Perspectives Multi-Speaker lecture series: Shakespeare—400 Years
2016: A Film Odyssey

Gary Vikan: From the Holy Land to Graceland
The Art and Magic of the Tarot
Identifying Trees
Songs that Make You Smile
Luncheon Lectures at the Johns Hopkins Club
And much more....
Dear Odyssey Patrons and Friends,

Spring 2016 is my first full season as Director of the Odyssey program, and I look forward to many more following. I started with Odyssey last November, when I succeeded my good friend and colleague, George Scheper. Those of you with good eyes will spot that George is very much alive and well, and presenting one of our popular Saturday lunch time lectures at the Hopkins Club.

My background is in music, managing the arts, and the law. For 18 years, I played French horn professionally in South African orchestras. After retiring from playing, I became the manager of the Orchestra of the South African Broadcasting Corporation. Upon returning to the United States, I led several arts organizations, the last being the Baltimore Choral Arts Society. While at BCAS, I discovered that I could earn a law degree in the evenings at UB. Four years later, I graduated and became a member of the District of Columbia Bar, but I never gave up my love of music, the arts and sciences.

For that reason, it’s a great honor to lead the Odyssey program and to be a part of this great University. It is also a privilege to work with a talented staff in the persons of Janet Roberts and Bada Hebron, two of the hardest working individuals that one is likely to meet.

This semester, we pay homage to William Shakespeare, honoring the 400th anniversary of his death with a multi-speaker Perspective on the Bard’s presence in films, in music, in books, and on the stage. We also feature an all-day seminar entitled “A Film Odyssey”, a voyage to find the films that have made an impact on our society—from “On the Waterfront” through “Easy Rider” and beyond—even some famous flops like “Heaven’s Gate” or “Cleopatra”.

On p. 32, you will find a new Odyssey feature: an index by last name of all the speakers in the spring program. If you are partial to a certain docent, you can find him or her fast with our new name index. It certainly helps me out!

Thank you to our many loyal patrons and to our new subscribers. I hope to get to as many classes as possible. Please come up and say hello!

Douglas Blackstone
Director, Odyssey Program
Early registration is recommended to ensure a place in the course(s) of your choice. For Information, Assistance or Advice our Odyssey office is here to help. Phone: 410-516-4842 / Email: Odyssey@jhu.edu / Web: www.odyssey.jhu.edu
Perspectives: MULTI-SPEAKER LECTURE SERIES

Shakespeare—400 Years
Judith Krummeck, Program Coordinator

As we celebrate the life of William Shakespeare 400 years after his death in 1616, we look at the countless ways he has influenced, and continues to influence, our lives, language, and culture. Join Odyssey for a six session lecture series with a performance option for a Saturday matinee of “Macbeth” at the Chesapeake Shakespeare Company.

Mar. 28 Shakespeare and Film
The series will open with a discussion of familiar and representative plays by William Shakespeare—tragedy, Tudor history, comedy—as a means of thinking about the persistence of Shakespeare in commercial cinema.

David Dougherty, Ph.D., is Professor Emeritus in the Department of English at Loyola University Maryland. He is the author of Shouting Down the Silence, a biography of the critically acclaimed but popularly elusive novelist, Stanley Elkin. David's teaching interests range from Modern to Postmodern British and American poetry and fiction, to Detective fiction, to Shakespeare's English history plays.

Apr. 4 “Mark the music.”
—Lorenzo, The Merchant of Venice
Mendelssohn’s Overture to A Midsummer Night’s Dream and Tchaikovsky’s Romeo and Juliet Fantasy Overture are two of the most iconic pieces of music inspired by Shakespeare, but there are hundreds more. In this session we will explore the breadth of influence that Shakespeare’s work has had on music, from the earliest songs in his plays to later theatre productions, to opera, ballet, film, and to the concert platform.

Judith Krummeck, M.F.A., is a writer and the evening drive time host for Baltimore’s classical music station, WBJC. She immigrated to America from South Africa, where she was Arts Editor for SAfm and, before that, an actor—notable roles included Ophelia in Hamlet and Cordelia in King Lear. Judith is currently working on a memoir about her immigrant experience.

Apr. 11 Bringing Shakespeare to Life
Shakespeare’s language is some of the most beautiful in the world but unless it is energized by an actor on stage, it lies flat on the page. In this fun segment of our Odyssey sessions, we will explore how to take those famous words and live them.

Bruce Nelson has been a professional actor and teacher in the Baltimore/DC area for nearly 30 years. In 2004 and 2006, he was awarded Best Actor by the Baltimore City Paper and by Baltimore Magazine in 2014. He is a two-time winner of DC’s Helen Hayes Award and a five-time nominee. Bruce has taught for Everyman Theatre, Howard Community College, Stevenson University, Woolly Mammoth Theatre, and the University of Baltimore.
Apr. 18  The Backstories of Shakespeare’s Plays
This session will explore the dramaturgy—the investigative work, if you will—that goes into realizing a Shakespeare play. A dramaturg contextualizes the world of a play, establishing connections among the text, actors, and audience. Here, we will get a behind-the-scenes look into how it is done.

Gavin Witt is Associate Artistic Director and Director of Dramaturgy at Center Stage. He is a graduate of Yale and the University of Chicago, and he was active in Chicago theater for more than a decade as an actor, director, dramaturg, translator, and teacher. As a dramaturg, he has worked on well over 60 plays, most recently an all-female production of As You Like It for Center Stage. Gavin has been on the faculty of the University of Chicago and DePaul University, and currently teaches at Towson University.

Apr. 25  400 Years of Shakespeare in Books
It is widely assumed that Shakespeare was a runaway bestseller from the start. Not true. Shakespeare was arguably among the least well-known contemporary playwrights of the European Renaissance outside England. Nor did Shakespeare’s œuvre immediately leap straight across the globe. It was not until the 18th century and the true ascendency of the cult of Shakespeare that the popular English imagination was fully penetrated by “Bardolatry,” thanks in large part to the critic Dr. Samuel Johnson, the actor/impresario David Garrick, and the Shakespeare collectors and editors, George Steevens, Edmond Malone, and others. Against that backdrop, this session will explore how the appropriation, censorship, and imitation of Shakespeare's works took off from that period as never before.

Earle Havens, Ph.D., is the Nancy H. Hall Curator of Rare Books and Manuscripts, Sheridan Libraries; and Adjunct Associate Professor, Department of German and Romance Languages and Literatures at JHU.

Sat., Apr. 30, 2 p.m.  “Macbeth” matinee at The Chesapeake Shakespeare Company.  
(Section 02, enrollment limited to 30)

May 2  “Macbeth” Talkback
In this final session, we will have a talk back about The Chesapeake Shakespeare Company’s production of “Macbeth,” and learn about the running of a Shakespeare Company from Managing Director, Lesley Malin.

Lesley Malin is a founder of The Chesapeake Shakespeare Company and has served as its Managing Director since 2003. She also works as an actor, playing such roles at CSC as Lady Macbeth, Beatrice, the Queens in Richard III and Cymbeline, and Titania. Lesley is a graduate of Washington University in St. Louis and NYU’s Arts Management program.

910.761.01 $153 (lectures only, 9 hours) 6 sessions
910.761.02 $183 (lectures plus performance option: enrollment limited—register early!)

Lectures: Mon., Mar. 28-May 2, 6:30-8 p.m. Homewood Campus
Performance: Sat., Apr. 30, 2 p.m. Macbeth at The Chesapeake Shakespeare Company
2016: A Film Odyssey
Marc Lapadula, Program Coordinator

Sat., Apr. 30, 9 a.m.–5 p.m.
Morning coffee, juice, pastries included; & option of a box lunch

This program invites film-lovers to join Odyssey on a voyage into cinema’s extraordinary past as six exciting and diverse lectures examine the profound impact motion pictures have had on America and its cultural climate over the twelve decades of cinema’s history.

8:45 a.m.: Check-in; morning coffee, juice, and pastries
9 a.m.: Welcome

9:10–10:15 a.m. “Too Good to Be an Actor”: Marlon Brando, the Method, and the Roots of Postwar Acting

By the time Marlon Brando delivered his Academy Award-winning performance in 1954’s On the Waterfront, it was already commonplace that he had transformed the art of screen acting. His signature was an unflinching authenticity, the ability to create characters so “real” that fellow thespian, Charles Durning, once remarked of an early stage performance, “I thought he was some guy they pulled in off the street: too good to be an actor.” But exactly how—and why—did Brando’s deployment of Stanislavski’s famous “Method” create such a sea of change in Hollywood at that crucial moment immediately after World War II? We’ll explore that question by examining how the postwar climate bred a yearning toward authentic experience in all the arts. We’ll discuss what exactly “the Method” means, and, most importantly, we’ll look at iconic screen performances by key Hollywood actors both before and after the war, particularly Brando’s in his seminal performances between 1950-54, in The Men, A Streetcar Named Desire, The Wild One, and On the Waterfront.

