LOOK AT YOUR CHOICES!

Here’s what Fromm offers you in January. Full descriptions and faculty biographies appear on pages 4 through 15. Instructions on ‘how to enroll’ are on page 3. Seminar courses such as “The Age of Extremes,” and “Write a Way” require active participation and regular attendance and also have a limited enrollment established on Dec. XX, 2018. The Wonders of Science Series may be selected in addition to the four-course limit (members/guests only).

**MONDAY 10 A.M.**
- Dancing on the Volcano: Berlin in the Golden Twenties
  - Prof. Eddelman
- Scandal and Mystery in Hollywood History
  - Prof. Wahl
- Cryptocurrencies, Blockchain, and a New View of Money
  - Prof. White
- A Close Reading of James Joyce’s Dubliners
  - Prof. Zimmerman

**MONDAY 1 P.M.**
- Oscar Wilde Onstage: When the Play was the Thing
  - Prof. Roatcap
- America at the Crossroads: The Debates, the Personalities and the Decisions That Have Shaped and Continue to Shape America
  - Prof. Rothmann
- Evolution Today
  - Prof. Seaborg
- Ethical, Moral and Legal Dilemmas
  - Prof. Sinrod
- Exploring Opera: Intensive “Traviata”
  - Prof. Sokol

**TUESDAY 10 A.M.**
- Designing the Eternal City: Popes, Princes and Pilgrims in Rome
  - Prof. Evers
- A City Built on Hills: A History of San Francisco From Its Original Inhabitants Through the Gold Rush
  - Prof. Fracchia
- The Age of Extremes: Unfinished Business
  - Prof. Rothblatt
- The Joy of Calculus
  - Prof. Simon

**TUESDAY 1 P.M.**
- Spy Movies: A Study of Film Genre and Social History
  - Prof. Eilenberg
- Controlling Language: Who (or What) is in Control?
  - Prof. Freed
- Motown Records: The Greatest Soul Music Label
  - Prof. Unterberger
- **Seminar:** The Age of Extremes: Unfinished Business
  - Prof. Rothblatt

**WEDNESDAY 10 A.M.**
- 2019 Wonders of Science Series
  - Various Lecturers
  *Coordinated by Jerold Lowenstein, M.D.*

**WEDNESDAY 1 P.M.**
- Postwar: Europe and the World, 1945-1965
  - Prof. Clay Large
- Healing the Mind
  - Prof. Kaufman
- Greek Drama: Looking at Ourselves in the Mirror
  - Prof. Kenning
- The Cosmos: From Aristotle to Newton
  - Prof. Monson

**THURSDAY 10 A.M.**
- The Great Pianists
  - Prof. Foglesong
- The Films of Alfred Hitchcock, Part 2: 1940 – 1951
  - Prof. Pepper
- Nabokov in His Time(s)
  - Prof. Wolf
- **Seminar:** Write a Way
  - Prof. Minninger

**THURSDAY 1 P.M.**
- Putting It Together: The Architecture of the American Musical
  - Prof. Bailey
- American Political Thought
  - Prof. Carcieri
- Chinese Art: 4,000 Years of Treasures
  - Prof. Hunt
The Fromm Institute, a “University within a University,” stages daytime courses for retired adults over 50 years of age. Founded by Alfred and Hanna Fromm in 1976, the Institute offers intellectual stimulation and introduces its members to a wide range of college level learning opportunities with access to the facilities and services at the University of San Francisco.

MISSION
The Fromm Institute, a “University within a University,” stages daytime courses for retired adults over 50 years of age. Founded by Alfred and Hanna Fromm in 1976, the Institute offers intellectual stimulation and introduces its members to a wide range of college level learning opportunities with access to the facilities and services at the University of San Francisco.

VALUES
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 Fromm Institute welcomes people regardless of previous academic achievement or their ability to pay a modest membership fee.

As an independent, non-profit program on the USF campus, it appeals to its members and to a broader philanthropic community for the financial support of its mission. This San Francisco “original” serves hundreds of older students each day, and includes thousands among its lifelong learning student body and alumni.

IN THIS CATALOG
In this booklet you'll find this session's courses, their descriptions, and our faculty biographies, also general information about membership and enrollment, and on the back inside cover, limited on-campus parking. For forty-three 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.

CONTACT US
The Fromm Institute program takes place in Fromm Hall at the west entrance to USF’s campus (GPS address, for taxis & car services only, 650 Parker at McAllister Street).

Reach the office,
Fromm Hall 102, at:

Phone: 415-422-6805
Fax: 415-422-6535

Email: fromm@usfca.edu
Web: fromm.usfca.edu

Mailing Address: 2130 Fulton St. | SF, CA 94117-1080

ADMINISTRATIVE STAFF
Derek S. Leighnor, Esq.
Executive Director

Scott Moules
Assistant Director, Technology & Design

Carla Hall
Assistant Director, Program Resources

Herbert Gracia
Specialist, Instructional Technology & Media

Dawa Dorjee
Program Manager, Student Services

Professor Jonathan Bailey
Academic Advisor
MEMBERSHIP • The Fromm Institute is a membership Based Program

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 criterion 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 community, but also a full range of intellectual and social benefits found within USF’s multi-generational college environment.

Membership entitles you to enroll in up to 4 courses per session. Should you select 1, 2, 3 or 4 courses — the membership fee remains the same.

Series such as this Winter’s Wonders of Science Series, are open to all Fromm Institute students regardless of the number of classes selected.

FEES

Because the Fromm Institute for Lifelong Learning is a non-profit program, it is “the educational bargain of the century.”

Your membership fees cover only 60% of the program’s expenses.

The membership fee for the Fromm Institute is $300 per session.

In the Fall Session only, at the start of an academic year, members may select an Annual Membership for $850. 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 $100.

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 $50 administrative fee are granted at your request, only through the first two weeks of classes, until Jan. 17, 2019.

PAYMENTS

Your membership fee payment (Annual, Session, Scholarship) is the final step in securing your classes. Without such, by a prescribed due date, your enrollment will be in jeopardy. You can pay your fees with cash, check, or in-person with a credit card (Visa, MasterCard, American Express, Discover).

