Seasoned minds can seek and see what was and what can be. Learning as an "always" thing, brings wisdom, finally.
Welcome
The Fromm Institute is a “University within a University” offering daytime courses for retired adults over 50 years of age. Founded by Alfred and Hanna Fromm in 1976, the Institute offers intellectual stimulation and introduces its members to a wide range of college level learning opportunities with full access to the facilities and services at the University of San Francisco.

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

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

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

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

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

Join Us For Open House
As each session is about to begin, the Fromm Institute holds a general assembly, an Open House, that is designed to welcome everyone back to school. It also is staged to provide an orientation for new members, and to showcase all of the session’s faculty and their courses.

Spring Open House takes place on Thursday, April 3, 2014, and starts with breakfast bites at 9:30 a.m. followed at 10 a.m. with a two and a half hour program.

Academic Calendar

**SPRING 2014**
- Open House
- Classes Begin
- Classes End
- Make-Up Week
- Holidays

**FALL 2014**
- Open House
- Classes Begin
- Classes End
- Make-Up Week
- Holidays

The University of San Francisco Campus Map

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

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

- **You must be an enrolled member to attend Fromm Institute classes.** Once you are, you'll be able to enjoy not only the Fromm Institute experience, but also a full range of intellectual and social benefits found within USF’s multigenerational college environment.

- Membership entitles you to enroll in as many as four (4) courses per session. Should you select one, two, three or four classes — the membership fee remains the same.

- Series, always offered on Wednesday mornings, such as this session’s Frommtastic Series, are open to all Fromm Institute students and their guests regardless of the number of classes selected. As a member you may attend any or all in the series at no additional cost.

**Fees**

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

- Currently, the membership fee for the Fromm Institute is $250 per session. In the Fall Session only, at the start of an academic year, members may select an Annual Membership for $700. It entitles you to enroll in all three, eight-week sessions (Fall, Winter and Spring), and saves $50. **To take more than four classes, you may do so by paying an additional $125.** Your selections beyond four would be on a space available basis.

- Scholarships are available for those with a financial need, but everyone must pay something toward their membership as they enroll.

- Your membership fee is **not tuition** and cannot be prorated or applied to a future session should you withdraw. **Refunds less a $100 administrative fee are granted only through the first two weeks of classes, until April 17, 2014.**

**Payments**

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

**This 2014 Spring Catalog**

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

For thirty-eight years the Fromm Institute has encouraged ‘career-free’ persons, age 50 and older, from all walks of life, to engage their minds in academic pursuits. As you discover what our lifelong learning program is all about, you are invited to join them.
After reviewing the catalog and deciding which courses you’d like, follow these instructions.

I. Review Your Membership Options

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

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.

E-mail fromm@usfca.edu a message that includes your first and last name and your enrollment choices and alternates (if any). If you do not receive an automatic reply that your email enrollment was accepted, resend the above information as your original message did not go through.

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.

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.

Enrollment Period

March 10 to April 4, 2014

During the Enrollment Period, applications are processed on a day-by-day basis after all pre-enrollments. The Enrollment Line (415-422-6806) and our website’s (www.usfca.edu/fromm) “Closed Classes Page” carry information on classes that are full and no longer available to you. All closed classes are over-subscribed. No waiting lists are maintained.

Enrollment Ends

The last day to enroll in Fromm Institute classes is always the final Friday before the new session begins. Once classes commence, membership is closed to new or returning applicants. For this Session, the last chance to enroll is by 5 p.m. on Friday, April 4.

On-Campus Parking

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

To apply for parking, return the Parking Application (mailed with your enrollment confirmation) along with your Membership Fee Remittance Form. Applications must be received by March 19, and must include a separate check payable to ‘USF/Fromm Institute’ in order to be considered.

After students who hold a CA DMV Disabled Driver Placard, permits are distributed based on the number of riders transported in a vehicle and the distance traveled to reach USF.
### 2014 Spring Session At-A-Glance

**PLEASE NOTE:** Some course titles have been shortened. Complete titles appear on the following pages in their respective course descriptions. Do not fax or mail in this form.

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 [www.usfca.edu/fromm/closedclasses.html](http://www.usfca.edu/fromm/closedclasses.html).

#### Monday
**10 a.m. - 11:40 a.m.**
- Zimmerman “Novelists of 30s: Faulkner, Wright & West”
- Starr “California Classics: A Literature Seminar” Seminar
- Watts “More Poems from the Time Capsule”
- Wahl “Sing, Swing, Love & Laughter in American Film”
- Minninger “Memoir Writing: A Seminar” Seminar

#### Monday
**1 p.m. - 2:40 p.m.**
- Garrett “Epidemics/Trajectories of Religions & Cultures”
- Friedman “Great American Choreographers”
- Kenning “Alexander The Great”
- Buxton “Art of the Lyric”

#### Tuesday
**10 a.m. - 11:40 a.m.**
- Levy “Innovation & Computers in the Modern World”
- Maier “Investing in the Stock Market 2014”
- Foglesong “Three Centuries of Sonatas”
- Prosnitz “American Stuff: Material Culture from Jamestown to the Centennial Exhibition of 1876”

#### Tuesday
**1 p.m. - 2:40 p.m.**
- Zimbardo “Ancient Greek Tragedy”
- Jonas “Latin America’s Many Lefts, Past & Present”
- Monson “Mirror Images in Art, Folklore & Science”
- Jonsen “Messiah Mysteries: Quest for Historical Jesus”

