Dedicated to lifelong learning, the Osher at JHU program was created in 1986 with a mission to enhance the leisure time of semi-retired and retired individuals by providing stimulating learning experiences and the opportunity for new friendships. The Osher at JHU program builds on the rich resources of an internationally renowned university to offer members an array of educational and social opportunities, including the following:

- Courses and discussion groups
- Access to the university library system
- Field trips to cultural events
- Preferred participation in university-sponsored events

Programs are offered at two convenient locations. On Tuesdays and Thursdays, courses are conducted at the Grace United Methodist Church, 5407 North Charles Street, Baltimore, Maryland 21210. On Mondays and Wednesdays, courses are conducted at the Columbia Center of The Johns Hopkins University, 6740 Alexander Bell Drive, Columbia, Maryland 21046.

For additional information on membership, please call the program’s administrative office at 410-516-9719.

www.osh.jhu.edu
COLUMBIA

Monday
MORNING SESSIONS

World War I Film and Literature

We call it World War I, but for those who lived through the period 1914 to 1918, it was simply “the Great War.” As the New York Times critic A. O. Scott wrote on the 100th anniversary of the fighting’s start, “World War I remains embedded in the popular consciousness. Publicized in its day as ‘the war to end all wars,’ it has instead become the war to which all subsequent wars, and much else in modern life, seem to refer.”

In this discussion-oriented course, we’ll read six of the enduring literary works that came out of this war and also watch five films set in the war. The readings are likely to include: *A Farewell to Arms* by Ernest Hemingway (1929); *All Quiet on the Western Front* by Erich Maria Remarque (1929); *Her Privates We* by Frederic Manning (1929); *Testament of Youth* by Vera Brittain (1933, a memoir); *Regeneration* by Pat Barker (1991); and *1914* by Jean Echenoz (2014).

The films will be drawn from among: *Paths of Glory*, *Grand Illusion*, *Sergeant York*, *Gallipoli*, *Johnny Got His Gun*, and *Oh, What a Lovely War.*

(Note: Final book selections will be listed on the reading list and distributed during the summer.)

George Clack has an MA in English and American literature from the Claremont Graduate School in California. He taught English at the University of Rochester and at SUNY Geneseo before embarking on a career as a magazine editor with the US Information Agency and State Department. In recent years, he has taught literature, film, and social media courses for the Osher at JHU Program.

17FB213 World War I Film and Literature
Mondays, September 11–December 4,
No class 11/20
10 a.m.–12 noon

The Evolution of Jazz
A look at the first half-century of the music we now call jazz. We will start our exploration in New Orleans, where multiple ethnicities and several musical traditions, both European and African in origin, all converged to give birth to this uniquely American musical genre right at the dawn of the twentieth century. We will then take our story to Chicago, in the 1920s, as the famous northward migration of southern African-Americans brought this music to the Windy City. The course will then wind up in New York, which will remain the epicenter of jazz from the 1930s up until the present day. Genres examined will include dixieland, stride piano, early swing and big band music, be-bop and more. Throughout the course, we will encounter such varied and memorable personalities as Jelly Roll Morton, Sidney Bechet, Bix Beiderbecke, Louis Armstrong, Duke Ellington, Count Basie, and Benny Goodman, just to name a few. We will examine both their personal life stories, as well as the indelible music they created. Live musical demonstrations from the instructor, as well as recordings and video excerpts will keep this class as lively as the music itself.
Seth Kibel is one of the Mid-Atlantic’s premier woodwind specialists, working with some of the best bands in jazz, klezmer, swing, and more. Performing on saxophone, clarinet, and flute, Seth has made a name for himself in the Greater Washington/Baltimore region and beyond. He's a featured performer with The Alexandria Kleztet, Bay Jazz Project, The Natty Beaux, and other musical groups. He’s the winner of 19 Washington Area Music Awards (Wammies), including “Best World Music Instrumentalist” (2003–2009) and “Best Jazz Instrumentalist” (2005, 2007, 2008).

From Slavery to Nationhood: Reading in the Book of Exodus
The Book of Exodus, the second book in the Bible, is the book where the Israelites are transformed from a family into a nation. The process involved first becoming slaves to the Egyptians, then being redeemed by God through a series of amazing miracles, followed by a revelation of God at Mount Sinai, where the covenant between God and the Israelites is established and the laws that are part of this covenant were spelled out.

In class, we will study the book chapter by chapter (as time will allow) using various interpretations and commentary.

Required Text: Full Bible

Gideon Amir, MS, MA, worked and taught in various areas of computer science for 30 years before enrolling in a full-time graduate program in Judaic Studies at Baltimore Hebrew University. In May 2001 he earned a master’s degree and completed all PhD course work. He has taught undergraduate courses at Baltimore Hebrew University; he has also taught Bible and Jewish liturgy courses in many area synagogues and churches and in other adult education outlets. Gideon earned his bachelor’s degree in mathematics from the Hebrew University in Jerusalem and master’s degree in computer science from the Weizmann Institute of Science in Rehovot, Israel.

17FB529 From Slavery to Nationhood: Reading in the Book of Exodus
Mondays, September 11–December 4,
No class 11/20
10 a.m.–12 noon

17FB108 The Evolution of Jazz
Mondays, September 11–December 4,
No class 11/20
10 a.m.–12 noon
Monday
AFTERNOON SESSIONS

The History of China
China has viewed itself as the “Central Kingdom.” In older times it was a continental empire and influenced the nations around it much as Rome had done in the west. Much of its history, ancient and medieval, has influenced its world view today. China’s rise to its modern status in the 19th and 20th centuries has been a tumultuous transition. The country has experienced cultural struggles, foreign wars, internal rebellion, famine, and flood.

The United States and China have gone through many phases in their relationship, but it is fair to say that each has viewed the other through the filters of lack of knowledge and ideology. The course will detail the extreme fluctuations this has engendered. This course will help the student understand how modern China developed from ancient times and how its transition to a world power was affected. The goal is to help the student gain strong insights into Chinese culture and the Chinese world view, as well as get a perspective on US-China relations.