Linda DeLibero, M.A., is Director of Film and Media Studies at Johns Hopkins University. She earned a B.A. and an M.A. in English literature from Case Western Reserve University and an M.A. in The Writing Seminars at Johns Hopkins. Since 2011, DeLibero has been a regular film critic and commentator for Midday on WYPR. Her forthcoming book on Marlon Brando is part of the Icons of America series from Yale University Press.

10:25–11:30 a.m. Great Film Scores—An Exploration

This presentation will explore the elements that comprise great film music, from the 1920s up to contemporary times. Using examples from actual films, topics to be discussed will include: 1) How does a great composer create a musical score that enhances the psychological and emotional dimension of the story, yet supports the director’s vision at the same time? 2) How does the composer’s use of melody, harmony, rhythm and orchestration affect the emotional impact of the film? 3) The composer’s process: At what point in the film production does the composer
become involved, and what is the specific set of challenges a film composer needs to overcome? Examples of great director/composer collaborations will include: Alfred Hitchcock/Bernard Herrmann, Federico Fellini/Nino Rota, George Lucas and Steven Spielberg/John Williams, and several newcomers as well.

David Langlitz has been Principal Trombonist with the Metropolitan Opera Orchestra for over three decades. He holds both B.M. and M.M. degrees from the Juilliard School of Music, and an M.F.A in film directing from NYU’s Tisch School of the Arts, where he studied directing in master class with Arthur Penn and editing with Spike Lee. Angel Passing, his first film, had its premiere at the Sundance Film Festival and has screened on both American and French television.

11:40 a.m.–12:45 p.m. The Flops that Changed Hollywood: A Century of Catastrophe from Intolerance to The Interview

Plenty of movies lose money, but every once in a while, along comes a very special film—a disaster that reshapes the way the industry does business. Hits attract imitators, and one way the industry advances is by chasing success. But flops can serve as cautionary tales. In their wake, the industry advances by running scared. We’ll look at directors gone wild (Intolerance and Heaven's Gate), double takes and doubled budgets (Cleopatra and Waterworld) and crazed exhibitionists (The Big Trail and The Interview).

J.D. Connor received his Ph.D. from The Humanities Center at Johns Hopkins. He has taught at Harvard and Yale and worked at Slate. He has won the Poorvu Family Award for Interdisciplinary Instruction and was chosen by Yale’s graduate students as the most inspiring faculty member in the Humanities. He is author of The Studios after the Studios (Stanford 2015) and is currently working on Hollywood Math and Aftermath (Bloomsbury).

12:45–1:30 p.m. Lunch (box lunch included, or on your own)

1:30–2:35 p.m. Four Films that Changed America

While most works of cinema are produced for mass-entertainment and escapism, a peculiar minority have had a profound influence on our culture. Whether intentionally or not, some movies have brought social issues to light, changed laws, and altered the course of American history through their resounding impact on society. The films examined will be: Easy Rider, Jaws, The China Syndrome, and Philadelphia.

Coordinator: Marc Lapadula, playwright and screenwriter, earned his M.F.A. from the University of Iowa Writers’ Workshop. He is a Senior Lecturer at Yale University in The Film Studies Program. In addition to Yale, Marc has taught at
Columbia University’s Graduate Film School and conducted highly-acclaimed screenwriting seminars all across the country at notable venues like The National Press Club, The Smithsonian Institution, and the New York Historical Society. Marc produced the film, *Angel Passing*, for which David Langlitz wrote the music.

2:45–3:50 p.m. The First Presidential Election to Use Motion Pictures
In light of the coming 2016 presidential election, this presentation takes people back to the 1896 election which pitted Republican, William McKinley against Democrat, William Jennings Bryan. It was the first campaign to use film—and the first to use the phonograph as well. How and why did the Republicans take the lead in incorporating film into their campaign? To some extent that means going back to the previous elections, for the GOP was a heavy user of the screen. They pioneered the campaign documentary in 1888 and expanded its use in 1892. Cinema was the next step. But it also was an election about innovation, novelty and new media.

Charles Musser, Ph.D., Cinema Studies, NYU, is Professor of Film and Media Studies, American Studies, and Theater Studies at Yale University. His documentary, *Before the Nickelodeon: The Early Cinema of Edwin S. Porter*, had its premiere at the New York Film Festival and is available on DVD. His most recent documentary is a portrait of filmmaker, Errol Morris, (*The Thin Blue Line; The Fog of War*). Musser is author of the award-winning book, *The Emergence of Cinema: the American Screen to 1907*.

4:00–5:05 p.m. From The Sound of Music to Midnight Cowboy: What Happened to Hollywood?
In the 50 months between the releases of these two films in 1965 and 1969, respectively, the American film industry changed forever. Gone was the appropriate-for-all approach instituted by the studio moguls, who themselves were nearly extinct by this time. In its place emerged a something-for-everyone strategy, fueled by a new ratings system and emblematic of the corporate and political culture that had taken over Hollywood. We explore this tectonic shift through clips from such films as *Blow-Up, The Graduate*, and *Bonnie and Clyde*.

Andrew Douglas, Ph.D., (Film Studies from Northwestern University), is Director of Education for Bryn Mawr Film Institute. He has presented lectures for cultural organizations in Philadelphia as well as for Yale, Villanova, and the University of Pennsylvania. Andrew has given papers at the annual conferences of the Society for Cinema and Media Studies and has written for *The Historical Journal of Film, Radio and Television* and *Film International*.
Odyssey at the Club: Saturday Luncheon Talks at the Hopkins Club

Each talk preceded by a prix fix included lunch at Noon, followed by a talk from 1–2:30.

New York City in the Gilded Age

Mar. 5 As private wealth continued to move ever further uptown in NYC, we can trace that process in the built environment: the parks and squares, the mansions, the hotels, and the palatial public buildings that all were visual markers of the gilded age, and we can see this world reflected as well in the work of artists such as architects Stanford White and Henry Hardenburgh, sculptor Augustus Saint-Gaudens, and painters William Merritt Chase and the New York Impressionists. It is both celebrated and critiqued in the fiction of Edith Wharton, and the complex ruminations of Henry James in The American Scene. But, of course, there was also another New York, the world of the Lower East Side tenements teeming with new immigrants from Eastern and Southern Europe, a world revealed in Jacob Riis’s crusading exposé, How the Other Half Lives, and in literature such as Abraham Cahan’s novella Yekl, source the of the film “Hester Street.”

George Scheper (Ph.D., Princeton), former director of Odyssey, is senior lecturer in the Master of Liberal Arts program at JHU, in which he regularly offers courses in the cultural history of New York City.

918.112.01 Hopkins Club
$49 (1.5 hours) 1 session; lunch included
Sat., Mar. 5, Noon–2:30 p.m. Lunch at Noon; talk from 1–2:30 p.m.

Untangling the Web: Why the Middle East is Complicated and Always has Been

Apr. 2 The Middle East has been a complexity of religious, political, ethnic and economic issues for millennia. To fathom the difficulty of arriving at solutions to the many problems involving diverse groups across its breadth, one must understand the interweave of these issues along the length of the region’s history, and explore—in an even-handed manner—how they have in turn been interwoven
with confusing definitions, conflicting aspirations and constant interferences. This talk will unravel some of the complexity of this web.

Ori Z. Soltes, Ph.D., teaches at Georgetown University. He is the author of scores of books and articles on diverse topics, including *Untangling the Web: A Thinking Person's Guide to Why the Middle East is a Mess and Always Has Been.*

918.113.01 Hopkins Club
$49 (1.5 hours) 1 session; lunch included
Sat., Apr. 2, Noon–2:30 p.m. Lunch at Noon; talk from 1–2:30 p.m.

