Dedicated to lifelong learning, the Osher at JHU program was created in 1986 with a mission of enhancing 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.oshern.jhu.edu
Monday
MORNING SESSION

How Others Tell Biblical Stories

Soon after the Hebrew Bible (Old Testament) was put down in writing but much before it was standard-ized (ninth–tenth century CE) and even centuries before it was canonized (first–second century CE) the first translation from Hebrew to Greek, the translation we call the Septuagint, was done. This translation is very close to the Standard Hebrew text but is not identical and some of the differences are fascinating.

Later on, in the late first century CE, the historian Josephus Flavius wrote in Rome his The Antiquities of the Jews in which he re-tells the stories of the Bible. This was also done in Greek. It is amazing to see here and there how his text differs from the Hebrew biblical text.

Even later four known Aramaic translations of the Bible were done between the first and seventh century CE. These translations, too, demonstrate interesting interoperations of the text and open a window to early interpretations and traditions.

Lastly, in the seventh century CE, Muhammad re-told many biblical stories in the Quran. Comparing these stories with the original text allows us to understand how certain traditions regarding these stories found their way even to Mecca and Medina, and how some differences were also necessitated due to theological reasons.

In our class we will sample Hebrew and translated verses from all the sources mentioned above and seek to discern where and why the differences occur.

Knowledge of any language besides English is not necessary. Please bring a full Bible to class.

Gideon Amir, MS, MA, worked and taught in various areas of computer science for 30 years before enrolling in a fulltime graduate program in Judaic Studies at Baltimore Hebrew University. In May 2001 he earned a master's degree and completed PhD course work. He taught undergraduate courses at Baltimore Hebrew University; he 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.

20SB529 How Others Tell Biblical Stories
Mondays, February 17–May 4
10 a.m.–12 noon

Vagaries of Operatic Love

“The course of true love never did run smooth.” Opera composers must have taken Shakespeare’s words to heart, because the majority of operas deal with love and its vagaries. We have lovers who overcome obstacles, lovers who tragically fail, heroes torn between love and duty, proud people who reject love and then regret it. Then love itself can be a problem, leading to fickleness, adultery, jealousy, and revenge. We shall also look at some issues of gender and sexuality differently that seem peculiar to the opera medium. Each class will offer a brief survey of a particular aspect of love, followed by longer excerpts from a single opera, covering four centuries of musical inspiration.

Roger Brunyate is Artistic Director Emeritus of the Peabody Opera Theatre, which he led from 1980 to 2012. He holds degrees in English and Fine Arts from Cambridge, but made his career in opera, working at Glyndebourne, the Edinburgh Festival, the English Opera Group, and La Scala, Milan. Coming to America in 1972, he has run programs in Florida, Cincinnati, the Curtis Institute, and Wolf Trap, besides directing here and abroad with such conductors as Mstislav Rostropovich and Yuri Temirkanov.

20SB118 Vagaries of Operatic Love
Mondays, February 17–May 4
10 a.m.–12 noon
Growing Up at the Movies
The developing mind of the child, the relationship between child and parent, the nexus between childhood and society, the process of adaptation to environment, the journey from childhood to maturity, the loss of innocence—all are the subjects of this class. We will take a cross-cultural and historical view of the universal theme of coming-of-age by viewing and analyzing the following films:

- Radio Days
- Pretty Baby
- Boyhood
- Billy Elliot
- Murmur of the Heart
- Cinema Paradiso

Each of these films will serve to elucidate the relevant themes, as well as to demonstrate a variety of cinematic and narrative techniques. Participants will be encouraged to share both intellectual and personal insights.

William Florman, MA, JD, has taught courses in literature and writing at Boston College, Salem State University, and American University. Later, upon graduation from Georgetown Law School, he practiced labor law in Washington DC, and then engaged in various entrepreneurial ventures. More recently, he has been teaching film and literature classes at the Osher campuses in Baltimore and Columbia. Mr. Florman is enjoying this return to his first love, which is teaching.

20SB110 Growing Up at the Movies
Mondays, February 17–May 4
10 a.m.–12 noon

Monday AFTERNOON SESSION

American Life
Americans developed a society and culture of their own, quite different from that in the countries from which they emigrated. This lifestyle kept changing, from the new experiences on a new continent, because of inventions and advances in science, and due to global events. The objectives of this course are to understand how Americans from all backgrounds lived in the past, and to understand how and why Americans changed to the culture we live in today.

This is not a sociology course, but a look at past material, intellectual life, and the influences on the American people that produced change.

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.

20SB527 American Life
Mondays, February 17–May 4
1–3 p.m.

