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.

As we begin in September, the Fromm Institute holds a general assembly that is designed to welcome everyone back to school. Staged to showcase our faculty and their courses the Open House takes place on Wed., Sept. 3, 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**

**FALL 2014**
- Classes Begin: Monday, Sept. 8
- Classes End: Thursday, Oct. 30
- Make-Up Week: Nov. 3 - Nov. 6
- Holiday: Monday, Oct. 13

**WINTER 2015**
- Classes Begin: Monday, Jan. 5
- Classes End: Thursday, Feb. 26
- Make-Up Week: March 2 - March 5
- Holidays: Mondays, Jan. 19 & Feb. 16

**SPRING 2015**
- Classes Begin: Monday, April 6
- Classes End: Thursday, May 28
- Make-Up Week: June 1 - June 4
- Holidays: Thurs., May 14 & Mon., May 25

**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
This 2014 Fall 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.

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 Sept. 18, 2014.**

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 **Medical Lecture Series**, are open to all Fromm Institute students regardless of the number of classes selected. Extracurricular activities (Tues. & Thurs.) at 3 p.m. are also open to enrolled students. As a member you may attend any or all in the these at no additional cost.

Administrative Staff

- **Robert Fordham,** Executive Director
- **Scott Moules,** Assistant Director, Technology & Design
- **Carla Hall,** Assistant Director, Program Resources
- **Herbert Gracia,** Program Manager, Instructional Technology
- **Dawa Dorjee,** Program Manager, Student Services
- **Professor Albert Jonsen,** Academic Advisor

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
**Enrollment Information**

**Pre-Enrollment Period**

**June 4, 5, 6**

Pre-Enrollment gives everyone a chance to apply during the same interval. No enrollments are processed but statistical sampling is done to determine which classes may close. The receipt of an application during Pre-Enrollment does not guarantee access to the classes requested. Enrollments received during this time are randomly processed on the first day of the Enrollment Period. Pre-Enrollment ends at 3 p.m. on Friday, June 6, 2014.

**Enrollment Period**

**June 9 - 27, & Aug. 4 - Sept. 5**

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. For this Session, the last chance to enroll is by 4 p.m. on Friday, September 5. Once classes commence, membership is closed to new or returning applicants.

**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 August 15, and must include a separate check payable to ‘USF/Fromm Institute’ in order to be considered.

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

**How To Enroll**

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

**I. Review Your Membership Options**

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Fee</th>
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<tbody>
<tr>
<td>Annual Member (Fall Session only)</td>
<td>$700</td>
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<tr>
<td>Session Member</td>
<td>$250</td>
</tr>
<tr>
<td>Scholarship Member</td>
<td>Any Amount You Can Pay</td>
</tr>
<tr>
<td>Additional Course Fee</td>
<td>extra $125</td>
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</table>

(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.

-or-

E-mail fromm@usfca.edu a message that includes your first and last name and your enrollment choices and alternates (if any). New Members must include a U.S. postal mailing address and phone contact. **If you do not receive an automatic reply that your email enrollment was accepted, resend the above information as your original message did not go through.**

**III. Wait For A Confirmation & Bill**

You’ll receive (1) a Confirmation of Enrollment in the mail as well as (2) a Parking Application and (3) a Remittance Form. Check your confirmation letter carefully. Return your payment by the due date and if you would like to apply for parking, include a completed Parking Application and fee.

**Extra Curricular Activities**

This session the Fromm Institute offers its students extracurricular activities on Tuesday and Thursday afternoons from 3 to 4 p.m. On Tuesdays, you’ll be able to explore the history of San Francisco thanks to the expertise of local historian **John Freeman**. On Thursdays, you can let your voices and spirits rise as **Faith Winthrop** welcomes you once again to “The Joy of Singing.” Meeting six times instead of eight during September and October, for sixty instead of the ninety minutes, these less formal, lifelong learning opportunities are intended to complement the courses you have selected for your individual program. **Best of all, you can participate in these electives at no extra cost.** Just being a Fromm Institute student gives you after class access to these enrichment opportunities. Sign up for them at Open House, or during the first week of the Fall Session in the Fromm Institute Office, and make the most of your school days at Fromm Hall. **Full details of each extracurricular activity can be found in the catalog on page 19.**
**2014 Fall 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.

