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 and believes 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. Governed by a Board of Directors, the Friends of the Fromm Institute, our administrators, faculty and students set their own pace. Students do, however, take part in other campus activities.

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.

Our classes take place in Alfred & Hanna Fromm Hall which is located at the west entrance to USF’s campus (660 Parker at McAllister). Conveniently located and disabled accessible, they are staged in technologically “smart” classrooms, that 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. This session, Open House falls on a Thursday.

Winter Open House takes place in Fromm Hall on Thursday, January 3, 2013 and starts with breakfast bites at 9:30 a.m. followed at 10 a.m. with our two and a half hour program. Immediately following Open House, at 12:30 p.m. in the Maier Room, there is a New Members Orientation Luncheon to which all new members are strongly encouraged to attend and should RSVP their attendance before December 18.

Academic Calendar

WINTER 2013

Open House Classes Begin Classes End Make-Up Week Holidays
Thursday, Jan. 3 Monday, Jan. 7 Thursday, Feb. 28 March 4 - March 7 Monday, Jan. 21 Monday, Feb. 18

SPRING 2013

Open House Classes Begin Classes End Make-Up Week Holidays
Wednesday, April 10 Monday, April 15 Thursday, June 6 June 10 - June 13 Thursday, May 16 Monday, May 27

Holiday Closure

The Fromm Institute closes for the Holidays on Tuesday, Dec. 18, for two weeks. The office re-opens on Jan. 2, 2013. Enrollments received after Dec. 18, can not be confirmed until the first week of the New Year just before classes begin.

On the cover...

The artwork of Eleanor Burke (which graces the pages of this catalog) beautifully illustrates two elements of the Fromm Institute’s organizational essence. Fromm Hall gives the Institute a dedicated permanence and pride of place among the generations on the USF campus while offering its older students the opportunity to discover a vibrant new community among age peers. At a time when life is diminishing both learning opportunities and social interactions, the Fromm Institute enables both in a particularly meaningful way.
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  
**Mailing Address:** 2130 Fulton St. | SF, CA 94117-1080

This 2013 Winter 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-seven 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.

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 $225 per session. In the Fall Session only, at the start of an academic year, members may select an Annual Membership for $625. 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.

- Your membership fee is not tuition and cannot be prorated or applied to a future session should you withdraw. **Refunds less a $100 administrative fee are granted only through the first two weeks of classes, until January 17, 2013.**

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

Membership

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

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

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

- Series, always offered on Wednesday mornings, such as this session’s Wonders of Science 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 of them at no additional cost.

**Administrative Staff**

**Robert Fordham,** Executive Director  
**Scott Moules,** Assistant Director, Technology & Design  
**Carla Hall Belmonte,** Assistant Director, Program Resources  
**Herbert Gracia,** Program Manager, Instructional Technology  
**Dawa Dorjee,** Program Manager, Student Services  
**Professor Albert Jonsen,** Academic Advisor
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
- Additional Course Fee extra $125 (any number beyond four)

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

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
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.

On-Campus Parking
Purchasing a parking pass is mandatory. Parking on campus requires a valid USF Fromm Institute Parking Permit. Permits are extremely limited and costly. Accordingly, the Fromm Institute encourages carpooling and public transportation.

To apply for parking, return the Parking Application (mailed with your enrollment confirmation) along with your Membership Fee Remittance Form. Applications must be received by Dec. 5, and must include a separate check dated Dec. 5 payable to ‘USF/Fromm Institute’ in order to be considered.

After satisfying students who hold a CA DMV Disabled Driver Placard, permits that are left are distributed based on the number of riders transported in a vehicle and the distance traveled to reach USF.
2013 Winter 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.

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 $625 (available in the Fall Session only) | Session $225 | 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.
WITH THE QUESTION “WHAT WOULD YOU LIKE TO TEACH?”
as its genesis, the Fromm Institute curriculum becomes both distinctive and diverse and is
heralded as the one reason students return session after session and year after year.
Because our professors are encouraged to develop new courses that are of personal
interest to them, the whole learning experience becomes dynamically stimulating for both
students and teachers alike. On this page and those that follow you'll find twenty-five
opportunities for learning and discovery. It is the hope of the Fromm Institute and our
emeritus faculty that these courses will interest, engage and satisfy you.

