 to April 22, 2010

During the Enrollment Period, applications are processed on a day-by-day basis after all pre-enrollments. The Enrollment Line (415-422-6806) and our website's (www.usfca.edu/fromm) "Closed Classes Page" carry information on classes that are full and no longer available. Considering students' attendance patterns and attrition, all closed classes are over-subscribed and no waiting lists are maintained.

ENROLLMENT INFORMATION

HOW TO ENROLL

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

I. REVIEW YOUR MEMBERSHIP OPTIONS

- Annual Member (*Fall Session only*) \$625
- Session Member \$225
- Scholarship Member *Any Amount You Can Pay*

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.

- or -

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.

III. WAIT FOR A CONFIRMATION / BILL AND PARKING APPLICATION

You will receive a confirmation of enrollment in the mail listing your classes. Read it carefully and **notice your payment due date.** Mail your remittance payable to **USF-Fromm Institute** in the envelope provided.

Remember, your membership fee is not a tuition and cannot be pro-rated. Refunds are granted only during the Enrollment Period, less a \$50 administrative fee. **After the Enrollment Period, no refunds can be issued.**

ON-CAMPUS PARKING

Parking on campus is extremely limited and costly. It requires a valid USF Fromm Institute Permit (See above). Accordingly, the Fromm Institute encourages carpools and public transportation. If a campus permit is essential to your attendance, make sure your application is submitted by March 31 to be considered.

SPRING SESSION 2010

Use this page as your phone/e-mail worksheet.

DO NOT FAX OR MAIL THIS FORM.

When you email or phone your enrollment please first tell us your NAME: _____

If you are a new student, give us your full ADDRESS: _____

And don't forget to include your PHONE NUMBER: _____

Then, please tell us your MEMBERSHIP CATEGORY: _____

Categories are: *Annual* \$625 (available in the Fall Session only) | *Session* \$225 | *Scholarship* (pay what you can)

When ready, either call the Fromm Institute Enrollment Line: 415-422-6806 or, e-mail your enrollment requests to fromm@usfca.edu. Check closed classes at www.usfca.edu/fromm/closedclasses.html.

MONDAY 10 a.m. - 11:40 a.m.
 Levy "The Digital Revolution in the Home"
 Zimbardo "Shakespeare's Major Tragedies"
 Wahl "Hollywood Scandals & Mysteries"

TUESDAY 10 a.m. - 11:40 a.m.
 Krause "Fun & Games in the Bible"
 Maier "Estate Planning Under Federal Tax Law"
 Monson "The Cosmos: From Aristotle to Newton"

WEDNESDAY 10 a.m. - 11:40 a.m.
 Various "The *Frommtastic* Series"
Lecturers

THURSDAY 10 a.m. - 11:40 a.m.
 Minninger "Discover & Craft Your Writing Voice: An All Day Creative Writing Seminar" **SEMINAR**

THURSDAY 10 a.m. - 11:40 a.m.
 Mackenzie "Medical Anthropology Fieldwork"
 Houle "Haydn"
 Various "The USA Film Series"
Films

MONDAY 1 p.m. - 2:40 p.m.
 Friedman "The Victorians: True Love Stories"
 Bassan "Thomas Paine & American Radicalism"
 Buxton "The American Songbook/The Swing Era"
 Husby "Impressionism in France & Beyond"

TUESDAY 1 p.m. - 2:40 p.m.
 Garrett "Visions of Time"
 Pierson "Islam & the West"
 Kenning "Passing Through Ellis Island"

WEDNESDAY 1 p.m. - 2:40 p.m.
 Muenk "Ancient Greek Drama"
 Haslam "Great Central Valley in Life & Letters"
 Eilenberg "The Drama of Race in America"

THURSDAY 1 p.m. - 2:40 p.m.
 Zimmerman "Two Great American Novels of the 1920s"
 Shaw "Islamic Art & Architecture"
 Hunt "Seven Wonders of the Ancient World"

Please note: Some course titles have been shortened. Complete titles appear on the following pages in their respective course descriptions.

The "The *Frommtastic Series*" is open to all members of the Fromm Institute. It may be selected in addition to the four course maximum. Seminars require active participation, and attendance at the first class. Participants will be selected on March 31, 2010.

Special Program – \$50 Adjunct Fee – *Falls Prevention Exercise Experience*
Tuesday/Thursday April 27, 29, May 04, 06, 11, 13, 18, 20 – Maraschi Room, Noon to 12:30 p.m.

Want to make sure that a nasty fall does not get in the way of your favorite Fromm Institute classes? Join Dr. Chris Thompson from the Exercise and Sport Science Department at USF and Allison Woodruff, one of his falls prevention exercise instructors as, they offer a 30-minute, evidence-based exercise and education program on the above dates of the 2010 Spring Session. This program is adapted from a community-based program that Dr. Chris has been offering for the last 3 years (and some Frommies have already taken!). Exercises emphasizing mobility, balance, and strength will be taught in a fun and interactive setting. Education tidbits on falls prevention will also be shared. Limited to 20 students. Call 415-422-5193 to enroll.