<table>
<thead>
<tr>
<th>Monday</th>
<th>10 A.M. - 11:40 A.M.</th>
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<tbody>
<tr>
<td>○ Newbrun</td>
<td>“20th Century North American Murals”</td>
</tr>
<tr>
<td>○ Lewis</td>
<td>“Neuroscience, Story &amp; the Making of Our World: Mystery of the Limitless Mirror”</td>
</tr>
<tr>
<td>○ Kohn</td>
<td>“The Empire Writes Back”</td>
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<tr>
<th>Monday</th>
<th>1 P.M. - 2:40 P.M.</th>
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<tbody>
<tr>
<td>○ Jonas</td>
<td>“Controversies of 21st C. Latino Migration”</td>
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<tr>
<td>○ Buxton</td>
<td>“Encore, Frank Sinatra: The Song Is Sinatra”</td>
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<tr>
<td>○ Rothmann</td>
<td>“Jews of San Francisco”</td>
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<tr>
<td>○ Saltzman</td>
<td>“Privacy from the Government: The Supreme Court and the 4th Amendment”</td>
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<tr>
<th>Tuesday</th>
<th>10 A.M. - 11:40 A.M.</th>
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<tbody>
<tr>
<td>○ Goldmark</td>
<td>“Seminar: Dewey’s Democracy &amp; Education”</td>
</tr>
<tr>
<td>○ Houle</td>
<td>“Beethoven’s String Quartets”</td>
</tr>
<tr>
<td>○ Fracchia</td>
<td>“A City Built on Hills: SF 1911 to 1945”</td>
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<tr>
<td>○ Watts</td>
<td>“Poems for a Time Capsule III”</td>
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<tr>
<th>Tuesday</th>
<th>1 P.M. - 2:40 P.M.</th>
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<tbody>
<tr>
<td>○ Roatcap</td>
<td>“Leonardo Da Vinci in the 21st Cent.”</td>
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<tr>
<td>○ Hohmann</td>
<td>“A Brief History of China, Pt. 1”</td>
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<tr>
<td>○ Carcieri</td>
<td>“Great Federal Power &amp; Due Process Cases”</td>
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<tr>
<th>Wednesday</th>
<th>10 A.M. - 11:40 A.M.</th>
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<tr>
<td>○ Various Lecturers</td>
<td>“The Dr. Walter Birnbaum Medical Lecture Series”</td>
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<tr>
<td>○ Wagner</td>
<td>“Generation to Generation”</td>
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<tr>
<th>Wednesday</th>
<th>11:45 A.M. - 12:50 P.M.</th>
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<tbody>
<tr>
<td>(Medical Lecture Series &amp; “Generations” are open to all enrolled members and maybe selected in addition to the 4 course max.)</td>
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<tr>
<th>Thursday</th>
<th>10 A.M. - 11:40 A.M.</th>
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<tbody>
<tr>
<td>○ Mautner</td>
<td>“Seminar: Writing &amp; Imagination”</td>
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<tr>
<td>○ Zimmerman</td>
<td>“Eliot, Lowell and Plath”</td>
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<tr>
<td>○ Neumeier</td>
<td>“Nationalism, Ethnic Identity &amp; Conflict”</td>
</tr>
<tr>
<td>○ Cranna</td>
<td>“Magic of Mozart: Adventures in Operatic Elegance”</td>
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<tr>
<th>Thursday</th>
<th>1 P.M. - 2:40 P.M.</th>
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<tbody>
<tr>
<td>○ Fischer</td>
<td>“Seminar on Orhan Pamuk’s Turkey”</td>
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<tr>
<td>○ Garrett</td>
<td>“Footsteps to Human Consciousness”</td>
</tr>
<tr>
<td>○ Unterberger</td>
<td>“The Beatles: The Rock Group that Changed the World”</td>
</tr>
<tr>
<td>○ Hunt</td>
<td>“History of Sculpture/Sculpture as Alive: Myth of Pygmalion Through Time”</td>
</tr>
</tbody>
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**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.
20TH CENTURY NORTH AMERICAN MURALS

In 1920, following a decade long revolution, the new Mexican government sent Diego Rivera to Italy to study Renaissance frescoes in order to start a program of public art (social realism) for educating a largely illiterate Mexican population on its history and revolutionary struggle. Russian Communists and American Capitalists alike, including Nelson Rockefeller and Henry Ford, admired the fine frescoes by Rivera, Jose Clemente Orozco and David Alfaro Siqueiros. By the 1930s Rivera and Orozco had numerous commissions for murals in the U.S. and trained young American artists who worked as their assistants. During the Depression President Roosevelt’s WPA provided employment for these artists who decorated the walls of numerous public buildings throughout the nation. We will study the murals from 1920s to 1950s of both the Mexican Renaissance muralists and the work of their American protégés (e.g. Anton Refregier, Lucien Labaudt, Ralph Stackpole, Bernard Zakheim) in New York, Dartmouth, Detroit, and particularly in San Francisco (City College, City Club, Coit Tower, Stock Exchange Tower, Rincon Center/Annex and UCSF Parnassus campus).

PROFESSOR ERNEST NEWBRUN

Ernest Newbrun is Professor Emeritus at UCSF where he taught oral biology for over 30 years. He received dental degrees from the University of Sydney and Alabama; his graduate degrees are from universities in Rochester, N.Y. (M.S.), and UCSF (Ph.D. biochemistry). In addition he has honorary doctorates from University of Lund (Sweden) and Sydney (Australia). Since his retirement from the UC in 1994, he has been teaching in lifelong learning programs at USF’s Fromm Institute and Sonoma State University Osher Lifelong Learning Institute on a variety of topics from an interdisciplinary perspective.

NEUROSCIENCE, STORY & THE MAKING OF
OUR WORLD: THE MYSTERY OF THE LIMITLESS MIRROR

Hamlet said that a story is a mirror held up to nature – a vital and mysterious mirror, as we will see in this, the third of a trilogy of classes on neuroscience and story. In “Once Upon a Brain” (taught in 2012), we reviewed the fundamental brain mechanisms behind the existence of stories and storytelling. In “Night Falls in November” (taught in 2013), we roamed the dark side of story, where propaganda and the neural mechanism of conformity can make people believe almost anything, and thereby change the course of history. In this class, we will examine these remaining deep questions about story and the brain: What is the effect of stories on a child’s developing brain? Do stories have the power to change the self or even the many selves that makes up a society? Why is the brain’s dreaming sleep filled with stories, and what are the dreams made of? Of what importance to the brain are heroes, or villains? Are there people whose brains are untouched by story? In a world increasingly choked with mindless entertainment, can story survive, and what is its future? Enrollment in the prior classes is not a prerequisite.