#### Wednesday
**10 a.m. - 11:40 a.m.**
- Various “The ‘Frommtastic’ Lecture Series” Lecturers

*(The “Frommtastic” Lecture Series is open to all enrolled members and may be selected in addition to the 4 course max.)*

#### Wednesday
**1 p.m. - 2:40 p.m.**
- Dalton “Nutrition Concepts & Controversies”
- Haslam “Modern California Literature”
- Pierson “The Civil War in Retrospect, 150 Yrs. After”
- Eilenberg “Comedy Auteurs: Chaplin, Wilder, Brooks, Allen & Apatow”

#### Thursday
**10 a.m. - 11:40 a.m.**
- Bailey “East Meets West on the Musical Stage”
- Goldberg “Cautionary Tales for Dangerous Times: Roth, Doctorow, Vonnegut & Atwood”
- Pearce “Overlooking the Obvious: Concealed Biblical Narratives”

#### Thursday
**1 p.m. - 2:40 p.m.**
- Rouder “Giants of American Theater: A Play Reading Seminar” Seminar
- Shaw “Romance & the Erotic in Eastern Art”
- Dalton “Leadership & Power”
- Lurie “Culture Clash: Mine Fields & Mind Openers”

---

**When Enrolling...**

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

Seminars require active participation, and attendance at the first class is mandatory. Specific details for each seminar are listed within the catalog in the enrollment note attached to the corresponding course description.
THREE NOVELISTS OF THE 1930S

In this course, we will examine the works of three important American novelists set in the 1930s: William Faulkner’s *Light in August*, Richard Wright’s *Native Son*, and two novellas by Nathanael West, *Miss Lonelyhearts* and *The Day of the Locust*. Among other things, each writer was concerned with abiding crises in American Society, moral, racial, and political, that the economic breakdown of the Great Depression made even more fraught.

*Reading Resources:*
- Faulkner: *Light In August* (Random House)
- Wright: *Native Son* (Perennial Classic)
- West: *Miss Lonelyhearts* & *The Day of the Locust* (New Directions)

PROF. MICHAEL ZIMMERMAN

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

CALIFORNIA CLASSICS: A CALIFORNIA LITERATURE SEMINAR

“California Classics” will combine lectures and discussion to examine four classic California books on their own merits as literature, as social documents, and as examples of literary trends. For the naturalistic novel at the turn of the 19th century, we shall examine Frank Norris’ *The Octopus* (1901). Regarding the literature of documentation and social protest in the 1930s, we shall look at John Steinbeck’s *The Grapes of Wrath* (1939). As an example of the hard-boiled minimalist school of the 1940s and for insights into racial discrimination in Southern California during the Second World War, we shall look at Chester Himes’ *If He Hollers* (1945). Finally, for insights into the Chinese community in postwar San Francisco, we shall discuss Amy Tan’s *The Joy Luck Club* (1989).

*Reading Resources:*
- Norris: *The Octopus*
- Himes: *If He Hollers*
- Steinbeck: *The Grapes of Wrath*
- Tan: *The Joy Luck Club*

*Enrollment note: This seminar will be limited to 40 participants who must apply by Wed., Mar. 19. Should there be more than 40, they will be selected by lottery. Attendance for all meetings is expected and the first on April 7 is mandatory.*

PROF. KEVIN STARR

Kevin Starr was born in San Francisco and received his BA in English from the USF in 1962. From ’62 to ’64 he served in the Army as a lieutenant in West Germany. He earned an MA degree in ’65 and Ph.D. from Harvard in ’69 in American Literature where he taught until ’73. He holds the Master of Library Science from UC Berkeley. From ’74 to ’89 he was professor or visiting lecturer at numerous universities, including UC Berkeley, UC Riverside, Santa Clara University, and USF. In ’89 Starr became Professor of Urban and Regional Planning at USC, promoted to University Professor and Professor of History in ’98. Prof. Starr served as the SF City Librarian from ’73 to ’76 and California State Librarian from ’94 to ’04, when Gov. Schwarzenegger named him State Librarian Emeritus. Starr is the author of the ongoing multi-volume history of California collectively entitled *Americans and the California Dream*. The first volume in the series, *Americans and the California Dream, 1850-1915* was published in ’73. His most recent volume, which covers the period from ’50 to ’63, *Golden Dreams: California in an Age of Abundance*, won the ’09 *LA Times* Book Prize for history. In ’06, Starr was made a member of the College of Fellows of the Dominican School of Philosophy & Theology and received the Centennial Medal of the Graduate School of Arts & Sciences of Harvard. In ’06 he was awarded a National Humanities Medal. In 2010, he was inducted into the California Hall of Fame. In 2012, he was presented with The Robert Kirsch Award for Lifetime Achievement by the *LA Times*. 
Course Descriptions & Faculty Bios

Monday

MORE POEMS FOR THE TIME CAPSULE  PROF. WATTS
Occasionally, a poem comes along that knocks your socks off. “Killer Poems,” we call them. Over my years studying, teaching and writing, I have come across poems that I believe should be looked back upon by future generations as representative of the finest that civilization has to offer. I have collected an anthology of these works that will serve as text for the course. As we did in the 2013 Fall session, we will have a chance to examine the craft, the inspiration, the epiphany and the poet that makes each of these poems exceptional. At class’ end you will have a collection of the finest and a deeper connection to both the poem and the poet.

Enrollment note: All students are welcome to enroll. Participation in the Fall 2013 class is not a pre-requisite.