Art of Egypt
Temples, tombs, and hieroglyphs. Obelisks, pyramids, sphinxes, and mummies. Libraries and the Pharos of Alexandria—the lighthouse that is considered one of the Seven Wonders of the Ancient World. Who doesn’t love Egypt? In this course, we will study the art and architecture of one of the world’s oldest civilizations. Alexander the Great, Julius Caesar and Pompey, Marc Antony and Octavian will make guest appearances on our tour of ancient Egypt from 3100 BCE to Cleopatra VII. Much of the art evolved
around the funerary customs of ancient Egyptians: pyramids to contain the tombs of ruling Pharaohs; tomb paintings to provide sustenance, entertainment, and servants for the afterlife. Along the way we will learn about the various dynasties, the female Pharaoh, the heretic King and his monotheistic revolution; and Cleopatra who knew the world was round millennia before Christopher Columbus. The Egyptian Pharaohs wanted to live forever and, in the minds of men, they have.

*Laura Donnelly, MA,* earned a master's from George Washington University where she concentrated in British history. She is a graduate of the Attingham Summer School for the study of the architectural and social history of the historic house in Britain. Like Anna from Downton Abbey, she lived in the servants’ quarters of both Attingham Park, now a National Trust property, and West Dean House where Edward VII chased Daisy Warwick at house parties.

### 20SB214 Art of Egypt
Mondays, February 17–May 4
1–3 p.m.

Douglas Sirk and Eisenhower’s America

In Sirk’s film *There’s Always Tomorrow,* 1956, toy manufacturer Fred MacMurray lives in suburbia with his deliriously conformist family until Barbara Stanwyck turns up.

Douglas Sirk melodramas and comedies, popular in the 1950s, are sometimes assessed as rather light, frivolous, escapist fare. However, closer inspection often displays a subtle, keen criticism of the capitalism and consumerism rampant in post–World War II Eisenhower America. Explore a selection of Sirk’s films to unearth sharp cultural criticism leveled at the standards of the time.

*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.

### 20SB125 Douglas Sirk and Eisenhower’s America
Mondays, February 17–March 23, 6 weeks
1–3 p.m.

Black Music and White Supremacy

Professional Black musician Daryl Davis recounts his experiences performing music created by Blacks, but later played for predominantly White audiences.
These experiences led to Davis's encounters with White supremacists, which he details in this course. The narrative begins with the 1950s and culminates at the present, paralleling each decade with stories of the music he heard and played during that time. Given the rise in hate crimes, nationalism, and supremacy in our country, this course is very timely, offering unique and successful methods of dealing with this shameful blemish on our history and uplifted by the wonderful music played. Join Daryl for what promises to be a socially and musically interesting course.

**Daryl Davis** graduated from Howard University with a degree in jazz. He was additionally mentored by legendary pianists Pinetop Perkins and Johnnie Johnson, who both claimed him as their godson and praised his ability to master a piano style that was popular long before he was born. In addition to being a pianist and vocalist, Daryl is an actor, author, and lecturer. Apart from leading The Daryl Davis Band, he worked with Elvis Presley's Jordanaires, Chuck Berry, The Legendary Blues Band, Percy Sledge, The Coasters, The Drifters, The Platters, and many others. An experience with a member of the Ku Klux Klan led Daryl to become the first black author to travel the country interviewing KKK leaders and members, all detailed in his book, Klan-Destine Relationships.

**Wednesday MORNING SESSION**

**International Relations**

The course will concentrate on the foreign policy and national security environment created by the Trump administration and will identify the challenging areas that need to be addressed. These areas include the new problems associated with Iran in the Middle East and the Persian Gulf as well as the impact of the close relations between Russia and China. Additional hot-button issues will be the challenge to liberal democracy in Europe; the declining role of alliances in US diplomacy; and the absence of foreign policy decision making in Washington. The entire class will try to assess the possibility of correcting the damage to US national security over the past three years. Professor Goodman's latest book, *American Carnage: The Wars of Donald Trump*, will be the recommended text for the course. Additional readings will be assigned from the editorial pages of the mainstream media as well as from foreign policy journals such as *Foreign Affairs* and *Foreign Policy*.

**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). His most recent books, *National Insecurity: The Cost of American Militarism* and *Whistleblower at the CIA*, were published by City Lights Publishing in 2012 and 2016, respectively. He is the author of *American Carnage: The Wars of Donald Trump*.

**20SB170 Black Music and White Supremacy**

Mondays, March 30–May 4, 6 weeks

1–3 p.m.