ENROLL IN THE FROMMCAST

TAKE THE FROMM INSTITUTE WITH YOU WHEREVER THERE’S INTERNET ACCESS

The Fromm Institute’s robust program of previously recorded classes, lectures, and insights is available to you through the Frommcast, our online lifelong learning educational platform. This session, Frommcast viewers can select from the more than two dozen courses posted there, or watch multiple single lectures on subjects like Hamilton, Hamlet or Hollywood. With each Session, the Frommcast library grows — and so does your love of lifelong learning on-line. Watch it alone, watch it with others, but don’t miss out on lifelong learning’s latest trend.

JOIN THE FROMMCAST NOW AS YOU ENROLL FOR YOUR FALL CLASSES

For an additional $50 per session, $175 per year beyond your membership fee, get all the programs, courses and lectures featured in the Frommcast Library and have timely access to two being offered in the current session. Two classes will have their lectures posted to the Frommcast a week and a few days (Friday at 3 p.m.) after they are presented in Fromm Hall. Stay tuned for the announcements regarding which courses will be posted during the Winter 2019 Session.

HOW DO I JOIN THE FROMMCAST AS I ENROLL IN FALL COURSES?

Select Frommcast when paying your membership fees adding that additional ($50 or $175) to your Session ($300) or Annual ($850) Fee. Starting on Dec. 1, 2018, head to the Fromm Institute Website fromm.usfca.edu and click on Frommcast. Go to the sign-up page, and since you are a Frommcast member, click on “Join This Channel.”
HOW TO ENROLL
After reviewing the catalog and deciding which courses you’d like, follow these instructions.

First, Review Your Options.

- **Annual Member** (Fall Session only) $850
- **Session Member** $300
- **Scholarship Member** Maximum You Can Afford
- **Additional Course Fee** extra $100 (any number beyond four)

Then, Contact Us.

Phone 415-422-6806, our Enrollment Line.

1. State your name and the membership category you wish.
2. State your enrollment choices.
3. Whether you will need a parking permit application, and
4. New Members must provide a mailing address and telephone contact.

or

E-mail fromm@usfca.edu a message that includes the above information.

New Members must include a U.S. postal mailing address and phone contact.

If you do not receive a reply within 72 hours, that your email enrollment was accepted, resend the above information as your original message did not go through.

Wait For A Confirmation & Bill

You’ll receive (1) a Confirmation of Enrollment as well as (2) a Remittance Form and (3) a Parking Application if requested.

Check your confirmation letter carefully.

Return your payment by the due date noted and if you would like to apply for parking, include a completed Parking Application and fee. See page 20 for Parking Info and a Campus Map.

WHEN TO ENROLL

**Pre-Enrollment Period**

**Nov. 7, 8, 9**

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 starting on the first day of the Enrollment Period, Monday, Nov. 12, 2018.

Pre-Enrollment Period ends at Noon on Friday, Nov. 9, 2018.

**Enrollment Period**

**Nov. 12 - Dec., 14, 2018 and Jan. 2 - Jan. 3, 2019**

During the Enrollment Period, applications are processed on a day-by-day basis after all pre-enrollments.

After Nov. 9, The Enrollment Line (415-422-6806) and our website’s (fromm.usfca.edu) “Closed Classes Page” carry information on classes that are full and no longer available to you.

All closed classes are over-subscribed. No waiting lists are maintained.

This Session, the last chance to enroll is by 3 p.m. on Thursday, Jan. 3, 2019. Once classes commence, membership is closed to all new/returning applicants.

**Prof. Eddelman**

**Dancing on the Volcano: Berlin in the Golden Twenties**

During the Weimar Period (1918-1933) Berlin was the most cosmopolitan city in Europe, the first city to become a modern metropolis. In order to experience the stimulating, experimental and avant-garde cultural mix that defined Berlin, we will immerse ourselves in its art, architecture, sculpture, film, music, theater, dance, performances, cabarets, sexology, and degenerate nightlife; so we can fully understand this new international modernity in a metropolis that became a “creative cauldron” filled with nationalities from all over Europe. In this class, we will meet such brilliant and talented individuals as: Grosz, Beckmann (painting), Lembruck (sculpture), Gropius, Mies van der Rohe (architecture), Lang, Dietrich, Brooks (film), Wigman (dance), Weill, Berg (music), Reinhardt, Brecht (theater), Berber, Waldoff (cabaret). All of these avant garde cultural developments will be explored before the city “dancing on the volcano” would descend in 1933 into the horrors of the Nazi years, and a very special moment in twentieth century cultural and artistic history would disappear. Finally, we will look at the way in which this world and time have “imprinted” themselves on the American mind by tracing the evolution of Christopher Isherwood’s *Berlin Stories* and its fascinating heroine, Sally Bowles, as we follow her from the stories on the stage, film, and then the musical, *Cabaret*.

**PROF. WILLIAM EDDELMAN**

William Eddelman, Associate Professor of Theatre History and Design, Emeritus, from the Stanford University Department of Theatre and Performance Studies, is a specialist in international theatrical design. He completed his dissertation research with a Fulbright scholarship at the Cini Foundation in Venice, Italy and was a member of the Master Classes at the Wagner Festival in Bayreuth, Germany. During his career at Stanford, he combined both the creative and academic worlds through practical stage design work and classroom teaching. His diverse and interdisciplinary course offerings include theatre history, art history, cultural history, costume and scenic design, theatre aesthetics and politics, musical theatre, opera and the psychology of clothes. He has taught several times at the Stanford Center in Berlin (focusing on the culture of the Weimar Period) and led travel study tours to Northern Italy for Stanford Alumni Travel. Beyond Stanford, he has designed productions for many professional Bay Area theaters, and has delivered lectures and curated exhibitions for a variety of San Francisco cultural organizations. Currently, he is creating an international theatrical design research collection for the Achenbach Graphic Arts Council (AGAC) of the San Francisco Fine Arts Museums.

**Prof. Wahl**

**Scandal and Mystery in Hollywood History**

This course will cover all the crazy and wild things that have happened both off screen and on. Topics will include love affairs, drugs, deaths, and all the movies that correspond with these scandals and mysteries. Starting with Hollywood history in the 1920s and continuing through the present, we will examine how all of these events affect our culture and ourselves. Join me for the movies and movie stars that capture our attention.