MONDAY

“THE DIGITAL REVOLUTION IN THE HOME”

PROF. LEVY

In this digital age, how are people communicating, being entertained and learning about the world? Everything has gone digital. The familiar old devices don't look familiar any more. Telephones are not on a table; they're in a pocket or purse. Automobiles come with all sorts of gadgets. What's next—cars that drive themselves? Digital music comes on CD's, DVD's and iPods, but why are some more “hi-fi” than others? Radio is still alive as “HD radio,” but so much music/news is coming over the Internet and Web that we're left wondering what this means for us and our favorite print publications. Digital cameras have replaced film, digital television has replaced analog, and movies and electronic games (now generating revenues greater than films) are filled with incredible computer-generated effects. The Internet and the Web are changing our lives and communities, for better or worse. The revolution continues.

“SHAKESPEARE'S MAJOR TRAGEDIES”

PROF. ZIMBARDO

While it is well to remember that Shakespeare's plays are *plays* and were meant to be performed to fully explore their meaning(s), close examination of the texts is required. This course will consist in the exploration of “Macbeth,” “King Lear,” “Hamlet,” “Othello” and “Anthony & Cleopatra.” If there is time, we will consider “The Merchant of Venice,” which, though it is a comedy, it is often played as “The Tragedy of Shylock.” To explore this question, we shall both read the play and watch the Al Pacino - Jeremy Irons movie version.

Reading Resource: Bevington, ed.: The Necessary Shakespeare

“SCANDALS & MYSTERY IN HOLLYWOOD HISTORY”

PROF. WAHL

From the Roaring 20s to present day Tinseltown, from Fatty Arbuckle to George Reeves to Heath Ledger, Hollywood has been a place of cover-up and corruption. We will explore the colorful personalities involved in some of the most notorious crimes and mysteries, as well as the truth eventually learned from media gossip and innuendo. We'll delve into the movies about showbiz scandals, from “The Bad and the Beautiful” to “The Player.” From Mae West to Robert Downey Jr., we'll also look at stars and their work as they became scandals themselves! The very nature of fame and celebrity will be discovered as we take a fascinating walk on the boulevard of broken dreams.

“THE VICTORIANS: TRUE LOVE STORIES”

PROF. FRIEDMAN

Reality is more exciting, scary, and complicated than fiction. At least it is when real Victorian love stories are the subjects. We will look at romances that were happy, tragic, requited or not requited. Among the lovers will be politicians: Gladstone, Disraeli, Lord Palmerston; artists: Dante Gabriel Rossetti, Oscar Wilde, Brahms, Robert Schumann, Clara Schumann, Mendelssohn, George Eliot, Dickens, Robert Browning and Elizabeth Barrett Browning; and the tiny but great Queen herself. Learning about their lives will lead us to discover quite a lot about social, religious, and political history of the era. While most of the subjects will be English, for this class we will consider Victorian as a term that crosses national borders. Selected readings will be available.

Note: A separate materials fee for this course will be collected in April.

“THOMAS PAINE AND THE ORIGINS OF AMERICAN RADICALISM”

PROF. BASSAN

President Obama invoked the stirring words of Thomas Paine in his Inaugural Address. The words were from “The Crisis,” a spine stiffening call to courage in the American Revolution. But Paine created a wider canvas than that. He and Thomas Jefferson stand at the head of the natural rights theorists of the revolution, who demolished ideas of totalitarian rule by church and state, and substituted ideals of democracy and equality. In each generation, as the status quo hardened, new patriotic voices of liberation from abolitionists, socialists, feminists, antiwar activists—demanded to be heard. Dissent in the name of freedom was as American as apple pie. In the steps of Paine and Jefferson came such critics and writers as Frederick Douglass, Thoreau, Margaret Fuller, and Elizabeth Cady Stanton. Our story ends with the fiery anarchist Emma Goldman and the heroic anti-imperialist crusade of Mark Twain.

COURSE DESCRIPTIONS

MONDAY

“THE GREAT AMERICAN SONGBOOK & THE SWING ERA”

PROF. BUXTON

This course will highlight and profile – George and Ira Gershwin; Duke Ellington and Billy Strayhorn; Irving Berlin; Harold Arlen; Jerome Kern; Cole Porter and Johnny Mercer – all creators of “The Great American Songbook” and prominent contributors to the Jazz Age and the Swing Era. Video and audio performances of their works will be presented by: Fred Astaire, Ella Fitzgerald, Frank Sinatra, Sarah Vaughan, Mel Torme, The Mills Brothers and Peggy Lee. Many of the big bands (Ellington, Dorsey, Shaw, Goodman, Kenton) will be seen on video as they performed the hits of the 30s and 40s.

“A WORLD OF LIGHT AND COLOR: IMPRESSIONISM IN FRANCE AND BEYOND”

PROF. HUSBY

The artistic innovations of Impressionism emerged against the backdrop of art/culture in late 19th Century France. Using an interdisciplinary approach, we will examine the masterpieces of French Impressionism, several of which will be on view in the de Young Museum’s exhibition, *The Birth of Impressionism: Masterpieces from the Musee d’Orsay*. As the century progressed, Impressionism moved far beyond the borders of France. This class will also examine how/why the Impressionist approach to painting was adopted and adapted by artists around the world.