**20SB402 International Relations**

Wednesdays, February 19–May 6

10 a.m.–12 noon
Mindfulness and Beyond

Is Buddhism a religion? A philosophy? A wellness routine? All or none of the above? Do all Buddhists wear robes and meditate? Can Buddhism help me better understand my life? Can I be a Buddhist and keep my traditional religion? What about Buddhist Nationalism? How does this 2500-year-old tradition engage with gender equality? This class will address these questions and more as it looks at: who was the Buddha, what did he teach, how the shape of this wisdom teaching adjusted over time and as it moved from Northern India of the sixth century BCE to the monasteries, social movements, corporate boardrooms, and wellness centers of the modern, interconnected globe of today.

The class will look at a wide range of Buddhist practices and traditions, and will include a field trip to a local Buddhist monastery.

William Aiken serves as national public affairs director for Soka Gakkai International (SGI)-USA, a socially engaged, lay Buddhist community. He is also the director of the SGI’s Washington, DC Buddhist Culture Center. Aiken has worked extensively in the area of interfaith dialogue and cooperation, serving as co-founder of the Washington, DC Area Buddhist Network, Chairperson of the Interfaith Conference of Metropolitan Washington (2008–2012 and 2016–present). Aiken also serves as a member of the Board of Governors of the Religion Communicators Council (2012–present). Aiken is the co-author with Clark Strand of A Reporter’s Guide to Buddhism in America as well as numerous chapters, articles and essays on the topic of socially engaged Buddhism and the Soka Gakkai. He has lectured at more than 25 colleges and universities and is cited in numerous news outlets nationwide.

20SB507 Mindfulness and Beyond
Wednesday, February 19–May 6
10 a.m.–12 noon

The Complete Gilgamesh

Most of us are familiar with this ancient Mesopotamian epic. Many of us may have even read it in college. But what we read in college is really only part of the story. This so-called “standard version” derives from clay tablets discovered in the ruins of the library of the Assyrian king Ashurbanipal from the seventh century BCE. Yet the hero Gilgamesh is known as far back as the Sumerian King List from the 21st century BCE, and stories about Gilgamesh are ubiquitous throughout the geography and history of the ancient Near East. This course will explore the literary history of the Epic of Gilgamesh and place its various episodes into the context of world literature and mythology, including its connection to the Bible.

Richard Lederman, PhD, earned his PhD in Ancient Near Eastern Languages and Literature from the Annenberg Research Institute, formerly Dropsie College and now the Center for Judaic Studies at the University of Pennsylvania. The bulk of his 30-year career was in nonprofit communal service. Dr. Lederman has spent the past nine years teaching in a variety of adult learning venues and as an adjunct professor at Montgomery College, Gratz College in Philadelphia, and Georgetown University.

20SB502 The Complete Gilgamesh
Wednesday, February 19–May 6
10 a.m.–12 noon

Wednesday AFTERNOON SESSION

The Battle for America’s Heart and Soul

The class meets as the Iowa caucuses and New Hampshire primary winnow the Democratic field of candidates, and the race for the nomination is well underway. With the goal of defeating President Trump, Democrats will be challenged to bridge their
internal divide between the more progressive and activist left and the more moderate and centrist wings of the party. Much of the focus will be on identity politics and the challenge of energizing the diverse coalition that is the Democratic Party. An incumbent president with a good economy will not be easy to defeat, and we will follow all of Trump’s antics, from his name-calling to the grievance politics that he uses to stir the worst instincts of his core voters. With Democratic control of the House and potentially the Senate in play, this is the Super Bowl of politics. People are passionate about their views, and that’s a good thing. Class discussion is encouraged, and all views respected.

**Eleanor Clift** is a politics writer at *The Daily Beast*, an online publication. Formerly with *Newsweek*, she has covered every presidential campaign since 1976. *She has written or co-written five books, including Two Weeks of Life: A Memoir of Love, Death and Politics, and Founding Sisters and the 19th Amendment. She has appeared as herself in several movies, including Independence Day and Dave, and CBS-TV’s Murphy Brown.

**20SB420 The Battle for America’s Heart and Soul**

Wednesdays, February 19–May 6

1–3 p.m.

**Velázquez and Rembrandt: Parallel Visions**

This class takes its theme from the recent daring exhibition in the Prado Museum in Madrid and the Rijksmuseum in Amsterdam, which paired paintings of two simultaneous “Golden Ages” in European art: the Dutch and the Spanish 17th century. Although historians have tended to focus on national differences, the major artists of the 19th century such as Manet and Sargent saw relationships between Rembrandt, Velázquez, Hals, Murillo, El Greco, and Vermeer. What unites these works is a pan-European vision. The paintings are related by clothing fashions, portraiture, subject matter, realism, still life, cityscapes, and similarities in painting technique.