PROFESSOR THOMAS LEWIS, M.D.

Thomas B. Lewis, M.D. is an assistant clinical professor of psychiatry at the University of California, San Francisco, School of Medicine, and holds the Robert E. Fordham Chair in Exploratory Neuroscience at the Fromm Institute at the University of San Francisco. An expert on psychopharmacology and psychobiology, Dr. Lewis has written and lectured extensively on a broad range of topics for professional audiences and the general public, in settings ranging from the classroom to Google and from New York to New Zealand. Once described by “Time Magazine” as “Who? We don’t have that name in our files,” Dr. Lewis is better known to Fromm students as, “that guy who won’t shut up about the brain.”
CONTROVERSIES, CONUNDRUMS AND CONTRASTS OF 21ST CENTURY LATINO MIGRATION

The United States as a society is at a turning point in regard to the large Latino presence and ongoing migrant influx. We face social and policy controversies and conundrums, problems with no easy solutions. While attempting to maintain tight border controls to exclude undocumented migrants, the U.S. is also part of a region, with close ties to Mexico, Central America, and other countries in the hemisphere; hence the contradictory nature of U.S. policies today. This course examines arguments from many different perspectives regarding the growing Latino immigrant presence and the massive 21st-century deportation system used by both Republican and Democratic administrations. Other topics include: the Latino vote, immigrant political incorporation and participation, pathways to legalization, and citizenship. This course also presents migration from the viewpoints of various actors in the sending countries in Latin America — for example, unemployed workers, displaced people, women, youth, governments, and migration rights advocates. In addition, we will explore the contrasts among Latino migrants — between male and female migrants (the gendering of migration), the specific problems facing unaccompanied children who journey northward, the particularities of indigenous migrants from several countries, and the very diverse experiences of immigrant settlers in different U.S. cities.

PROFESSOR SUSANNE JONAS
Professor Susanne Jonas taught Latin American & Latino Studies at the University of California, Santa Cruz for 24 years, receiving a university Distinguished Teaching Award. During her education at Harvard/Radcliffe (B.A.) and UC Berkeley (Ph.D.), she began her career as a Latin Americanist, focusing on Central America. Since the early 1990s, she has become a specialist on Central American/Guatemalan migration and on overall issues affecting Latino immigrant communities — U.S. policies, immigrant rights, legalization strategies, and citizenship. Her new (co-authored) book, Guatemala-U.S. Migration: Transforming Regions, is being published by the University of Texas Press in late 2014. Her 47-year career of pioneering scholarship about the hemisphere has been internationally recognized and was honored by the Latin American Association of Sociology. Since 1967, she has written and edited 21 books and nearly 100 articles and OpEds. Her most recent book, Of Centaurs and Doves: Guatemala’s Peace Process was designated a Choice “Outstanding Academic Book.” Throughout her career, she has collaborated with Central American and Mexican colleagues and with U.S.-based Latino community organizations, and has been an advocate for social justice and human rights in the Americas.
**MONDAY COURSES**

**ENCORE, FRANK SINATRA: THE SONG IS SINATRA**

It is hard to find a solid argument against the talents of Frank Sinatra. The absolute command of the Great American Songbook material sets him apart from all of the male singers of his era. The lifestyle of Frank Sinatra is worth a shelf of books. The course will cover Sinatra, the man; Sinatra, the artist. We will see film performances of Sinatra and friends.

**PROFESSOR 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/restauranteur in Seattle and SF, he has also had a long career in broadcasting working for KGO as a newsmen, 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.

**THE JEWS OF SAN FRANCISCO**

This class will define the eight distinct waves of immigration that brought Jews from all over the world to San Francisco from the 1840’s until today. Among the areas that will be explored include: social and family histories, businesses, institutions and philanthropy, the arts, heroes and madmen, politics and politicians, reaction to the Holocaust from the 1930’s to the present, the battle between Zionism and anti-Zionism, the evolving relationship with Israel, the struggle for Soviet Jews and more.

**PROFESSOR JOHN ROTHMANN**

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

PRIVACY FROM THE GOVERNMENT IN THE FACE OF TODAY’S TECHNOLOGY: THE SUPREME COURT AND THE FOURTH AMENDMENT

PROF. SALTMAN

The Fourth Amendment declares: “The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures shall not be violated.” This course will trace the development of the rules established by the Supreme Court to give meaning to those words and it will examine their application to today’s world. Modern technology permits others to learn intimate details about us by monitoring the locations of our cars and cell phones, by videotaping our activities, by reading our emails, by obtaining our DNA, and by collecting mega-databases of our telephone calls and internet activities. The Fourth Amendment is put in play whenever the government seeks such information. The aim of this course is to give students an in-depth understanding of the principles that will operate as these issues come before the Supreme Court.

PROFESSOR ALAN SALTMAN

Alan Saltzman was a Professor of Law at the University of Detroit Mercy from 1976 to 2008, teaching a variety of Criminal Law and Criminal Procedure courses. He previously taught at the U. of Nebraska and the U. of Oklahoma. He was a visiting Law Professor at Seattle University in 2009 and at USF in 2009 and 2011. In his current state of “semi-retirement” he has taught several courses at SF State Osher Lifelong Learning Institute.