TUESDAY

“FUN & GAMES IN THE BIBLE”

RABBI KRAUSE

This course will deal with the humor in the Bible. Where is it and just what kind will be uncovered in many Biblical stories and our evaluations of the lives of many of its characters. We’ll investigate rabbinic understandings and appreciation of the most notable men and women – Esther, Tamar, King David, Jonah, and others. What about God, you might ask. Well, why not? As author, editor or inspiration, does God have a sense of humor?

“ESTATE PLANNING UNDER FEDERAL TAX LAW”

PROF. MAIER

This course will consider the existing federal tax legislation, as it affects your estate plan and your lifetime gift considerations. We’ll consider what revisions need to be made in your will and revocable trust and the options now available for tax-planning. The course will include a discussion of: lifetime transfers (by gift or sale); transfers at death; the effect on basis to the donee or legatee; the marital deduction; will contests and intestate succession; disclaimers; estate administration; revocable and irrevocable trusts; selecting fiduciaries; attorneys and financial managers; taxable gifts; the valuation of transferred property and the rules relating to community property. It will also include special trusts such as those with a grantor-retained interest, personal residence, life insurance and generation skipping transfers. We’ll also review powers of attorney for health care and for financial management.

“THE COSMOS: FROM ARISTOTLE TO NEWTON”

PROF. MONSON

The night sky looks the same today as it did 2,500 years ago when Greek philosophers and star gazers abandoned God-based concepts of what made the heavenly bodies move. Instead they sought reasons based on physical principles, and so was born the notion of scientific astronomy. In this course we’ll undertake a journey from the Greeks’ early concepts beginning with Aristotle who propounded a theory of physics and astronomy based on the Earth-centered Universe. We’ll look at Ptolemy whose theories prevailed for 1,500 hundred years until Copernicus presented the Sun-centered vision. Traveling the historical timeline, we’ll listen to Tycho Brahe, Johannes Kepler and Galileo, whose discoveries of craters on the moon, the moons of Jupiter and the multitude of stars in the Milky Way, forever ended the Aristotelian view that the heavens were perfect and unchanging. Ultimately, we’ll arrive at the incredible feats of Sir Isaac Newton and his famous *Three Laws* that described and predicted the movement of celestial bodies with perfect mathematical rigor.

TUESDAY

“VISIONS OF TIME”**PROF. GARRETT**

We live our lives in space and time, but of the two, time has always been taken to be more important. To state it darkly, time is the lethal dimension; far more significantly than in space, our lives are measured in time. This fact has profoundly conditioned speculations on the nature of time. Time has been dismissed as unreal, and as a trap; it has been conceived as divine. We'll survey the visions of time that are most interesting and important from our set of concerns in the 21st century. Included will be Plato and his philosophical predecessors, and also his Christian successor, St Augustine. We'll explore the scientific and spiritual implications of Einstein's critique of Newton's views on time, and consider more recent theoretical developments, including Stephen Hawking and David Deutsch. Throughout the course our focus will be not only the philosophical aspects of the theories considered, but also on their psychological impact. We'll touch on concerns as varied as time travel to immortality.

“ISLAM AND THE WEST: AN ENCOUNTER OF CULTURES”**PROF. PIERSON**

Religion historically provides a defining element in any civilization – inspiring and setting values and social norms. In the West, it has been Christianity, which grew from Judaism that became the dominant religion of the late Roman Empire gradually spreading throughout Europe. Islam appeared in Arabia in the 7th century of the Christian era. Within a brief time its followers had conquered the Middle East, overrun North Africa and threatened Christian Europe. Where the two civilizations met, conflict was almost constant. Jihad encountered Crusade. Conflict continues today, between a West that has become more secular, and an Islamic world that feels threatened. Yet in spite of tensions/conflicts, tourism continues and commerce proves constant, as does cultural exchange, whether it be medieval Arab science with its Greek roots, the condescension of western Orientalism in the 19th century, or the efforts of Muslims to blend Western achievements with their own religious traditions.

Reading Resources: Lewis: [Islam and the West](#) Armstrong: [Islam: A Short History](#)
Robinson: [The Cambridge Illustrated History of the Islamic World](#)

“THE GOLDEN DOOR: PASSING THROUGH ELLIS ISLAND”**PROF. KENNING**

Immigration to the U.S., if you make a graph of it, is a landscape with three mountain ranges: the German-Irish influx of the early 19C, the great wave of Eastern European Jews and Italians at the turn of the 20C, and the Asian-Hispanic immigration of today. The first defined the new America, the second shaped what America is now, and the final one will shape the future. The demographic of the Fromm community shows us to be a pretty diverse group (something like 40 national heritages represented), but dominated by descendents from that second wave. That second wave largely came through Ellis Island, so this course will look at that Ellis Island experience. We'll discuss the “push” factors that drove our ancestors to emigrate from their homelands and the “pull” factors that encouraged them to come to the U.S. We'll discover the experience of the voyage, the processing they went through at Ellis Island, and where they went and what they did after they hopped that ferry to take them from Ellis Island to America. Every experience was unique and part of this class will be to explore your stories. I'll help you investigate your family story through the Ellis Island website, to write it, and, if you want, to share it with the class.