David A. Hatch, PhD, is the senior historian for a federal agency. He earned a BA in East Asian languages and literatures, and a PhD in international relations, with a concentration on Asia. He has served as an adjunct professor at schools in the Baltimore-Washington area, teaching a variety of courses relating to Asian and American history.

17FB527 The History of China
Mondays, September 11–December 4,
No class 11/20
1–3 p.m.

Film Noir

The Great Depression. The Dust Bowl. World War II. The Atomic Bomb. The Cold War. The period of 1940–1960 marked a significant period of global anxiety for humanity. This anxiety percolated through the prevalingly popular form of entertainment, the motion picture, in a new genre of film: the film noir. Explore examples of noir from a variety of countries and how these low-budget, quickly produced, yet nevertheless artistic masterpieces captured a world on edge through distinct lighting styles, doomed protagonists, and dangerous women.

Mary Dutterer, MA, is Associate Professor of English at Prince George’s Community College and Master
Adjunct Instructor at Howard Community College, where she teaches composition, literature, and film classes. She has a BA in English Literature (minor in Film Studies) from the Ohio State University and an MA in English Literature (concentration in Film Studies) from Illinois State University. Her work in Film Studies focuses on literature adaptations and propaganda films of WWII.

17FB125 Film Noir
Mondays, September 11–December 4, No class 11/20
1–3 p.m.

Understanding Creative Meaning in 20th Century Music
20th Century music is as unique as our lives have become. What were the beginning thought processes that took place to drive us to such different and sometimes violent sound-producing works of today? How is it that in some works it appears that extremes have become the norm and that opposites become “equal”? You will discover egocentric ideas that are re-justified into being intellectually acceptable as musical techniques.

Dr. Albert Tiberio is an active orchestral composer with over 45 works and a professional conductor of more than 24 symphony orchestras, chamber orchestras, symphonic winds, vocal, choral, and instrumental ensembles. He has recently completed a concerto commission called Statements for the Boston Symphony Orchestra and has been the assistant conductor of the Pittsburgh Opera. Dr. Tiberio is a Juilliard professor with additional advanced degrees in composition, conducting, performance and education, from Columbia University.

17FB129 Understanding Creative Meaning in 20th Century Music
Mondays, September 11–October 16, 6 weeks
1–3 p.m.

The Healthy Body
In the six-lecture series, medical and scientific practitioners share their expertise in the study of human health. We’ll explore varied topics including cancer pathology and new treatments that are improving patient outcomes, the many-faceted odyssey of hypertension and gaze at the horizon of using stem cells to heal the body. We’ll consider how we study the body in different ways using technology as well as how the body stays healthy in the face of everyday stressors and even in extreme situations like space travel.

James O’Leary, Senior Scientist at the Maryland Science Center and Osher faculty member, serves as a lecturer and coordinator of this speaker series. Biographies of the speakers will be provided to class members before the first session.

17FB906 The Healthy Body
Mondays, October 23–December 4, 6 weeks, No class 11/20
1–3 p.m.

Wednesday MORNING SESSIONS

International Relations
The course will concentrate on the foreign policy and national security policy of the Trump administration. We will assess the performance of his national security team in its first year of operational policy, and examine the impact of the general officers in such key positions as National Security Adviser and Secretary of Defense. This assessment will involve discussion of hot-button issues such as the Middle East and the Persian Gulf; the civil war in Syria; the political
situation in Europe; US policy toward Russia and China; and the problems of terrorism. Professor Goodman’s new book, Whistleblower at the CIA: An Insider’s Account of the Politics of Intelligence, will be the recommended text for the course so there will be a discussion of whistleblowing and dissent. Various additional readings will be assigned from the editorial pages of the mainstream media and from foreign policy journals. The first three sessions of the course will be taught by speakers from the American Foreign Service Association and others in the field. Dr. Goodman will start teaching on Wednesday, October 4th.

Recommended Text:
Whistleblower at the CIA: An Insider’s Account of the Politics of Intelligence by Melvin Goodman
ISBN # 0872867307

Melvin Goodman, PhD, is senior fellow at the Center for International Policy and a former professor of international security at the National War College. He has worked for the CIA, the State Department, and the Department of Defense; written numerous articles that have appeared in Harper’s, Foreign Policy, Washington Monthly, and Bulletin of the Atomic Scientists; and authored many books, including The Decline and Fall of the CIA (Rowman and Littlefield, 2008) and National Insecurity: The Cost of American Militarism, (City Lights Publishing, 2012).

Impact of Asian Art on European Culture

The impact of Japanese art on European Artists—Japan’s opening to international trade in the 1850s created a huge interest in Japanese art and objects by collectors, designers, and artists. Western artists like Van Gogh, Monet and others were inspired by Japanese art and composition. This course will explore the art of Japan and its effect on the styles and trends in art history.

Ann Wiker is the director of Art Exposure, an art organization she created in 2000. She has taught art studio, history, and appreciation courses to students of all ages through the Hopkins and Towson State’s Osher Programs, York College, Roland Park Country School’s Kaleidoscope program, Howard County Department of Parks and Recreation and Frederick County Public Schools. Ann has been published in various local media and works as an art consultant and as a painter.

17FB107 Impact of Asian Art on European Culture
Wednesdays, September 13–December 6,
No class 11/22
10 a.m.–12 noon

Reconstruction: Equality Endeavored and the Rise of the Jim Crow South

This class will discuss the tumultuous time in US History after the Civil War known as Reconstruction. We will explore social, economic, and political themes from 1865 to 1877; more specifically Reconstruction politics under Andrew Johnson and Ulysses S. Grant, Presidential vs. Radical Reconstruction, the rise of “Black Republicanism” in the South, the Freedman’s Bureau, the birth of the KKK, the “Ree emers,” the 1868 Election, the Reconstruction Amendments (13th, 14th, and 15th amendments), The Slaughterhouse Cases, US vs. Cruikshanks, and the bargain of 1877. This course will look at how the United States, after a bloody Civil War fought to end slavery, began
Reconstruction with efforts to provide political and social equality for recently freed slaves and people of color in the South, but retreated from those policies ultimately leading to the emergence of the Jim Crow South.