TUESDAY COURSES

A SEMINAR ON JOHN DEWEY’S PRAGMATISM: “DEMOCRACY & EDUCATION” FOR THE 21ST CENTURY

PROF. GOLDSMARK

Education is in chaos in our country at the present time. We argue about what to teach, how to teach it, and who should make decisions about Education. In 1916, John Dewey wrote a book about Democracy and Education describing his Philosophy of Education, which unfortunately was never practiced as he taught it. Much of his Education theory can be applied to the 21st Century as a guide for our Educators, and can best be understood through an understanding of his application of Pragmatism to many other areas of our lives. In this hybrid seminar each class will begin with a short lecture on Dewey’s Pragmatism and its application to our lives. Starting with the second week, students will read and discuss four chapters a week in “Democracy and Education” which will be provided to each seminar participant at the first class.

Note: This seminar will be limited to 30 participants who must apply by Friday, August 15. Preference will be given to those who were enrolled in Prof. Goldmark’s Seminar last Fall. Beyond that, should there be more than 30 applicants, participants will be selected by lottery. Attendance is mandatory at the first class (Sept.9) and expected throughout the session.

PROFESSOR BERNICE GOLDSMARK

More than sixty years of teaching has taken Professor Bernice Goldmark from Harlem elementary schools to Sonoma State University where she taught for 28 years. The main focus of her inquiry in her teaching, books, articles, lectures, and workshops has been in the philosophies of education, psychology, sociology, the arts, and methods of thinking. She has a Ph.D. in Educational Philosophy with a minor in English Literature, an MFC counseling license and studies dance and painting, exhibiting oriental brush paintings, watercolors and computer art. Her focus in teaching adults is to help them understand the contemporary culture and the younger generations.
**TUESDAY COURSES**

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**BEETHOVEN’S STRING QUARTETS**  
Presented Under the Auspices of the Barbara Fromm Chair in Classical Music

Lovers of Beethoven’s symphonies and piano sonatas will find that the thrill of genius we know from them is present in the string quartets. We will concentrate on the quartets of Beethoven’s “middle period” (1808-1816): Opus 59, nos. 1, 2, and 3, Opus 74, (“Harp”) and Opus 95 (“Serioso”). We will compare these with some of his early quartets, Opus 18, and with late “sublime” quartets, Opera 130 through 135, written when he had completely lost his hearing and depended on his memory for sounds.

*Reading Resource*  
*Kerman: Beethoven Quartets*

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**PROFESSOR GEORGE HOULE**

George Houle is Emeritus Professor of Music at Stanford University, where he directed a program in the performance of early music as well as taught courses on the history of music and dances of the French baroque. He was director of the New York Pro Musica Antiqua, and for a time, a professional orchestral oboist.

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**A CITY BUILT ON HILLS: SAN FRANCISCO FROM 1911 TO 1945**

This period of three-and-a half decades in San Francisco history deals with the reconstructed city experiencing two world wars, two world fairs, extraordinary labor tensions, an economic depression, and massive contributions to its infrastructure. Visual presentations will illustrate this dynamic period.

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**PROFESSOR CHARLES FRACCHIA**

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

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**POEMS FOR A TIME CAPSULE III**

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 Fall 2013 and Spring 2014, we’ll have a chance to examine the craft, the inspiration, the epiphany and the poet that makes each of these poems exceptional. As the course concludes you will have a collection of the finest — and a deeper connection to both the poem and the poet. Participation in the earlier courses is not a pre-requisite.

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**PROFESSOR DAVID WATTS, M.D.**

David Watts has taught poetry and literature at the Fromm 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.
LEONARDO DA VINCI IN THE 21ST CENTURY

Sherlock Holmes reproved Dr. Watson saying, “You see, dear Doctor but you do not observe.” Using scientific methods and forensic techniques, Art Historians must observe, in obsessive detail, the nature of the materials, the provenance, the iconography, the smallest fact concerning historical setting, as well as seemingly inconsequential minutia concerning the life of the artist, or the desire of the patron, to confirm authenticity or expose worthless frauds or want-to-be fakes. As the value and rarity of genuine masterpieces continue to increase, scholars become sleuths to determine who “committed the art.” Nowhere is this more true than in the case of Leonardo da Vinci, as new information concerning his life and a plethora of lost, forgotten or misidentified works come to light in the 21st century.

Reading Resources  
Kemp:  *La Bella Principessa: The Story of the New Masterpiece by Leonardo Da Vinci*
Masters: *Fortune is a River: Leonardo Da Vinci & Niccolo Machiavelli’s Magnificent Dream*

Enrollment Note:  Students who enroll in this course will be required actively participate offering reports and presentations. Accordingly, enrollment will be limited to 40 who must apply by August 15. Should more than 40 apply, participants will be selected by lottery. Attendance is mandatory at the first class (Sept.11) and expected throughout the session.

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

A BRIEF HISTORY OF CHINA, PART ONE: FROM THE TERRACOTTA WARRIORS TO THE MING DYNASTY

This two-part course (Fall 2014, Winter 2015) will be an overview of the 4,000 year history of the oldest continuous civilization, and often the most advanced civilization, in the world. Our analysis will also include an evaluation of the nature and dynamics of China today, one of the most powerful countries in our time. It all begins with a Golden Age and dragon bones. Then, a world of kings, dukes, and knights 1,400 years before Medieval Europe. Confucius, the *Tao te Ching*, Sun Tzu and *The Art of War*. The Dark Lords, the Terracotta Army, and the building of the Great Wall. Barbarians and Buddhism. The Tang Dynasty and dancing horses. The Song Dynasty: not just songs and luxury, but an industrial revolution. Finally, the invasion of the Mongols: Khublai Khan, Xanadu, and Marco Polo.