**PROF. JAN WAHL**

Recognized as a woman of many hats, Jan Wahl critiques movies, conducts celebrity interviews, and offers interesting background on show business. When she’s not working in TV or radio, she emcees community events and lectures extensively including her, “Critical Thinking of the Mass Media.” She worked for ABC in LA, as a producer — later as a stage manager and director. In 1977, Wahl won an Emmy for “They Still Say I Do,” on the palimony case of Lee & Michelle Triola Marvin and became a member of the Directors Guild. In 1999, she won a second Emmy for “A Filmgoer’s Bill of Rights.” A lifelong movie enthusiast, she entered journalism as a news writer for KGO-TV, where she also produced documentaries while earning a degree in Broadcast Communications and Arts from SF State.
Prof. White

Cryptocurrencies, Blockchain and a New View of Money

The World Economic Forum (WEF) has identified Cryptocurrency and Blockchain as two of the most significant technologies shaping the future. Hardly a day goes by without a news story about Bitcoin, the best-known and strongest cryptocurrency technology. Opinions run the spectrum, from those who view it as mainly a monetary vehicle for criminal activity to those who praise its empowering ability for individuals disenfranchised by traditional financial systems. One of the most important legacies of cryptocurrency technologies is the introduction of the Blockchain ecosystem. As a distributed network of publicly accessible replicated databases, Blockchain techniques have been proposed to address integrity and proof-of-existence issues of numerous systems other than cryptocurrencies. Blockchain techniques are currently being applied in such diverse applications as personal identification, supply chain management, secure voting, stock trading, energy management, and more. This course will describe the fundamentals of cryptocurrency and blockchain and their use and application. It will not address cryptocurrency as an investment.

Prof. Howard (Bebo) White

Bebo White is a Departmental Associate (Emeritus) at the SLAC National Accelerator Laboratory, the U.S. national laboratory for high-energy physics and basic energy science at Stanford University. Working as a computational physicist, he first became involved with the emerging Web technology while on sabbatical at CERN in 1989. He was part of the team that established the first non-European Web site at SLAC (the fifth site in the world). His academic research interests have evolved in parallel with Web technology and he has become internationally recognized as a WWW pioneer and visionary. He is often considered to be the “first American Webmaster” and one of the founders of the discipline of Web Engineering. Prof. White holds faculty appointments at several institutions, advisory positions on a variety of academic, government, and commercial committees, and is a member of the organizing committees of several major conference series. He frequently lectures and speaks internationally to academic and commercial audiences. The Association for Computing Machinery (ACM) selected him to be a part of their Distinguished Speaker Program. Prof. White is the author (or co-author) of nine books, and over 100 papers and journal articles. Additional information can be found at https://www.linkedin.com/in/bebo-white-763604/

Prof. Zimmerman

A Close Reading of James Joyce’s Dubliners

In this close reading of this revolutionary collection of short stories, we will study how Joyce in 1914 makes us feel that Dublin is the “centre of paralysis.” We will focus on his radical experimentation with language, metaphor, and symbol to reveal the “individuating rhythm” of a man or woman or of a way of life.

Reading Resource: Joyce: Dubliners in The Portable James Joyce (Viking), available in the Bookstore and Amazon.

Prof. Michael Zimmerman

Professor Zimmerman is Professor of English Emeritus at San Francisco State University 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.

“I wanted real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home: they must be sought abroad.”

James Joyce, Dubliners
Wilde’s career as playwright lasted less than a decade. In this course, we shall focus on some of his most enduring works in various stage and film adaptations — *The Picture of Dorian Gray*, *Lady Windermere’s Fan*, *The Canterville Ghost*, *An Ideal Husband*, *The Importance Of Being Earnest*, and the unmistakably sexy *Salome*, so exquisitely illustrated by that naughty Aubrey Beardsley. We shall allow Oscar Wilde’s fin de siècle characters, as portrayed by some of the best actors around, such as Al Pacino, Colin Firth, John Gielgud, Joanne Woodward, or Judi Dench, to shock and amuse us — Lord Illingworth, for instance, advising dear Lady Hunstanton “Moderation is a fatal thing...Nothing succeeds like excess.” Or fastidious Aunt Agatha — Lady Bracknell who, on extracting from her daughter’s suitor the confession that he smoked, says, “I am glad to hear it. A man should always have an occupation of some kind...”

**PROF. ADELA ROATCAP**

Dr. Adela Spindler Roatcap is a New Yorker who lived and studied in Buenos Aires, Argentina, before graduating from UC Berkeley in 1966 with majors in History of Art and Cultural Anthropology. In 1969, she received an M.A. from the University of Oregon, with a thesis on the History of 15th century Spanish/Italian Renaissance Art. In 1973, she earned her Ph.D., as a Kress Fellow, from Stanford University, with a dissertation on “Russian Medieval Art, The Iconography of Saint Sergius of Radonez.” Dr. Roatcap is the author of many articles published in American and British journals regarding William Morris, Fine Press and Artist Books and has lectured extensively on the History of Art and Ballet. While teaching at Mills College, she published, *The Book of the Dance in the 20th Century*, as well as Raymond Duncan, Printer, Expatriate, Eccentric Artist. In 2006, her *The Picture of Oscar Wilde*, was published in the Book Club of California’s Quarterly Newsletter. Adela Roatcap’s current book, *Portrait of a Renaissance Bibliophile*, is a study of Hans Memling’s portrait of Bernardo Bembo, the 15th century Venetian ambassador to Lorenzo de’Medici’s court, a patron of Leonardo da Vinci and Sandro Botticelli as well as book collector extraordinaire. Dr. Roatcap is a long-time faculty member of the Fromm Institute — she began teaching here when it had merely 130 students — when Hanna Fromm never missed attending, even for a few minutes, each and every lecture.

**PROF. J. ROOTHMANN**

John F. Rothmann is a politics/foreign policy consultant specializing on the US, Middle East and the USSR. 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.” He served as Director of the Nixon Collection at Whittier College, as Chief of Staff to Sen. Milton Marks, and Field Representative to Sen. Quentin Kopp, and was a founder of the Raoul Wallenberg Jewish Democratic Club. Widely published and honored, Rothmann has spoken on more than 150 campuses and has been on the faculty of USF. Both his B.A. and his Masters in Arts in Teaching are from Whittier College. He is the co-author of Icon of Evil — Hitler’s Mufti and the Rise of Radical Islam and Harold E. Stassen: The Life and Perennial Candidacy of the Progressive Republican. His article, “An Incomparable Pope — John XXIII and the Jews,” appeared in Inside the Vatican in April 2014.
**Prof. Seaborg**  
*Evolution Today*

Principles of evolution with latest scientific findings. How new species are created; extinction; adaptation, including how coloration is adaptive and evolves; mechanisms of major evolutionary transitions, such as fish evolving into amphibians; symbiosis; predator and prey; competition within and between species; what determines varying rates of evolution; human evolution; human effects on evolution.