The class will explore the common historical roots between the Protestant Netherlands and Catholic Spain, while not neglecting the wide divergence in patronage and religious content. Comparing and contrasting such themes as the Prodigal Son as depicted by Rembrandt and his Spanish contemporary Murillo brings out the deeper meaning and social context of this parable of forgiveness and reconciliation. Many of the pictures we will study are considered the greatest European paintings ever: How can we choose between Rembrandt’s *Syndics of the Drapers’ Guild*, and Velázquez’s *Maids of Honor*? And where do we rank Greco’s *Burial of Count Orgaz* and Vermeer’s *The Art of Painting*?

**Nora Hamerman** holds an MA degree from the Institute of Fine Arts of New York University. She has taught art history at University of Virginia and Shenandoah University, and has published articles in scholarly journals as well as hundreds of reviews of art exhibitions as a freelance writer. She studied in Italy for three years, as a Fulbright scholar and Chester Dale Fellow of the National Gallery of Art, and is an experienced translator from German, Italian, and Spanish.

**20SB112 Velázquez and Rembrandt: Parallel Visions**

Wednesdays, February 19–May 6

1–3 p.m.
Inside On the Record
It’s a prism for inspecting the most pressing problems in America: daily radio interviews in a deindustrialized city where stubborn poverty and impatient racial views live next to high-powered educational and medical institutions, all set in the richest state in the union. In this course the host of Your Public Radio’s On the Record will discuss how her team picks issues to cover and sources to speak about them. The sessions will explore On the Record’s balance of authors, historians, doctors, scientists, politicians, artists and poets; attention to statewide issues as well as the City of Baltimore; and how new ways of disseminating and consuming audio affect listeners.

Sheilah Kast, host of On the Record, is a journalist who has reported for more than four decades for newspapers and network television as well as radio. She has covered the White House, Congress, and the national economy, and was the first ABC News correspondent on the ground in Moscow when the coup attempt in 1991 signaled the end of the Soviet Empire. She came to WYPR 88.1 in 2006; eight years later her team at Maryland Morning won a DuPont-Columbia University award for an intensive examination of the roots of inequality in the Baltimore region.

20SB900 Inside On the Record
Wednesdays, February 19–March 25, 6 weeks
1–3 p.m.

Music and the Isms of the Fin de Siècle
The turn of the century saw the rise of naturalism, impressionism, expressionism, symbolism, primitivism, futurism, Dadaism, surrealism, and many more -ism movements. Why so many “isms”? The course will situate these musical and artistic movements that burgeoned during the fin de siècle in Germany, France, and Austria into their broader social, political and philosophical contexts, focusing on music by Fauré, Debussy, Ravel, Satie, Strauss, Mahler, and more.

How did Debussy break with tradition and realism and come to be associated so strongly with the musical impressionist movement? How did Viennese café culture connect Freud, Klimt, Mahler, and Strauss’s work? How was the industrial age and the rise of nationalism reflected in the music of this particular moment?

Enter the world of the fin de siècle and connect to the energy that inspired some of the most fascinating multidisciplinary creativity in the history of time!

Simone Baron is an accordionist, pianist, and composer who has performed throughout Europe, Israel, and North America. She studied at Tel Aviv University and the Oberlin Conservatory and held residencies at Banff, Avaloch Farm, NextLOOK, and Strathmore. In 2016, she founded Arco Belo, a genre-fluid chamber ensemble that she composes for, arranges for, and leads. A fierce advocate for new music, Simone’s work reimagines a sound at the junction of the familiar and the avant garde. Her 2020 NextLOOK residency project, “ruin gaze” will feature her compositions in collaboration with a choreographer, visual artist and small chamber ensemble. http://www.simonebaron.com

20SB160 Music and the Isms of the Fin de Siècle
Wednesdays, April 1–May 6, 6 weeks
1–3 p.m.
Scenes From a Marriage

This class will take a thematic approach to the presentation of marriage in film. While each film will be discussed in its own cinematic terms, each will also be viewed as part of a larger discussion of the institution of marriage and, even more broadly, the nature of human relationships. Beginning with Neil Simon’s *Barefoot in the Park*, a light-hearted comedy of newlywed incompatibility and reconciliation, we will move on through the darker middle passages of marriage as dramatized in Edward Albee’s *Who’s Afraid of Virginia Woolf*, Woody Allen’s *Husbands and Wives*, Ingmar Bergman’s *Scenes from a Marriage*, and Alan Parker’s *Shoot the Moon*. We will conclude with the bittersweet late passages of marriage as presented in the beautiful Canadian film, *Away from Her*.