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**Putin’s New Grand Design:**
**Russia’s Uncertain Future as a Great Power**

May 7 After the collapse of the Soviet Union, Russia seemed at first to be on a path of westernization, democracy and private enterprise. However, since the rise of Vladimir Putin, Russia has re-emerged as a rival of the West with *Great Power* ambitions visible for example in the military intervention in Syria. Following the annexation of Crimea and the control of large swaths of the eastern Ukraine by rebels aligned with Russia, Putin’s national ambitions challenge Europe’s *post-Cold War* security system and pose a potential threat to Eastern European countries seeking to join the European Union. His new *Grand Design* based on a strong state, a modernized military and an emphasis on national sovereignty and economic independence as the guiding principles of Russian actions in the international arena carries the great risk of undermining the economic and political future of the country. The new Russian political and economic nationalism will not only lead to renewed tensions with the West; Russia’s future as a *Great Power* will also be at stake.

Please join Prof. Dettke as he analyzes the recent behavior of Putin’s Russia and envisions what might happen next.

Dieter Dettke, (Ph.D., Free University of Berlin), teaches at Georgetown University in both the Security Studies Program and the BMW Center for German and European Studies. He was formerly Executive Director of the Washington Office of the Friedrich Ebert Foundation.

918.105.01 Hopkins Club
$49 (2 hours) 1 session
Sat., May 7, noon to 2:30 p.m.
From the Holy Land to Graceland

**Mar. 17** Gary Vikan will present his all-but-famous lecture on Elvis, “From the Holy Land to Graceland.” In it he will wander the globe, with camera in hand, exploring, in a manner at once entertaining and enlightening, the many connections between the Saints and Holy Places of Early Christianity and the “secular saints” of today. Of course, Elvis is the King among such modern-day saints, and Graceland the world’s preeminent secular *locus sanctus*.

Gary Vikan was Director of the Walters Art Museum from 1994 to 2013. He stepped down from that position to write, lecture, and teach and to provide consulting services as Vikan Consulting, LLC to cultural non-profits, collectors, and dealers. Dr. Vikan’s recent books include *Early Byzantine Pilgrimage Art* (2010); *From the Holy Land to Graceland* (2012); and *SACRED AND STOLEN: Confessions of a Museum Director*, which will be published by SelectBooks in 2016.

918.117.01 Homewood Campus
$32 (2 hours) 1 session
Thurs., Mar. 17, 6:30–8:30 p.m.

Albert Einstein: His Space and Times

**Mar. 31** Named Time Magazine’s “man of the 20th century,” Albert Einstein not only lived during the 20th century, but shaped and was shaped by it. Einstein’s theories changed the way we view space, time, and motion, but he also played a central role both scientifically and politically in the development of atomic weapons and thereby the Cold War despite being a pacifist. He wrote prolifically on religion, politics, economics, and philosophy as well as science. This discussion will examine the social, political, and historical context in which Einstein lived and the ways in which he shaped the world we now live in.

Steve Gimbel, Ph.D., was chair of the philosophy department at Gettysburg College where he occupies the Edwin T. and Cynthia Shearer Johnson Chair for Distinguished Teaching in the Humanities. He is author of *Einstein’s Jewish Science: Physics at the Intersection of Politics and Religion* (JHU Press, 2012) and more recently, *Albert Einstein: His Space and Times*.

918.114.01 Homewood Campus
$28 (2 hours) 1 session
Thurs., Mar. 31, 6:30–8:30 p.m.
**Bill Barry**, is the retired Director of Labor Studies at The Community College of Baltimore County/Dundalk and was the sponsor of a historical marker commemorating the 1877 strike erected at Camden Yards in 2013. His book, *The 1877 Railroad Strike in Baltimore*, presents original research from newspapers, committee hearings, and documents from the archives of the B&O Museum. www.billbarry.net

918.109.01 Homewood Campus  
$28 (2 hours) 1 session  
**Thurs., Apr. 7, 6:30–8:30 p.m.**

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**Knock, Knock: An Introduction to the Philosophy of Humor**

*Apr. 14* What is a joke? Are there some jokes that are wrong to tell? Are there some jokes only some people can tell? What makes for a good joke? These are some of the questions that philosopher and amateur stand-up comedian Steve Gimbel will explore in this investigation of a blossoming subfield of philosophy.

**Steve Gimbel**, Ph.D.  
(see p. 11)

918.118.01 Homewood Campus  
$28 (2 hours) 1 session  
**Thurs., Apr. 14, 6:30–8:30 p.m.**

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“*A couple of hearty characters roar at a good joke*” by Edward Ardizzone
The Mind of Leonardo da Vinci: Artist, Scientist, Thinker

Apr. 21 Leonardo da Vinci is considered the quintessential Renaissance Man. Known primarily as an artist, he was also a scientist, philosopher, mathematician, engineer, musician, and inventor. Who was Leonardo? What do we know of his personal life, his thoughts on religion, sexuality, and politics? What scientific problems and artistic projects interested him? Jonathan Pevsner takes us on a mesmerizing journey through the life and work of Leonardo, offering a vivid portrait of the Renaissance giant.

Jonathan Pevsner, Ph.D., Professor at the Kennedy Krieger Institute and the Johns Hopkins School of Medicine, has written and lectured extensively on Leonardo, including for the Walters Art Museum, the Getty Museum, and The Metropolitan Museum of Art.

918.116.01 Homewood Campus
$32 (2 hours) 1 session
Thurs., April 21, 6:30–8:30 p.m.

Baltimore’s Olmsted-Inspired Parkways

May 14 Explore the legacy of the city’s green parkway corridors—from the Alameda to 33rd Street, to the Gwynns Falls Parkway. These parkways were a key component of the 1904 Olmsted Brothers’ master plan for the Baltimore park system, intended to connect the city’s parklands and to provide a park-like experience for the neighborhoods through which they passed. They became designated City Landscapes by action of the City Council and the Mayor in March, 2015. Following an introductory presentation, a series of site visits will afford a chance to review the 1904 recommendations; the follow-up involvement of the Olmsteds; modifications in the city’s implementation of the plan; and the subsequent heritage of the parkways, as well as challenges to these green spaces. At stops along the way, guest speakers will address the history and design of the routes, the character of parkway neighborhoods, and current efforts to protect and preserve their century-old legacy.

Ed Orser, Ph.D., Professor emeritus of American Studies at UMBC, is the author of books on the social and environmental history of Baltimore, including The Gwynns Falls: Baltimore Gateway to the Chesapeake Bay. He recently served as President of Maryland’s Olmsted Parks & Landscapes (FMOPL). Lauren Schiszik, M.A., is a preservation planner for the City of Baltimore and an adjunct faculty member in Public History at Stevenson University; she is Vice-President of FMOPL.

918.098.91 JHU Eastern Campus, and other locations via carpool
$47 (3 hours) 1 session
Sat., May 14, 12:30–3:30 p.m.
**Fathers of Modern Drama: Ibsen, Strindberg, & Chekhov**

Apr. 11–May 16 Did you know that Henrik Ibsen’s *A Doll’s House* has been the most performed play ever? *Ghosts*, another famous Ibsen play, was performed both here in Baltimore (Everyman Theater) and in New York just last year. August Strindberg’s *Miss Julie* has been performed during the past two years in New York, Scotland, Ireland, and China. Strindberg’s *The Father* also has been popular. And Anton Chekhov’s masterpiece, *The Cherry Orchard* has been presented on stages everywhere, including by the Royal Shakespeare Company and at Lincoln Center. In this course, we will discuss how these plays, written more than 100 years ago, are even more relevant today—and how these three amazing playwrights chose their subjects.

You may already own these plays, or, you may purchase any paperback edition.

**Lynne Agress**, Ph.D., has taught at Johns Hopkins University, Goucher, and Smith Colleges, and University of Maryland, and is president of BWB-Business and Legal Writing. She is author of *The Feminine Irony* and *Working With Words*.

911.289.01 Homewood Campus  
$192 (12 hours) 6 sessions  
Mon., Apr. 11–May 16, 6:30–8:30 p.m.

**Inequality—How to Respond Economically, Politically, and Philosophically**

Mar. 2–23 Now that Thomas Piketty has placed inequality at the top and center of the policy agenda and the economic and political discourse, how can and should we react to it? Philosophically, inequality can be either accepted and defended, or rejected and criticized, in both cases with sound arguments. The defense of inequality can be made on grounds of self-ownership right and the economics-fragility of the equity—efficiency (or equity—growth) trade-off; this justifies no-action or minimal action to correct inequality. The critique of inequality can be made on grounds of fairness, justice and reciprocity; this might justify using a set of economic policies, like emphasis on employment, return to some income-tax progressivity, a global tax on wealth, and redistributive social transfers, all measures based on international cooperation. A related issue is represented by a possible difficulty to conciliate economic and social inequality with the political equality required in a democracy. Our task in this course is to enhance our understanding of the complexities of this issue, to improve our judgment and to judiciously exchange our perspectives.