---

**Prof. Eric Sinrod**  
*Ethical, Moral and Legal Dilemmas*

People often are confronted with dilemmas that challenge ethical and moral values, and that can place them in legal jeopardy. In this course, you get to be the judges! The facts of brand new cases and scenarios will be presented dealing with constitutional, political, criminal, environmental, medical, business, Internet and other thorny issues. You will get to vote on one of several potential outcomes. Then you will find out how the court ruled or how the actual facts played out. The professor will lead and moderate full-bodied and civil discussions that will plumb the depths of our value systems.

---

**Prof. David Seaborg**

David Seaborg is an evolutionary biologist with an undergraduate degree from UC Davis, and a graduate degree from UC Berkeley, both in zoology. He taught at UC Berkeley, museums, and at high schools and elementary schools. He currently teaches various life sciences courses at Olli/Berkeley. As an environmental leader, David founded and is President of the World Rainforest Fund, a nonprofit foundation dedicated to saving the earth’s tropical rainforests and biodiversity. He also founded and headed the Seaborg Open Space Fund, named in honor of his father, to raise money and awareness to save open space from development in central Contra Costa County. He is an award-winning nature and wildlife photographer and an award-winning poet. An excellent public speaker, he lectures to various scientific, environmental, civic, business, and other organizations on evolutionary biology, the philosophical implications of science, and environmental issues.
**Prof. Sokol**

**Exploring Opera: Intensive “Traviata”**

_PRESENTED UNDER THE AUSPICES OF THE VICTOR MARCUS CHAIR IN OPERA STUDIES_

A multi-week series on one opera may seem like a lot, but this series has left past participants wanting more! Explore one of Verdi’s masterpieces – _La Traviata_. Discuss the words, explore the rich characters, then, hear how Verdi paints both so richly through glorious vocal and orchestral music. Compare and contrast performance interpretations with video clips of vastly different productions with different casts. Understand many of the dramatic and musical details that make it one of the world’s most popular operas. Whether you are an opera newcomer or longtime fan, explore the depth of one of the world’s most popular and most accessible operas. Knowledge of Italian language or prior exposure to opera not necessary. Openness to beautiful music required!

_Note: This class will meet from 1 p.m. – 3 p.m. every day except February 25 when it will meet from 1 p.m. – 3:30 p.m. for a complete viewing of _La Traviata._

**Prof. James Sokol**

James Sokol, M.A., M.B.A., worked in the opera world for years after having begun his career under Beverly Sills at New York City Opera. While in New York, he was a Founding Member of The Singers Development Foundation, an organization which offered study grants to promising young opera singers. He has worked on projects with Cincinnati Opera and the Opera Company of Philadelphia. In the Bay Area, he has worked and lectured for SF Opera, and is a former executive director of Pocket Opera. He has taught classes for institutions around the Bay Area including SF Opera, Santa Rosa Junior College, College of Marin, San Mateo Adult School, OLLI/Dominican, OLLI/Sonoma State and others. Currently, he is the Director of the Kurland Center for Adult Learning & Living at the Osher Marin JCC.

**Prof. Evers**

**Designing the Eternal City: Popes, Princes and Pilgrims in Rome**

In 1420, the papal court of Martin V returned to Rome to find a dilapidated and deserted city with a population of under 20,000. As a member of one of Rome’s oldest and most powerful families, he was determined to return Rome to the glory it once was. He set the tone for all subsequent Renaissance popes, especially Nicholas V, Sixtus IV, Julius II and Leo X, who instituted bold and expansive building projects throughout the city to create a city worthy of a worldly and imperial papacy. Artists – Fra Angelico, Botticelli, Bramante, Raphael and Michelangelo - flocked to Rome and transformed it into the city we know today, a caput mundi to rival that of ancient Rome.

_Note: This class will not meet on Tuesday, February 26, but will meet during Make-Up Week on Tuesday, March 5._

**Prof. Sunnie Evers**

Sunnie Evers received her Ph.D. in Italian Renaissance Art from UC Berkeley, with a specialty in sixteenth century Venetian Renaissance painting and architecture. Her dissertation focused on the patronage of Paolo Veronese. She has taught at UC Berkeley and Stanford as visiting professor and lectured widely on Renaissance art. She served for many years on the board of Save Venice, which has restored hundreds of works of art and architecture in Venice. She has also led tours to Italy and beyond. She is currently working on an article on the Villa Barbaro at Maser – a masterful collaboration of Daniele Barbaro, Andrea Palladio and Paolo Veronese.

**Prof. Fracchia**

**A City Built on Hills: A History of San Francisco From Its Original Inhabitants Through the Gold Rush**

For thousands of years the original inhabitants of San Francisco sparsely settled the end of the peninsula. In the last quarter of the eighteenth-century Spain placed two settlements in the area for almost a half century, followed by Mexican rule. The U.S. took over in 1846. A year and a half later gold was discovered in California and the subsequent Gold Rush transformed the bleak settlements, known as of 1847 as San Francisco, with a bustling city and a large port. It was this period of the Gold Rush that San Francisco developed as a unique city.

**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. Charles Fracchia was also one of the founders of _Rolling Stone Magazine_.

**Tuesdays at 10 a.m.**
The age of extremes: unfinished Business

"Between prejudice and persecution there is usually, in civilized life, a barrier constructed by the individual’s convictions and fears and the community’s laws, ideals, and values.” What causes barriers to disappear? And while we are at it, what is “civilized life?” These lectures aiming in new directions continue the story commenced in my 2018 course on fascism and communism, on the tragedies caused by political extremes, racial hatred and industrial-scale murder in the first half of the last century. “Unfinished business” (mine and history itself) takes us into a world where scholars, theologians, writers, filmmakers, artists of every description or survivors of death camps, gulags and killing pits are engaged in an awful, exhausting and elusive struggle to explain why and how the barriers protecting “civilized life” disintegrated. After the Holocaust in particular (I am really quoting), it is not possible to discuss evil or “human nature” or “civilization” in anything resembling the categories, the assumptions or the yearnings of centuries of western history. Where are the barriers, then or even now? How do we make sense of that which makes no sense? The questions are so overwhelming that they demand exploration, discussion, closure. The task is daunting, but that is what is being attempted: an effort to speak about the unspeakable, a desperate need to fathom the unfathomable, all with a shaky reliance on historical perspective. I will discuss the origins of hate and apologists for hate, political systems, the role of intellectuals, the “logic” of totalitarianism, victims and perpetrators, the nature of state, society and nation, and the psychological underpinnings of mass movements. A tall order. The last century was my century as it was yours, a period regarded by scholars as the worst (thus far) in recorded history. For the sake of our sanity, we must come to terms with it.