**Monday**

**CRAFTING A TEN-MINUTE PLAY: A CREATIVE WRITING SEMINAR**

**PROF. PEPPER**

This course will cover in depth the basics of writing a 10-minute play: structure (beginning, middle, end); character;
dialogue; plot. We’ll investigate what these elements are; why they’re important; how to do them well; how to craft
them; and how to make them work in a specific play. Then everyone will try his or her hand at writing. Previous
playwriting experience is not required — just the desire to explore this increasingly-popular creative writing format.

**Note:** This seminar will be limited to 25 participants who must apply by Wednesday, December 5. Should there be more
than 25 applicants, they’ll be selected by lottery. Attendance is required at the first class (Jan. 7) and is expected throughout
the session. Don’t apply unless you can make this commitment. A separate materials fees will be collected in January.

**Prof. Cary Pepper**

Cary Pepper has presented work throughout the United States and in Europe. His play “How It Works” had a
staged reading at the Abingdon Theatre, NYC, he was a Finalist at Dayton Playhouse’s FutureFest 2010, “And Jonah
Rose Up” was a semifinalist in the Dorothy Silver Playwriting Competition, “The Maltese Frenchman” was a
Finalist for the National Play Award, and “The Walrus Said” won the Religious Arts Guild Playwriting Competition.
“Small Things” won the Lehan Playwriting Award and the Tennessee Williams/New Orleans Literary Festival
2006 One Act Play Contest, and has been published in Best American Short Plays ’05–’06, “House of the Holy
Moment” was part of the 2008 Bay One-Acts Festival and has been published in Best American Short Plays ’07–
’08. His work also appears in Audition Monologues for Student Actors II, and Scenes and Monologs from the
Best New International Plays. He was nominated for the 2010 Angell Humanitas Comedy Fellowship. Most
recently, “Stealing Melissa” was named a winner in Good Luck Macbeth’s Doc Jim Martin Playwright Competition,
“Small Things” aired on NPR, and “How It Works” won the 2012 Ashland New Plays Festival.

**THE JOY OF CALCULUS**

**PROF. SIMON**

This course is an intuitive, non-technical introduction to Calculus, a landmark of human thought. Calculus is the product
of two really simple ideas. The first is to find the area of a curved region by approximating it with straight-line regions like triangles
and rectangles. This was developed and refined by the great Archimedes in the third century BCE. The second is to find the
line that best approximates a curve near a point on the curve. This was pioneered by Rene Descartes and Pierre de Fermat in
the 1630’s. A few decades later, two geniuses, Isaac Newton and Gottfried Leibniz, realized that these two notions were
actually kissing cousins and Calculus was born. These two apparently disparate ideas join forces and allow us to understand
and describe how the real world works. THAT is the “Joy” of Calculus. **No mathematical requirements.**

**Prof. Arthur Simon**

Professor Simon received his Ph.D. in Mathematics at Tulane University in 1957. He taught at Yale and
Northwestern before coming to California State University, Hayward in 1972; he became Professor Emeritus in 1991. He has written many reports, reviews, and articles in mathematical journals and several
textbooks on algebra and calculus. He was twice the recipient of National Science Awards for
independent study: at the Sorbonne in 1963-64 and at UC Santa Cruz in 1970-71. He has also received
numerous awards and honors for his excellence in teaching.
Monday


This course will be based on the principle that the Oscars are not about box office receipts, but quality. We'll celebrate the films, stars, artists and technicians who carry the proud title “Oscar Winner” or “Oscar Nominated.” We'll also look at who are the people who should have won, films that were ignored that deserved to bring home the gold... or at least be nominated for the honor? We may disagree, and often be angry with The Motion Picture Academy because our favorites were overlooked or underrated, but that's a part of judging a “best.” From “The African Queen” to “The King’s Speech,” we’ll study and reevaluate the best and the brightest!

Prof. Jan Wahl
Recognized as a woman of many hats, film critic 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, lectures throughout the Bay Area and on international cruises, including a course she originated for corporations and schools, “Critical Thinking of the Mass Media.” 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 & 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 news writer for KGO-TV, where she also produced two documentaries while attending SF State. She graduated with a degree in Broadcast Communications and Arts.

THE MAKING OF THE PRESIDENT, 1948  PROF. ROTHMANN

Their names are political legends: Harry Truman, Thomas E. Dewey, Henry Wallace, Strom Thurmond, Alben W. Barclay, Earl Warren, Robert A. Taft, Harold E. Stassen —and more. In 1948 they all participated in one of the great elections in American History. Now after 64 years, 17 presidential cycles later, these men and this remarkable time in our electoral history will come alive again in this course.