**José López-González** (Ph.D., Johns Hopkins University) has taught Odyssey interdisciplinary courses in philosophy, politics and political economy.

910.762.01 Homewood Campus  
$96 (6 hours) 3 sessions  
Wed., Mar. 2–23, 6:30–8:30 p.m. No class Mar.16.
Hops and History
Lecture and Field Study

Apr. 13 & Apr. 16 A lecture and field excursion by a self-proclaimed “Beer (history) Nut,” for lovers of history and of fine ale. Nick’s seminar will present brewing and beer drinking history, from 10,000 BC through Prohibition and up to the current Craft Beer Revolution, offering anecdotes and reflections on significant developments in global, U.S., and some brief Baltimore brewing history. Then, a Saturday field trip offers a guided tour through significant locations of Baltimore brewing history. We will nosh and sample beers along the way.

Enrollment limited to 20.

William “Nick the Baltimore Beertrekker” Nichols, M.S. in Environmental Science (Krieger School, JHU); adjunct faculty of JHU Intersession, and Howard Community College. He has taught Beer History and Appreciation classes for 10 years and has been to over 950 breweries worldwide.

910.713.01 Homewood Campus
$88 (5 hours) 2 sessions
Class session: Wed., Apr. 13, 6:30–8:30 p.m.
Field trip: Sat., Apr. 16, Noon to 3 p.m.

The Archaeology and Architecture of the Ancient Americas
Feb. 25–Mar. 10 & Mar. 24 The monumental Pre-Columbian architecture found in the cities of the Aztecs and the Maya is some of the most impressive ever built in the ancient world. These cities housed and fed hundreds of thousands of people and are examples of complex urban planning on a large scale. This course will provide an introduction to the archaeology of these cities and how they functioned. Students will look closely at the architectural design and construction of buildings, reservoirs and other infrastructure, and be introduced to some of the new remote sensing and imaging technologies that
are helping today’s archaeologists understand how they were planned and designed. Examples from digs at the great indigenous urban complexes of Tenochtitlan, Tikal, Palenque and Piedras Negras will be examined. Field study of archaeological objects in the Jay I. Kislak collection at the Library of Congress will also be offered as a supplement to the lectures.


910.760.01 Homewood Campus
$136 (8 hours) 4 sessions
Thurs., Feb. 25–Mar. 10, 6:30–8:30 p.m.
No class Mar. 17.

Field Study: Library of Congress, Washington, DC
Thurs., Mar. 24, 10 a.m.–12 p.m.

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**The Art and Magic of the Tarot**

**Apr. 13–27** Join author and tarot expert Michael M. Hughes for a hands-on, highly visual exploration of the fascinating history, art, and practical use of this ancient system of divination and personal development. From its origins as a gambling game in 15th century Italy to its transformation into an esoteric teaching tool in Europe in the 1800s and its widespread popularity in our own era, the 78-card deck has always been shrouded in mystery and myth. This 3-session workshop uses gorgeous imagery and the latest academic insights to demystify the history and use of the tarot, along with teaching a practical, effective method for reading the cards for personal insight that requires no memorization or belief in the supernatural. Students will need to bring a deck of Rider-Waite tarot cards, readily available at most major booksellers and online.

**Michael M. Hughes** has been a professional tarot card reader for over two decades. He teaches workshops on the tarot from beginner to advanced, with a special emphasis on the art and history of the cards as well as their practical usage as a tool for personal insight.

910.765.01 Homewood Campus
$96 (6 hours) 3 sessions
Wed., Apr. 13–27, 6:30–8:30 p.m.
‘Supplanting Societies’ and the ‘Genocidal Imperative’

Mar. 3 & 10 In his widely-acclaimed book, *Conquest: How Societies Overwhelm Others* (2008), the historian David Day conceptualizes a ‘supplanting society’ as ‘a society that moves onto the land of another with the intention of making that land its own’, a society driven by an ‘inherently genocidal imperative’ to ‘eliminate’ the ‘natives’. Based on recent research, this course examines the history of American western expansion and its treatment of American Indians through the lens of Day’s notion of a ‘supplanting society’, and it also explores how the Early American imperial project and its colonial trope of ‘Indian wars’ inspired other racial-imperialist adventures in the late 19th and early 20th centuries, including the Americans in the Philippines, the Germans in Colonial Africa, the Turks in Armenia, and the Nazis in Eastern Europe.

Pete Kakel, Ph.D., is a research historian and lecturer. He holds degrees from Ohio Wesleyan University (B.A. in History); Johns Hopkins University (M.L.A. with History concentration); and the University of London (M.A. in Holocaust Studies and Ph.D. in Modern History). He is the author of *The American West and the Nazi East: A Comparative and Interpretive Perspective* (2011) and *The Holocaust as Colonial Genocide: Hitler’s ‘Indian Wars’ in the ‘Wild East’* (2013).

910.763.01 Homewood Campus
$51 (3 hours) 2 sessions
Thurs., Mar. 3 & 10, 7–8:30 p.m.

Visions of the Book: The History of Book Illustration from Classical Antiquity to the Enlightenment

Feb. 22–Apr. 4 This course will focus on the myriad ways in which Europeans transformed traditional repositories of textual information into imaginative works of visual art and pictorial information in their own right. We will learn how to “read” images in books, much as books themselves were always traditionally read as texts formed by letters and words. In so doing, we will come to understand the culture of visual literacy within learned and popular society in the West in a way that is often left unaddressed in mainstream narratives of the history of art: through the continuous, and constantly transforming function of the codex as a primary medium of visual and artistic expression, from late antiquity through to the origins of the Industrial Revolution. We will conduct this exploration through direct encounters with rare books and manuscripts in the collections of the Sheridan Libraries, including materials from the George Peabody Library and the John Work Garrett Library at Evergreen.

The first half of the class will focus on the evolution of the media of illustration from medieval and Renaissance book culture, up to the close of the mainstream letterpress tradition in ca. 1800: (1) *Aurum et argentum*: Illuminating the Word from Late Antiquity to the Renaissance; (2) *Lignum vitae*: The Invention of
Printing and the Birth of the Woodcut; (3) *Delineavit et sculpsit*: The Books and Graven Images. The course will then turn to specific areas and historical themes in which the illustration of books flourished most conspicuously: (4) *Natura naturans*: Picturing the Book of Nature in Living Color; (5) *Ars Scientia*: Science, Cartography, and Picturing the Celestium; and (6) *Studia humanitatis*: Imaginative Book Illustration in History and Literature (and Forgery).

**Earle Havens**, Ph.D., Nancy H. Hall Endowed Curator of Rare Books and Manuscripts, Sheridan Libraries; Adjunct Associate Professor, Department of German and Romance Languages and Literatures, JHU.

910.764.01 Homewood Campus, Macksey Seminar Room, 2043, M-level, Brody Learning Commons (adjacent to the Milton S. Eisenhower Library), Photo ID required to obtain admission to the Brody Learning Commons. **Enrollment limited to 20.**

$198 (12 hours) 6 sessions

Mon., Feb. 22–Apr. 4, 6–8 p.m. No class Mar. 7.

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**MUSIC, CINEMA, AND THE Performing Arts**

**Gounod’s Roméo et Juliette**

*Lecture and Performance*

**Apr. 30 & May 7, May 15** After the popular success of his *Faust* in 1859, Charles Gounod had become the most noted French composer of his time. The theater in which *Faust* had its premiere, the *Théâtre Lyrique*, turned to him again for a new work to be introduced during the time of the Paris International Exhibition of 1867. This time the story selected was Shakespeare’s *Romeo and Juliet*. The result was an opera which in modern times has perhaps surpassed *Faust* in number of productions.

This handling of the stormy and tragic tale of the young lovers is full of excitement and the expected conflicts between the warring families, but Gounod’s opera is loved especially for the four duets of the title characters. From their meeting at the ball to the famous death scene, Gounod has created melodies which seem to speak of youth.

This class will attempt to assess Gounod’s position as an operatic composer and will discuss how other operatic composers have set Shakespearean themes as well.

**James Harp**, M.M., performer, conductor, and composer, is the Artistic Director of Lyric Opera Baltimore, and a frequent lecturer for Odyssey.