Note: This seminar will be limited to 25 students, selected by lottery on Wed., Dec. 5. First meeting (Jan. 8) is required, as is regular attendance. Do not apply unless you can make this commitment.

Professor Rothblatt was honored by the Swedish king as Knight Commander of the Royal Order of the Polar Star, the kingdom’s highest award to foreigners. He is Professor of History Emeritus and former Director of the Center for Studies in Higher Education at UC Berkeley. Educated at Berkeley and King’s College, Cambridge University, he also has an honorary degree from Gothenburg University, Sweden and has been a visiting professor at American universities such as Stanford and NYU and in countries such as Norway, Australia, Sweden and Austria. He has been a Guggenheim Fellow, a Fellow of the Japan Society for the Advancement of Science and a Visiting Fellow of New College, Nuffield, St. Cross and Magdalen Colleges, Oxford University. Upon retirement he received the Berkeley Citation, the highest award bestowed by the campus. He is currently a Fellow of the Royal Historical Society of Britain, a Fellow of the Society for Research in Higher Education, a Fellow of the Royal Society for the Encouragement of Arts, a Foreign Member of the Royal Swedish Academy of Sciences, the body that award most Nobel Prizes, and a member of the National Academy of Education (U.S.). His specialties are modern British and European history. His writings have been translated into seven languages.
Prof. Simon
The Joy of Calculus
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. But 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. There are no mathematical requirements.

Prof. Eilenberg
Spy Movies: A Study of Film Genre and Social History
From Alfred Hitchcock’s 1930s spy classics like “The 39 Steps,” “The Lady Vanishes,” and “Secret Agent,” to the height of Cold War film espionage in “The Spy Who Came in From the Cold,” “The Ipcress File,” and the iconic James Bond franchise, the stories of clandestine intelligence agents, of deep cover “moles,” of spies, have comprised a significant cinematic genre, as well as a mirror to social/political anxieties. Contemporary versions like the Bourne movies, “Syriana,” and the 007 reboot, continue to frame questions about the meanings of patriotism, betrayal, and identity within the codes of espionage and its filmic representation. This course will trace the history and impact of the spy movie from its beginnings to the present with ample film footage as illustration.

Prof. Larry Eilenberg
Larry Eilenberg has had a distinguished career in the American theatre as an artistic director, educational leader, and pioneering dramaturg. Dr. Eilenberg earned his B.A. at Cornell University and his Ph.D. and M.Phil. at Yale University. He is Professor of Theatre at SF State, where he has been teaching for over 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” and as a U.S. theatrical representative to Moscow. He is a popular lecturer on comedy, culture, theatre, and film.
Prof. Unterberger
Motown records: The Greatest soul Music label
More than any other record company, Motown represented a sound and a style, helping to define soul music with hundreds of hits in the 1960s and 1970s. Using both common and rare recordings and video clips, this course lays out the label’s history from its beginnings in Detroit in the late 1950s to its growth to the most successful independent record label of all time. Many legends of soul music will be seen, heard, and discussed along the way, including the Supremes, Smokey Robinson, the Temptations, Mary Wells, Martha & the Vandellas, Marvin Gaye, Stevie Wonder, and the Jackson Five.

Prof. 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. 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.
**WEDNESDAYS AT 10 A.M.**

Coordinated by Jerold Lowenstein, M.D.

**THE WONDERS OF SCIENCE SERIES, 2019**

The world of the natural and physical sciences is offered to you in a format that accesses amazing knowledge in a stimulating, approachable way. Coordinated by physician, researcher and science writer, Dr. Jerold Lowenstein, one of the great men and minds of the Bay Area, these lectures have wrapped us in the ‘wonders of science’ each Winter Session since 1998. This session our guest speakers will explore diverse scientific worlds — with a review of scientific trends/developments as the series concludes.

### SCHEDULE OF LECTURES

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 9</td>
<td>MAKING THE UNIVERSE GREAT AGAIN</td>
<td>Seth Shostak, Senior Astronomer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SETI Institute</td>
</tr>
<tr>
<td>Jan 16</td>
<td>GEORGE CANTOR &amp; THE WONDERS OF INFINITY</td>
<td>Arthur Simon, Professor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fromm Institute at USF</td>
</tr>
<tr>
<td>Jan 23</td>
<td>NOW: THE PHYSICS OF TIME</td>
<td>Richard Muller, Professor of Physics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>UC Berkeley</td>
</tr>
<tr>
<td>Jan 30</td>
<td>NUDIBRANCHES, THE MOST COLORFUL CREATURES</td>
<td>Terry Gosliner, Senior Curator, Invertebrate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Zoology, California Academy of Sciences</td>
</tr>
<tr>
<td>Feb 6</td>
<td>PARADOXES OF CHINA</td>
<td>Lisa Rofel, Professor of Anthropology</td>
</tr>
<tr>
<td></td>
<td></td>
<td>UC Santa Cruz</td>
</tr>
<tr>
<td>Feb 13</td>
<td>SECRETS OF THE RAIN FOREST CANOPY</td>
<td>Meg Lowman, Senior Scientist, Botany</td>
</tr>
<tr>
<td></td>
<td></td>
<td>California Academy of Sciences</td>
</tr>
<tr>
<td>Feb 20</td>
<td>INSIDE STORY OF THE APES</td>
<td>Adrienne Zihlman, Prof. of Anthropology</td>
</tr>
<tr>
<td></td>
<td></td>
<td>UC Santa Cruz</td>
</tr>
<tr>
<td>Feb 27</td>
<td>SCIENCE UPDATE 2019</td>
<td>Jerold M. Lowenstein, Clinical Prof. of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Medicine, UCSF</td>
</tr>
</tbody>
</table>

“The saddest aspect of life right now is that science gathers knowledge faster than society gathers wisdom.” – Isaac Asimov
Prof. Clay Large
Postwar: Europe and the World, 1945-1965

In a Europe deeply battered by war, the first two and one-half decades following the world’s costliest conflict were marked by hard-earned economic recovery (with considerable help from the USA), democratic revival (West Germany and Italy), and huge new challenges in the form of imperial dismantlement, Continental European unification, and Cold War rivalry replete with the spread of nuclear weapons. This period also witnessed tremendous upheaval and innovation in the cultural realm: think Existentialism, abstract painting, B-Bop Jazz, and “Angry Young Men” literature. In this course we will examine how lingering legacies of the past (crippling war debt, rebellious colonies, and anti-Western antagonism) combined with the stark new realities of East-West division to establish the parameters for the rest of the turbulent twentieth century and the world we inhabit today.