Shawn Gladden is a museum professional and historian with over 15 years of experience in the field. He holds a bachelor’s degree in History from Towson University and a master’s in History from George Mason University. He has worked for the Maryland Historical Society, The Fells Point Preservation Society, and The Baltimore Museum of Industry, and is currently the Executive Director at the Howard County Historical Society. Since 2008, he has been an adjunct professor at CCBC and Howard Community College, teaching Western Civilization, US History, and African American History. His Master’s Thesis, “The Emergence of Baltimore’s Free Black Caulkers,” focused on African American Labor in Baltimore during the 1840s–1850s. He has given lectures at the Reginald Lewis African American Museum, Fells Point Maritime Museum, the Annapolis Maritime Museum, and at various locations in Howard County. He also serves on the advisory board of Patapsco Heritage Greenway, the Maryland Museums Association, and the Fundraising Subcommittee for the One EC Recovery Project.

17FB530 Reconstruction: Equality Endeavored and the Rise of the Jim Crow South

Wednesday
AFTERNOON SESSIONS

The Films of Stanley Kubrick: 2001 and Beyond

Stanley Kubrick entered the pantheon of great directors with his first three major films—Paths of Glory, Lolita, and Dr. Strangelove. His later films, the subject of this course, were even more provocative and prophetic. We will view and analyze 2001: A Space Odyssey, A Clockwork Orange, The Shining, Full Metal Jacket, and Eyes Wide Shut. While attention will be given to Kubrick’s unsurpassed visual techniques and innovative use of music, the major emphasis will be placed on the philosophical themes embodied in these films, which cut across and expanded the genres of science fiction, horror, anti-war, and sex farce.

William Florman, MA, JD, has taught courses in literature and writing at Boston College, Salem State University, and American University. Upon graduation from Georgetown Law School, he practiced labor law in Washington DC for 25 years; he has been engaged in various entrepreneurial activities in the field of health and financial services. Mr. Florman is enjoying the return to his first love, which is teaching.
Traditional Arts in the Southwest and Mexico

The Southwest is widely recognized for its unique artforms. A convergence of cultures, the indigenous people developed traditions reflecting their beliefs centuries prior to the arrival of Spanish missionaries and settlers. Kachinas, personifications of elemental powers, come to life during celebratory dances and in the carved cottonwood figures gifted to young girls. Fetishes designed with special materials were crafted for ceremonial purposes. Best known is the wide variety of pottery, each pueblo using local materials to create their own distinctive style. In the 16th and 17th centuries the areas that were to become Mexico and the American Southwest were part of an expanding Spanish empire. Long-established practices in Europe served as the germination for innovative forms of traditional folk expression. Though based on practices hundreds of years old, these art forms were transformed into a unique aesthetic after arriving in the Americas. Located on the periphery of a new world, trained professionals were replaced by self-taught artists. We will also explore their work: ex-votos (offerings left by the faithful on pilgrimages), retablos and bultos, devotional paintings and sculptures of patron saints, milagros (charms used for healing), as well as missions, and more. Numerous images and examples from Robert’s personal collection will serve as the catalysts for our conversation.

Robert Forloney has worked in the museum field for almost 20 years, as a teacher for the New York City Museum School as well as an educator, administrator, and consultant at institutions such as the Brooklyn Museum of Art, American Museum of Natural History, and the Museum of Modern Art among others. Whether working with an art institution or a history museum, Robert attempts to make objects and images accessible to diverse audiences through facilitating conversations as well as utilizing experiential learning techniques. He also strives to ensure that communities have their voice heard and are empowered by the cultural institutions that attempt to share their stories. Robert holds a BFA from Parsons School of Design, his teaching certification from Bank Street College of Education and a Master’s in Humanities and Social Thought from New York University. Robert is currently an adjunct professor in Goucher College’s Master of Arts in Cultural Sustainability program.

Examples of hand-cut milagros, traditional charms used for healing in Mexico and the American Southwest, era unknown.
structure, organization, and operation; baseball arbitration; the nature and role of baseball “analytics” (numbers and formulae measuring baseball ability); and the new collective bargaining agreements. We will invite several baseball figures as guest speakers, and their names will be confirmed later.

**Jerome Nelson, JD**, is a former Adjunct Professor at the University of Maryland and American University law schools and an arbitrator in the securities industry. He is a retired Federal Administrative Law Judge. He is a life-long baseball fan, who grew up in Boston, watching the Red Sox and Ted Williams in Fenway Park. He was an original (1954) holder of three shares of Baltimore Orioles common stock, has attended many World Series games, and is an Oriole season ticket holder. He also shares Nationals season tickets. He sometimes uses baseball in his law school teaching, focusing on the “reserve clause” litigation as illustrating the importance of precision in drafting contracts and on arbitration, a baseball industry dispute resolution device. Finally he has a family tie to baseball—his daughter worked for several years in the Oriole Public Relations Department.

**Phillip Hochberg, JD**, is a graduate of Syracuse University, the George Washington University Law School, and has a Master of Arts from The American University. He established a broad Washington law practice, specializing in the representation of professional and collegiate sports leagues, conferences, and teams in regulatory matters as well as legislation. Additionally, Mr. Hochberg does public address announcing at sporting events and was the first baseball and last football announcer in the 37-year history of Washington’s DC/ RFK Stadium. In 2013, he was inducted into the Washington DC Sports Hall of Fame at Nationals Park. He spent 38 years with the Washington Redskins and is one of 39 persons—the first non-player/coach/owner—to be honored by the team in its Hall of Fame/Ring of Stars. Previously, he announced for the Washington Senators for six years and part-time for the Baltimore Orioles for three seasons.