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

Two holidays interrupt the flow of Monday courses during the Winter Session -
Martin Luther King Jr. Day (Jan. 21) and Presidents Day (Feb. 18).
All Monday courses meet seven (7) instead of eight (8) times during the session
with the last meeting during “Make-Up” Week on Monday, March 4.
Course Descriptions & Faculty Bios

Monday

NOVELS WITHOUT HEROES: VANITY FAIR & MIDDLEMARCH

In this course we'll be looking at two novels from the great age of the English novel. In Vanity Fair, Thackeray recounts the adventures of Becky Sharp as she struggles to find a place for herself in English society amid the alarms and excitements of the Napoleonic wars. In Middlemarch, George Eliot introduces Dorothea Brooke, whose yearnings for “an epic life” cannot be realized among the gentry and professional classes of a provincial town in the period before England was changed utterly by the beginnings of the Industrial Revolution and the passage of the First Reform Bill. Both novels deploy their characters against a background of cataclysmic events in a world that is rapidly changing, and in each a woman is the central character, her effort to find her role the central subject.

Reading Resources: Thackeray (ed. Sutherland), Vanity Fair
George Eliot (ed. Carroll), Middlemarch

WATER WARS — HOW THE WEST WAS REALLY WON

“Water always runs downhill except in the West where it runs uphill towards the money”

From Los Angeles’s grab of the Owens River a century ago, immortalized in the film noire classic “Chinatown,” to the battle pitting San Francisco against the Sierra Club and John Muir in the halls of Congress over Hetch Hetchy and the Tuolomne River, down to Jerry Brown’s new Peripheral Canal/Pipeline scheme, the struggle for California’s precious water never ends. It pits North against South, city against countryside, environmentalists against developers, the family farmer against corporate agribusiness, California against Arizona. We’ll see these struggles played out in the Imperial and Owens Valleys, at Yosemite, and at Hoover and Glen Canyon Dams. The 100 year battle to tame the devastating floods on the Sacramento River culminating with the construction of Shasta and Oroville Dams; the California Aquaduct in the late 1960s, and the vital but fragile Delta Levees are a part of the tale. William Mulholland, James Phelan, Teddy Roosevelt, Herbert Hoover, Gov. Edmund “Pat” Brown, have starring roles in an epic story of dreams, vision, greed, idealism, and great engineering.

PROF. COVERT

Prof. Richard Covert

On graduation from Stanford Law School Professor Covert went to work for Caltrans as a trial attorney where he handled hundreds of eminent domain and personal injury cases over a 40-year career. On retirement he was awarded an honorary civil engineer’s license. He also represented the California Dept. of Water Resources during the construction of the California Aqueduct and the Contra Costa Water District during the recent construction of the Los Vaqueros Reservoir. Along the way he developed a keen interest in water's crucial role in shaping California's history and development. Although a city dweller, he has kayaked on the still waters of the Colorado thru the Grand Canyon. He eschews bottled H20 in favor of Hetch Hetchy water from the tap.

PROF. TRACY

Prof. Robert Tracy

Robert Tracy is Professor Emeritus of English and Celtic Studies at UC Berkeley. He received his Ph.D. in Comparative Literature from Harvard, and has been Visiting Professor of American Literature at Leeds University, of Slavic Studies at Wellesley College, and of Anglo-Irish Literature at Trinity College, Dublin. He has also served as Co-Director of the University of California Dickens Project. His publications include a study of Anthony Trollope's novels; many articles about Dickens; editions of works by Synge, Trollope, Flann O'Brien, and Le Fanu; Stone, poems of Osip Mandelstam translated from Russian; and The Unappeasable Host: Studies in Irish Identities.
Course Descriptions & Faculty Bios

Monday

R.S.V. P.: WOMEN ARTISTS IN WESTERN ART HISTORY

Responding to the failure of the art establishment to include the contributions of women artists in Western Art history, Judy Chicago invited women artists and scholars to collaborate on a multi-media installation that she later titled, Dinner Table. Between 1974-79, 1038 names of women who had contributed to the development of western culture were assembled. We will use Dinner Table to introduce the major issues involved in the study of women artists and the relationship between women, art and society as well explore the accomplishments of women artists both past and present. From the role of women in the production of illuminated manuscripts during Medieval period to the pioneering efforts of women in the development of modern art and photography, we will discover women artists recognized in their own time but largely forgotten in our own. The women artists honored at the Dinner Table participated in the prevailing stylistic innovations of their era. Recognizing their accomplishments offers not an alternative story of western art but a richer, fuller one.