COURSE DESCRIPTIONS

WEDNESDAY



THE FROMMTASTIC SERIES

Drawing on our faculty, newcomers, and guest speakers, these Wednesday morning lectures are a fantastic collection of eight, individual presentations that have only one thing in common – they are wonderfully typical of what we do best. Open to all members and their guests as extra-added bonus to your Spring enrollment, they are fantastically Fromm or just plain . . . *Frommtastic*.

April 14	Prof. Albert Jonsen
April 21	Frances Dinkelspiel
April 28	Prof. William Turner
May 05	Prof. David Ratner
May 12	Prof. Joe Marchi
May 19	Prof. Elisabeth Gleason
May 26	Robert Carrier
June 02	Alan Entine

SPRING 2010 SCHEDULE OF LECTURES

<i>The Wallerstein Endowed Lecture</i> "Assisted Dying: A Moral Right or Morally Wrong"
<i>The Fraenkel Endowed Lecture</i> "Towers of Gold: Isaias Hellman & the Creation of California"
<i>The Public Affairs Endowed Lecture</i> "Since When Do Corporations Have 1st Amendment Rights? Making Sense of the Supreme Court's Campaign Finance Decisions"
"The Crisis in the Financial Markets: An Update"
"Great Songs From Shows That Failed"
"Reading Dante & Jane Austen in 2010"
"Who Wrote Shakespeare and Who Cares? The Continuing Authorship Controversy"
"American Art Museums: Shared Origins/Diverse Objectives"

"ANCIENT GREEK DRAMA"

PROF. MUENK

This class will encompass reading and analysis of selected tragedies of Aeschylus ("The Oresteia" – the only surviving trilogy), Sophocles ("Antigone," "Oedipus the King," "Oedipus at Colonus," and "Electra"), and Euripides ("Electra," "Medea," "Hippolytus," "Trojan Women," "Bacchae"), and at least one comedy, possibly two, of Aristophanes ("The Frogs" and perhaps "The Clouds") satirizing tragic language and staging, but also showing tragedy's moral and civic importance. Brief descriptions of other plays relevant to the reading material will be provided. We shall look at drama in the social and political context of 5th century BCE Athens – the "Golden Age" of classical Greek culture – and the enduring influence that the plays have had, and continue to have, on subsequent literature and theatrical production.

Reading Resources: Aeschylus (Lattimore, trans.): Oresteia, Euripides (Roche, trans.): Ten Plays
Sophocles (Jebb, trans.): The Complete Plays of Sophocles
Aristophanes (Arrowsmith, Lattimore & Parker, trans.) Four Plays by Aristophanes

"THE GREAT CENTRAL VALLEY IN LIFE AND LETTERS"

PROF. HASLAM

In the 1860's, William Henry Brewer described the Central Valley's core as "a plain of absolute desolation." Today it has become the richest agricultural region in the history of the world, one of the state's economic engines. Moreover, that agricultural heartland now hosts California's three fastest-growing cities with richly diverse populations, but too much smog. It also produces noted writers (think Maxine Hong Kingston and Gary Soto), wonderful food (think locavore), fine country music (think Merle Haggard and Buck Owens), but far too much gang activity. We'll discuss the why and how of those and other matters with local literature as our guide.

Reading Resource: Yogi: Highway 99: A Literary Journey

WEDNESDAY

“THE DRAMA OF RACE IN AMERICA: THEATRE, FILM & TELEVISION”**PROF. EILENBERG**

From the Jim Crow characters and minstrel shows of the 19th century American stage through Hollywood’s Charlie Chan and parade of ‘Latin lovers’ through TV’s Amos and Andy, Pancho, and Tonto, racial stereotypes have been the stock and trade of American drama, cinema, and television. At the same time, from the work of Langston Hughes and Lorraine Hansberry through David Henry Hwang, Spike Lee and Luis Valdez, some of the most profound dismantling of such racial prejudices, as well as some of the most complex and emotional rendering of race in America, have been part of the history of these same popular art forms. The conversation about race in America has entered a new phase with the election of our first African-American President. These lectures will partake in that reappraisal by looking at the ways in which race has been presented in our popular dramatic arts.

THURSDAY

“DISCOVER & CRAFT YOUR WRITING VOICE: A SEMINAR”**PROF. MINNINGER**

Limited to 25 students selected by lottery on Thursday, March 31, full-day attendance is expected. Don’t apply unless you can make this time commitment. Submission and review of writing should be on-line with minimal computer facility suggested.

This seminar stimulates the creative impulse and develops the skill to turn impromptu exercises into polished work. In the morning session students, write together, discovering the energy of group writing in response to selected words, art or objects. Those who desire then read to the class. The afternoon begins with a lesson on craft, stimulated by selections from masterworks. Small groups review the morning’s explorations or at-home writing volunteered by the author. Students pick out arresting passages, engaging images and themes that merit elaboration and discussions of how to bring out the work’s highest values. Suggestions are presented and discussed by the entire class.