**17FB513 Significant Baseball Events 2017**

*Wednesdays, October 25–December 6, 6 weeks, No class 11/22*

1–3 p.m.

**Sondheim on View**

The Sondheim mystique has said to have been an acquired taste. To many, his words and music took work to listen to, or seemed icy cold. Yet many of his works are truly recognized as masterworks that have achieved wide respect and appreciation once seen and truly understood. This class will have a participant view of several Sondheim works ranging from Company, Follies in Concert, and Sweeney Todd to Sunday in the Park and Passion.

The core of the approaches will be evaluated, the lyrics debated, and the genius observed.

**Steven Friedman**, a native of Washington, DC, has a background as a trained classical tenor. He has studied with leading teachers nationally and has enhanced his perception of theatre by not just performing but by looking at its roots from a historical perspective. He has performed in many venues over the years including the Kennedy Center, and was a soloist for 35 years in local choirs. Steve has studied with teachers of national repute from those at Carnegie Mellon and Michigan State University to former divas of the Metropolitan Opera. He is an adjunct faculty member at two local colleges teaching a variety of classes in Broadway musical theatre.

**17FB126 Sondheim on View**

*Wednesdays, September 13–October 11, 5 weeks, No class 10/18*

1–3 p.m.
Water Wise
Water is the most common substance on Earth. We even call our world the Blue Planet after the oceans that cover 70% of the planet. Water surrounds us from morning until night, from birth until death. Without it, life would not be possible. Billions of gallons flow from the sky as rain and from rivers into oceans, so it’s not surprising we take it for granted.

Humans use more water than ever, and supplies of water needed for agriculture, energy production, and industrial and domestic use are becoming scarcer. See how water is revered, used, and misused around the world. Examine where our daily water comes from and how demand is increasing while easy access is diminishing. See where water is becoming a source of conflict among regions and nations, what some call the “new oil” over which water wars will be fought in the 21st century.

Earth’s water supply is finite—no new water is being made. Every drop that exists today has been on Earth since our planet’s early history. Where did all this water come from? Why does Earth have so much? Travel beyond Earth to discover new sources of water on other planets, and even moons, of our Solar System.

James O’Leary is Senior Scientist at the Maryland Science Center (MSC) and co-host of WYPR’s weekly Skywatch program. He develops Earth and space science programs for the MSC’s Davis Planetarium, IMAX Theater, and Crosby Ramsey Memorial Observatory. He is a frequent lecturer on astronomical topics, regularly appears on radio and television as an astronomy expert, and has undertaken a number of programs with NASA, NOAA, and the National Science Foundation.

BALTIMORE

Tuesday
MORNING SESSIONS

Short Stories of Updike and Cheever

John Updike and John Cheever.

John Updike, major novelist, poet, essayist, and critic, was also one of the finest practitioners of the short story. John Cheever, once called “the Chekhov of the suburbs” was one of Updike’s few equals in the short story form and also a novelist of note. Each has been the subject of highly acclaimed new biographies.

This course will analyze, discuss, and compare selected short stories of each writer, emphasizing a close reading of the texts, as well as pertinent background information garnered from the recent biographies.

William Florman, MA, JD, has taught courses in literature and writing at Boston College, Salem State University, and American University. Upon graduation from Georgetown Law School, he practiced labor law in Washington DC for 25 years; he has been engaged in various entrepreneurial activities in the field of health and financial services. Mr. Florman is enjoying the return to his first love, which is teaching.

17FB607 Water Wise
Wednesdays, October 25–December 6, 6 weeks,
No class 11/22
1–3 p.m.

17FB120 Short Stories of Updike and Cheever
Tuesdays, September 12–December 5,
No class 11/21
10 a.m.–12 noon
Japanese Film

Just as the Japanese economy quickly rebuilt in the years after World War II, the Japanese film industry rebuilt its studios and really flourished during the 1950s. This historical survey begins with the work of an old master, Yasujiro Ozu’s *Late Spring* (1949), and that of a young master, Akira Kurosawa’s *Rashomon* (1950). The latter film introduced Japanese cinema to international audiences, which also got to see such masterworks as Kenji Mizoguchi’s *Ugetsu* (1953), Teinosuke Kinugasa’s *Gate of Hell* (1953), and Kon Ichikawa’s *The Burmese Harp* (1956). And, yes, we will also watch the most popular Japanese film of this period, Ishiro Honda’s *Godzilla* (1954). It’s the king of monster movies! The course goes on to watch and discuss Japanese movies from more recent decades. These range from a pop culture-fixated gangster film, Seijun Suzuki’s *Tokyo Drifter* (1966), to an exceptional animated fantasy, Hayao Miyazaki’s *Spirited Away* (2001).

**Michael Giuliano, MA, earned his master’s from The Johns Hopkins University Writing Seminars. He is a former film critic for the Baltimore City Paper and Baltimore News American, and currently writes film reviews for Patuxent Publishing. His writing has appeared in* Variety, The Baltimore Sun, Baltimore Magazine, Washingtonian, Annapolis Capital, ARTnews, Baltimore Business Journal, Orlando Weekly, Sogetsu, Cincinnati Enquirer, Baltimore Jewish Times, New Art Examiner, Art Papers, Chicago Reader, and American Theatre Magazine. He has taught at The Johns Hopkins University, Howard Community College, Maryland Institute College of Art, University of Baltimore, Loyola College, and Goucher College.

**17FB104 Japanese Film**
Tuesdays, September 12–December 5, No class 11/21
10 a.m.–12 noon

In Nature’s Mirror: Pastoral and Passion

When Wordsworth wrote about nature, Constable painted it, or Schubert invoked it in his great song cycles, they saw a mirror for the emotions and the mind. Turner in the Alps or Mendelssohn on the coast of Scotland experienced something wilder and more primitive, and Wagner’s evocation of river and forest taps forces more ancient than man.