Prof. Andrea Husby
A life-long learner, Andrea Husby received a B.A. and M.A. in English Literature at the University of San Francisco. 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 and Modern Art, from The Graduate Center of The City University of New York in 2003. Since returning to California, he has taught Art History at Pacific Union College, Santa Rosa Junior College, the Osher Lifelong Learning Institute at UC Davis and Sonoma State University and has served as guest curator at the Napa Valley Museum and Santa Rosa Junior College.

Tuesday

AMERICANS IN THE CITY OF LIGHT

This course will consider the artists and entertainers who lived in Paris during the first part of the 20th century and examine how Paris nurtured their careers and influenced their work. We’ll explore the life, the art, and the impact of such individuals as Man Ray, Josephine Baker and James Baldwin; that cross-fertilization between the U.S. and Europe resulting from such an expatriates experience, and the shift of the creative focus from Paris to New York during the aftermath of World War II.

Prof. Charles Fracchia
Receiving his B.A. in history, USF, Professor Fracchia did graduate work at UC Berkeley in Library Science, at SF State in History, and at the GTU, Berkeley in Theology. He has taught at USF, SF State, and City College and lectured extensively throughout the Bay Area. He has written numerous articles and books, the most recent being Fire and Gold, The Golden Dream, City by the Bay and When the Water Came Up to Montgomery Street: San Francisco During the Gold Rush. He is Founder and President Emeritus of the San Francisco Museum and Historical Society and a Fellow of the California Historical Society and of the Gleeson Library Association.
DANTE’S WORLD: EUROPE IN THE YEAR 1300  

In *The Divine Comedy*, the poet Dante set his imaginative trip to the under/other world in the year 1300. Following Dante’s path, we’ll explore European society and culture in that turbulent era at the end of the middle ages. Among those we’ll encounter are the traveler Marco Polo, the Templar Jacques DeMolay, the grand inquisitor Bernard Gui, the painter Giotto, and some formidable popes and kings.

THE ENLIGHTENMENT PROJECT  

The phrase “the Enlightenment Project” is relatively new, but the subject is old. Intellectuals have long regarded the eighteenth century as a watershed in the history of western thought. Its key elements were optimism about human possibilities, toleration, including religious toleration, a belief in the authority of science, and an emphasis on economic development as befitting everyone. Most importantly, it was the century in which radical ideas appeared regarding the nature of government. These culminated in three revolutions: the rise of Parliament in Britain, curtailing the power of the crown; the American Revolution with new views of personal freedom; and the French Revolution, which started and ended badly. More recently, historians have noted a “dark” side to many of these changes. Hence the Enlightenment is regarded as a “project” instead of an accomplished fact. The lectures will explore these themes.

THE ENLIGHTENMENT PROJECT: A COMPANION SEMINAR  

You must be enrolled in the morning lectures to apply. Twenty-five participants will be selected by lottery on Wed., Dec. 5. Attendance for all 8 meetings is expected and the first on Tues., Jan. 8 is mandatory.

Building on the lectures, which are intended to provide a historical overview, this seminar consists of discussions (vigorous and enlightening, of course) based on a schedule of readings that will be available to participants before the first meeting of the seminar. These readings are meant to supply a sense of depth and authenticity. In historical parlance, they are primary sources (for the most part) because they offer an unusual interpretation or refraction of what was happening. That does not mean they are “objective.” It means that they are “voices.”