Prof. David Clay Large

David Clay Large obtained a Ph.D. in History from U.C. Berkeley in 1974. He has taught at Berkeley, Smith College, Montana State University, and Yale University, where he was also a college dean (Pierson College). A specialist on modern Western and Central Europe, Large has published some twelve books on such topics as West German rearmament in the Adenauer era, Wagnerism in European politics and culture, urban studies (histories of Munich and Berlin), immigration politics during the Holocaust, the German-hosted Olympic Games (1936 and 1972), and the Grand Spa-towns of Central Europe. He has appeared frequently as a “talking head” in NBC and PBS documentaries on the Olympic movement. Currently he offers courses through the Fromm Institute at the University of San Francisco and serves as a Senior Fellow at U.C. Berkeley’s Institute of European Studies. He is also co-director of Berkeley’s Austrian Studies Program.

Prof. Kaufman
Healing the Mind

Civilization began when people got together to form communities. From the beginning there were individuals with disordered minds. At various times, these aberrations have been attributed to mystical, biological or psychological causes. In this class we will examine Stone Age trephining (Drilling holes in the skull), the Greek concept of the four humors and the housing of the mentally disturbed in asylums. The bulk of the class will be devoted to the 20-21st Century. We will look at the complexity of the mind-brain interface. We consider conditions including Depression, Bipolar disorder, Autism and Schizophrenia. Discussions on treatment will include Psychoanalysis, Shock therapy, Cognitive behavioral therapy, Gestalt therapy and drugs including psychedelics.

Prof. Stephen Kaufman, M.D.

Stephen Kaufman is a retired pediatrician with advanced training in endocrinology, psychology, philosophy and human sexuality. He was in the private practice of pediatrics and endocrinology and a clinical professor of pediatrics at UCSF. He has published papers in leading medical journals as well as non-medical articles on travel, sports and fiction. Dr. Kaufman has taught and lectured at many Bay Area hospitals and has been interviewed on local media outlets.
WEDNESDAYS AT 1 P.M.

Prof. Kenning
Greek Drama: Looking at Ourselves in the Mirror
How do we cope with a world of colossal forces, inner and outer, that we cannot control, powers who buffet us around without care for us or even seemingly hostile to us? The question is a religious one, and ancient Greek drama was a religious rite, a sermon as well as a powerful exploration of our human dilemma. This course begins with overviews of the backgrounds of theatre and at Greek acting and stagecraft. Then we will choose from among the Oedipus plays of Sophocles — Oedipus Rex and Antigone — and the most popular work of Euripides, Medea and Aeschylus’ Oresteia trilogy. We will watch plays on video and discuss the social, religious and existential themes they raise, especially the curses we all share: being blinded by ourselves, the claustrophobic grip of the inevitable, the relentless unfairness of life, and the fatal grip of our own natures. The Greeks showed us how, for the first time, to lift our faces from the dirt of supplication to the gods to stand and look at ourselves squarely in the mirror.

Prof. Monson
The Cosmos: From Aristotle to Newton
The night sky looks much the same today as it did 2,500 years ago when Greek philosophers abandoned God-based concepts of what made the heavenly bodies move. Instead they sought reasons based on physical principles, and so was born the notion of scientific astronomy. In this course we’ll undertake a journey beginning with the Greeks’ early concepts. It was Aristotle who propounded an astronomy based on the earth-centered universe, a system perfected by Ptolemy whose theories prevailed for 1,500 years. Then came Copernicus who boldly broke with tradition by proposing the sun-centered system. There soon followed the contributions of Tycho Brahe, Johannes Kepler and, of course, Galileo who discovered the craters on the moon, the moons of Jupiter and the multitude of stars in the Milky way, forever ending the Aristotelian view that the heavens were perfect and unchanging. Ultimately, we’ll arrive at the incredible intellectual feats of Sir Isaac Newton and his famous Three Laws that described and predicted the movement of celestial bodies with (almost) perfect mathematical rigor.

Prof. Douglas Kenning
Douglas Kenning, raised in Virginia, received a PhD from the Univ. of Edinburgh, Scotland, and has lived and taught at universities in Tunisia, Japan, and Italy. Besides being a professor of history and literature, he also has been a professional biologist, actor, army officer, Manhattan taxi driver, academic administrator, and writer of books, articles, and stage plays. He lives half the year in the San Francisco Bay Area, giving lecture series on subjects related to the histories and cultures of the Mediterranean area, and half the year in Siracusa, Sicily, where he runs Sicily Tour, a small tour guide business.

Prof. Richard Monson
Professor Richard Monson received his B.S. from UCLA and his Ph.D. in Chemistry at U.C. Berkeley. From 1964 to 2000, he was Professor of Chemistry at California State University, East Bay. He has published numerous articles in scientific journals describing his research in organic chemistry, as well as two textbooks in chemistry. Professor Monson’s interests in the sciences range over several fields. He has presented courses at the Fromm Institute on energy and global warming, detection of art forgeries, the periodic table, mirrors and mirror images, alcohol and its uses, and most recently wine and winemaking.
**Prof. Foglesong**

The Great Pianists

Wolfgang Amadeus Mozart has the honor of being the first great pianist. In the pianistic succession Mozart begat Beethoven, who begat everybody else, including legends such as Clara Schumann, Franz Liszt, and Anton Rubinstein. By the turn of the 20th century the gramophone gifted us with a priceless cultural legacy. The thrilling pianism of Ferruccio Busoni, Josef Hoffman, Leopold Godowsky, Alfred Cortot, Artur Schnabel, and Sergei Rachmaninoff gave way to the giants Arthur Rubinstein and Vladimir Horowitz. Mid-century American male superstars such as Gary Graffman, Leon Fleischer, and Julius Katchen were joined by Myra Hess, Clara Haskil, Gina Bachauer, Helène Grimaud, Martha Argerich, Alicia de Larrocha—and more great female pianists. We’ll linger in today’s pianistic effulgence, from relative oldsters such as Murray Perahia and András Schiff to today’s superstars Lang Lang, Yuja Wang, Paul Lewis, and Igor Levit. Wonderful piano music played by wonderful pianists awaits!