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

SWING, SING, LOVE & LAUGHTER IN AMERICAN FILM  PROF. WAHL
With all the serious news in the world, often reflected in our films and television, we need some time for uplift and inspiration. Add to this laughter, often referred to as internal jogging. Sometimes being awe struck by the talent of a dancer, a poignant song, a scene played with heat and sensuality, an escapist fantasy or a laugh-out-loud comic gem is just what we need to pick up our spirits. You will see that movies are able to give us these gifts, and more, as we explore the joy in American Film.

MEMOIR WRITING: A SEMINAR  PROF. MINNINGER
In memoir writing, intention, perception, passion, fact and metaphor promote synergy that drives writers from once upon a time to eureka. Design a literary scaffold to contain your vision of what happened. String your stories on a necklace noticing gaps, then create any missing valley, stream, tsunami, or waterfall that produces a compelling story. We will focus on when to raise the curtain to seduce the reader. In class we will write, read if inclined and explore how others have breathed soul into their memoirs.

Enrollment note: This seminar will be limited to 25 participants who must apply by Wed., Mar. 19. Should there be more than 25, they will be selected by lottery. Attendance for all meetings is expected and the first on April 7 is mandatory.

PROF. 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.

PROF. JOAN MINNINGER
Joan Minninger taught writing at NYU, UC Berkeley, and UCLA and given writing workshops for The Dramatists Guild, The Mystery Writers of America, and The American Academy of Psychotherapists. She’s the author of thirteen books (translated into seven languages) including Free Yourself to Write, Total Recall, and The Father-Daughter Dance. Her doctorate is from NYU.
Monday

EPIDEMICS & THE TRAJECTORIES OF RELIGIONS AND CULTURE IN THE WEST  

PROF. WILLIAM GARRETT  

Epidemics have struck terror in humanity for the past 12,000 years — a terror rooted in the suspicion that plagues are not merely capricious, but a divine judgment. While a scourge to those directly impacted, they were often an impetus for changes that were beneficial or culturally significant. For example, the rise of institutional Christianity — its successful supplanting of myriad mystery religions and philosophies that crowded the first two centuries of the Christian Era — is seen as rooted in two epidemics that swept the Mediterranean in 165CE and 251CE. The Impact of the bubonic plague on both Christianity and Western culture was made horrifyingly evident in the 14th century. Historians see the Black Death as a trigger for developments in Europe as diverse as the Reformation, the end of the feudal system, the rise of the nation-state, the development of experimental science and the emergence of capitalism. The potency of epidemics to impact culture is undiminished in the 21st century. This course will be a historical survey and also an assessment of the present threats of epidemic — including the menace of bioterrorism.

Enrollment note: This class will meet seven instead of eight times during the session on April 7, 14, 28, May 5, 12, 19 and June 2. There will be no class on Apr. 21 or May 26 (Memorial Day).

GREAT AMERICAN CHOREOGRAPHERS  

PROF. FRIEDMAN  

Every dance is a physics experiment using bodies, space, and time. This course watches the drama of choreographers putting bodies in motion. Dances on video allow opportunities to appreciate the differing, occasionally warring, techniques of dance making. There are too many great American choreographers to fit our session, so we will focus on those for whom we have video record and those whose approach to dance made a change in how we experience dance. Among our subjects: Agnes de Mille, Lester Horton, Katherine Dunham, Martha Graham, Doris Humphrey, Massine, Balanchine, Robbins. Great dancers often had to make their own dances; that was true for Robinson, Astaire, Kelly. Some found their style when they found their muse, like Bob Fosse & Gwen Verdon. Some found their way by rebelling against their teacher, like Cunningham and Taylor leaving Graham. We will focus on the dances and only occasionally on the off stage “murders.”

EPIDEMICS & THE TRAJECTORIES OF RELIGIONS AND CULTURE IN THE WEST  

PROF. WILLIAM GARRETT  

Bill Garrett is a Professor of Philosophy and Religion. He received his B.A. and M.A. degrees in philosophy from SF State, and his Ph.D. in religion and philosophy from the California Institute of Integral Studies. He has for the past 34 years taught courses in the history of ideas, including courses in religion, culture, and literature. He is author of Bad Karma: Thinking Twice about the Social Consequences of Reincarnation Theory. His most recent book is titled Marie Stopes: Feminist, Eroticist, Eugenicist. Professor Garrett says of himself: “I love working with ideas, and I love attempting to communicate the sheer joy of working with ideas.”

GREAT AMERICAN CHOREOGRAPHERS  

PROF. FRIEDMAN  

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

ALEXANDER THE GREAT AND THE GLOBALIZATION OF HELLenic CIVILIZATION

Prof. Kenning

Alexander of Macedon is one of history’s greatest characters and most influential people. Son of an extraordinary king, with Aristotle as his personal tutor, he conquered the known world while still in his twenties, founding so many cities that twenty were named after him. Undefeated in battle and heading for the “ends of the world and the Great Outer Sea,” no one but his own troops could finally force him abandon the conquest of India. Though a Macedonian, not a Greek, the unique phenomenon that we call Alexander the Great nonetheless reshaped the societies of the ancient Near-East on the Greek model. The consequences of post-Alexander Hellenization included massive advancements in scholarship and science (gathered at the library of Alexandria) by the peoples of Egypt and the Near East, who passed those achievements on to the scholars of Islam, who passed them on to us. Simultaneously, in the Hellenistic world of Alexander’s successors, trade flourished, people got rich, and tourists from the Mediterranean flowed eastward, guidebooks in hand, seeking the “Seven Wonders of the World.” The Hellenistic world saw Western Civilization woven and rewoven with threads of East and West into a tapestry of unimaginable richness.