Reading Resources: Prose: [Reading Like a Writer](#)

King: [On Writing](#)

“MEDICINE & MORALS: MEDICAL ANTHROPOLOGY FIELDWORK”**PROF. MACKENZIE-HOOSON**

How is field research done in medical anthropology? What are the sorts of questions posed and how are hypotheses developed, conclusions drawn? How are studies designed, equipped, undertaken, interpreted and reported and what ethical questions are at stake? Mostly qualitative more than quantitative, is the research possible to evaluate for reliability? Tales from the “field:” three sites in the South Pacific and one in the Bay Area, will be the springboard for bringing alive what it is like to do fieldwork, either living for an extended time in another society, or in one’s own. In describing the social and cultural aspects, and the patterns of authority and power, in health and disease, healing and healers and their interactions with their patients, there will be a special focus on how moral meanings and metaphors so often underlie indigenous, introduced, and academic medical systems.

Reading Resource: Helman: [Culture, Health and Illness](#)

“HAYDN”**PROF. HOULE**

Franz Joseph Haydn, a “self-made man” as much as any Horatio Alger character, invented much of the new style we call “Viennese Classic” that replaced old-fashioned baroque music in the mid-eighteenth century. His early works were best sellers (in pirated editions) that were extremely popular and brought him to the attention of patrons. He was installed at Eszterháza, the fabulous Hungarian country estate of Prince Nikolaus Eszterházy, one of the great magnates of the Austro-Hungarian Empire. There, far enough from Vienna and equipped with an orchestra with which to experiment, Haydn ‘was forced’ (he said) to be original and wrote perhaps 108 symphonies (some fairly recently rediscovered), the music we’ll hear this session. That’s too many symphonies, of course, so we’ll sample the best of these works that conquered the world. They are flashing, witty, touching, brilliant, and charming. They are often light as a feather, but charged with energy, catchy, and memorable. They inspired Mozart, astonished Beethoven, and will act like champagne in your blood. You will hear and understand why Haydn, free to travel the world in his old age, became an international celebrity.

COURSE DESCRIPTIONS

THURSDAY

THE UNITED STATES OF ASSIMILATION: A FILM SERIES

Intended as a companion to the various Fromm Institute courses that have touched on the subject of immigration this Fall, Winter and Spring – and as a communal viewing experience – this film series will examine the subject of assimilation into American society and consider the meaning of nationality and belonging. In brief periods of classroom discussion, comments will be focused upon: the emotional and intellectual appeal of each film with an appreciation for the artists who created it; whose story is being told; how the characters construct or reconstruct their identities, and what each narrative says about our society. No one will be right or wrong and everyone who participates will be encouraged to reflect on our own reality living here in the these Unites States of Assimilation.

NOTE: Due to the length of these films, each meeting will last two hours (10 a.m. to Noon).

April 15 “Sweet Land”

April 22 “In America”

April 29 “Real Women Have Curves”

May 06 “Namesake”

May 13 “House of Sand & Fog”

May 20 “God Grew Tired of Us”

May 27 “The Visitor”

June 03 “Catfish in Black Bean Sauce”

“TWO GREAT AMERICAN NOVELS OF THE 1920s: THE GREAT GATSBY AND THE SUN ALSO RISES”

PROF. ZIMMERMAN

In this course, we will discover how two of our most important novelists fashioned indelible images of postwar American life, with their focus on two war veterans, struggling in Long Island and Paris to live successfully, morally and emotionally, in a world that seemed to have lost all pre-World War I spiritual certainties. We will see how the tragic consequences of the Great War were inextricably woven into their lives. In *Gatsby* and *Jake Barnes* – in their doomed love for Brett Ashley and Daisy Buchanan – we will also see how their quest for self fulfillment in a dark time sheds light on that perennial human quest.

Reading Resources: Fitzgerald: *The Great Gatsby** Hemingway: *The Sun Also Rises* *

*Scribner edition preferred

“HISTORY OF ISLAMIC ART & ARCHITECTURE - EARLY TO MEDIEVAL PERIODS”

PROF. SHAW

Beginning in the 7th century, the religion of Islam spread across a wide area of the Middle East, Central Asia, North Africa and Spain. The Islamic Empires which developed over the centuries were complex and varied, products of the interaction of many peoples with widely diverse cultural traditions. The artistic contributions of these various areas were outstanding. Cities, new and old, were adorned with mosques, palaces, gardens, ornate mausoleums, etc. The structural beauty and meticulous decoration of surviving Islamic monuments display sophistication, versatility, eclecticism and also the originality of the civilizations that produced them. In this course, we trace the early history of the spread of Islam and examine the arts that developed from the 8th to 14th centuries, highlighting the splendid and colorful architectural wonders of such cities as Damascus, Syria; Cairo, Egypt; Fez and Marrakesh in Morocco; Cordoba and Granada in Spain; and Bukhara and Samarkand in Uzbekistan.