But there is also an older tradition of the Pastoral, a classical Arcadia of order and peace. Yet behind this too lies the unruly force of Dionysus and Pan; the Arcadian idyll can often be mere escapism. The pastoral has an even longer history in the arts: Ovid and Spenser, Monteverdi and Handel, Giorgione and Claude Lorrain.

This course will call upon a number of different arts—poetry, painting, music and opera, even landscape gardening—to show how our depiction of the countryside has reflected on the one hand our sense of the world order, and on the other our passions and fears.

**Roger Brunyate** is Artistic Director Emeritus of the Peabody Opera Theatre of the Johns Hopkins University. Although he has worked in music for 50 years, he also holds Cambridge degrees in Literature and Art History, both of which subjects he has taught at the college level.
After working at the Edinburgh and Glyndebourne Festivals, in London, and in Italy, he came to America in 1972, teaching in Florida, Cincinnati, and at the Curtis Institute, in addition to Peabody, and staging professional productions here and abroad. As a librettist, he has written texts for three full-length operas, and numerous shorter ones.

17FB117 In Nature’s Mirror: Pastoral and Passion
Tuesdays, September 12–December 5,
No class 11/21
10 a.m.–12 noon

Tuesday
AFTERNOON SESSIONS

Art and Treasures in Malta
This course focuses on the Mediterranean Island of Malta, situated only 60 miles south of Sicily and 180 miles north of the African continent. Its history has been turbulent due to its geographic position and from ancient times it received the attention of the great powers since it was a convenient trading route. This course provides a glimpse of the island’s history and artistic treasures by art historian Joseph Paul Cassar, himself a native of Malta. The lectures focus on the megalithic temples and art found at Hagar Qim and the Hypogeum, the art of Caravaggio as official artist of the Knights of St. John, a look at the three cities of Vittoriosa, Senglea, and Cospicua, noted for their architectural heritage, and the old silent city of Medina. The course is in the form of a PowerPoint presentation rich in images that invite questions and discussion.

Joseph Paul Cassar, PhD, is an artist, art historian, curator, and educator. He studied at the Accademia di Belle Arti, Pietro Vannucci, Perugia, Italy; the Art Academy in Malta (Europe); and at Charles Sturt University in NSW, Australia. He has lectured extensively in various institutions in Europe and the United States. He is currently engaged in designing and conducting online art history courses for UMUC and the New York Times Knowledge Network. He is the author of various art books and monographs on modern and contemporary art of the Mediterranean island of Malta. As an artist he works in various media and exhibits his work regularly at venues in Baltimore.

17FB109 Art and Treasures in Malta
Tuesdays, September 12–December 5,
No class 11/21
1–3 p.m.
The English Country House
Feed your insatiable appetite for *Upstairs, Downstairs* and *Downton Abbey* with a grand tour of English country houses from medieval times through the early 20th Century. This course will cover the architectural, political, social, and decorative art history of dozens of historic English mansions and palaces, many of them now famous as locations for the across-the-pond movies that America so loves. We will also discuss the rise of the architect from craftsman to professional, with a side visit to typical English gardens.

After the Glorious Revolution, power in England devolved onto the aristocratic and landed gentry who built magnificent country homes, such as Highclere Castle, the setting for *Downton Abbey*. From these seats of power, they ruled England until the 20th Century. Unlike pre-Revolutionary France, where the aristocratic establishment functioned centrally at Versailles, in England the aristocracy and landed gentry preferred to live in the country. The time, energy, and love they invested in their mansions can still be experienced in Great Britain today.

Styles to be covered will be the Tudor-Jacobean; Georgian, aka “Colonial” in America; Robert Adams’ Pompeian and Etruscan from the Grand Tour; Oriental Whimsey; the Gothic revival; and the influence of the Arts and Crafts movement. Finally we will conclude with the social life of the English Country House as depicted in films such as *Downton Abbey* and Gosford Park.

Laura Donnelly, MA, earned her master’s in Asian Studies from Sophia University in Tokyo, Japan, and did her thesis on illustrations of the world’s first novel, *The Tale of Genji*. She also has an MA in Medieval and Early Modern European History from the George Washington University where she concentrated on 15th and 16th century British history. Laura recently retired as Director of Financial Aid at JHU’s School of Education. Prior to making a career in the aid field, she served as a Peace Corps Volunteer in Korea and taught at a private school in Tokyo, Japan. As an aid officer, Laura has participated in numerous radio, TV, and print interviews, and presented many sessions related to financial aid at local, regional, and national aid conferences, including a film for the US State Department.

**17FB214 The English Country House**
Tuesdays, September 12–December 5,
No class 11/21
1–3 p.m.

Broadway Musicals: A Hit or a Miss?
Critics and audiences do not always agree. In some cases, such as in *Wicked* or *Les Misérables*, the critical acclaim did not exist, yet the public embraced the musical and it ran often, setting new performance records. In other instances, such as the 1975 reaction to *Chicago*, the musical faded into obscurity for 20 years. The collective production teams often have pedigrees that should have insured tremendous success, yet the work at times faltered and failed to reach audience acceptance. In some cases it is just that musicals become victims to events beyond their control such as the Kennedy assassination, or the hippie sub-culture of the 1960s and early 70s. These contrasts make a jumping-off point to explore the odd world of Broadway Musical success and failure.

This course will examine why some musicals succeed and others just do not. It is a provocative question that has plagued producers for generations. The student can ponder and explore why some, upon re-examination, become major cultural phenomena years after their creation.