Professor Sheldon Rothblatt  

Professor Rothblatt is Professor of History Emeritus and former Director of the Center for Studies in Higher Education at UC Berkeley. Educated at Berkeley and King’s College, Cambridge University, he has an honorary degree from Gothenburg University, Sweden and has been a visiting professor at American universities such as Stanford, NYU and in countries such as Norway, Australia, Sweden. He has had visiting fellowships at New College, Nuffield, St. Cross and Magdalen Colleges, Oxford, at Princeton and at Uppsala. Upon retirement he received the Berkeley Citation, their highest award bestowed. He is a Fellow of the Royal Historical Society of Britain, a Foreign Member of the Royal Swedish Academy of Sciences, and a member of the National Academy of Education (U.S.). His specialties are modern British and European history. His writings have been translated into five languages and a Chinese translation of one of his books is in preparation. In 2010 he was knighted by the Swedish king, Commander of the Royal Order of the Polar Star, the highest award given to foreigners.
Tuesday

AFTER THE ELECTIONS: WHAT’S NEXT?  PROF. BODOVITZ

On January 20, the U.S. will inaugurate its President for the next four years. The new Congress will begin its work. This will be an exceptionally challenging time for our country, and, in this course, we’ll look at what’s ahead. We’ll examine issues in the 2012 campaigns, but mostly we’ll look at topics that didn’t get as much attention: continuing wealth inequality in the U.S., the “new normal” economy, our defense budget, the reasons we are such a divided people, our unwillingness to face up to climate change, our relations with the rest of a rapidly-changing world, and over it all, the difficulty of governing a country as complex as ours.

Prof. Joseph Bodovitz
Joseph E. Bodovitz has been involved for 50 years in California’s conflicts over population growth, economic development, and environmental protection. He was the first executive director of the SF Bay Conservation and Development Commission, and also the first executive director of the California Coastal Commission. Later, he was Executive Director of the California P.U.C. From 1986–2000, he was president of the non-profit California Environmental Trust, which works to resolve resource and development issues. He was a Naval officer in Korea, and later a newspaper reporter in SF. He received a B.A. from Northwestern and an M.A. in Journalism from Columbia.

NUREYEV: A LIFE IN DANCE, PART II PROF. ROATCAP

Rudolph Nureyev is remembered as a magnificent and charismatic dancer and as the choreographer who changed the perception of the role of male dancers and dared cross the border between classical ballet and modern dance. Influenced by Avant-garde choreographers George Balanchine, Glen Tetly, Paul Taylor and Martha Graham, Nureyev brought together classical ballet and modern dance. Continuing our exploration into his life in dance we shall focus on his productions of “Swan Lake,” “Sleeping Beauty,” “Nutcracker,” “Don Quixote,” “Raymonda,” “Cinderella,” “Romeo & Juliet,” and his final spectacular “La Bayadere.” From October 6, 2012 to February 17, 2013, the De Young Museum hosts “Rudolph Nureyev: A Life in Dance,” featuring costumes and photographs from Nureyev’s own collection — we shall continue using this exhibition as our guide.

Prof. Adela Roatcap
Dr. Adela Spindler Roatcap lived and studied in Buenos Aires, Argentina, before graduating from UC Berkeley in 1966 with a double major in the History of Art and Cultural Anthropology. She received her M.A. from the University of Oregon in 1969, with a thesis on the History of Spanish/Italian Renaissance Art, and her Ph.D. as a Kress Fellow from Stanford, with a dissertation on Russian Medieval Art. She has written many articles regarding fine presses and rare books, and published The Book of the Dance in the 20th Century, as well as Raymond Duncan, Printer, Expatriate, Eccentric Artist. Currently Dr. Roatcap is finishing a book concerning Leonardo de Vinci’s portrait of Ginevra de’ Benci, which is at the National Gallery of Art.

“What we find in books is like the fire in our hearths. We fetch it from our neighbors, we kindle it at home, we communicate it to others, and it becomes the property of all.”
— Voltaire, from "Lettre XII: sur M. Pope et quelques autres poètes fameux," Lettres philosophiques' (1733).
GREAT AMERICAN FREE SPEECH CASES
PROF. CARCIERI

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

Prof. Martin Carcieri
Martin D. Carcieri, has taught courses in Constitutional Law and Political Theory as an Associate Professor of Political Science at SF State. He holds a J.D. from UC Hastings and a Ph.D. in Political Science from UC Santa Barbara. He has earned three teaching awards and has published a peer-reviewed book and twenty-three published journal articles. His work examines the policy and constitutional dimensions of race and of the U.S. drug war. It has appeared in top journals in four disciplines, been the focus of journal symposia, and been cited to the U.S. Supreme Court in four landmark cases.