“SEVEN WONDERS OF THE ANCIENT WORLD”

PROF. HUNT

The Seven Wonders of the Ancient World were considered things so marvelous to see that they baffled the mind and inspired the imagination, often suggested with supernatural associations. The list was originally compiled in antiquity – it was partly referred to as early as the 5th century BCE by Herodotus – and formally recorded by Antipater of Sidon in the Hellenistic Era, 2nd c. BCE. By the Roman period, geographers, travelers, and historians agreed on several wonders that “topped” the list: the Great Pyramids of Egypt, the Hanging Gardens of Babylon, the Statue of Zeus at Olympia, the Temple of Artemis Diana at Ephesos, the Lighthouse of Pharos at Alexandria, the Colossus of Rhodes, and the Mausoleum at Halicarnassus. Archaeologists and historians have since looked at these often-romanticized wonders – whether or not they survived to the present – as expressions of religion, mythology, art, power, science and engineering.

PROF. MAURICE BASSAN

Born and raised in New York City, Professor Maurice Bassan began his academic career at the Bronx High School of Science and New York University. He taught his first English class more than fifty years ago while completing his doctorate at UC Berkeley. After teaching at the University of Arizona and at the University of North Carolina, he returned to the Bay Area with his family in 1963 to take up a professorship at SF State University where he is now Professor Emeritus of English. As a Fulbright Professor he also taught for a year at the University of Valladolid in Spain. He is the author of Hawthorne's Son: the Life and Literary Career of Julian Hawthorne, and a founding member of the Nathaniel Hawthorne Society. He has also written Haight Ashbury Sketches, Twice-Told Poems, and The Flying Padre: A Political Novel of the 1960s, which has just been published.

PROF. SONNY BUXTON

Prof. Buxton's lifelong passion has been music and documentary filmmaking. He has worked as a professional musician, playing with the likes of Peggy Lee, Billy Eckstine and Bill Strayhorn. He has produced shows ranging in scope from the Motown Allstars to B. B. King, Ray Charles, Ella Fitzgerald, and Miles Davis. He traveled with Duke Ellington producing an award winning audio documentary. A longtime jazz club and restaurant operator in Seattle and San Francisco, Mr. Buxton has also had a long career in broadcasting working locally for KGO TV and Radio as an on TV newsman, an on-air talk show host and an executive producer. He is a three-time Northern California Emmy Awardee. He is currently host to "Saturday Mid-Day Jazz" on KCSM Radio. Working as a social psychologist and a professional football player have been other parts of the life now being put into a book titled, Memoirs of a Jazz Junkie: My First Two Hundred Years.

PROF. 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 San Francisco State University, where he served three terms as Theatre Arts Department Chair. 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.

PROF. LESLIE FRIEDMAN

Leslie Friedman who has been teaching at the Fromm Institute since 2007 received her Ph.D. in History from Stanford. She received her A.B. in History, summa cum laude, Phi Beta Kappa, from Vassar College and was a Woodrow Wilson Scholar. She has taught at Stanford, Vassar, Case Western Reserve, and Mills. Her writing on history and the arts is widely published. She has been honored with two Fulbright Lectureships. Prof. Friedman is also an acclaimed dancer/choreographer who performs in the Bay Area and internationally. She is Artistic Director of *The Lively Foundation, SF* and is Co-Editor of "The Hedgehog," the international arts review.

PROF. WILLIAM GARRETT

Bill Garrett is Professor of Philosophy and Religion at John F. Kennedy University. He received his B.A. and M.A. degrees in philosophy from San Francisco State University, and his Ph.D. in religion and philosophy from the California Institute of Integral Studies. He has for the past 34 years taught courses in the history of ideas, including courses in religion, culture, and literature. His most recent book is titled Marie Stopes: Feminist, Eroticist, Eugenicist.

FACULTY BIOGRAPHIES

PROF. GERALD HASLAM

Gerald Haslam's great-great-great grandfather entered the Central Valley in the 1840s. His family has had a presence there ever since. As one result, he has written *The Other California* and *The Great Central Valley: California's Heartland*, books credited with redefining California as they explore its interior. He has also published 26 other volumes, winning lifetime achievement awards from the California Studies Association, the Great Valley Center, the Western Literature Association, and the California Arts Council. Prof. Haslam, a native of Oildale, taught at Sonoma State University for thirty years; he has just completed a biography of S.I. Hayakawa.

PROF. GEORGE HOULE

George Houle was an oboe student of Henri de Busscher, the brilliant oboist of the L.A. Philharmonic, and was educated at Stanford where he earned a Ph.D. in Historical Musicology. What knowledge he acquired was inspired by Putnam Aldrich, harpsichordist and scholar. He has been a conductor, orchestral oboist, and teacher of music courses at Mills College and the Universities of Colorado and Minnesota. He returned to Stanford to initiate a program in the performance of early music that he guided for 30 years. He taught introductory music courses, graduate seminars and was chairman of Graduate Studies for the Music Department. On leave from Stanford, he directed the *New York Pro Musica* for two years, during which time he created the first modern performance of da Gagliano's opera *La Dafne* (1607). Now, an Emeritus Professor of Music, he enjoys playing the viola da gamba and teaching a variety of music courses for the Fromm Institute.