Live song will be a part of the discussion.
Steven Friedman, a native of Washington, DC, has a background as a trained classical tenor. He has studied with leading teachers nationally and has enhanced his perception of theatre by not just performing but by looking at it from its roots from a historical perspective. He has performed in many venues over the years including the Kennedy Center, and was a soloist for 35 years in local choirs. Steve has studied with teachers of national repute from those at Carnegie Mellon and Michigan State University to former divas of the Metropolitan Opera. He is an adjunct faculty member at two local colleges teaching a variety of classes in Broadway musical theatre.

17FB121 Broadway Musicals: A Hit or a Miss?
Tuesdays, September 12–October 10, 5 weeks
No class 10/18
1–3 p.m.

Memoir on Your Own
The Memoir Writing Group is a member-led group for those who wish to write their memoirs or anything else and wish to improve their writing. Members are encouraged to write a piece as often as they wish, on subjects of their choice to be critiqued by the class. New writers are welcome. This group will meet for five weeks. Beginning October 17th, writers are encouraged to register for The Art of the Memoir course described in the next section.

Jerry Mandelberg has been a member of Osher since 1992. He previously coordinated a play-reading course and organized a similar group that operated for over 35 years. Jerry, and fellow Osher member, Leight Johnson, led the Memoir Writing Group for over a decade and consider writing a labor of love.

17FB302 Memoir On Your Own
Tuesdays, September 12–October 10, 5 weeks
1–3 p.m.

The Art of the Memoir
The course will offer 10 (and more) tips for those writing or thinking about writing personal history. We’ll discuss what’s involved in writing about one’s own life as well as the lives of family and friends. We’ll cover everything from deciding what to write about (including what to put in and what to leave out) to finding the form and the voice of a memoir. Along the way, we’ll look at stylistic devices from verb tense to the use of pronouns. We’ll also talk about ways to incorporate techniques of fiction and poetry in order to enhance a memoir. We’ll discuss writing about living people, fact-checking, the importance of writing the truth, the necessity for accuracy, and ways to develop sensory detail.

Diane Scharper, MA, has a master’s degree in poetry from the Johns Hopkins University Writing Seminars. She writes poems and has written or edited several books including four books of poetry. She has taught graduate and undergraduate courses at Towson University since 1986. These include survey courses in poetry and courses in writing poetry. She has reviewed more than 100 books of poetry for Library Journal.

17FB301 The Art of the Memoir
Tuesdays, October 17–December 5, 7 weeks,
No class 11/21
1–3 p.m.

Thursday
MORNING SESSIONS

The Japanese-American Experience in Fact and Fiction
Gene Oishi explores the Japanese-American experience and identity from ancient Japan to its encounter with the West, the arrival of Japanese immigrants to America, and their incarceration during World War II. The lectures incorporate Oishi’s autobiographical, award-winning novel, Fox Drum Bebop, to provide
a personal, individualized, and emotional layer of understanding to the story. Oishi himself spent three years of his childhood in an American concentration camp, and the research and writing that led to this course began decades ago as part of his struggle to understand the relevance of his Japanese race and heritage as an American living in America. His search for identity eventually led him to ancient China and the profound influence this great civilization had on Japan and on him, then to the coming of the West that thrust a feudal and backward nation into the 20th century as a world power and to an eventual confrontation with the United States. This history, too, will be covered in the course.

Required Text:
*Fox Drum Bebop* by Gene Oishi
Kaya Press
Copyright date: 2014
ISBN# 978-1-885030-17-7

**Gene Oishi** is a former Washington reporter and foreign correspondent for *The Baltimore Sun*. In addition to Japanese-American history, he has given courses on Chinese Philosophy and Buddhism at Osher at JHU and at other venues. He is the author of a memoir, *In Search of Hiroshi*, and a novel, *Fox Drum Bebop*, which won the 2016 Best Creative Prose Award of the Association for Asian American Studies.

17FB512 The Japanese-American Experience in Fact and Fiction

Thursdays, September 14–December 7,
No class 9/21 & 11/23
10 a.m.–12 noon

**Great American Music**

During the second half of the 19th century, various countries in Europe established their national musical styles. While the United States underwent tremendous change during this period of history, the country was simply too young to have enough musical infrastructure to produce homegrown music that truly reflected what America was becoming. By the 1920s we were ready! Not only had significant musical talent immigrated to the United States from Europe, but our conservatories and symphony orchestras were up and running. Initially our composers, like George Gershwin and Aaron Copland, went to Paris to study with teachers like Nadia Boulanger. They then returned to America well equipped to combine their European education with their American roots. Very soon composers like Samuel Barber and Leonard Bernstein were educated domestically and left us music as well-composed as anything by their European counterparts.

[Image of Gene Oishi and his book *Fox Drum Bebop*]

Nadia Boulanger (1887–1979), French composer, conductor and teacher, in 1925.

**Jonathan Palevsky, MM**, is program director for WBLC, 91.5 FM, where he can be heard as host of *Face the Music and Past Masters*. Mr. Palevsky is an adjunct faculty member at Baltimore Hebrew University and has studied at The Johns Hopkins University’s Peabody Conservatory.

17FB103 Great American Music
Thursdays, September 14–December 7,
No class 9/21 & 11/23
10 a.m.–12 noon
Baltimore and Maryland Weather
This highly interactive and non-technical PowerPoint course is designed to familiarize the students with a basic understanding of how the atmosphere produces our daily weather. Students will investigate the earth’s atmosphere and its basic elements—temperature, moisture, pressure, and wind—and their role in our daily weather. What is more, this course will incorporate web-based applications, including popular weather websites, which present weather systems such as air masses, weather fronts, and severe weather in “real time.” Students will be shown basic weather tools such as a variety of weather maps and charts, and learn how to use them to understand the behavior of our atmosphere.

Discussion of our local climate, its unique intricacies, and thoughts about climate change will also be discussed. By the end of the course, students will have a better understanding that is needed to understand our unique local weather, its “whys” and how it impacts their daily lives.