Prof. Douglas Kenning

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

THE ART OF THE LYRIC: THE CREATORS & THE STORYTELLERS

Prof. Buxton

Irving Berlin, Ira Gershwin and Johnny Mercer, are but a few of the great lyricists to be covered in the course. The lyric wouldn’t mean much without the great storytellers: Frank Sinatra, Ella Fitzgerald, Bing Crosby, Louis Armstrong, Billie Holiday, and others — including many of those who wrote the music, too, like George Gershwin, Harold Arlen, Duke Ellington, to name but a few. We’ll outline strengths and weaknesses of those who were and those who were not — the great storytellers, the masters of the art of the lyric.

Prof. Sonny Buxton

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

INNOVATION & COMPUTERS IN THE MODERN WORLD  
PROF. LEVY

Much of the innovation of the past 50 years has been in the application of computer technology. Ever-greater computing power on chips due to “Moore’s Law” and software has caused disruption in nearly every industry. Computers have become imbedded into every aspect of science, technology and our daily lives. Since they are everywhere, we no longer pay attention to computers’ impact on our processes and our lives. This course will examine in depth a few key fields in which computation, both visible and embedded, plays a significant role, selected from medicine, public health, academic research, government administration, telecommunications, civil aviation, and the practice of engineering. Bring your own questions about fields of interest to you and we'll have some interesting discussions.

PROF. JOHN LEVY

John Levy is a management consultant helping companies manage high-tech development, including software and IT systems. He is the author of a book for young executives on managing high-tech teams. He received a Ph.D. in Computer Science at Stanford in 1973, and went on to design computer systems for Digital Equipment Corporation, Tandem Computer, Apple Computer and Quantum Corporation. Dr. Levy is in his 10th year of teaching at Fromm, has taught at SFSU and lectured nationally for the IEEE. For two years, he co-produced a weekly hour-long radio show on technology and computers, West Marin Tech, broadcast on community station KWMR in Point Reyes Station.

INVESTING IN THE STOCK MARKET IN 2014  
PROF. MAIER

What has changed in the stock market that would make 2014 different from markets of the immediate past? This course will examine the advantages, disadvantages, risks and opportunities throughout the securities market. During the lectures we’ll look at stocks in comparison with other investment vehicles and discuss the tax considerations of alternative securities. Determining your own risk profile, while providing a basis for that assessment, you'll find this course will offer good advice that will educate you in your own decisions to participate or not in the market of today.

PROF. PETER K. MAIER

Prof. Peter K. Maier, Chairman of the Friends of the Fromm Institute for Lifelong Learning at USF, has been teaching courses on federal income, estate and gift taxation, as well as a seminar on investments at the UC law schools (Hastings & Boalt Hall) and Stanford University for over thirty years. He is a graduate of Claremont McKenna College (Economics), UC Berkeley (Juris Doctor) and NYU (Masters of Law in Taxation). He is also the founder of Maier Siebel Baber, an investment management firm specializing in real estate, Chairman of Private Wealth Partners, LLC, a securities investment management firm in Larkspur, CA, and 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.

"Successful investing is anticipating the anticipations of others." 
John Maynard Keynes
Course Descriptions & Faculty Bios

Tuesday

THREE CENTURIES OF SONATAS

PROF. FOGLESONG

The sonata, for centuries the solo and small-group genre par excellence, has a long and varied history, from its beginnings in Baroque ensembles to its eventual emergence as the main course of a solo recital or concert. We’ll use this multi-faceted and varied musical genre as our entrée into the changing face of music over the centuries, not only music’s styles and forms, but also its evolving place in our society. From Corelli to Copland, Scarlatti to Stravinsky, Vivaldi to Vaughan Williams—the sonata and the mirror it holds up to the culture it serves.

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

PROF. SCOTT FOGLESONG

Scott Foglesong is the Chair of Musicianship & Music Theory at the SF Conservatory of Music, where he has been a faculty member since ’78. In 2008 he was the recipient of the Sarlo Award for Excellence in Teaching. He also teaches at UC Berkeley, where he has the privilege of introducing young people to Western art music. A Contributing Writer and Pre-Concert Lecturer for the SF Symphony, he also serves as Program Annotator and Scholar in Residence for the Philharmonia Baroque Orchestra. As a pianist he has appeared with the Francesco Trio, Chanticleer, members of the SF Symphony, and solo/chamber recitals nationwide in a repertoire ranging from Renaissance through ragtime, jazz, and modern. As pianist and lecturer he has been on radio’s “West Coast Weekend” and “Breakfast Jam” and on various recording labels. At Peabody Conservatory, he studied piano with Katzenellenbogen and Wolff; later at the SF Conservatory he studied piano with Nathan Schwartz, harpsichord with Laurette Goldberg, and theory with Sol Joseph and John Adams.

AMERICAN STUFF: MATERIAL CULTURE FROM JAMESTOWN TO THE CENTENNIAL EXHIBITION OF 1876

PROF. PROSNITZ

The furnishings, equipment and accoutrements of daily life reveal a great deal about the values and aspirations of a culture. Over approximately 250 years, changing tastes and the progression of styles of material goods reflected America’s evolution from a dependent colony to an independent nation with a secure place on the world stage. From bare necessities to coveted luxuries, worldly goods made and used in America speak volumes about our history. Come and hear what they have to say!