PROFESSOR NIKOLAUS HOHMAN
Nikolaus Hohmann was raised in both Europe and California, and so discovered the joys of exploring and mediating different cultures at an early age. He received a B.A. in Humanities from Stanford in 1978, and worked a few years in business (as auditor for Price Waterhouse in Los Angeles) before entering a doctoral program in history at UC Berkeley. In pursuing his dissertation research, he moved to then West Berlin where he was a witness to the fall of the Berlin Wall in 1989, a topic on which he has frequently lectured. A Fulbright scholar and Phi Beta Kappa, he received his Ph.D. in History from the University of California at Berkeley in 1993 and has since served the Humanities department of the San Francisco Conservatory of Music, where he teaches a broad array of history and philosophy classes, including *The History of China and The Mysticism and Pragmatism of Asian Philosophies*. In 2005 Dr. Hohmann received the Excellence in Teaching Award from the Sarlo Foundation.
TUESDAY COURSES

GREAT FEDERAL POWER & DUE PROCESS CASES  PROF. CARCIERI
The constitutional disputes the Supreme Court is called on to resolve arise under two kinds of provisions in our founding document: grants of governmental power like the Taxing, Commerce, Supremacy, and Commander in Chief clauses, and protections of civil rights and liberties like the Free Speech, Free Exercise, Equal Protection, and Due Process clauses. In the first half of this course, we shall examine select landmark cases on the constitutional power of Congress, the President and the Federal Courts, including the recent ruling upholding the Affordable Care Act. In the second half of the course, we shall examine major Due Process cases in three areas of enduring controversy: gay rights, abortion, and the right to die. Those who take this course will deepen their command of both sides of U.S. constitutional law.

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

WEDNESDAY COURSES

THE DR. WALTER BIRNBAUM MEDICAL LECTURE SERIES  COORDINATED BY MELVIN CHEITLIN, M.D.
For more than three decades our Medical Lecture Series has been an amazing educational resource for the students of the Fromm Institute giving us invaluable access to expert opinion on major issues and developments in health care today. A cornerstone of our fall curriculum, it is again organized by Melvin Cheitlin, M.D. and features speakers from one of San Francisco’s great resources, UCSF. With thanks to Interim Chancellor Dan Hawgood, M.B.B.S., for UCSF’s continued sponsorship and his commitment to a future in which health care consumers drive treatment and innovation, all Fromm Institute students and their guests are encouraged and welcome to attend.

Schedule of Lectures

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<tr>
<th>Date</th>
<th>Title</th>
<th>Speaker</th>
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<tr>
<td>Sept. 10</td>
<td>“Spare Parts That Save Lives: The Miracle of Transplantation”</td>
<td>Nancy Ascher, M.D.</td>
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<td>Sept. 17</td>
<td>“New Approaches to the Diagnosis &amp; Treatment of Alzheimer’s Disease”</td>
<td>Keith Vossel, M.D.</td>
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<td>Sept. 24</td>
<td>“Realizing the Promise of the Affordable Care Act”</td>
<td>Janet Coffman, Ph.D.</td>
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<td>Oct. 1</td>
<td>“How Science is Changing How We Understand Asthma and COPD”</td>
<td>Prescott Woodruff, M.D.</td>
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<td>Oct. 8</td>
<td>“Breaking Out of the Box — In the Treatment of Cancer”</td>
<td>Adil Daud, M.D.</td>
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<td>Oct. 15</td>
<td>“Ears to Your Health”</td>
<td>Anand Payal, Au.D.</td>
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<td>Oct. 22</td>
<td>“Spilling the Beans On Chronic Kidney Disease”</td>
<td>Mike Humphreys, M.D.</td>
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<td>Oct. 29</td>
<td>“Heart Valves — They Open, They Close — What If They Don’t?”</td>
<td>Melvin D. Cheitlin, M.D.</td>
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“What it’s like to be a young adult in 2014?” Would you enjoy sitting down with some USF college students and talking about current events? Here’s your chance to be a part of an ‘exceptional’ course that promotes interaction, understanding and appreciation between students from different generations. Half of the class will be USF undergrads and the other from the Fromm Institute. Each week we’ll read one article outside of class and then come together to discuss it in small, mixed USF/Fromm groups. We’ll talk about how prejudice can affect attitudes towards other groups (age, religion, ethnicity, sexual orientation, etc.). We’ll also talk about other topics the participants choose. Outside of class, small groups will take two field trips – one chosen by the USF students and one chosen by the Fromm Institute students.

Enrollment Note: This is ‘exceptional’ because it may be taken in addition to the four course maximum; it’s taught by a USF Faculty member; It takes place in the Fall term (including make-up week) on Wednesdays during lunch, 11:45 a.m. – 12:50 p.m., with a follow-up end of the semester potluck on Wed., Dec. 3 and unlike other Fromm classes enrollment will be limited to the first 20 who apply. Enrollment priority is given to students who are new to the class, but a waiting list will be kept for repeat students if space is available. Regular attendance is crucial. Do not sign up if you cannot attend regularly.

Public speaking is an unnatural act except for extroverts and two-year-olds. Identify your speaking strengths while learning to engage, persuade and inform others to act in new ways. Practice in a safe environment; through on-camera coaching convert unconscious mannerisms, and anxiety into a dynamic connection with an audience.