DONIZETTI’S DAZZLING OPERAS
PROF. KEOLKER

PRESENTED UNDER THE AUSPICES OF THE VICTOR MARCUS CHAIR IN OPERA STUDIES

While born into the darkest poverty, Donizetti rose to become one of the most prolific and imaginative composers of the golden age of Italian opera. We will explore his most dazzling and melodic operas, among them “Anna Bolena,” “Lucrezia Borgia,” and “Lucia di Lammermoor” as well as his tune-filled comedies, “The Elixir of Love,” “Daughter of the Regiment,” and “Don Pasquale.” In addition, we will discuss his rarely heard but sensational Imelda d’Lambertazzi,” “The Siege of Calais,” “Poliuto,” “Maria Padilla,” “Linda di Chamounix,” “La Favorite, Rosmonda d’Inghilterra” and “Dôm Sébastien.” Since these operas so greatly influenced Giuseppe Verdi, this class will be an excellent introduction to the 200th Verdi Birthday Celebration planned for my Fromm Institute course next fall. This class is designed for those new to opera as well as those more experienced, with abundant musical illustrations and a booklet of libretto extracts. Note: A separate materials fees for this course will be collected in January.

Prof. James Keolker
Professor Keolker returns for his seventh year at the Fromm Institute, having previously taught the popular “Shakespeare at the Opera,” “Wagner’s Ring of the Nibelung” and “Masters of French Opera.” In addition to his graduate degrees, Prof. Keolker has done extensive research in the museums, archives, libraries, and opera houses of Europe including those in Donizetti’s native Bergamo. He has taught and lectured at major colleges and universities, has organized opera tours to Europe, is an award winning author on the operas of Puccini and his verismo contemporaries, the editor and publisher of The Opera Companion, is an on-line critic for San Francisco Classical Voice, and for the International Donizetti Society.
THE WONDERS OF SCIENCE SERIES 2013

The diverse world of the natural and physical sciences is offered to all of the students of the Fromm Institute in a format that gives access to an amazing body of knowledge in a stimulating and approachable way. Coordinated by physician, researcher and science writer, Dr. Jerold Lowenstein, one of the great men and minds of the Bay Area, these lectures have engaged their participants in the ‘wonders of science’ each Winter Session since 1998. This January and February our guest speakers will be familiar to many and fascinating to most as they explore the scientific worlds of astronomy, geology, biology, genomics, virology, evolutionary anthropology and science education — with a review of all of the trends and developments in the world of science as the series concludes.

Another great scientific mind, Carl Sagan, once noted, “Somewhere, something incredible is waiting to be known.” In that spirit and to celebrate the work of Prof. Lowenstein on our behalf, please join us for any or all of these lectures each and every week of the session. The Wonders of Science await!

SCHEDULE OF LECTURES

Jan 9  The Big Bang  Seth Shostak, Senior Astronomer, SETI Institute
Jan 16 New Science Education Standards for High School  Helen Quinn, Senior Physicist, Stanford Linear Accelerator; Chair, Education Committee, Graduates National Research Council
Jan 23 The Disappearing California Coastline  Gary Griggs, Distinguished Prof. Environment Sciences, UC Santa Cruz
Jan 30 Diversity, Evolution, and Conservation of Amphibians  David Blackburn, Assoc. Curator of Amphibians, California Academy of Sciences
Feb 6 Genomics: A Powerful Tool in Medicine and Biology  Joseph DeRisi, Prof. of Biochemistry & Biophysics Howard Hughes Institute, UCSF
Feb 13 Evolving Viruses  Shannon Bennett, Assoc. Curator of Microbiology California Academy of Sciences
Feb 20 Ape and Human: Anatomy and Body Composition  Adrienne Zihlman, Research Professor, UC Santa Cruz
Feb 27 Science Update 2013  Jerold Lowenstein, Clinical Prof. of Medicine, UCSF

“I’m holding my life’s work in each hand—a nuclear counter and a skull (a molecular fossil).”