PROF. FERN PROSNITZ

Fern Prosnitz is a decorative arts historian specializing in American decorative arts. Her approach to this multidisciplinary subject is two-pronged, focusing primarily on material culture and social history and secondarily on connoisseurship. She has taught courses at NYU’s School of Continuing and Professional Studies and lectured at museums in California and Colorado. She received her B.A. from Tufts, J.D. from Northeastern and, after retiring from a 25-year legal career, her M.A., History of American Decorative Arts, from the Smithsonian/Parsons School of Design.
ANCIENT GREEK TRAGEDY

Ancient Greek Tragedy provides us with the clearest paradigm of the conceptual design in tragedy as a genre. Moreover, the issues the plays raise are still relevant. For example, consider the conflict between Natural Law and Civic Law in the Antigone, or the description of a famous war general as a “money changer of dead bodies,” (i.e., as one who trades the bodies of young men for personal glory), in the Agamemnon. We shall read a sample of plays of Aeschylus, Sophocles, and Euripides and discuss some of these issues.

Reading Resources: Students are urged to read from the University of Chicago Press paperback editions of: Aeschylus I: the Orestia; Sophocles I, Oedipus the King, and Antigone; Sophocles II, Electra, and Philoctetes; Euripides V, the Bacchae and Electra.

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 four 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.

LATIN AMERICA’S MANY LEFTS, PAST & PRESENT

To understand the “left turn” among Latin American governments in the early 21st century, we review the entire history of popular and revolutionary movements since the second half of the 20th century. Beginning with the Cuban Revolution (1959), we cover the early guerrilla movements (1960s), Central American “second wave” guerrilla movements (Nicaragua, Guatemala, El Salvador, 1970s-80s), Southern Cone electoral, urban guerrilla, and social movement experiences and democratic transitions (Chile, Brazil, Argentina, Uruguay, 1960s-80s). We highlight Mexico’s various lefts from 1968 to the present. We then analyze leftist parties in government since the late 1990s both in the Andes (Venezuela, Bolivia, Ecuador) and in the Southern Cone (Brazil, Argentina, Uruguay). We revisit 21st century Cuba and Central American elected left governments (Nicaragua, El Salvador). Throughout, presentations are informed by Latin American worldviews and traditions (including Liberation Theology), testimonies, critical perspectives, and debates about leftist strategies. Finally, we discuss the relevance of Latin America’s many lefts for Latino and other social justice movements in the U.S.

Reading Resource: Course Reader, available in class.

PROF. SUSANNE JONAS

Professor Susanne Jonas taught Latin American & Latino Studies at the University of California, Santa Cruz for 24 years, and received a Distinguished Teaching Award. During her education at Harvard (BA) and UC Berkeley (PhD), she became a Latin Americanist, and since that time has written and taught about the entire region. Since 1967, she has written and edited 21 books and nearly 100 articles and OpEds. Her 46 years of pioneering scholarship about the region and U.S. policy there have been internationally recognized; in 2001 she was honored by the Latin American Association of Sociology (ALAS). Her 2000 book, Of Centaurs and Doves: Guatemala’s Peace Process was designated a Choice “Outstanding Academic Book.” Since the 1990s, she has become a specialist on Latin American migration, recently completing a co-authored book: Guatemala-U.S. Migration: Transforming Regions (forthcoming, 2014). Throughout her career, she has been a public intellectual and advocate for social justice, human rights, and immigrant rights in the Americas.
THE MESSIAH MYSTERIES: A HISTORY OF THE QUEST FOR THE HISTORICAL JESUS

Jesus is the principal figure in the faith of Christians and a major figure in western civilization. He is known primarily through the Four Gospels, written by his followers within 60 years of his death. However, in the 18th century, biblical and literary scholars began to ask whether it was possible to discern the “real Jesus” behind these documents of faith. This search, known as the Quest for the Historical Jesus, has gone through several phases, each utilizing more sophisticated and careful criteria for historical analysis and each coming up with more questions and answers. Still, we know today much more than ever about whether there was such a person as Jesus and about what he did and said. This course will review the history of the Quest, following the major questers, and examining the major questions: were the words attributed to Jesus in the Gospels really his? Did he perform miracles? Why was he executed and by whom? How can we decipher this “real” Jesus from the exalted Son of God worshiped by the Christian Church? Of what relevance to modern people, Christian and non-Christian alike, is a Jesus who is not Jesus Christ, Lord and Savior? Those who possess a copy of the Gospels might find them useful to follow the lectures; others may purchase an inexpensive copy (the Revised Standard Version is the best translation). One among the many books on the Quest that might be helpful is James H. Charlesworth, The Historical Jesus. (Abingdon Press, 2008).

MIRROR IMAGES IN ART, FOLKLORE & SCIENCE

Narcissus was fascinated by the mirror image of a beautiful boy seen in a pond. He was actually looking at a reversed image such as we all see when we look in a mirror. Do we really know how we appear to others? The mirror and its images have always been of great interest to artists and lay folk alike. Hundreds of depictions embody this fascination from van Eyck’s Arnolfini Portrait (1434), [convex mirror] to Picasso’s Girl before a Mirror (1932) [abstract mirror]. And it would be hard to count the number of “Toilet of Venus” paintings in which a beautiful nude woman gazes at her reflection. Many cultures accept that the image in the mirror is the soul and must be protected. Hence, mirrors are covered if there is a death in the household. And the power of the mirror is evident when the wicked queen trusts the mirror to tell her who is the fairest. What is the relationship of the reversed mirror image and the original? Often they are identical, but in many instances they are not. When the reflection is not identical to the original, it is what geometrists call a non-superimposable mirror image. A simple example of this is the right and left hands. Have you heard of so-called right and left-handed molecules? This is a chemical example of non-superimposable mirror images discovered by Louis Pasteur. Right and left-handedness in molecules is critical in biology. And finally, what happens to Alice when she goes through the looking-glass?