Note: Seminar participants must apply by Fri., Aug. 15. Should there be more than 30 applicants, participants will be selected by lottery. Attendance is mandatory at the first class (Sept. 10) and expected throughout the session.

Joan Minninger received her Ph.D. from New York University with a specialty in communications. She has taught Public Speaking at UC Berkeley Extension, AT&T, General Electric, IBM, Varian Associates, UCSF School of Medicine (faculty and postdoctoral students). She has presented on CNN, Today in New York (NBC), This Morning (ABC), New England Today and she has given keynote speeches in the US, Canada, Mexico and France. She is the co-author of The Perfect Presentation.
EDNESDAY COURSES

FRANCE: CULTURAL CAPITAL OF THE WORLD — SECOND EMPIRE THROUGH THE BELLE ÉPOQUE

PROF. PIERSON

From the early 19th Century into the first years of the 20th, France and its capital Paris seemed the dazzling heart of Western Civilization. Much was conscious policy, Napoleon III following the tradition of Louis XIV and Napoleon I, and the Third Republic established in 1870 striving to continue it. In the fine arts France excelled, in literature French writers set the tone, in music and ballet composers and artist vied to be seen and heard in Paris. French science and thought, invention, industry and finance had wide international influence. In every field French names are legion, such as Delacroix, Manet and Monet in art, Stendhal, Flaubert and Proust in literature, Saint-Saëns, Offenbach and Debussy in Music, Pasteur and Pierre and Marie Curie in Science; Eiffel in engineering. David McCullough’s splendid *The Greater Journey* (2011) depicts the American experience of France in these years. There will be weekly handouts, projected images and recorded music.

PROFESSOR 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, completed his undergraduate work at UCLA. After 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. France he has known since his Navy days, at UCLA he studied with the late Eugen Weber, author of *France: Fin de Siècle* (1986), and he enjoyed frequent conversations with the late Susanna Barrows, who taught French History at UC Berkeley. He has traveled widely, holds a deep interest in the fine arts and music, and serves on the advisory board of *Humanities West*. He also paints as a pastime and has illustrated a book for children.

CITY AS CHARACTER: SAN FRANCISCO ON THE STAGE AND SCREEN

PROF. EILENBERG

San Francisco has provided indelible character to many of the plays, films, and television shows that have been set here. This is as true for the barroom denizens of William Saroyan’s landmark drama “The Time of Your Life” as it is for the Norwegian immigrant family living on Steiner Street in John Van Druten’s recently revived “I Remember Mama.” It is palpable in most of the approximately 300 films that have San Francisco as their locale, from “San Francisco” (1936) to “The Conversation” (1974) to “Blue Jasmine” (2013). And, of course, on television there were “The Streets of San Francisco” and “Nash Bridges,” among many others. This course will consider the character of the city of San Francisco as it has been a setting — and a player — in so many of our memorable stage and screen narratives.

PROFESSOR LARRY EILENBERG

Larry Eilenberg has had a distinguished career in the American theatre as an artistic director, educational leader, and pioneering dramaturg. Dr. Eilenberg earned his B.A. at Cornell University and his Ph.D. and M.Phil. at Yale University. He is Professor 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.

“San Francisco itself is art, above all literary art. Every block is a short story, every hill a novel. Every home a poem, every dweller within immortal. That is the whole truth.” ~William Saroyan
THURSDAY COURSES

A SEMINAR ON THE CRAFT OF WRITING AND THE POWER OF IMAGINATION

In this writing seminar we’ll do some spontaneous writing in class, read stories for inspiration, and write short weekly assignments that will be edited and discussed as needed. We hope to discover how writing clarifies our thinking, while putting us in touch with our truest feelings. We’ll learn to apply various elements that are important to the craft of good writing.

Note: Seminar participants must apply by Fri., Aug. 15. Should there be more than 30 applicants, participants will be selected by lottery. Attendance is mandatory at the first class (Sept. 11) and expected throughout the session.

PROFESSOR GABRIELLA MAUTNER
Professor Gabriella Mautner was born in Germany. Her family fled to Switzerland during World War II and later moved to America. She studied and taught English and Creative Writing at SF State University. Her publications include poetry in German, as well as the novels Out of A Season, Lovers and Fugitives and The Good Place. In 1993, she won a competition for her short story “Water Lilies.” In 2008, she received the Milley Award for literary arts from the citizens of Mill Valley. She recently published another novel, Addio Positano, and has just completed a new work, entitled Victor Nameless.

ELIOT, LOWELL AND PLATH: A SURVEY OF THEIR MOST IMPORTANT POEMS

In this survey of some of the major poems of T. S. Eliot, Robert Lowell, and Sylvia Plath, we will discuss the revolution in twentieth century poetry begun by Eliot, deepened and changed by Lowell, and then transformed once again by Sylvia Plath. Studying this movement from Eliot’s ideal of symbolist and mythic impersonality in poetry, to Lowell’s developing interest in more directly personal, quasi-autobiographical poems, and, finally, to Plaths’ “confessional” poetry should be a very enriching and personally enlarging experience. Among the poems we will study: Eliot’s “The Love Song of J. Alfred Prufrock” and “The Waste Land,” Lowell’s “The Quaker Graveyard in Nantucket” and “For the Union Dead,” and Plath’s “Daddy,” “Lady Lazarus,” and “Fever 103.”

PROFESSOR MICHAEL ZIMMERMANN
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.