– Jerold M. Lowenstein, M.D., Coordinator, Wonders of Science Series
MODERN PHYSICS FOR FROMMIES I: ALBERT EINSTEIN’S UNIVERSE

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

THE HISTORY OF WESTERN MEDICINE

Prof. Carlos Camargo
Dr. Carlos A. Camargo, born in Colombia, S.A., received his medical degree from the National University in Bogota. He trained in Internal Medicine at Western Reserve University and in Endocrinology at Stanford. Since 1967 he has been on the Stanford Medical School Faculty. He is the Director of the Medical History course and is a three-time recipient of the Kaiser Award for Excellence in Teaching. He has been the Director of the Endocrine Clinic at Stanford and has done research on adrenal steroids/pituitary diseases. He’s interested in the connection of medicine and culture and has given courses on the interaction of medicine with art, religion and magic through history. Dr. Camargo speaks fluently Spanish, French and Italian and has lectured on numerous occasions for Stanford Alumni travel-study trips in Mediterranean countries. His son is a faculty member at Harvard Med School and his daughter is an artist in Japan.
Wednesday

THE GREAT WAR IN AMERICA’S PAST & PRESENT  PROF. BRANDFON

President Wilson’s decision, in April 1917, to involve the United States into the European War was pivotal to the long-term future of the American Republic. The Great War created conditions that required a fundamental change in the traditional nature of American citizenship from voluntarism to compulsory obligation. Secondly, American entry was accompanied by a fateful attempt to introduce into the world’s foreign relations moral principles that sought to replace great power rivalry and imperial ambitions that gave rise to the war. Topics will include the impact of industrial technology on warfare and military strategy; challenges to the ideal of neutrality; conscription and selective service; the beginnings of a military industrial complex; the concept of loyalty and the creation of a homogeneous American nationality.

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

THE FIRST EUROPEAN CIVILIZATION: CRETE TO GREECE/MINOANS TO MYCENAEANS  PROF. KENNING

Philosopher Will Durant called Minoan Crete “the first link in the European chain.” We’ll look into the legacy of Crete: in architecture, in social organization, and in their rich heritage of myths, including King Minos and the Minotaur, Daedalus & Icarus, Skylla, and Theseus and Ariadne. Crete lies directly on a line between Egypt and Greece and its classical history narrative often refers to it as the steppingstone between those cultures, the place where Western Civilization turned toward Europe. But every people deserve better than to be thought of as bit players in someone else’s narrative. So let us meet the Minoans on their bright, elegant dress and powerful rituals as a great and creative civilization in their own right. Yet, in an instant, they were gone, erased, or so the legends say, by a cataclysmic earthquake and/or a great tsunami. We’ll pause to lament for lost Atlantis, then move on to the Mycenaean, who appear as suddenly as the Minoans vanished, almost a continuation of the Minoans only a few years later and a few miles across the Aegean. We’ll visit Mycenae, where Schliemann thought he had found the death mask of Agamemnon, and myth-rich Argos, and “mighty-walled Tiryns.” Then we’ll travel with the “thousand ships” to Troy and compare Homer’s version of the story with what the historians say. Our course finishes with the Mycenaean army sailing home from Troy, singing a victory paean.

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 fourteen 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.
MUSIC THAT TELLS A STORY

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.

HOW TO READ THE BOOK OF PSALMS

Rabbi Jay M. Krause
Rabbi Krause taught Judaic Studies at Brandeis Hillel Day School in SF for 25 years. He holds degrees from Hunter and Hebrew Union College-Jewish Institute of Religion from which he was ordained and honored with a Doctor of Divinity. He’s a lecturer and resource to public/parochial school teachers in the area of Judaic 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 resources. He is a past recipient of the national Grinspoon-Steinhardt Award given by the Jewish Education Service of North America. This is his 25th year at the Fromm Institute.

MUSIC THAT TELLS A STORY

PRESENTED UNDER THE AUSSPICES OF THE BARBARA FROMM CHAIR IN CLASSICAL MUSIC

Prof. Scott Foglesong
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MUSIC THAT TELLS A STORY

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Music often evokes images, feelings, and memories. It can also tell stories, describe characters, paint landscapes, and ponder the very essence of it all, using pure sound as its expressive medium. We’ll be exploring such “program music”—all of it instrumental, without texts—that paints, draws, and chronicles a cornucopia of subjects. The course is organized by categories, such as landscapes, mythology, and Shakespeare, and will feature music by the great masters of the Western tradition from the Baroque era onwards. Join us for Romeo and Don Quixote, Paul Klee and Viktor Hartmann, cities and oceans, cuckoo birds and skylarks—and lots more.
Thursday

FOUR COMEDY CLASSICS OF THE STAGE: THEORY, HISTORY, PERFORMANCE

PROF. ROUDER

Which Bible story, if any, could adapt as a stage comedy? What does a satyr have to do with the satirical? What is Freud’s vision of the comic in the unconscious? This course will focus on four great stage comedies – “Twelfth Night,” “Tartuffe,” “A Country Wife” and either “She Stoops to Conquer” or “The Importance of Being Earnest” (depending upon whether the professor is feeling earnest as the course winds up) — exploring their significance in the history of the theatre, their performance challenges, and the various theories of dramatic comedy that have been developed over the centuries in hope of not only distilling the essence of theatrical comedy but also to answer an age-old lingering question: “Why are so many comedies so stupid?” And for those of us who do not speak British, videos we view will have English subtitles.