Participants should be prepared to encounter and discuss films that are deeply serious, penetrating, poignant, and even piercing. This might be a good course for married couples…or maybe not.

*William Florman, MA, JD,* has taught courses in literature and writing at Boston College, Salem State University, and American University. Later, upon graduation from Georgetown Law School, he practiced labor law in Washington DC, and then engaged in various entrepreneurial ventures. More recently, he has been teaching film and literature classes at the Osher campuses in Baltimore and Columbia. Mr. Florman is enjoying this return to his first love, which is teaching.

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**20SB120 Scenes From a Marriage**

Tuesdays, February 18–May 5
10 a.m.–12 noon

**The Romantic Mind**

The Romantic period is often thought of as a reflection of nature. But from a post-Freudian viewpoint, we may see it as the first sustained attempt to plot the fears and feelings of the heart and workings of the human mind. Poets, artists, and composers such as Wordsworth, Constable, and Schubert saw the mind reflected in a harmonious balance with nature. But there is also an interest in the extreme or exotic, as explored by Byron, Delacroix, or Berlioz—and giving rise to a century of romantic opera. Drawing its examples from multiple arts, this course will trace the Romantic impulse from a fascination with the sublime in the late 18th century to the movement’s dying throes at the beginning of the 20th.

*Roger Brunyate* is Artistic Director Emeritus of the Peabody Opera Theatre, which he led from 1980 to 2012. He holds degrees in English and Fine Arts from Cambridge, but made his career in opera, working at Glyndebourne, the Edinburgh Festival, the English Opera Group, and La Scala, Milan. Coming to America in 1972, he has run programs in Florida, Cincinnati, the Curtis Institute, and Wolf Trap, besides directing here and abroad with such conductors as Mstislav Rostropovich and Yuri Temirkanov.

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**Yoknapatawpha County: The Fictional World of William Faulkner**

“The past is never dead,” wrote Faulkner, “It’s not even past.” Yoknapatawpha County (which Faulkner called his “apocryphal county”) was the grand fictional setting that allowed Faulkner to explore the way in which the past continually endures and in fact shapes our lives in the present moment. This course will investigate the way Faulkner uses a highly experimental modernist prose style to establish a
profound understanding of the vital connections between time and memory and the impact they have on the development of both personal and national consciousness. Beginning with Faulkner’s most famous novel, The Sound and the Fury, we will study the saga of the aristocratic Compson family and their fall from grace as they struggle to deal with a changing America. We will also read several of the most notable short stories found in Collected Stories of William Faulkner.

Robert Jacobs, MA, received a BA in English from Towson University, then travelled to the United Kingdom where he attained an MA in Comparative Literature from the School of Oriental and African Studies/University of London. He spent several years in London working as a freelance writer and has contributed to a variety of publications such as Time Out/London, The Baltimore Sun’s Metromix, and The Examiner. He is currently an adjunct instructor at the Community College of Baltimore County.

20SB203 Yoknapatawpha County: The Fictional World of William Faulkner
Tuesdays, February 18–March 24, 6 weeks
10 a.m.–12 noon

History of the Korean War
The year 2020 marks the 70th anniversary of the beginning of the Korean War, when on June 25, 1950, North Korea invaded South Korea. Often called the Forgotten War, it had major ramifications.

This “police action” as it was called, exacerbated the Cold War, delayed recognition of the Peoples Republic of China, accelerated integration of the Armed Forces of the United States, and saved the US Marine Corps. We will discuss the origins of Korea, the partition, the war itself, particularly the relief of General Douglas MacArthur, and the Armistice agreement. We will then turn to what has happened to each of the two Koreas since the truce, and the situation today.

Rex Rehfeld, JD, formerly a career military officer, served as a tank platoon leader in the Korean War in 1950 and 1951, as an armored cavalry company commander, and as a military advisor to units of the Iranian Army. He has a BS from the University of California and a JD from the University of Maryland Law School. Mr. Rehfeld has taught courses at Adult Continuing Education Programs at Johns Hopkins, Towson University, Notre Dame University, and the Community College of Baltimore County. His avocation is history.