912.442.01 $52 (lectures only, 3 hours) 2 sessions

912.442.02 $182 (lectures plus performance)

Lectures: **Sat., Apr. 30 & May 7, 11 a.m.–12:30 p.m.**, Homewood Campus

Performance: **Sun., May 15, 3 p.m.**, Modell Performing Arts Center at The Lyric
Songs That Make You Smile!

May 9 Parody, exaggeration, puns, sarcasm, and understatement all contribute to creating humorous songs. We’re going to see how it’s done, using familiar and unfamiliar selections. Bill Messenger combines piano performance, stories, lecture, film clips and song to create a memorable evening with lots of audience participation and, hopefully, a smile or two.

Bill Messenger has two Master’s degrees from Johns Hopkins University. He has published numerous books on American music. He has accompanied many legendary performers, including Lou Rawls, Bill Haley and the Comets, and Cass Elliot.

912.546.01 Homewood Campus
$45 (2 hours) 1 session
Mon., May 9, 6:30–8:30 p.m.

Crossing Boundaries:
The Romantic Trio

Romance, friendship, and artistic connections between Frederic Chopin, George Sand, and Eugene Delacroix—Commentary and performance in the salon-like setting of Professor Weiser’s home in Guilford

Apr. 5–26 This course will explore the close friendship of three important artists in mid-19th century Paris. During summers, the trio often worked together at Sand’s country home, Nohant. Delacroix referred to Chopin as “an incomparable genius,” while Chopin and Sand had a tumultuous eight year relationship, which was later chronicled by Sand in her thinly veiled novel, Lucrezia Floriana. Though Chopin did not truly understand Delacroix’s paintings, there is little doubt that the painter aimed for a similar obscurity of line and color that is also evident in Chopin’s music. Dr. Weiser will perform many of Chopin’s great works on the piano, while showing slides of Delacroix’s paintings and reading excerpts from Sand’s novels, Chopin’s letters, and Delacroix’s journals.

Daniel E. Weiser, Doctor of Musical Arts in Piano/Chamber Music and Masters of Music in Ensemble Arts (Peabody Conservatory of Music at JHU), has taught at Dartmouth College, UNC, Asheville, and the St. Paul’s School in Concord, NH. He has performed at Weill Recital Hall of Carnegie Hall, the National Gallery of Art in D.C, and concertized in Israel, Thailand, Pakistan, Holland, and France. He is the founder and Artistic Director of AmiciMusic, dedicated to performing chamber music in intimate and non-traditional venues.

912.547.91 Instructor’s home in Guilford
$132 (8 hours) 4 sessions. Enrollment limited to 26.
Tues., Apr. 5–26, 10 a.m.–Noon.
Jonathan Palevsky on Brahms: Symphony No. 1 & 2

Apr. 20 & 27, Apr. 30 Johannes Brahms was 43 when he completed his Symphony No. 1 in C minor in 1876. The symphony underwent extensive revisions before emerging as one of the great cornerstones of the repertoire. Overcoming that barrier, Brahms was able to complete his remaining symphonies in, what was for him, relative ease, and the Symphony No. 2 in D major had its premiere the following year in 1877. Whereas the first symphony is of epic length and is always compared to Beethoven’s ninth, the second is shorter, more intimate and pastoral. Both of these symphonies are masterpieces in their own right, and both symphonies display interesting aspects of the composer’s personal character and musical style. When you add to this that Brahms never lacked for a *bon mot*, it becomes clear that exploring these first two symphonies is well worth our time.

The two lectures come with an option to hear Brahms Symphony No. 2 performed by the Hopkins Symphony Orchestra conducted by Jed Gaylin. Maestro Gaylin will be a special guest at one of the lectures.

Jonathan Palevsky, M.M., teaches for Odyssey and for the Osher Lifelong Learning Institute at Johns Hopkins, and is program director at WBJC, and past president of the Association of Music Personnel in Public Radio.

912.548.01 $64 (lectures only, 4 hours) 2 sessions
912.548.02 $74 (lectures plus performance)

Lectures: Wed., Apr. 20 & 27, 6:30–8:30 p.m., Homewood Campus

HSO Performance, Sat., Apr. 30, 8 p.m., Shriver Hall

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Spring Wildflowers and Pollinators: Facts and Fiction

*Lectures and Field Study*

Apr. 6 & 13, Apr. 16 A highlight of the season for nature enthusiasts is the return of our colorful spring wildflowers. This, along with emergence of many showy butterflies, bees, beetles and other pollinators, signals the start of an extremely vibrant season that changes daily. Take an in-depth look at the ecology of bluebells, trillium, Dutchman’s breeches, bloodroot, bumblebees, swallowtails, soldier beetles and many other creatures. Learn about their unique physical and behavioral adaptations, survival strategies, challenges and the intriguing relationships among these organisms. The course will include identification tips as well as some of the surprising past uses and beliefs that humans once held about these living things. Two classroom sessions and a walk along

www.Odyssey.jhu.edu
the scenic river valley of the Gunpowder Falls will offer plenty of opportunities to explore other signs of the season including bird songs, flowering trees, ferns and more.

**Robert Mardiney**, M.S., Director of Education at Irvine Nature Center, has been teaching courses in natural science and environmental education for more than 30 years. He is a past-president of the Maryland Association for Environmental and Outdoor Education and served on the Board of the Maryland Native Plant Society.

914.573.01 $64 (lectures only, 4 hours) 2 sessions
914.573.02 $96 (lectures plus field trip, 6 hours)

Lectures: **Wed., Apr. 6 & 13, 6:30–8:30 p.m.** Homewood Campus

Field study: **Sat., Apr. 16, 10 a.m.–Noon.** *Rain or shine.*

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**Identifying Trees**

*Workshop and Field Study*

**Apr. 21 & 28, May 7** Trees form the enchanting background of our lives. They add beauty to our experiences, stability to our ecosystems, and material for our endeavors. Unlocking knowledge about trees requires that you know their names. But how do we learn the name of a tree? Participants will explore and discover strategies to identify trees: observing closely, understanding tree anatomy, using identification tools, and confirming suspected identities. Classroom sessions will include close examination of numerous tree samples, experience with various types of identification keys, and exposure to on-line tools. The field trip will be to a local arboretum. Whether you are a beginner, a field guide user, or an advanced botanist, this workshop and field experience will help you learn more about the trees around you.

**Charles Davis**, M.S., is a professional ecologist, past chairman of the board of the Natural History Society of Maryland, and volunteer facilitator of the Community Naturalist Network in Baltimore City. He has taught classes and workshops in botany and environmental sciences at Towson University, Johns Hopkins University, and for professional organizations and clubs.

914.574.01 $128 (8 hours) 3 sessions

Lectures: **Thur., Apr. 21 & 28, 6:30–8:30 p.m.** Homewood Campus

Field study: **Sat., May 7, 9 a.m.–1 p.m.** *Rain or shine.*
Medicine, HEALTH, AND HUMANITIES

A Holistic Approach to Health and Aging

Apr. 12–May 17 There is no such thing as “anti-aging” in medicine. But, there is such a thing as more graceful aging and that is what this course is about—learning what we can do to allow our bodies to work more efficiently and create a more comfortable aging process. Students will learn how every chronic disease that we try to avoid (or treat after it occurs) is really just the body doing what it is supposed to do based on the instructions that we give it from the outside world—homeostasis in action. Students will explore a new understanding of how our genes play a role in the development of disease or dysfunction and an appreciation of how to influence “genetic expression”. The common chronic diseases of aging, including cardiovascular disease, diabetes, osteoporosis, reflux, and more, will be discussed in detail with the goal of understanding what medicine does for those diseases now, and alternative ways to approach them. We will also learn the proper way to evaluate and use the tools at our disposal—diet, exercise, herbs, vitamins, relaxation techniques, etc. This course may be used as an elective in the Certificate on Aging Program.

Brian Sanderoff, P.D., earned an undergraduate Pharmacy degree from The University of Maryland School of Pharmacy. Sanderoff hosts and produces The Well Being Hour, a Sunday morning talk radio program and podcast on KKNT 960AM in Phoenix. Currently, Sanderoff maintains a nutritional counseling practice in Hunt Valley.