PROF. PATRICK HUNT

Patrick Hunt received his Ph.D., Institute of Archaeology, UCL, University of London, in 1991 and is an archaeologist, art historian, poet and biographer. He has been teaching humanities, archaeology, mythology and the arts at Stanford since 1993. He is Director of the Stanford Alpine Archaeology Project and in 2007-2008 his Hannibal Expedition was sponsored by the National Geographic Society's Expedition Council. He was named to "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 National 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"* and *Cloud Shadows of Olympus*. In addition, he has many peer-reviewed journal, encyclopedia and book chapter articles published including those about his Hannibal research in *National Geographic* and in *Archaeology* magazines. Prof. Hunt is a frequent featured scholar on documentaries, including *National Geographic Explorer TV*, *PBS* and *History Channel*.

PROF. ANDREA HUSBY

Andrea Husby began her career as a life-long learner at the University of San Francisco where she received a B.A. and M.A. in English Literature. While living in Paris and The Hague, she began her study of the Fine Arts. Dr. Husby received a M.A. in Art History from Hunter College in New York City in 1992, and a Ph.D. in Art History, specializing in American Art, from The Graduate Center of The City University of New York in 2003. Since returning to California, she has taught Art History at Pacific Union College and Santa Rosa Junior College, and has served as guest curator at the Napa Valley Museum where she was a Trustee from 2003-2008.

PROF. DOUGLAS KENNING

Douglas Kenning was conceived in Japan, born in California, raised in Virginia, and lived in many corners of the US and the globe before finding a home in Sicily. He received a Ph.D. in literature and philosophy from the University of Edinburgh, Scotland, and has been a biologist, actor, army officer, Manhattan taxi driver, academic administrator, university professor, tour guide, etc. He has published books, articles, and stage plays. He lives half the year in the Bay Area, teaching subjects related to the history of the Mediterranean, and half the year in Sicily, where he runs a small tour guide business. From a history-besotted childhood growing up across the river from Jamestown, to his university historical studies, to his world travels, to his researches into his own German and Italian ancestry at Ellis Island, to genealogy research for others as part of his tour business, to recent work on the story of Angel Island, Douglas Kenning pulls together a lifetime of interest in immigration for his course.

RABBI JAY M. KRAUSE

Rabbi Krause taught Judaic Studies at Brandeis Hillel Day School in San Francisco for 25 years. He holds degrees from Hunter College and the Hebrew Union College – Jewish Institute of Religion from which he was ordained and later honored with a Doctor of Divinity. He is a lecturer and resource to public and parochial school teachers in the area of Judaic and ethnic studies. Rabbi Krause spent three summers in Israel studying at Yad Vashem on the Holocaust. He instructs teachers, docents, college students and others about the Holocaust and how to teach this difficult subject with appropriate and age-related resources. Rabbi Krause taught a course on “The Hebrew Scriptures” at the College of Notre Dame in Belmont, and is a recipient of the national Grinspoon-Steinhardt Award given by the Jewish Education Service of North America. This is his 22nd year at the Fromm Institute.

PROF. JOHN LEVY

John Levy is a management consultant who focuses on mediating the conflicts that occur between business people and technology people. For two years, he co-produced a weekly hour-long radio show on technology and computers, “West Marin Tech,” broadcast on community radio station *KWMR* in Point Reyes Station. Dr. Levy has lectured at the Fromm Institute for the past 5 years, has previously taught at SFSU and was a National Lecturer for the IEEE, a professional society. He is the author of a book chapter on computer bus design, articles on managing software development, and a book for young executives on managing high-tech development. He holds engineering degrees from Cornell and CalTech, and a Ph.D. in Computer Science from Stanford. He has developed computer systems for Digital Equipment Corporation, Tandem Computer, and Apple Computer and managed an engineering department for Quantum Corporation, a hard disk maker.

PROF. MARGARET MACKENZIE-HOOSON

Margaret Mackenzie is an anthropologist-artist originally from New Zealand, where she was an R.N. and obtained her first degree in anthropology. Her doctorate in anthropology is from the University of Chicago. She taught medical anthropology at Berkeley, at California Institute of Integral Studies, and taught in Critical Studies at California College of the Arts, where she is an Emerita. She has done fieldwork on social and cultural aspects of health and nutrition in three Pacific islands as well as research on the meanings of body weight and distressed eating in the Bay Area. She is a classical music radio programmer in Point Reyes. “Between,” her art installation at Toby's Gallery in Point Reyes Station (April 3 to 25), is an archive of her fieldwork, including many objects relevant to the Spring course.

PROF. PETER MAIER

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

PROF. JOAN MINNINGER

Joan Minninger received a Ph.D. in communications from New York University. She has taught writing at New York University, UC Berkeley and UCLA, and workshops for the Dramatist's Guild, Mystery Writers of America and American Academy of Psychotherapists. Her thirteen books include *Free Yourself to Write*, a Writer's Digest Book Club selection.