Marty Sharrow retired from Baltimore City Public Schools in June 2012, after serving 41 years as a teacher, department head, administrator, and school business manager. Marty maintains a weather station at his home and has kept weather records for over 50 years. Marty also maintains a Facebook page which provides extensive information about weather in and around Baltimore. Besides teaching a local weather course, he also teaches courses about local and regional geography, and local sports history about Baltimore’s baseball and football teams.

Native American Literature
The novels we’ll read in this course, both written by Native Americans, give the reader insight into the dignity and courage of America’s native people. The Blackfoot and Pueblo experiences are described in vivid detail in stories that are set in 19th and 20th century America. As Leslie Marmon Silko has suggested, the fatal opposition between Native Americans and the European settlers was “a struggle between different cultural orientations to the natural world.” We’ll examine that “story war”: the European story of human dominion over nature and the Native American story of themselves as kin to spirits of the land.

Required Texts:
Fools Crow, James Welch
Penguin Classics; Reprint edition (October 25, 2011)
Ceremony, Leslie Marmon Silko
Penguin Books; Anniversary edition (December 26, 2006)
Selected Poetry and Short Essays

Carl Haller, MA, retired from McDonogh School in 2015, after working there in the upper school English
department for 28 years. Prior to that, he taught at a private school in Lake Forest, Illinois and public schools in the Detroit suburbs. He was an English teacher for 45 years. During his time at McDonogh, Carl developed an elective course in Native American Literature, which had been an interest of his since taking an anthropology undergraduate course at the University of Michigan, where he studied for his BA and MA degrees in English.

17FB223 Native American Literature
Thursdays, October 26–December 7, 6 weeks,
No class 11/23
10 a.m.–12 noon

Thursday
AFTERNOON SESSIONS

The Symphony
For a century and a half, the symphony was the highest achievement in classical music, in which a composer could achieve his grandest ideas and make his personality, his ideas, his name, and his spirit be beloved by music lovers forever after. Let’s take a journey through 250 years of composers reaching for the stars.

Evan Tucker is a columnist for the Baltimore Jewish Times, holds a degree with University Honors in music composition from American University, and hosts two podcasts in which he broadcasts both his novel: Tales From the Old New Land, and his history book: It’s Not Even Past—A History of the Distant Present. For six years he was director of the chorus: Kol Rinh, at Chizuk Amuno Congregation, and is currently working on a project in which he composes music for all 150 Biblical Psalms. He is the lead singer of the band Schmear Campaign, which is Baltimore’s only band to play songs whose lyrics are exclusively in Yiddish.

17FB132 The Symphony
Thursdays, September 14–December 7,
No class 9/21 & 11/23
1–3 p.m.

It’s Not Your Parents’ Solar System

In 2006, Pluto was declassified as a planet. In the 1990s, astronomers announced the first discoveries of planets around other stars. During the 1970s and 1980s, missions to the planets revolutionized our knowledge of these distant worlds. Since the dawn of the space age, we have not only fantastically increased our understanding of the solar system, but also radically changed our perspective about it. Join Dr. Summers for a richly illustrated trip across interplanetary space and into the 21st century view of our celestial backyard.

Frank Summers, PhD, is an outreach astrophysicist whose expertise spans a diverse range from research cosmology and high-performance computing to scientific visualization, education, and public engagement. For the last 16 years, he has contributed to all aspects of the Hubble Space Telescope public outreach through news media, web sites, educational programs, social media, museums, and planetariums.

17FB618 It’s Not Your Parents’ Solar System
Thursdays, September 14–October 19, 5 weeks,
No class 9/21
1–3 p.m.
The Great Songwriters

A few of the many songwriters we’ll discuss in the course: Above left, George M. Cohan; above right, Duke Ellington; right, W. C. Handy; below left, Rodgers and Hart; below right, Irving Berlin; bottom, George Gershwin.

Before the age of the “singer-songwriter,” professional songwriters wrote songs that were performed by dozens and sometimes hundreds of popular American performers. The best of these songs are remembered nearly a century later and are today known as the “standards.” We’ll explore lasting songs from the early 1900s through the late 1940s. We begin with Tin Pan Alley pioneers like George M. Cohan, and explore Irving Berlin’s fascination for a new kind of syncopated music called “ragtime.” We then move to the early “standards.” We’ll hear how W. C. Handy polished the country blues of the Mississippi Delta into the most recorded blues in history—St. Louis Blues. Both blues and jazz provided inspiration for George Gershwin’s concert music and his popular songs. We then come to the 1930s and the Golden Age of popular songs with Cole Porter, Rodgers and Hart, Jerome Kern, and others. Finally, we arrive at the twilight of the standards as the age of the great popular songwriters and the big bands peaked a few years after WWII. We’ll hear the stories behind the songs of Johnny Mercer, Duke Ellington, Hoagy Carmichael, and many others. Along the way, there’ll be lots of live piano music and an occasional singalong.

William Moessinger, a native of Baltimore, studied composition on scholarship at the Peabody Conservatory of Music and acquired two Master’s Degrees from Johns Hopkins University. Moessinger is a music critic and author of 200 published articles. He has taught at synagogues, Jewish cultural programs, colleges, and universities throughout the United States. He helped found the Elderhostel program at Peabody where he taught classes for years.

17FB133 The Great Song Writers

Thursdays, October 26–December 7, 6 weeks, No class 11/23
1–3 p.m.

History of Slavery Part I

The history of slavery reverberates across the country today with debates over race relations, historic monuments, the Confederate flag, and much more. This course will cover the history of slavery and the opposition to it, both from the slaves themselves and from sympathetic abolitionists. A primary focus will be
slavery as a labor system and how the plantation system was part of the expanding US economy after the American War of Independence. We’ll also take a close look at the unique history of blacks in Baltimore as home to the largest free black population in America.