916.231.01 Homewood Campus
$210 (12 hours) 6 sessions
Tues., Apr. 12–May 17, 6:30–8:30 p.m.

CERTIFICATE ON Aging

Endorsed by the Maryland Department of Aging

The Johns Hopkins Certificate on Aging is designed to meet the needs of those who serve aging adults and their families. Courses are constructed with a broad range of disciplines in mind and are particularly relevant to caregivers, clergy, financial planners, lawyers, nurses, educators, social workers, and therapists, among other professions.

Courses may be taken individually. Those wishing to pursue the Certificate must matriculate in the program, complete four required courses, four electives, and a capstone project. The Certificate can be finished in just over one year at a total cost of approximately $2,600. For more information on the Certificate Program, visit odyssey.jhu.edu/certificate-on-aging or call 410-516-7428.

Need Continuing Education Credits? We offer the opportunity for Maryland licensed social workers, professional counselors and therapists to earn continuing education credits needed to maintain licensure.

www.Odyssey.jhu.edu
Courses are approved for category 1 credit for CEUs as defined by the [Maryland State Board of Social Work Examiners](https://www.Odyssey.jhu.edu).

This Continuing Education Program has been approved by the [Maryland Board of Professional Counselors and Therapists](https://www.Odyssey.jhu.edu) for Category A.

Chair of Certificate on Aging Advisory Board and Capstone Program: C. Edwin Becraft, M.D.

### Growing Old in an Aging Society

**Mar. 9–Apr. 27** What do retirees do after they retire, and where do they go? How do relationships with family and friends change? What impact will the growing number of elderly have on economic, social, and medical institutions in this country? Participants will address these and other questions, probing social aspects of the aging process. Beginning with a look at how our society defines old age, we examine social theories of aging; demographic trends; family relationships among the elderly; issues connected with retirement; special challenges facing elderly women and minorities; the role of religion among elders; political involvement among older persons; the participation of elders in the workforce; and what we can expect in the 21st century.

Jennifer FitzPatrick, M.S.W., L.C.S.W.-C., founder of Jenerations Health Education, Inc., and Educational Consultant for Alzheimer’s Association of Greater Maryland.

916.201.01 Homewood Campus

$280 (16 hours) 8 sessions

**Wed., Mar. 9–Apr. 27, 6:30–8:30 p.m.**

### Public and Private Programs for the Elderly

**Mar. 10–Apr. 28** Often, people do not know where to turn when dealing with a situation where a senior may be in need of assistance. Fortunately, many programs and services are available to promote the health and independence of older persons. This pragmatic course explores the wide range of public and private programs for the elderly. For each of the program areas—income security, nutrition, social protection, recreation, housing, health insurance, health services, and employment—students learn what programs are available, what they have to offer, how they can be accessed, and who is eligible.

Neetu Dhawan-Gray, a longtime advocate of elders and elder policy planning at local, state and national levels, serves on local and national boards on elder and care giver issues.

916.203.01 Homewood Campus

$280 (16 hours) 8 sessions

**Thurs., Mar. 10–Apr. 28, 6:30–8:30 p.m.**
**Aging and the Brain**

**Apr. 11–May 16** Can memory loss be prevented? Most of us worry that as we grow older we will lose our intellectual abilities. Are we all progressing towards a diseased state or are normal and pathological aging separate paths? Why do some adults experience loss of memory in old age while others do not? What can we do to strengthen our cognitive abilities? How much do genetics and lifestyle contribute to these differences? This course teases apart some of these complex issues with the goal of better understanding healthy versus pathological brain function in aging individuals.

Class sessions explore changes across the cognitive spectrum from the expected changes in aging, to mild cognitive impairment and dementing illnesses. Recent research findings related to successful cognitive aging, cognitive rehabilitation, memory loss prevention, cerebrovascular health as well as diagnosis and treatment of memory disorders will be presented in a lively, humorous, interactive format.

**Ann Morrison**, Ph.D., R.N., Owner, Morrison and Associates, LLC, a former faculty member of the Johns Hopkins School of Medicine, Departments of Psychiatry and Neurology and of the Alzheimer’s Disease Research Center, has an extensive background in geriatrics and dementia care.

916.212.01 Homewood Campus  
$210 (12 hours) 6 sessions  
Mon., Apr. 11–May 16, 6:30–8:30 p.m.

**Counseling, Care Management and Older Adults**

**May 6 & 13** Every caregiver, whether we are family, friend or professional, in his or her own way, is both a counselor and a care manager. This course offers a step-by-step approach to counseling and care management with older adults. Participants will learn to recognise and understand non-verbal communication, to remember, identify and respond to feelings, both their own and those of the elders. On this foundation participants will then learn the Elder Care Family Consultation model upon which care management begins. Issues, options, decisions and resources will be discussed as well as how to list and explore alternatives while communicating about these sensitive subjects. Pertinent handouts, experiential exercises, and film will be used. Text: *Counseling the Older Adult: A Training Manual in Clinical Gerontology* by Patricia Alpaugh McDonald and Margaret Haney.

**Janet Kurland**, M.S.W., L.-C.S.W., C.-A.S.W.C.M., Senior Care Specialist with Jewish Community Services and President Emeritus of the Maryland Gerontological Association.

916.219.91 JHU Eastern Campus  
$210 (12 hours) 2 sessions  
Fri., May 6 & 13, 9 a.m.–4 p.m.

**See also:**

**A Holistic Approach to Health and Aging**

This course may be used as an elective in the Certificate on Aging Program. See p. 22
Introducing Digital Photography
Feb. 22–Mar. 21, Mar. 19 Digital technology has dramatically changed how we take pictures. This course will help you understand the fundamentals of photography and how they apply to the digital world. The course includes classroom instruction and discussion, hands on learning and field study. We will cover shutter speeds, aperture or F stops, depth of field, white balance, histograms as well as how to properly compose an image. Learn how to fully use the features of your camera to create higher quality images that you will be proud to share with your friends and family.

Karen Messick’s images have been published in Nature Photographer Magazine and in iPhonelife magazine, and she contributes her iPhone images to Aurora Stock Photography. http://karenlmessickphotography.com.

913.136.01 Homewood Campus
$198 (12 hours) 6 sessions
Class sessions: Mon., Feb. 22–Mar. 21, 7–8:45 p.m.
Field shoot: Sat., Mar. 19, 9 a.m.–noon

iPhone Photography
Feb. 23–Mar. 22, Mar. 19 Designed to advance the iPhoneography skills of both the casual and the experienced photographer. You can turn your mobile phone into your best camera. Learn how to transform your images into works of art, family memories, photojournalist documents, or travel records. Class sessions introduce “Apps” for capturing and processing images, and the fundamentals and functionality of the iPhone 5, 5s, or 6s, including understanding setting resolution, creating and organizing albums, and workflow transfer. Participants share their images in a creative, supportive environment, with critiques helping to gain insight into composition, light and color theory. No prior photography experience required, but students will need to have iPhone 5, 5s, 6, or 6s, running the most current operating system, and will need to purchase approximately $30.00 in apps for this course.

Karen Messick (see above). Her iPhone images can be seen at http://karenmessickiphone.blogspot.com.

913.172.01 Homewood Campus
$198 (12 hours) 6 sessions
Class sessions: Tues., Feb. 23–Mar. 22, 7–8:45 p.m.
Field shoot: Sat., Mar. 19, 1–4 p.m.
Beyond the Snapshot—Creating Photographic Art

Apr. 27–May 18, May 14 In this intermediate level course you will learn how to create more powerful and dramatic images. Using techniques such as selective focus, depth of field, pre-visualization, creative composition, and use of black and white you will be able to take your images to the next level. We will view and discuss images from well-known photographers as well as critiquing our own images. An introduction to the world of photographic software is also covered, the course includes a Saturday morning practicum of field study at Howard Rawlins Conservatory.

Lewis Katz is an experienced photographer and instructor in the Baltimore area. He teaches at Roland Park Country School, CCBC and the Baltimore Camera Club. His work may be viewed at www.lewiskatzphotography.smugmug.com.

913.181.01 Homewood Campus
$165 (10 hours) 5 sessions
Wed., Apr. 27–May 18, 7–9 p.m.

Field study: Sat., May 14, 10 a.m–noon, Howard Rawlins Conservatory.

Photographing People—Candidly!

Apr. 14–May 19 While some of the most interesting photos of people are candid, they can also be the most challenging. They can range from family and friends to strangers and encompass all aspects of everyday life. This class is for all levels of photographers who desire to understand and use the techniques and the thinking that go into photographing people candidly. Topics will include how to find and create situations for candid photography; what makes subjects interesting; how to capture the moment; how and when to approach the subject. The course explores technical questions such as lighting, composition, and use of lenses and social matters such as legal and ethical guidelines involved in photographing people. Students are encouraged to bring samples for review, and to engage in constructive interactive discussions.