PROF. ALBERT JONSEN
Albert Jonsen was professor of medical ethics at the University of California, San Francisco and at the University of Washington. He also taught at Yale, Johns Hopkins and Oxford Universities. He is author of Bioethics Beyond the Headlines, The Birth of Bioethics, A Short History of Medical Ethics and co-author of Clinical Ethics and The Abuse of Casuistry. He was a member of the Jesuit Order from 1949 to 1976 and President of University of San Francisco from 1969 to 1972. He holds a doctorate in Religious Studies from Yale University.
THE “FROMMTASTIC” SERIES

Drawing on our fantastic Fromm Institute faculty, newcomers, and guest speakers, these Wednesday morning lectures are an eclectic 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 an extra-added bonus to your 2014 Spring enrollment, they are fantastically Fromm or just plain . . . Frommtastic.

Schedule of Lectures

April 9  "World War One: How it Began, What it Did to the World, and How it Affects Us Today"  David Clay Large
April 16  The Public Affairs Endowed Lecture  “History Will Prove Us Right: Inside The Warren Commission”  Howard Willens
April 23  “The Second Miracle: Pope John XXIII & the Jews”  John Rothmann
April 30  The Wallerstein Endowed Lecture  “From Page to Stage: Transforming Literature into Opera”  Kip Kranna
May 7  “Can Democracy Work”  David Ratner, LL.B.
May 14  “The Incredible Beauty of Paleolithic Art”  Carlos Camargo, M.D.
May 21  The Fraenkel Endowed Lecture  “Ten Photographs — and Why They’re Good”  Jeffrey Fraenkel
May 28  “Some Art & Music of ‘The Ring of the Nibelung’”  Ernest Newbrun, D.M.D.

NUTRITION CONCEPTS & CONTROVERSIES: WHAT TO EAT & WHY?  PROF. DALTON

Nutrition is the study of intricate interactions between what we eat and its effect on our body and mind. Our food choices may, or may not, promote health and prevent disease. Daily media reports of research studies, food product promotions, and popular advice raise many questions. Why do dietary guidelines constantly change? Saturated fat or “un”? Gluten-free? Going organic? Fast or “slow” food? How much is too much sugar? Too much salt? Vitamins for the mind? Do supplements work, or hurt? Foods for living long and healthy? Where and what is the evidence for all of this? This lecture/discussion course connects the science of nutrition with contemporary topics and questions. Nutrition is an applied science, thus the course includes methods and tools to determine dietary needs, make practical food and product choices, and find authoritative nutrition information. A review of “junk” food, supersized drink, and GMO crop regulations raises a core “food for thought” issue: Is nutritional health a personal or public responsibility?

PROF. SHARRON DALTON

Sharron Dalton’s teaching and research interests are in food choice behavior, international nutrition, childhood and adult obesity/weight management. For 35 years at New York University, she taught courses in basic and advanced nutrition, supervised graduate research projects, and conducted community and public health research in New York City. As a Fulbright Scholar in Nepal, Sharron taught at the National University, Kathmandu with a focus on women’s development. Her book, Our Overweight Children: What Parents, Schools and Communities Can Do to Control the Fatness Epidemic considers the causes and solutions to the major health crisis threatening our children. As a Registered Dietitian, she has worked in a variety of clinical settings. She received degrees from: B.S., Iowa State University; M.S., Rutgers University; Ph.D., New York University.
Wednesday

MODERN CALIFORNIA LITERATURE

PROF. HASLAM

Since World War II, California has emerged as an ever more important literary locale, with diversity its continuing and principal characteristic. This class will provide a quick survey of the state’s literary history, and a strong emphasis on relatively recent developments. The state’s cast of writers now draws from throughout California’s many regions and from its many populations. As a result, its roster of authors is constantly growing and changing, with names like Manuel Munoz, Frank Bergon and Melinda Moutsakis joining those of Adrienne Rich, Robert Hass, and Luis Valdez, among many others. Please be willing to tell the class about your own favorite California authors and books. Who don’t we know about?

Reading Resource: Haslam, ed.: Many Californias: Literature from the Golden State

PROF. GERALD HASLAM

Gerald Haslam has one wife (enough), one dog (enough) one cat (enough), five children (enough), and thirteen grandchildren (almost enough). He is professor emeritus of English at Sonoma State University, where he served thirty years as a generalist. He is also the author of twenty books—novels, stories, essays and biographies—and the editor of eight. His last volume, In Thought and Action: The Enigmatic Life of S.I. Hayakawa, was selected as one of 2011’s best by the American Association for State and Local History, and was also honored by the Institute of General Semantics.

THE CIVIL WAR IN RETROSPECT, 150 YEARS AFTER

PROF. PIERSON

Called the “War of the Rebellion” in the federal government’s multi-volume collection of official records (published 1881-1901), it is today most often called “the Civil War,” in the South, the term “War Between the States” can still be heard. Apart from the War of American Independence, the Civil War arguably remains the single most important event in the history of the United States of America. Its repercussions yet linger while its treatment in history, literature, later in film and more recently in TV miniseries, has varied widely, reflecting changing times and attitudes. How its repercussions have affected American life and politics, and how the Civil War has been treated and generally understood in our collective memory, North and South, over these last 150 years will be our concern in this class. There will be a syllabus, a reading list and weekly handouts, along with projected images and occasional recorded music.