FACULTY BIOGRAPHIES

PROF. RICHARD MONSON

Prof. Richard Monson received his B.S. from UCLA and his Ph.D. in Chemistry at UC Berkeley. From 1964 to 2000, he was Professor of Chemistry at California State University, East Bay. He has published numerous articles in scientific journals as well as two textbooks in chemistry. Professor Monson's previous course offerings at the Fromm were "Contemporary Issues in Science" in 2008 and "Winemaking-History Laws and Lore" just last Spring.

PROF. EDWARD MUENK

Edward (Ted) Muenk was born and raised in England, and completed his degree in Greek and Roman literature, history, and philosophy at Oxford University. He came to the United States in 1966 to teach Latin and Classical Studies at USF. Subsequently, he also taught for many years the Greco-Roman seminar in the Honors program, with a large emphasis on Greek drama, as well as courses on the history of art. Although he is now retired from full time employment, he occasionally teaches an art history and appreciation course in USF's summer session.

PROF. PETER O'MALLEY PIERSON

Peter O'Malley Pierson is Lee & Seymour Graff Professor of History Emeritus, Santa Clara University, where he taught for thirty-four years. He grew up in Southern California, and after two years at Denison University, he completed his undergraduate work at UCLA. Following four years active duty as a U.S. Naval Reserve officer, he returned to UCLA to earn his Ph.D. Both a Fulbright Fellow to Spain and lately a visiting scholar at Stanford, he has written *Philip II of Spain, Commander of the Armada* and *History of Spain*, as well as many articles. He regards it his good fortune to have had to teach the whole of Western Civilization. He has a great interest in maritime and military history, travel, the fine arts, and locally, the opera and the advisory board of *Humanities West*. He also paints as a pastime.

PROF. ROBERTA SHAW

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

PROF. JAN WAHL

Recognized as a woman of many hats, film critic Jan Wahl critiques movie releases, reviews videos, conducts celebrity interviews, and offers interesting background on show business. When she's not working in TV or radio, she emcees community events, lectures throughout the Bay Area and on international cruises, including a course she originated for corporations and schools, "Critical Thinking of the Mass Media." Before coming here, she worked for ABC in LA, as a documentary producer, and later as a stage manager and director. In 1977, Wahl won an Emmy for "They Still Say I Do," a humorous documentary on the palimony case of Lee and Michelle Triola Marvin. That year she became a member of the Directors Guild of America. In 1999, she won a second Emmy for "A Filmgoer's Bill of Rights." A movie enthusiast since her youth, she entered the journalism field as a newswriter for KGO-TV, where she also produced two documentaries while attending SF State. She graduated with a degree in Broadcast Communications and Arts.

PROF. ROSE ZIMBARDO

Rose Zimbardo received her Ph.D. from Yale University in 1960. She taught at CCNY from 1960 to 1969 and received the Chancellor's Award for excellence in teaching while she was there. Subsequently, she taught for twenty-eight years at the State University of New York at Stony Brook, where she also received two Chancellor's Awards for teaching. She retired from Stony Brook as a Distinguished Professor in 1997. She has published three books, five editions, and roughly twenty scholarly articles. She has taught part-time at USF since 1996 and is at present teaching for the St. Ignatius Institute.

PROF. MICHAEL ZIMMERMAN

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



FIRMITAS, UTILITAS, VENUSTAS – VITRUVIUS AND FROMM

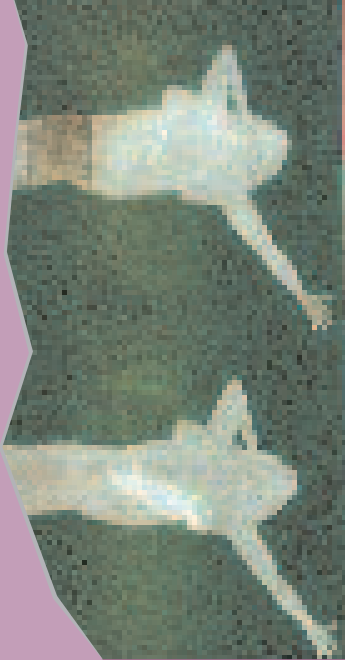
In his book *De Architectura*, Vitruvius recalls the proportions, profiles and details of the Greek Doric, Ionic, and Corinthian columns, and adds the Roman Tuscan as models of exemplary architecture. Beyond stylistic differences, he asserts that there are three qualities that are essential. Structures must be durable, useful and beautiful – firmitas, utilitas, venustas.

As interpreted by artist/architect Joseph E. Johnson (1956-1994), the characteristics of each type in these classical orders are identified by an absence of color and the inclusion of images from the modern vernacular. From these, three grace our catalogs this '09-'10 Academic Year and illustrate the Corinthian, Doric and Ionic styles respectively.

Durable, useful and beautiful – Can an educational institute possess these same characteristics? Just consider 34 years at USF, a school for retirees that gives structure and purpose to its 1,200 participants, and an elegant curriculum grounded in the fine arts, humanities and sciences that celebrates learning for learning's sake. Once you have, the answer becomes clear. Perfecting a “classical order” for the older student is something the Fromm Institute does so very well.



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**Spring Session 2010
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