Bob Stockfield, M.S. (Journalism and Mass Communications), is a regional freelance photographer who does editorial work for companies and non-profits. He has been a university instructor as well as a photo editor and staff photographer at daily newspapers in Louisiana, New York and Maryland.

913.173.01 Homewood Campus
$192 (12 hours) 6 sessions
Thurs., Apr. 14–May 19, 6:30–8:30 p.m.
Black and White Digital Darkroom

Feb. 23–Mar. 29 For those who love the Black and White aesthetic: A course that gives students the foundation to create photographs in this fine art tradition. Emphasis is on composition and developing a photographic style as well as the essentials of post processing and print preparation. Classes take place at the Center for Visual Arts computer lab in the Mattin Center on the Homewood Campus. Students are encouraged to make work that is meaningful to them and communicates its intent to their audience. All levels welcome. Enrollment is limited so register early!

Phyllis Berger, M.F.A. (MICA), is Photography Supervisor of the Center for Visual Arts, and Lecturer, Master of Liberal Arts, Johns Hopkins University; phyllisbergerphotography.com. Founder of the photography program at JHU, she has held artist residencies in France, and her images have been featured in the Hopkins Review and in shows at the Evergreen Museum and Library.

913.189.01 Homewood Campus  
$398 (18 hours) 6 sessions  
Tues., Feb. 23–Mar. 29, 6–9 p.m.

Creative Approach to Digital Photography: Focus on Annapolis

Lectures and Field Study

Mar. 24, 31 & Apr. 7, Mar. 26 This course is designed for those who wish to advance their photographic skills, creating images that are more imaginative, distinctive, and visually exciting. Classroom discussions include subject selection, equipment, camera settings, composition, lighting, spatial relationships, and utilization of graphic elements. Learning is reinforced with exercises, image critiques, and field practice in historic Annapolis. Photo opportunities include the harbor, historic buildings, street scenes, quaint shops, people, etc. Students are responsible for their own transportation. Assumes basic knowledge of digital SLR camera operation.

Irene Hinke-Sacilotto has had photos published by the National Wildlife Federation, the Audubon Society and National Geographic; see facebook.com/ospreyphotoworkshops; www.ospreyphoto.com.
Languages

Whether you are planning a trip abroad, wanting to learn a foreign language for personal enrichment, or brushing up on a language you previously studied, our foreign language courses are designed to meet your needs. All classes are taught by expert, experienced language instructors who have native fluency. The program is learner-centered, focusing on individual interests and goals, emphasizing conversation and listening skills.

BASIC SCHEDULE FOR ALL LANGUAGE COURSES

Times: 6:30–8:30 p.m.
Cost: $298 (20 hours) 10 sessions
Location: Homewood Campus

LANGUAGE OFFERINGS FOR SPRING 2016

Spanish

915.112.01 Introductory Level II
Tues., Feb. 23–Apr. 26
Instructor: Jeanie Murphy, Ph.D.
Narrative in Memoir and Fiction

Mar. 9–Apr. 27 Whether you are just beginning to think about writing your memoir, novel, or short story, or you are completing its first draft, this workshop will help you strengthen your story structure and your story writing skills: How do you push the characters haunting your imagination—or your true to life family members—into the glue that sticks readers to your pages? How do you identify a story theme and thread it through your chapters? Where does your story begin and end? A series of in-class writing exercises and discussions focused on your memoir, novel, or short story will help you invent ways of bringing your story fully, truly to life. This is an interactive workshop in a creative, supportive environment.

Margaret Osburn is an editor and prizewinning nonfiction and fiction writer. Her writing has appeared in national magazines, newspapers, and literary journals. She is also the writer/cinematographer of a documentary film that aired on PBS.

919.316.01 Homewood Campus
$256 (16 hours) 8 sessions
Wed., Mar. 9–Apr. 27, 6:30–8:30 p.m.

Poetry Writing: Inspiration and Craft

Mar. 1–May 3 This is a workshop for writers of poetry at all levels who want to develop their skill and explore directions for further growth and possibilities for publishing. Assignments include suggestions for writing and related readings of poetry, as well as essays about creativity and craft. Coursework highlights subjects and sources of inspiration, such as memory, dream, powerful emotion, works of art, and language itself. Participants bring drafts of poems to class each week for feedback. Discussion of technique, tradition, and expressiveness will emerge from close reading of each student’s work.

Mary Azrael, M.A., is the author of three books of poems and an opera libretto, Lost Childhood. Her poems have appeared in Prairie Schooner, Harpers, Chelsea, Calyx and elsewhere. She is publisher and co-editor of Passager Books and Passager, a national literary journal featuring the work of older writers. She teaches regularly for the Odyssey writing program.

919.277.01 Homewood Campus
$320 (20 hours) 10 sessions
Tues., Mar. 1–May 3, 6:30–8:30 p.m.
Business Writing and Grammar Workshop

Feb. 25–Mar. 31 Writing for a business audience is quite different from classroom or creative writing. In this workshop, participants will learn to make their business communications easier, more efficient, and more effective by sharpening their organizational and editing skills. Participants will learn how to approach writing as a process; overcome writer’s block; polish paragraphs and sentences for directness, clarity, and conciseness; and recognize and correct common grammar and punctuation errors. This workshop is a thorough and result-oriented introduction for today’s business environment.

Virginia Kirk, M.A., is a publication, business, and technical writing consultant and director emeritus of distance learning at Howard Community College.

917.010.01 Homewood Campus
$198 (12 hours) 6 sessions
Thurs., Feb. 25–Mar. 31, 6:30–8:30 p.m.

Novel Writing Workshop: From Concept to Publication

Mar. 7–May 9 In this intensive, hands-on workshop, beginning-to-intermediate-level writers will explore the development of a novel—from its genesis as an idea all the way to publication—with the goal of acquiring the skills and know-how to produce a salable manuscript. Classes are structured chronologically and cover outlining, characterization, plotting, and editing, but also facets of writing gained only from experience: how to remain focused on your story for the long haul, how to set goals (and keep them), and how to polish and pitch a well-crafted manuscript so it will capture the attention of an agent. The final classes will cover the process of finding an agent (and whether you should) and how to navigate the rapidly changing publishing industry, from going DIY (self publishing) to signing with a small publisher or a large New York house. This workshop is ideal for those who have begun writing a novel but who feel stuck or uncertain about the road ahead. A basic grasp of the fundamentals of fiction writing is required, and each class will have required reading and writing assignments.

Michael M. Hughes is an internationally published novelist, essayist, and short story writer. His Blackwater Lights trilogy is published by Penguin Random House, and his essays and short stories have appeared in a number of print and online publications. He regularly speaks on writing, creativity, and the importance of the imagination.

919.263.01 Homewood Campus
$240 (15 hours) 10 sessions
Mon., Mar. 7–May 9, 6:30–8 p.m.
“Journal to the Self”: A Journaling Retreat  
A Weekend of Journaling Experience with Diane Finlayson

Mar. 12–13 In a pastoral weekend retreat setting, you can learn and experience a holistic approach to journal writing in a program termed “Journal to the Self” in which participants explore multiple ways to engage with and freshen journal writing making use of techniques for developing insight and honing intuition.  
A program that works for novices and for experienced journalers alike.

Enrollment is limited, early registration is recommended.

Diane Finlayson, your facilitator, is a lifelong journaler; she works in the Yoga Therapy program at Maryland University of Integrative Health (formerly TAI Sophia), and is well-known as an announcer at WYPR-FM.

919.314.91 Donaldson Brown Center, Port Deposit, Maryland
$399 (10 hours) Saturday/Sunday schedule, including night’s lodging and all meals from Saturday breakfast through Sunday lunch
Sat., Mar. 12, 8 a.m.–Sun., Mar. 13, 2 p.m., 2016

Memory and Imagination: A Writer’s Retreat  
A Weekend of Writing Memoir and Poetry with Mary Azrael and Margaret Osburn

Apr. 29–May 1 With lodging and meals provided in a cloistered writing environment, you can seize the opportunity to both write alone and work with others. Workshops, writing prompts, and discussions will focus on memory, imagination and traditional and hybrid forms of memoir, fiction, and poetry, with readings by guest writers and an open reading.

Enrollment is limited, early registration is recommended.