PROF. PETER PIERSON

Peter O’Malley Pierson is Lee & Seymour Graff Professor of History Emeritus, Santa Clara University, where he taught for 34 years. He grew up in Southern California, and after two years at Denison University, 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 for many years a visiting scholar at Stanford, he has written Philip II of Spain, Commander of the Armada and History of Spain, as well as many articles. He regards it his good fortune to have had to teach the whole of Western Civilization. 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 and has illustrated a book for children.

“The Civil War defined us as what we are and it opened us to being what was a hell of a crossroads.” — SHELBY FOOTE, THE CIVIL WAR: A NARRATIVE
Wednesday

FIVE COMEDY AUTEURS: CHAPLIN, WILDER, BROOKS, ALLEN AND APATOW  
PROF. EILENBERG

The idea of a film auteur is that some movies have “authors,” cinema artists whose visions and “voices” make their films more personally expressive than the vast majority of motion pictures that we see. The body of work of each auteur, the theory goes, is “personal,” even in this most collaborative of arts. Typically the film auteur is a writer-director, sometimes also producer and/or star. This course focuses on five of film history’s most illustrious comic auteurs, each from a different generation, each with a wildly singular style, each redefining comedy anew. The works of Charlie Chaplin, Billy Wilder, Mel Brooks, Woody Allen, and Judd Apatow figure among the most popular and funniest of all time. The course will treat them with critical seriousness, fully aware that such an inquiry should never stand in the way of laughter.

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 and Chair 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.

Thursday

EAST MEETS WEST ON THE MUSICAL STAGE  
PROF. BAILEY

Through an exploration of Broadway musicals and operas, we will study Western depictions of and attitudes towards Asia (exotically called ‘the Orient’) and what these musical dramas say about not only their culture, but our own. Works to be studied in depth will include: Rodgers’ and Hammerstein’s “The King and I,” “Flower Drum Song,” and “South Pacific,” Puccini’s “Madame Butterfly” and “Turandot” as well as the musicals “Miss Saigon,” “The Mikado” and “Pacific Overtures.”

Enrollment Note: This class will meet seven instead of eight times during the session from 10 a.m. to Noon. Meetings will take place on April 10, 17, 24, May 1, 8, 22, and 29.

PROF. JON BAILEY

Professor Bailey holds degrees in music from Northwestern, UC Berkeley, and a doctorate from Stanford University. He was dean and professor at the San Francisco Conservatory of Music prior to teaching in the Yale School of Music where he conducted the Yale Concert Choir, the New Haven Chorale and taught courses in the history of music. Currently Jon is professor emeritus at Pomona College in Claremont, California where he was chair of the Music Department and conductor of the College’s choral ensembles. Twice he won the coveted ‘outstanding teacher of the year’ award. He has been a program consultant for National Public Radio, an Arts Commissioner with the city of West Hollywood, and for 13 years, Artistic Director of the Gay Men’s Chorus of Los Angeles. A recipient of two Fulbright research grants, he has traveled and studied in Europe and Australia.
Thursday

CAUTIONARY TALES FOR DANGEROUS TIMES: PROF. GOLDBERG
ROTH, DOCTOROW, VONNEGUT AND ATWOOD

This course will focus on four novels (joining an array of comparable artistic responses) that have emerged as “cautionary tales” due either to their dystopian visions or to the harshly satirical critiques of their respective “dangerous” societies. The authors are all profound humanists in the final analysis, but these particular novels are edgy and often dark responses to bleak historical realities. Philip Roth’s *Plot Against America* offers a counter history of 1940s America in which the Fascists defeat Roosevelt and Jews are targeted domestically. E. L. Doctorow’s *Ragtime* traces the transformation of America from the late 19th Century into the treacherous landscape of the early modern period through the intersection of both fictional and historic figures, ranging from J.P. Morgan to Harry Houdini to a prototypical black revolutionary. Kurt Vonnegut’s iconic *Slaughterhouse Five* offers a fabulist response to the traumas suffered during World War II by an American soldier, Billy Pilgrim, who survived the firebombing of Dresden and then gets “unstuck in time” by living out his life in the fourth dimension. Margaret Atwood’s *The Handmaid’s Tale* presents a nightmarish future world in which women are relegated to the role of breeders in a society that mirrors dystopian visions by Orwell, Burgess, Kesey, among others, yet uncannily reminds us of the more disturbing policies currently on display in the “war against women.”

**PROF. ALAN GOLDBERG**
Alan Goldberg has been an adjunct professor in the Dept. of Rhetoric at USF since 1985. Concurrently, he has offered courses in English Literature, in Jewish Studies and at the Fromm Institute. He did his undergraduate and graduate studies at the University of Chicago, the University of Hawaii, and San Francisco State University. He is a scholar in Jewish American literature with special interests in Saul Bellow, Phillip Roth, and Jews in Baseball. He was a student of Saul Bellow and Professor Irving Halperin (late of the Fromm Institute) and a keynote speaker at the USF Saul Bellow Symposium featuring a reading by the Nobel Prize winning novelist.