NATIONALISM, ETHNIC IDENTITY & CONFLICT

The nation-state has been the obvious unit of political rule for two hundred years. Nationalism, the celebration of belonging to a particular state, has been a potent political creed and tool for unification of diverse demographic groups. In the 21st Century however, the forces of ethnic identity, loyalty to local tradition, language or religion, seems to be attacking a number of attempts at “nationhood.” This class will explore the causes, historical and economic, behind these movements.

PROFESSOR GLORIA NEUMEIER
Prof. Gloria Neumeier has taught in several Asian universities during the past 20 years. More recently she worked with English instructors at a village school in Cambodia and at a high school in Tamil Nadu in southern India. She has a B.A. in international relations from Barnard College at Columbia University and an M.A. in history from Dominican University in San Rafael.
**THURSDAY COURSES**

**THE MAGIC OF MOZART: ADVENTURES IN OPERATIC ELEGANCE**

PROF. CRANNA

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

“If Mozart was possible, then the word ‘impossible’ should be eliminated from our vocabulary.” So said the 20th-century Austrian composer Ernst Toch. And he was right! As San Francisco Opera’s longtime Director of Musical Administration, recently named to the new post of Dramaturge for the company, I’d like to take you on a musical tour through the full spectrum of Wolfgang Amadeus Mozart’s operatic genius. Exploring the historical and literary contexts of the operas, I will use video and audio examples to focus on listening skills that will help you more deeply appreciate Mozart’s gift for capturing the full spectrum of human nature in his music, his skill at musical characterization, and his matchless talent for drama. We’ll examine the early influences on this famous child prodigy, follow the course of his all-too-short career, and look in depth at his most famous works, including “The Marriage of Figaro,” “Don Giovanni,” and “The Magic Flute,” as well as several of his lesser-known gems. No previous opera background required. Just watch, listen, and enjoy.

**Reading Resource:** Osborne: *The Complete Operas of Mozart*

**PROFESSOR CLIFFORD “KIP” CRANNA**

Now in his 35th year with *San Francisco Opera*, Dr. Cranna earned his Ph.D. in musicology at Stanford University, and teaches at the *San Francisco Conservatory of Music*. He writes and lectures frequently on opera and is a regular moderator for the San Francisco Opera Guild’s “Insight” panel discussions. He has managed the commissioning of many new operas by composers such as Philip Glass, John Adams, André Previn, Jake Heggie, and others. For many years he was Program Editor and Lecturer for the Carmel Bach Festival. In 2008 he was awarded the San Francisco Opera Medal, the company's highest honor, and in 2012 his work was honored with the Bernard Osher Cultural Award for distinguished efforts by an individual to bring excellence to a cultural institution.

**SEMINAR: ORHAN PAMUK’S TURKEY: MEMORY AND VISION**

PROF. FISCHER

This seminar offers an opportunity to explore the modern world of Turkey through the literary voice of Nobel recipient (2006) Orhan Pamuk. We will focus on his recent fictional account of Istanbul, *The Museum of Innocence*, exploring both themes and implications of this novel with particular attention to the author’s understanding of personal and historical memory. Pamuk leads his readers through the neighborhoods of Istanbul, tracing threads of connection and tension. We will journey with the author reflecting on issues confronting current Turkish culture and political life, especially contestation over the heritage of Ata Turk’s secularism and Islamic representation. Two other of Pamuk’s notable contributions — *Istanbul, Memories and the City* (part memoir, part travel guide) and the creation of the actual Museum of Innocence — will serve to deepen our inquiry.

**Reading Resources:** Pamuk, *The Museum of Innocence* (required reading)

Pamuk, *Istanbul, Memories and the City* (recommended reading)

**Note:** Seminar participants must apply by Fri., Aug. 15. Should there be more than 30 applicants, participants will be selected by lottery. Attendance is mandatory at the first class (Sept.11) and expected throughout the session.

**PROFESSOR CLARE FISCHER**

Clare Fischer, Professor Emerita of Religion and Culture, instructed courses in comparative religious studies at the Graduate Theological Union for 20 years. Her focus was and continues to be the relationship of religious institutions and practices to political and social structures with particular focus on tradition, modernization and Islam. Her current scholarship explores literary expressions of this relationship, among Egyptian, Turkish and Indonesian writers.
FOOTSTEPS TO HUMAN CONSCIOUSNESS: THE SEVEN MILLION YEAR JOURNEY TO MODERN HUMANITY

The emergence of the present state of the human species—Homo sapiens sapiens—is marked by a special quality of consciousness, one characterized by self-awareness, the capacity for sophisticated language, and complex imagination. The course will explore the evolutionary adaptations that led to modern humanity—the first of which was literally a step, that is, bipedalism. The story of ancient human and pre-human steps toward modern humanity began some seven million years ago, according to current theories among paleoanthropologists. The trajectory of our ascent from specimens that the layperson could not distinguish from an ape, through the emergence of the genus Homo, to archaic Homo sapiens (really close, but . . .) is inherently interesting, and prompts reflection on the present and future of the human agenda. Special focus will be brought to the circumstances surrounding the emergence of Homo sapiens sapiens from archaic Homo sapiens.

PROFESSOR 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 38 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.”