---

**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 1978. In 2008, he was the recipient of the Sarlo Award for Excellence in Teaching. He also teaches at UC Berkeley, where he has the privilege of introducing young people to Western art music. A Contributing Writer and Pre-Concert Lecturer for the SF Symphony, he also serves as Program Annotator for the California Symphony, Las Vegas Philharmonic, San Luis Obispo Symphony, and Left Coast Chamber Ensemble. 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. At Peabody Conservatory, he studied piano with Katzenellenbogen and Wolff; later at the SF Conservatory he studied piano with Nathan Schwarz, harpsichord with Laurette Goldberg, and theory with Sol Joseph and John Adams.

---

**Prof. Minninger**

SEMINAR: Write a Way

Note: This seminar will be limited to 25 students, selected by lottery on Wed., Dec. 5. First meeting (Jan. 10) is required, as is regular attendance. Do not apply unless you can make this commitment.

Students write short pieces in class from their imagination, from prompted quotations, or other stimuli in the exploratory phase. As in improv, we discover what we think and feel as we write. Those who desire, may craft their exploratory writing by picking out key passages, images and themes with a view toward capturing a larger reading audience.

Reading Resources: Minninger: Free Yourself to Write
Barrington: Writing the Memoir

---

**Prof. Joan Minninger**

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

The Films of Alfred Hitchcock, Part 2: 1940 - 1951

In this follow-up to last session’s course on The Master of Suspense, we’ll look at six more Hitchcock classics: Foreign Correspondent, Shadow of a Doubt, Spellbound, Notorious, Strangers on a Train, and Vertigo. What were Hitchcock’s recurrent themes? Why was Hitchcock a master of effects as well as suspense? Which of these did Hitchcock say was his personal favorite? Alfred Hitchcock... He tantalized, thrilled, and terrified us for decades, all the while reminding us “It’s only a movie.”

**Prof. Wolf**

Nabokov in His Time(s)

This class will trace the career of the novelist Vladimir Nabokov and present him within the social and political settings of the various countries in which he lived: Czarist Russia, Weimar Germany, and Post World War Two America. Though Nabokov remained fixed on his lost Russia, he was keenly aware of the social and cultural leanings of his different homes, and he wrote many books in which he revealed how he, a refugee and an exile, viewed them. Because of their artistry, these books are timeless as well as time-bound, and serve as guides to eras now fading from memory and even history. A significant part of the session will be devoted to his American masterpieces, Lolita and Pnin. Usually considered an aesthete, Nabokov was keenly aware of political and social currents surrounding him, and he found an important place for these in his work.

**Prof. Manfred Wolf**

Manfred Wolf, retired professor of English at San Francisco State University, has degrees from Brandeis, University of Chicago and the University of Leiden, the Netherlands (Ph.D., 1977). His past teaching positions include the University of Helsinki and UC Berkeley. His course offerings in English, American and Dutch literature have ranged from Shakespeare to twentieth century fiction, from literary translation to European poetry. Professor Wolf is the author of Albert Verwey and English Romanticism and numerous essays in scholarly publications and many other journals, magazines and newspapers in the U.S. and Europe. He edited Amsterdam: A Traveler’s Literary Companion, and published Almost a Foreign Country: A Personal Geography in Columns and Aphorisms in 2008 and a memoir, Survival in Paradise, in 2014.

**Prof. Cary Pepper**

Cary Pepper is a playwright, novelist, screenwriter, and nonfiction writer. His plays have been presented throughout the United States and internationally. He’s a four-time contributor to the Best American Short Plays series from Applause Books, and he’s published dozens of articles as well as other nonfiction.
Prof. Bailey
Putting it Together: The Architecture of the American Musical

PRESENTED UNDER THE AUSPICES OF
THE ROBERT FORDHAM CHAIR IN LIBERAL ARTS

Broadway shows don’t just happen. They are conceived, written, work-shopped, and continually changed in the process of getting to the stage. In this class, we will explore how musicals are constructed from the ground up. Beginning with the earliest and ending with the latest Broadway shows, we will examine from “Curtain Up!” through “Love Songs” and “I Want Songs” to the “Eleven-O-Clock Number” and the “Curtain Call” – seeing what works, what gets rejected and re-imagined and how the final version makes it to the stage. What are the characteristics of the successes and the flops? What choices were made and how did they affect the shape of the final product? We study the American Musical through the eyes of its creators: The writers, composers, lyricists, producers, directors and audiences.

Prof. Jonathan Bailey

Professor Bailey holds degrees in music from Northwestern, UC Berkeley, and a doctorate from Stanford University. He was dean and professor at the San Francisco Conservatory of Music prior to teaching in the Yale School of Music where he conducted the Yale Concert Choir, the New Haven Chorale and taught courses in the history of music. Currently Jonathan is professor emeritus at Pomona College in Claremont, California where he was chair of the Music Department and conductor of the College’s choral ensembles. Twice he won the coveted ‘outstanding teacher of the year’ award. He has been a program consultant for National Public Radio, an Arts Commissioner with the city of West Hollywood, and for 13 years, Artistic Director of the Gay Men’s Chorus of Los Angeles. A recipient of two Fulbright research grants, he has traveled and studied in Europe and Australia. Professor Bailey has taught at the Fromm Institute since 2012 and has held the position of Academic Advisor since 2017.