OVERLOOKING THE OBVIOUS: CONCEALED BIBLICAL NARRATIVES RABBI PEARCE

Agatha Christie’s detective hero Hercule Poirot described to Captain Hastings what he considered to be an unforgivable investigative error — “overlooking the obvious.” This course will feature a close reading of iconic biblical narratives and will focus on the rich interpretative inner life of the enigmatic portrayals of the Binding of Isaac, the Garden of Eden and Noah’s Ark and their Near Eastern antecedents, historical Moses, the Temple cult, the reluctant prophet Jonah, among others. Everyone enrolled should bring a bible to class for each meeting.

**RABBI STEPHEN PEARCE**
Stephen S. Pearce, D.D., Ph.D., the Emeritus Senior Rabbi of Congregation Emanu-El, served the congregation from 1993-2013. Ordained at the Hebrew Union College-Jewish Institute of Religion, he earned his doctorate in counselor psychology at St. John’s University. Currently, he is the Visiting Professor of Jewish Peoplehood at the Graduate Theological Union in Berkeley, California. Dr. Pearce is the author of *Flash of Insight: Metaphor and Narrative in Therapy,* and coauthor of *Building Wisdom’s House: A Book of Values for Our Time,* in addition to numerous articles and poems. In May 2013, Rabbi Pearce delivered the commencement address and received an honorary Doctor of Humane Letters at the University of San Francisco for challenging the congregation and community to address the pressing issue of hunger in San Francisco by reflecting on how faith is translated into action. Dr. Pearce has been recognized three successive times by *Newsweek* as one of the 50 Most Influential Rabbis in the United States.
GIANTS OF THE AMERICAN THEATRE: A PLAY READING SEMINAR     PROF. ROUDER
There is no better way to understand a play than to read it aloud. The primary work of this seminar will be “reading aloud” plays by three American playwrights: Clifford Odets’ “Awake & Sing,” Thornton Wilder’s “Skin of Our Teeth” and a final selection by Tennessee Williams. No acting talent or experience is necessary but everyone will have a role in each of the plays. Students will be asked to prepare their parts at home between meetings and to bring their vocal skills to class each week in order to bring this dramatic literature to life. As we progress together character study, production challenges and performance history will be integrated in order to enable us to reach a full understanding of the narrative and its impact on its audience. Although the emphasis in this class is on appreciation and understanding of the plays, a wonderful by-product occurs: reading plays aloud is fun!

Enrollment note: This seminar will be limited to 25 participants who must apply by Wed., Mar. 19. Should there be more than 25, they will be selected by lottery. Attendance for all meetings is expected and the first on April 10 is mandatory. Shortly after Mar. 19 the first play will be made available with parts assigned.

THE ART OF LOVE — PART II: ROMANCE & THE EROTIC IN EASTERN ART     PROF. SHAW
It often surprises people in the Western world to learn that in the East the erotic element is an important aspect of much religious art. In this course we’ll examine the most significant, interesting and beautiful works of erotic art in various eras and civilizations of Asia, discussing the religions, beliefs and practices from which the imagery is derived. In Hinduism the concept of sexuality as basically divine has resulted in magnificent erotic religious art in India over many centuries. In the Tantric form of Buddhism, from the Himalayan region including Nepal, Bhutan and Tibet, many religious paintings and sculptures depict fierce protective deities joined in ecstatic union with their consorts – a representation of the union of masculine compassion and feminine wisdom necessary to achieve enlightenment. Turning to secular erotic art in Asia, we find beautiful Persian miniature paintings, Japanese woodblock prints, Chinese “pillow books,” and much more. Without ever descending to the level of pornography, we’ll view fascinating works of art and learn about the history, cultures and religious backgrounds of the times and places in which they were created.
Thursday

LEADERSHIP & POWER  PROF. DALTON
What qualities qualify a leader for power? Why do certain leaders succeed? This course examines theories of power and how leaders should wield it wisely and effectively or not. We begin with the contrasting concepts of Plato and Aristotle, followed by other ideas from classical Greece in Thucydides’ history and Sophocles’ drama. Then the focus moves to ancient India and China, with Hinduism, Buddhism, Confucianism and Taoism. The analysis of our themes in the modern world starts with Machiavelli’s theory. The lecture series concludes with the dynamics of two major political movements, examining the ideas and charismatic leadership of Hitler and Gandhi. An hour discussion session follows each lecture. Readings include extensive handouts for all lectures which will be posted on the Fromm website. In addition to these, you are asked to acquire copies of two brief plays: Sophocles’ “Antigone” and Machiavelli’s “Mandragola.” The specific editions of these plays, with their respective recommended translators, are noted in the course syllabus.

Enrollment Note: This class will meet seven instead of eight times during the session. Meetings will take place on April 10, 17, 24, May 1, 8, 22, and 29.

CULTURE CLASH: MINE FIELDS AND MIND OPENERS  PROF. LURIE
The course will examine the often hidden, but powerful impact of culture on perceptions, values and behavior; how we see or don’t see others from different cultures and why encounters across cultures are frequently misunderstood with distressing or delightful consequences. We’ll study different cultural approaches to time, emotion, politesse, power, decision making, ethics, child rearing, hygiene, verbal and non-verbal communication; and see how the meaning of “late,” “love,” “yes,” “no,” “sorry,” “silence,” a touch, a smile and an insult vary dramatically in different cultures. How – through documented case studies — these and other differences play out in the news, diplomacy, business, travel, medicine and education will raise eyebrows and reveal that more is meant than meets the eye or the ear. We will come to understand that often we do not see things as they are, but rather we may see things only as we are.