Students are requested to read the plays before each class. We will allow 2 weeks per play. The English plays are available in a multitude of collections. For “Tartuffe,” please read a version translated by Richard Wilbur.

Prof. Wendy Rouder
Wendy Rouder fell in love with theater as a child and brought that life-long love to theater education earning in theater a B.A. from Skidmore and M.A. from Queens College of the CUNY and a Ph.D. from the University of Illinois. After graduating from Skidmore, Dr. Rouder worked in summer stock and off-Broadway before realizing that the chance of earning a living in the theater was akin to winning the lottery. With her doctorate in hand, she taught theater and directed plays, both musicals and dramas, at Keuka College, State University of New York and San Jose State. Her articles on 20th century American actors appear in the Dictionary of American Biography.

WALT WHITMAN AND EMILY DICKINSON

PROF. ZIMMERMANN

In this study of some major poems by the two most important 19th century American poets, Walt Whitman and Emily Dickinson, we will discuss such famous works of Whitman’s as: “Song of Myself,” “I Sing the Body Electric,” “As I Ebb’d with the Ocean of Life,” “Out of the Cradle Endlessly Rocking,” “When Lilacs last in the Dooryard Bloom’d,” and others. We’ll also look at Dickinson’s: “I never lost as much but twice,” “Wild Nights—Wild Nights,” “There’s a certain Slant of Light,” “The difference between Despair,” “I died for Beauty,” “I heard Fly buzz—when I died,” “I like to see it lap the Miles,” “Our journey had advanced,” “Because I could not stop for Death,” and others.

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

Prof. Hunt

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

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 “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;” Cloud Shadows of Olympus; Myth and Art in Ekphrasis; Dante's Inferno; Critical Insights; Puer Natus Est: Art of Christmas; and Wine Journeys: Myth and History. In addition, he has many peer-reviewed journals, encyclopedia and book chapter articles published including those about his Hannibal research 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.

THE JOY OF SINGING

Faith Winthrop

All students enrolled in the Fromm Institute are invited to join in an extra curricular activity scheduled again during the Winter Session after classes end on Thursday afternoon from 3 to 4 p.m. In the Xavier auditorium for six meetings you can gather with others and let your voices rise in familiar melodies — just for the “Joy of Singing.” Led by Faith Winthrop, whose approach is based on her lifetime of song and her own vocal education, you’ll find yourself feeling good, breathing better and generally... just happy. Why not give it a try, no matter how you think you sound. This group activity will meet on January 24, 31, and February 7, 14, 21,and 28. Sign up in the Fromm Institute office once the Winter Session begins and let singing play an essential role in your psychological and physical health.
The Fromm Institute Appreciates Your Financial Support

As an independent non-profit at USF, the Fromm Institute provides its own funding, reimbursing the University for the use of campus resources. It has never accepted government funding and relies on the generous financial support of the community that it serves.

It is financially supported by the Friends of the Fromm Institute, a private non-profit 509 (a)3, type iii. Through the contributions of its Board of Directors, the donations Fromm Institute students/faculty/staff, as well as gifts/grants from the Bay Area philanthropic community, the Friends of the Fromm Institute matches the membership fees paid by Fromm Institute members and in doing so enables a balanced, fiscally responsible budget.

The Friends of the Fromm Institute Federal Tax ID number is 94-2427266. Gifts to the Friends of the Fromm Institute are fully tax-deductible to the extent of the law. Tax-deductible gifts can also be made to the University of San Francisco with the designation that they should be directed to the Fromm Institute.

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
KA - Kendrick Hall
KO - Koret Health & Rec. Center
LM - Lone Mountain
PT - Presentation Theater
UC - University Cntr.
SI - St. Ignatius Church
The Fromm Institute
For Lifelong Learning
at the University of San Francisco
2130 Fulton Street
San Francisco, CA 94117-1080

WINTER SESSION