Prof. Carcieri
American Political Thought

The U.S. has produced some of the greatest thinkers the world has known. From Madison, Hamilton, and Jefferson to Lincoln, Dewey, and Rawls, American Political Thought is a rich tradition lying at the crossroads of History, Philosophy, Politics, Economics, Law, Sociology and Literature. The first half of this course will examine our major founding documents – the Declaration of Independence, the Articles of Confederation, the Constitution, and other selected documents. The second half will examine excerpts from the writings of such 19th and 20th century figures as Henry Thoreau, Elizabeth Stanton, Frederick Douglass, Lincoln, William Sumner, Emma Goldman, WEB Dubois, FDR, JFK, Betty Friedan, and Martin Luther King. Those who take this course will be able to explain how it is that American Political Thought is a synthesis of the Hamiltonian and Jeffersonian traditions, culminating in the work of John Rawls.

Prof. Martin Carcieri

Martin D. Carcieri has taught courses in Constitutional Law and Political Theory as a Professor of Political Science, San Francisco State University. He holds a J.D. from UC Hastings and a Ph.D. in Political Science from UC Santa Barbara. He has earned four teaching awards and has published twenty-seven journal articles and book chapters. His work has appeared in top journals in four disciplines and has been cited to the U.S. Supreme Court in five landmark cases in the 21st century. His most recent book is Applying Rawls in the 21st Century: Race, Gender, the Drug War, and the Right to Die.
Prof. Hunt
4,000 Years of Chinese Treasures in Art
Chinese Art is astonishing not only for its incredibly rich diversity through more than four millennia but also for its sophisticated technology of production in silk textiles, jade working, glazed ceramics, bronze and other metal craft, enamel cloisonné, lacquerware, painting and calligraphy, among other media. The sheer amount of close detail bears witness that time and expense were no barriers to imperial workshops.

Prof. Patrick Hunt
Patrick Hunt received his Ph.D., Institute of Archaeology, UCL, University of London, and is an archaeologist, art historian, poet and biographer. He has been teaching humanities, archaeology, mythology and the arts at Stanford since 1993. He was Director of the Stanford Alpine Archaeology Project and in 2007-2008 his Hannibal Expedition was sponsored by the National Geographic Society. He was elected a Fellow of the Royal Geographical Society, London. Prof. Hunt’s books include but are not limited to: Ten Discoveries That Rewrote History; Myths for All Time; Renaissance Visions; When Empires Clash: Twelve Great Battles in Antiquity. Articles about his Hannibal research have appeared in National Geographic and in Archaeology magazines. Prof. Hunt is a frequent featured scholar on documentaries, including National Geographic Explorer TV, NOVA, PBS and The History Channel. He was awarded the Persian Golden Lioness in London in 2008 and has received commendations from the U.S. Congress and the California State Assembly for contributions to public archaeology.

The Fromm Institute counts on your philanthropy for approximately one-half of our annual budget. Please consider making a contribution to our annual fundraising campaign, or join the Alfred and Hanna Fromm Legacy Society to ensure our future through your estate plan.

To donate to the Fromm Institute today, or to join the Alfred and Hanna Fromm Legacy Society, please call us at 415-422-6805, or visit http://fromm.usfca.edu/giving.html and click on the 'Donate to Fromm' box at the top of the page.

Thank you for your continued generosity.
Our Winter 2019 Faculty

The Fromm Institute faculty is composed of dynamic educators, primarily from colleges and universities across the nation. Each year they’re asked, “What would you like to teach?” With that question as its genesis, this distinctive curriculum arises. Our professors find great satisfaction in teaching people interested in learning, just for learning’s sake, and because they’re encouraged to develop courses of personal interest, this curriculum experience becomes stimulating for both them and their students.
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, request a Parking Application and return it along with your Membership Fee Remittance Form. Applications must be received by December 5, in order to be considered. Checks payable to ‘USF/Fromm Institute’ will be cashed upon receipt.

After students who hold a CA DMV Disabled Driver Placard, remaining permits are distributed based on the number of riders transported in a vehicle and the distance traveled to reach USF. As the University limits the number of parking permits that can be distributed, refunds will be made to any applicant to whom a permit can’t be offered.
# FROMM INSTITUTE
## ACADEMIC YEAR

### WINTER SESSION 2019

<table>
<thead>
<tr>
<th>Classes Begin</th>
<th>Monday, January 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classes End</td>
<td>Thursday, February 28</td>
</tr>
<tr>
<td>Make-Up Week</td>
<td>Mon. thru Thurs. March 4 - 7</td>
</tr>
<tr>
<td>Holidays</td>
<td>Mon., Jan. 21 (MLK Day)</td>
</tr>
<tr>
<td></td>
<td>Mon., Feb. 18 (Presidents’ Day)</td>
</tr>
</tbody>
</table>

Monday classes meet 7 instead of 8 times during the Winter Session. The Fromm Office is closed for the Winter Holidays on December 14, 2018 and reopens on January 2, 2019.

### SPRING SESSION 2019

<table>
<thead>
<tr>
<th>Classes Begin</th>
<th>Monday, April 8, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classes End</td>
<td>Thursday, May 30</td>
</tr>
<tr>
<td>Make-Up Week</td>
<td>Mon. thru Thurs. June 3 - 6</td>
</tr>
<tr>
<td>Holidays</td>
<td>Thurs., May 16 (USF Commencement)</td>
</tr>
<tr>
<td></td>
<td>Mon., May 27 (Memorial Day)</td>
</tr>
</tbody>
</table>

### OUR WEBSITE FROMM.USFCA.EDU

If you haven’t yet, discover the Fromm Institute website — [fromm.usfca.edu](http://fromm.usfca.edu). Why? It’s a helpful tool to access so many Fromm resources. Along with information on Fromm’s mission/history, faculty/curriculum, fees, and our need for community support, you’ll find these connections:

- Under **Course Materials,** Winter ’19 class handouts are posted on a weekly basis, each Friday at 3 p.m. *(and are also emailed to you a few days before class.)*

- Newsletters and catalogs are there under **Communications** and this current Winter 2019 catalog is prominently featured. Share it with friends, family — anyone interested in reviewing what’s in your hands now.

- Under **Winter 2019 Faculty Presentations,** there are videos of our faculty speaking about their courses this session.

- Our Frommmcast button links you to our Frommmcast library of digital courses.

- Holidays, our Academic Calendar, How to Contact the Fromm Institute, Class Hours and Office Hours are there, too, and so are Closed Classes, that can no longer accept your admittance request.

Browsing around? Go on-line to [fromm.usfca.edu](http://fromm.usfca.edu) and explore the Fromm Institute at USF. It’s time well spent — a great resource for anyone interested or attending.