20SB525 History of the Korean War
Tuesdays, March 31–May 5, 6 weeks
10 a.m.–12 noon

Tuesday AFTERNOON SESSION

Artists of the Cote D’Azur
This course focuses on several artists who settled at some point in their lives in the south of France, around Nice, Antibes, Vallauris, Biot, Saint Paul de Vence, and Cannes sur Mere. The artists were all interested in the good weather, most importantly because of the beautiful light in this region. The course not only discusses the different artists and their works, but identifies how some of them collaborated together and influenced each other. Among the artists to be studied are Chagall, Picasso, Matisse, Leger, Renoir, Bonnard, and Dufy. Special reference will be made to the Madoura Pottery Workshop, the Chapel of the Rosary of Matisse, The Maeght Foundation, and the Temple of Peace by Picasso.

The course is in a PowerPoint Presentation, rich in colorful images that invite questions and discussion in a relaxed manner.
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.

20SB109 Artists of the Cote D’Azur
Tuesdays, February 18–May 5
1–3 p.m.

History of Avant-Garde Film

Courses about film history tend to focus on the mainstream feature film industry, but there is a parallel film history involving avant-garde cinema. As in other art forms in the early 20th century, some filmmakers tested conventional notions about narrative form and content. It is not coincidental that the earliest films in this course include some by filmmakers who also did experimental work in painting and photography. The course begins with short films made in Europe by Man Ray, Marcel Duchamp, Fernand Leger, Hans Richter, and others. The surreal impulse in some of these films is best exemplified in early works by Luis Bunuel and Salvador Dali. The course then crosses the ocean to the United States, where short films by the likes of Joseph Cornell and Maya Deren represent a mid-20th-century home-grown avant-garde. The postwar period includes such major creative talents in Europe and the United States as Kenneth Anger, Stan Brakhage, Jonas Mekas, Jack Smith, George and Mike Kuchar, Jan Svankmajer, and the Brothers Quay. Although we are mostly watching short films, during the final weeks we will watch feature-length films, including David Lynch’s Eraserhead, Guy Maddin’s Careful, and Bill Morrison’s Decasia: The State of Decay.

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.

20SB104 History of Avant-Garde Film
Tuesdays, February 18–May 5
1–3 p.m.

Klezmer: American Music
Klezmer, which literally means “tool of song” in Hebrew, is the secular folk music of the Jews of Central and Eastern Europe. In the first decades of the 1900s, this music flourished not only in the Old World but also in the New, in the immigrant community of New York City. There, the sounds of the European “fiddler on the roof” mixed with the sounds of early jazz and Tin Pan Alley. The result was a quintessentially American sound. This course will trace the history and evolution of this music, from the Old World to the New, up until the present day and the modern klezmer revival. Audio, video, and live
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).

20SB108 Klezmer: American Music
Tuesdays, February 18–May 5
1–3 p.m.

20SB103 Khachaturian, Prokofiev, and Shostakovich: the Empire Strikes Back
Thursdays, February 20–May 7
No class 4/9
10 a.m.–12 noon

Glories of Ancient Greece
The culture of Ancient Greece produced a number of pioneering achievements that have greatly influenced our modern world. Many of our contemporary ideas about architecture, theater, arts, athletics, government, law, science, philosophy, historical writing, language, and literature originated during this dynamic period. This course will introduce students, through illustrated lectures, to the history and culture of one of the most important foundations of western civilization. It will cover a broad overview of the accomplishments and historical significance of ancient Greece through the investigation of significant events, notable men and women, mythology and religion, literary and artistic innovations, cultural interactions and important
archaeological discoveries. It will look to critically analyze and evaluate the challenges and problems faced by this complex civilization.

Robert Baer, PhD, is a college administrator with over 30 years experience in higher education; bachelor's and master's degrees in history, and doctorate in higher education; history instructor at York College-CUNY, Towson Osher Program, Notre Dame Renaissance Institute, Community College of Baltimore County, Howard and Norwalk Community Colleges; Johns Hopkins University alumnus and former administrator at the JHU Center for Talented Youth.

20SB514 Glories of Ancient Greece
Thursdays, February 20–May 7
No class 4/9
10 a.m.–12 noon

Modern Themes in Prehistoric Rock Art
This course is designed to familiarize class members with prehistoric rock art. The introductory sessions provide conceptual bases for understanding rock art: its origins, development, techniques, types, content, interpretation, dating and preservation. Then we’ll survey rock art traditions in Europe, Africa, Australia, and the New World. Interdisciplinary in its approach, the course stresses the importance of aesthetic growth and creative thinking. Whether your interest is in art, music, history, literature, philosophy, religion, or archaeology, this course will expand your intellectual horizons and engage your views on human existence.