In Part II of this course, to be offered in a future semester, we’ll explore resistance to slavery and the portrayal of slavery through history. We’ll compare the often glorified lives of the plantation owners with the personal lives of the slaves and realities of the slavery system. Among suggested, but not required, readings are *Many Thousands Gone* by Ira Berlin and *I* by Herbert Aptheker. Suggested films are *Gone with the Wind*, *Roots*, *Amistad*, and *Santa Fe Trail*.

**William “Bill” Barry** is a specialist in labor history and is the retired Director of Labor Studies at The Community College of Baltimore County. He taught courses on the history of labor at CCBC and also created a full semester course on the history of the 1930s. He has taught courses on the 1930s and the history of American labor for the Osher programs at Johns Hopkins University and Towson University. The history of slavery course grew out of his course on the history of American labor. Bill is a film zealot and enjoys teaching film as well.

**17FB519 History of Slavery Part I**
Thursdays, September 14–October 19, 5 weeks,
No class 9/21
1–3 p.m.

**The Modern Zoo: Conservation, Science, and Education**
The modern zoo is no longer simply a place where people can “look at animals,” but is instead a center of education, conservation, and scientific research. A high-quality zoo is a community asset and cultural resource where people can gather to spend time together and engage with the natural world.

Using The Maryland Zoo in Baltimore as a case study, this course will explore the history of zoos and the multiple roles that modern zoos play in our society. Participants will get an in-depth look at the behind-the-scenes decisions and day-to-day operations that are critical to the success of any zoo. Guest speakers will be invited to participate. They are all zoo professionals and are experts in the field.

**Katie Manion, MA,** is the Assistant Director of Education at The Maryland Zoo in Baltimore. She earned a master’s in Zoo and Aquarium Leadership from George Mason University and a bachelor’s in Biology from Chatham College. Ms. Manion brings 14 years’ experience working in zoos, including developing and delivering a variety of educational programs, to her role at the Baltimore zoo. She has extensive experience working with adult learners, and provides content area training for all of the Zoo’s interpretation volunteers, as well as courses on interpretive techniques and visitor engagement.

**17FB905 The Modern Zoo: Conservation, Science and Education**
Thursdays, October 26–December 7, 6 weeks,
No class 11/23
1–3 p.m.

21 year old Anoki, beloved polar bear who has resided at The Maryland Zoo in Baltimore since 2008.
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<td><strong>MONDAY</strong></td>
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**MORNING SESSION** 10 a.m. – 12 noon

| 17FB213 World War I Film and Literature | 17FB402 International Relations |
| George Clack | Melvin Goodman |

| 17FB108 The Evolution of Jazz | 17FB107 Impact of Asian Art on European Culture |
| Seth Kibel | Ann Wiker |

| 17FB529 From Slavery to Nationhood: Reading in the Book of Exodus | 17FB530 Reconstruction: Equality Endeavored and the Rise of the Jim Crow South |
| Gideon Amir | Shawn Gladden |

**AFTERNOON SESSION** 1 – 3 p.m.

| 17FB527 The History of China | 17FB110 The Films of Stanley Kubrick: 2001 and Beyond |
| David Hatch | William Florman |

| 17FB125 Film Noir | 17FB616 Traditional Arts in the Southwest and Mexico |
| Mary Dutterer | Robert Forloney |

| Albert Tiberio | James O'Leary, coordinator |

| 17FB120 Short Stories of Updike and Cheever | 17FB121 5 weeks (9/12–10/10) Broadway Musicals: A Hit or a Miss? |
| William Florman | Steven Friedman |

| 17FB104 Japanese Film | 17FB103 11 weeks Great American Music |
| Michael Guiliano | Jonathan Palevsky |

| 17FB117 In Nature’s Miroir: Pastoral and Passion | 17FB619 5 weeks (9/14–10/19) Baltimore and Maryland Weather |
| Roger Brunyate | Marty Sharrow |

| 17FB126 5 weeks (9/13–10/11) Sondheim on View | 17FB223 6 weeks (10/26–12/7) Native American Literature |
| Steven Friedman | Carl Haller |

| 17FB519 5 weeks (9/14–10/19) History of Slavery Part I | 17FB905 6 weeks (10/26–12/7) The Modern Zoo: Conservation, Science and Education |
| William Barry | Katie Manion |

| 17FB302 5 weeks (9/12–10/10) Memoir on Your Own |  |

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<td><strong>TUESDAY</strong></td>
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**MORNING SESSION** 10 a.m. – 12 noon

| 17FB120 Short Stories of Updike and Cheever | 17FB512 11 weeks The Japanese-American Experience in Fact and Fiction |
| William Florman | Gene Oishi |

| 17FB104 Japanese Film | 17FB103 11 weeks Great American Music |
| Michael Guiliano | Jonathan Palevsky |

| 17FB117 In Nature’s Miroir: Pastoral and Passion | 17FB619 5 weeks (9/14–10/19) Baltimore and Maryland Weather |
| Roger Brunyate | Marty Sharrow |

| 17FB618 5 weeks (9/14–10/19) It’s Not Your Parents’ Solar System | 17FB133 6 weeks (10/26–12/7) The Great Songwriters |
| Frank Summers | William Moesberger |

| 17FB121 5 weeks (9/12–10/10) Broadway Musicals: A Hit or a Miss? | 17FB206 5 weeks (9/12–10/10) The Art of the Memoir |
| Steven Friedman | Diane Scharper |

| 17FB109 Art and Treasures of Malta | 17FB132 11 weeks The Symphony |
| Joseph Cassar | Evan Tucker |

| 17FB214 The English Country House | 17FB618 5 weeks (9/14–10/19) It’s Not Your Parents’ Solar System |
| Laura Donnelly | Frank Summers |

| 17FB8905 6 weeks (10/26–12/7) The Modern Zoo: Conservation, Science and Education | 17FB905 6 weeks (10/26–12/7) The Modern Zoo: Conservation, Science and Education |
| Katie Manion | Katie Manion |

| 17FB302 5 weeks (9/12–10/10) Memoir on Your Own |  |