Mary Azrael (see above, p. 29)
Margaret Osburn (see above, p. 29)

919.315.91 Donaldson Brown Center, Port Deposit, Maryland
$575 (12 hours) Full weekend schedule, including 2 nights lodging and all meals from Friday dinner through Sunday brunch
Fri., Apr. 29, 5 p.m.–Sun., May 1, 2 p.m., 2016
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Odyssey General Information

How to Register
Advance registration is required. Space permitting, registrations are accept-
ed until the start of class. However, students are encouraged to register at least two weeks pri-
or to ensure receiving course confirmation materials and to avoid cancellations. The Odyssey
office offers five easy ways to register.

By Telephone: You may register by telephone Monday through Friday from 9 a.m. to 4 p.m.
with VISA, MasterCard, Discover, or American Express. When calling, please be prepared to pro-
vide the information requested on the registration form. To register, call 410-516-8516.

On-line: You may register for Odyssey courses on-line at www.odyssey.jhu.edu with VISA,
MasterCard, Discover or American Express. JHU faculty and staff receiving the tuition remission
benefit may not use the on-line option (see JHU Staff Registration below).

By Mail: Mail the registration form to Johns Hopkins University, Ste. S-740, Wyman Park Build-
ing, 3400 N. Charles St., Baltimore, MD 21218 with your tuition. You may pay by VISA, Master-
Card, Discover, American Express, money order, or check (payable to JHU Odyssey Program).
Please do not send cash.

By FAX: Students who pay by VISA, MasterCard, Discover, or American Express may fax their
completed registration form to the Odyssey Program at 410-516-6520.

In Person: Registrations are accepted at the Odyssey Office, Suite S-740, Wyman Park Building,
located adjacent to the Homewood campus on Wyman Park Drive from 9 a.m.– 4 p.m. You may
pay by VISA, MasterCard, Discover, American Express, money order, purchase order, or check
(payable to JHU Odyssey Program).

Course confirmation, directions, location, and parking information are provided after
registration. If a course is cancelled or closed, the student is notified immediately and a full
refund is processed unless another course is requested.

JHU Staff Registration and Tuition Remission
Under the Johns Hopkins University Tuition Remission Plan, full-time JHU faculty, staff
and retirees can receive 80% remission for personal enrichment Odyssey courses, with
20% payable at registration (e.g. $180 –$144 = $36). Spouses/same-sex domestic partners
are eligible for 50% remission. Employees must submit both the registration form found
in the catalog and the completed tuition remission form for registration to be processed.
Tuition remission forms can be found at http://benefits.jhu.edu/tuition/remission.cfm.
Supervisors must sign to certify employee eligibility only if course is taken for Professional
Development. Questions about tuition remission should be directed to 410-516-2000.

Retirees and their spouses must submit tuition remission forms to the divisional Human
Resources Office or the Benefits Service Center (1101 E. 33rd Street, Suite D-200, Baltimore, MD
21218; 410-516-2000, Fax: 443-997-5820) for confirmation of employee’s retirement status.

Withdrawals and Refunds
Withdrawal from a course must be done in writing. Notification of withdrawal may be sent
to: Odyssey, Johns Hopkins University, Suite S-740, Wyman Park Building, 3400 N. Charles
St., Baltimore, MD 21218 or notification may be e-mailed to odyssey@jhu.edu. See below
for refund schedule. Refunds are made by the same payment method as the original course
registration. Processing time for check refunds is approximately 6–8 weeks and credit card
refunds 1–2 working days.

Under the revised terms of the university’s remission program, JHU employees must with-
draw in writing at least five working days before the first class to receive a 100% refund. No
75% refunds are given to JHU employees.

Refund Schedule
Courses with fewer than five sessions:

100% For withdrawal at least five working days before the first class
75% For withdrawal prior to first class meeting
0% No refund after course begins

Courses with five or more sessions:

100% For withdrawal at least five working days before the first class
75% For withdrawal prior to second class meeting
0% No refund after second class meeting
Escort Service Escort services from classrooms to parking areas are available at the Homewood campus by calling 410-516-4600 or 6-4600 from any campus phone.

Shuttle Service For information on the Blue Jay Shuttle Service, contact bluejayshuttle@jhu.edu or call 410-516-8700.

Personal Injury At enrollment, students agree to assume risks and liabilities entailed in any course requirement. The student releases and holds harmless Johns Hopkins University, its trustees, faculties, and administration from any injury sustained through his/her actions or the actions of other students enrolled in the course.

Services for Disabled Students Johns Hopkins University is committed to providing reasonable and appropriate accommodations to students with disabilities. Students who are in need of accommodations must notify the Odyssey office at odyssey@jhu.edu or call 410-516-7428 at least four weeks prior to the beginning of class. In addition, they must submit a Request for Accommodation Form (http://advanced.jhu.edu/students/disability-accommodations) with appropriate documentation.

Textbooks For courses that require textbooks, textbooks may now be purchased through MBS Direct. Orders may be placed via the Internet (www.mbsdirect.net), by telephone (800-325-3252), fax, or mail. Additional information is available at www.odyssey.jhu.edu.

Inclement Weather The JHU Weather Emergency Line, 410-516-7781 or 800-548-9004, provides information on class and campus closing due to inclement weather.

Parking Off-campus metered parking is available on Art Museum Dr. across from the Baltimore Museum of Art and along Wyman Park Dr. Visitor parking is located in the South Garage. Discount parking vouchers can be purchased through Odyssey registration. For specific questions about on-campus parking, visit the parking web site at www.parking.jhu.edu or call the Parking Office at 410-516-7275.

For More Information
Registration: 410-516-8516
Odyssey: 410-516-4842; Certificate on Aging: 410-516-7428; Osher at JHU: 410-516-9719

The Johns Hopkins University is an EO/AA employer committed to recruiting, supporting, and fostering a diverse community.

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Explore a world of ideas

Discover the Center for Liberal Arts at Johns Hopkins University

For over half a century, JHU’s distinguished Master of Liberal Arts program has offered graduate seminars exploring interdisciplinary humanities courses, rooted in the classics and with an eye toward the contemporary. Please visit mla.jhu.edu.

The Odyssey program offers adult education experiences, from timely lectures to stimulating non-credit courses, including foreign language classes, and a Certificate on Aging. For information call 410-516-4842 or visit odyssey.jhu.edu.

Osher Lifelong Learning Institute at Johns Hopkins University provides intellectual and cultural programming for active retirees and semi-retirees through semester memberships. For information call 410-516-9719, or visit osher.jhu.edu.

Visit greatthinkers.jhu.edu
Mail registration to:
Johns Hopkins University
Odyssey Program
Wyman Park Bldg., Ste. S-740
3400 N. Charles Street
Baltimore, MD 21218-2685

To register by phone, call 410-516-8516.
To register online go to www.odyssey.jhu.edu
To register by fax, call 410-516-6520.
For more information on Odyssey, call 410-516-4842.

Please complete 8 digit code from mailing label on reverse:
Z ____  ____  ____ AS16

☐ Check or money order enclosed (payable to JHU/Odyssey Program).
☐ Enclosed are an approved tuition remission form and any required fees (see Hopkins Staff Registration).
☐ Purchase order is enclosed. (Please bill my company.)
☐ Please charge my tuition and fees to my credit card:
  ☐ MasterCard  ☐ VISA  ☐ Discover  ☐ American Express

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Cardholder’s Name

Cardholder’s Signature

Cardholder’s Zip Code  Cardholder Verification Code*

* The card verification code is a 3 digit code found on the back of the credit card (usually in or near the signature strip). The code is required as a security feature for the cardholder.

Please print or type.  ☐ Mr.  ☐ Mrs.  ☐ Ms.  ☐ Dr.  ☐ Date of birth ____________________  mm/dd/yyyy

Name: Last    First    Middle or Maiden

Street Address

City      State   Zip

Home Telephone     Work or Alternate Telephone

Employer (optional)     Occupation (optional)

E-mail

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*PARKING (optional): Course Number 918.001
  Sec. 01 for 6 sessions $30.00
  Sec. 02 for 8 sessions $40.00
  Sec. 03 for 10 sessions $50.00

Total Payment

*For 6, 8, or 10 session courses, you may now pre-pay for discounted parking at the costs indicated above and vouchers will be delivered to your first class for use in the South (Decker Quad) Garage (or you may pay the regular parking rate of $8 per visit). Please register early. There will be no refunds for unused vouchers.

Please return entire page when registering.