Ahmed Achrati, PhD, is currently an adjunct faculty member in the Anthropology Department at Howard Community College in Columbia, MD. He has extensive teaching experience, and his writing on rock art in leading journals spans a wide range of topics.

20SB114 Modern Themes in Prehistoric Rock Art
Thursdays, February 20–March 26, 6 weeks
10 a.m.–12 noon

The Women of the War Between the States
This five-week journey through the American Civil War presents exhaustive research into the many contributions that women made in the American Civil War. This course will explore the contributions of women who disguised themselves as men to fight alongside cherished brothers and husbands who went to battle. Students will discuss women who volunteered on the battlefield under the guidance of the legendary humanitarian Dorthea Dix. Students will come to know the Catholic Daughters of Charity and Sisters of Mercy and the pivotal roles that they played in the emergence of battlefield nursing during the Civil War. Finally, students will discuss the roles women played in the operation of American Red Cross, the Christian Commission, and the US Sanitary Commission.

Jennifer McClendon, MA, earned master’s degrees in Humanities and International Relations and teaches humanities, philosophy, and art history for Mount Saint
Mary’s and Vincennes Universities. As a Civil War Historian, she teaches living history and has conducted extensive research into the women of the Civil War, World War I and World War II. She is currently working on her PhD, writing The Original Rosie the Riveter: Updating American History to Include the Role of Women in the Civil War.

20SB517 The Women of the War Between the States
Thursdays, April 2–May 7, 5 weeks
No class 4/9
10 a.m.–12 noon

Thursday AFTERNOON SESSION

More Movies of the 1930s
Like the previous course, “Films of the 1930s,” this course teaches history through movies. The 1930s was a tumultuous period and the movies of the time reflected conflicts such as the impact of the Great Depression, the rise of the New Deal, and the desire for escapism. The course offers a rich and diverse sample and each class will include an evaluation of the movie and a discussion of its historical importance. The movies will run from pre-Code to pre-WWII: Heroes For Sale (1933), She Done Him Wrong (1933), I Was a Fugitive From a Chain Gang (1933), King Kong (1933), The Emperor Jones (1933), Mutiny on the Bounty (1935), Top Hat (1935), My Man Godfrey (1936), Mr. Deeds Goes to Town (1936), Make Way for Tomorrow (1937), and The Great Dictator (1940).

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.

20SB519 More Movies of the 1930s
Thursdays, February 20–May 7
No class 4/9
1–3 p.m.
A Bridge Between Art and Science

Art and science are often treated as two separate disciplines but when they are considered together it is easy to see the connections and impact between the two. Both artists and scientists strive to see the world in new ways, and to communicate that vision. This course will explore how artists have historically used science in their work. We will discuss the drawings of Leonardo da Vinci who said, “Art is the queen of all sciences communicating knowledge to all the generations of the world.” We will look at paintings by Rembrandt and others who documented medical knowledge, flora and fauna, birds, animals, and the sea world. We will examine the work of artists like James Turrell who used light to alter our perception of space and George Seurat who focused on the science of color through the use of pointillism.

“The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.”

—Albert Einstein

Ann Wiker, MA, is an artist, curator, lecturer and the director of Art Exposure. She has taught art studio, art history, and art appreciation courses to students of all ages through JHU and Towson Osher, York College, Roland Park Country School’s Kaleidoscope program, Howard Community College, Frederick County Public Schools, and Howard County Department of Recreation and Parks. Ann has been published in various local media and works as an art consultant. Her BA is in art history from the University of Maryland and her master’s is in art education from Towson University. She is also the Administrative Supervisor of the Osher Lifelong Learning Institute at JHU.

20SB107 A Bridge Between Art and Science
Thursdays, February 20–May 7
No class 4/9
1:15 p.m.–3:15 p.m. (Note adjusted class time.)

The Classical Style

In this course we will examine music from the “Age of Elegance” through its various forms and structures. By surveying examples of sonata, rondo, theme and variations, and more through discussion and recorded performances, we will have a better understanding of the musical language and structure of some of the classical greats including Haydn, Mozart, and the rule breaker Beethoven.

Ernest Liotti, is a performer, educator, and lecturer with expertise in classical music, opera, film and industrial design. A member of the Conservatory faculty of the Peabody Institute of the Johns Hopkins University, Mr. Liotti has taught classes in both the voice and piano departments. He also teaches for the Johns Hopkins Odyssey program and was a long-standing lecturer for the Peabody Elderhostel Program.

20SB130 The Classical Style
Thursdays, February 20–March 26, 6 weeks
1–3 p.m.