THE BEATLES: THE ROCK GROUP THAT CHANGED THE WORLD

Fifty years after they wowed the US on “The Ed Sullivan Show,” the Beatles remain the most popular rock group in the world. How did four lads from Liverpool so quickly revolutionize not just popular music, but also the way youth lived around the globe? With a wealth of rare audiovisual material, we’ll trace their artistic evolution from the dawn of their career in the early 1960s through their breakup about a decade later. The numerous styles they pioneered and mastered will be explored in detail, from the relatively simple but exuberant Merseybeat of their first recordings through the folk-rock, hard rock, psychedelia, and progressive art rock they innovated as the 1960s progressed. The Beatles were among the most important agents of social change of the twentieth century, and the course will also examine their massive effect on the culture of their generation.

PROFESSOR RICHIE UNTERBERGER
Richie Unterberger is the author of nearly a dozen music history books, including volumes on the Who and the Velvet Underground, as well as a two-part history of 1960s folk-rock. His book The Unreleased Beatles: Music and Film won a 2007 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research. He received his B.A. in English from the University of Pennsylvania, and has taught courses on the Beatles, the Rolling Stones, 1960s folk-rock, the history of rock from 1955-1980, and San Francisco rock at the College of Marin. He gives regular presentations on rock, soul, and folk history throughout the Bay Area incorporating rare vintage film clips and audio recordings, at public libraries and other venues. In 2014, he was one of seven recipients of grants to conduct research at the Rock and Roll Hall of Fame as part of its Gladys Krieble Delmas Visiting Scholar Program.
The myth of Pygmalion tells how a mythical Greek sculptor wanted to create the woman of his dreams as a living sculpture, praying to the goddess of love who made it happen. Sculpture has been an artistic medium from the Paleolithic onward with depictions of carved animals as well as images like the Willendorf figurine. Since that prehistory, one of the premises of the Ancient Egyptian idea of sculpture can be found in shepesh ankh as “living image”. Elaborated from Gotthold Lessing’s 1766 Laocoön, sculpture is a medium coexisting in both time and space as changing light and perspective also unfold these two dimensions. This course also surveys sculpture ranging from Mesopotamia and Egypt through Greece and Rome and up to the Renaissance, Baroque and Neo-Classical epochs, culminating in Bernini, Canova and other artists.

PROFESSOR 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 was Director of the Stanford Alpine Archaeology Project (1994-2012), currently directing the Hannibal Project (2013-14). 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 has also been a National Lecturer for the Archaeological Institute of America since 2009 and is a Research Associate in Archeoethnobotany at the Institute for EthnoMedicine. Prof. Hunt's 14 published books include: Caravaggio; House of the Muse; Rembrandt; Alpine Archaeology; 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; Wine Journeys; Myth and History and A Few Hundred Thoughts. 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, History Channel and NOVA.
**Extra Curricular Activities • Open to all Enrolled Members**

**TUESDAY 3 PM - 4 PM**

**DISCOVERING SAN FRANCISCO’S HISTORIC TREASURES**

**“A HISTORY OF GOLDEN GATE PARK”**

**JOHN FREEMAN**

This session, the Fromm Institute is introducing a new learning opportunity that will explore aspects of seldom told histories of San Francisco. Open to all enrolled students, this extra curricular activity will meet in the Maier Room from 3 to 4 p.m. on six consecutive Tuesdays, September 16, 23, 30 October 7, 14 and 21.

Golden Gate Park enjoys worldwide fame as one of our most spectacular urban oases. As Bay Area residents, we take pride in our famous park and enjoy the sanctuary it provides from the relentless noise and demands of the city. Few of us, however, have heard the true history of our beloved park. Many of us know that Golden Gate Park used to be a seeming wasteland of sand dunes, but not the broader story of those pioneer struggles. It was conceived as a bucolic and manmade escape from the odors and hectic pace of the emerging nineteenth-century city. But from the beginning, Golden Gate Park’s attempt to achieve serenity was challenged by politicians, wealthy donors, and influential entrepreneurs who attempted to impose urban influences and their own agendas on the tranquil park environment.

**John Freeman** is a native San Franciscan. Golden Gate Park has been his family’s back-yard (one and a half blocks from his front door) for most of his life. From his personal experience and as a local historian, John has been researching and unraveling the park’s fascinating history for decades.

Join us as we metaphorically roll in the grass and splash in the lake waters of Golden Gate Park, as we peek behind the imported eucalyptus to learn about the historic challenges underpinning San Francisco’s most important public space. The more we learn about our history, the better equipped we’ll be to preserve those public spaces for the next generation.

**THURSDAY 3 PM - 4 PM**

**THE JOY OF SINGING**

**FAITH WINTHROP**

All students enrolled in the Fromm Institute are invited to join in this extra curricular activity scheduled once again on September 18, 25 and October 2, 9, 16, 23 after classes end on Thursday afternoons from 3 to 4 p.m. in the Xavier Auditorium. For six exhilarating meetings you can gather with others who love to vocalize and let your voices rise in familiar melodies — just for the “Joy of Singing.”

*Time Magazine* recently reported that “as the popularity of group singing grows, science has been hard at work trying to explain why it has such a calming yet energizing effect on people. What researchers are beginning to discover is that singing is like an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits. It turns out you don’t even have to be a good singer to reap the rewards.”

As she has done at the Fromm Institute for the last few years **Faith Winthrop**, whose approach is based on her lifetime of song and her own vocal education, will lead this activity. While Faith has taught some of the most acclaimed contemporary singers, she especially loves to work with those new to singing and finds this experience to be one of her most joyous. Interested in helping her student’s achieve their fullest, most authentic sound, Faith demonstrates great compassion, which affords each student a safe place to experience their singing voice.

When you participate in “The Joy of Singing” with Faith Winthrop and your fellow Fromm Institute students, 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.