JHU Press: Local Authors and New Books

The Johns Hopkins University Press is America’s oldest university press, founded in 1878. Located in a renovated former church in Baltimore’s Charles Village neighborhood, the Press publishes 94 scholarly journals and nearly 150 new books each year in a variety of academic fields. This series will feature presentations by JHU Press authors about their recently published books, several focused on Baltimore and Maryland. The books will be available for sale.

Jack Holmes, JHU Press Publicity Officer, coordinates this course featuring JHU Press authors. A list of speakers will be distributed prior to the first class.

20SB901 JHU Press: Local Authors and New Books
Thursdays, April 2–May 7, 5 weeks
No class 4/9
1–3 p.m.
# Osher Lifelong Learning Institute at Johns Hopkins University – Spring 2020

## COLUMBIA CENTER

<table>
<thead>
<tr>
<th>Day</th>
<th>Dates</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Monday</td>
<td>February 17–May 4</td>
<td>12 weeks</td>
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### MORNING SESSION

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>20SB529</td>
<td>How Others Tell Biblical Stories</td>
<td>Gideon Amir</td>
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<tr>
<td>20SB118</td>
<td>Vagaries of Operatic Love</td>
<td>Roger Brunyate</td>
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<tr>
<td>20SB110</td>
<td>Growing Up at the Movies</td>
<td>William Florman</td>
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<tr>
<td>20SB402</td>
<td>International Relations</td>
<td>Melvin Goodman</td>
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<tr>
<td>20SB507</td>
<td>Mindfulness and Beyond</td>
<td>William Aiken</td>
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<tr>
<td>20SB502</td>
<td>The Complete Gilgamesh</td>
<td>Richard Lederman</td>
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### AFTERNOON SESSION

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>20SB527</td>
<td>American Life</td>
<td>David Hatch</td>
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<tr>
<td>20SB214</td>
<td>Art of Egypt</td>
<td>Laura Donnelly</td>
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<tr>
<td>20SB125</td>
<td>Douglas Sirk and Eisenhower’s America</td>
<td>Mary Dutterer</td>
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<tr>
<td>20SB103</td>
<td>Khachaturian, Prokofiev and Shostakovich: the Empire Strikes Back</td>
<td>Jonathan Palevsky</td>
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<tr>
<td>20SB170</td>
<td>Black Music and White Supremacy</td>
<td>Daryl Davis</td>
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<tr>
<td>20SB900</td>
<td>Inside On the Record</td>
<td>Sheilah Kast</td>
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<tr>
<td>20SB160</td>
<td>Music and the Isms of the Fin de Siècle</td>
<td>Simone Baron</td>
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## BALTIMORE – Grace Church

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<tr>
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<tbody>
<tr>
<td>Tuesday</td>
<td>February 18–May 5</td>
<td>12 weeks</td>
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<tbody>
<tr>
<td>20SB120</td>
<td>Scenes from a Marriage</td>
<td>William Florman</td>
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<tr>
<td>20SB117</td>
<td>The Romantic Mind</td>
<td>Roger Brunyate</td>
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<tr>
<td>20SB203</td>
<td>The Fictional World of William Faulkner</td>
<td>Robert Jacobs</td>
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<td>20SB514</td>
<td>Glories of Ancient Greece</td>
<td>Robert Baer</td>
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<td>20SB103</td>
<td>Khachaturian, Prokofiev and Shostakovich: the Empire Strikes Back</td>
<td>Jonathan Palevsky</td>
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<tr>
<td>20SB525</td>
<td>History of the Korean War</td>
<td>Rex Rehfeld</td>
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<td>20SB114</td>
<td>Modern Themes in Prehistoric Rock Art</td>
<td>Ahmed Achrati</td>
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<tr>
<td>20SB170</td>
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<td>20SB109</td>
<td>Artists of the Cote D’Azur</td>
<td>Joseph Cassar</td>
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<tr>
<td>20SB104</td>
<td>History of Avant-Garde Film</td>
<td>Michael Giuliani</td>
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<td>20SB108</td>
<td>Klezmer: American Music</td>
<td>Seth Kibel</td>
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<td>20SB519</td>
<td>More Movies of the 1930s</td>
<td>William Barry</td>
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<td>20SB107</td>
<td>A Bridge Between Art and Science (1:15 to 3:15 p.m.)</td>
<td>Ann Wiker</td>
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<td>JHU Press: Local Authors and New Books</td>
<td>Jack Holmes</td>
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(2/17-3/23) 6 weeks
(3/30-5/4) 6 weeks
(2/19-3/25) 6 weeks
(4/1-5/6) 6 weeks