

OSHER

Spring 2020

AT TOWSON UNIVERSITY

SPRING PREVIEW

JANUARY 16* | 1 P.M.

Central Presbyterian Church

next door to 7400 York Road

(*snow date: January 23, 2020)

SESSION I

MARCH 2 - 26

SESSION II

APRIL 6 - 30

SPRING 2020 SCHEDULE OF CLASSES

*Please note course description for course start dates

SESSION I (March 2 – 26)

	Monday	Tuesday	Wednesday	Thursday
9:30 a.m.	Glass Artists	Symphonies of Beethoven	Photography and Social Reform	Artists of Côte D'Azur
	Causes of the Great War	Demons, Devil, Witchcraft	Cheever and Updike	Fantastic Interim, Part 2
11 a.m.	Surviving 1945 Battle for Manila	Artists of Côte D'Azur (11:15)	The Qur'an and Modern Society	Propaganda, Past and Present
	History of Aging, 17 th C. England		Healthcare 2020	Great American Songbook
	Duke Ellington and Count Basie	Dancing Ladies	Maryland Butterflies	Ben Hur
1 p.m.	Revisiting Hitchcock	Birth of Social Activism	Dickens and Eliot	Introduction to the Bible
	Eight Plays	British Indian Empire	Films of Varda and Demy	American Murals
3 p.m.		To Kill a Mockingbird		

SESSION II (April 6 – 30)

	Monday	Tuesday	Wednesday	Thursday
9:30 a.m.	History of Paternity Testing	Symphonies of Beethoven	Photography and Social Reform	Artists of Côte D'Azur
	Causes of the Great War	Demons, Devil, Witchcraft	Cheever and Updike	Fantastic Interim, Part 2
11 a.m.	Surviving 1945 Battle for Manila	Artists of Côte D'Azur (11:15)	The Qur'an and Modern Society	Propaganda, Past and Present
	Doctrine of Signatures		Healthcare 2020	Ben Hur
	Duke Ellington and Count Basie	Nonviolence		
1 p.m.	Classic Courtroom Dramas	Birth of Social Activism	Dickens and Eliot	Introduction to the Bible
	Eight Plays	British Indian Empire	Supernovas	American Murals
3 p.m.		To Kill a Mockingbird		



IMPORTANT INFORMATION ABOUT REGISTRATION AND PAYMENT

To comply with State and University policies and procedures, registrations and payments can no longer be accepted before the Preview. Any registrations and payments received prior to the preview will be returned.

OSHER LIFELONG LEARNING INSTITUTE AT TOWSON UNIVERSITY

Location of Classes

7400 York Road
Rooms 113A, 113B and 101
Free, Accessible Parking

Location of Offices

7400 York Road
Rooms 234, 235, 236

Office Hours

9 a.m. – 4 p.m. | Monday – Friday

Mailing Address

Osher Lifelong Learning Institute
Towson University
8000 York Road | Towson, MD 21252-0001

Contact

osher@towson.edu
www.towson.edu/osher

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Staff

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Osher Advisory Board

Pam Windsor, *chair*

James Fish, *vice chair*

Jacqueline Hedberg, *secretary*

John Dahne, *planning/development, classroom facilitation committee*

Tracy Jacobs, *curriculum, outreach/membership*

Ilene Lewandowski, *classroom facilitation committee*

Ruth Spivak, *philanthropy*

At-Large Members

Charlene Couch
James Fish
Anne Jamison
Eugene Lipman

Towson University's policies, programs and activities comply with federal and state laws and University System of Maryland regulations prohibiting discrimination on the basis of race, color, religion, age, national origin, sex, disability and sexual orientation.

Towson University is a smoke-free campus.

Your participation in Osher Lifelong Learning Institute at Towson University constitutes implied consent to be photographed, video recorded, and to have those images published in any manner, including use on web pages and social media outlets. Should you have questions, please contact the director.

ENDOWED BY THE BERNARD OSHER FOUNDATION

HISTORY AND MISSION

Founded in 1999 with its first home in the historic Auburn House on the Towson University campus, the Auburn Society became the Osher Lifelong Learning Institute at Towson University in the summer of 2006 when it was awarded its first grant from the Bernard Osher Foundation. Osher is a part of the university's Division of Strategic Partnerships and Applied Research (SPAR).

The mission of Osher is to offer adults, age 50 and better, opportunities for continued learning along with programs and activities for social and cultural enrichment. The basic concept of the organization is that learning is a lifelong process and is enhanced in a congenial atmosphere with others who share a love of learning. There are no educational prerequisites for membership and no grades or credits are given.

Osher is a self-funded, membership organization, endowed by the Bernard Osher Foundation since 2009. Its programs and activities are planned and carried out by staff and member volunteers through committees. These committees include: curriculum, outreach/membership, social/hospitality, art exhibit, philanthropy, and classroom facilitation.

MEMBERSHIP IN OSHER

Membership in Osher is required to take classes. Membership is geared to individuals age 50 and better and their partners. Annual dues, effective July 1 – June 30, are \$50 per person. Membership fees support operating costs of the organization and provide the following Towson University benefits: use of the university's Cook Library, the University Store and campus dining facilities. A membership application is in the back of this catalog.

THE ACADEMIC PROGRAM

Osher has fall and spring semesters each year. Each semester is divided into two four-week sessions separated by a week with no classes. Some classes are only four weeks in length while others are eight weeks. This catalog describes the academic program for the **Spring 2020 Semester**:

SESSION I: March 2 – 26 and **SESSION II:** April 6 – 30

Classes are held on Mondays, Tuesdays, Wednesdays, and Thursdays at 9:30 a.m., 11 a.m. and 1 p.m. unless otherwise stated. Each class meets once a week for one hour and 15 minutes unless stated otherwise in this catalog. Classes are held at 7400 York Road.

Because of space restrictions, class sizes may be limited. For some classes, a minimum enrollment may be required. If a class must be canceled for any reason, participants will be informed and a credit or refund arranged if necessary.

TUITION

The fee for one four-week course is \$65. The fee for two four-week courses or one eight-week course is \$130. For \$180 an unlimited number of courses may be taken. A registration form is in the back of this catalog.

REGISTRATION

The Spring Preview is scheduled for Thursday, January 16 at 1 p.m. Online registration will open the following morning of Friday, January 17 starting at 12:01 a.m. We will accept paper registrations at the Preview and by mail. However, paper registrations will not be entered by staff until Tuesday, January 21. Please register as soon as possible after online registration opens so that you have the best opportunity to get into your desired courses. **IMPORTANT: We are unable to accept mailed in registrations prior to January 16. All registrations mailed prior to this date will be returned.**

OTHER PROGRAMS OF THE INSTITUTE

In addition to its academic program, Osher at Towson University offers special lectures, book clubs, interest groups, occasional day trips, and a variety of social and cultural activities. For more information, contact membership coordinator Shelby Jones at sjones@towson.edu.

INCLEMENT WEATHER POLICY

In order to best ensure our members' safety, Osher will follow the guidelines below for delays and closures during inclement weather. Regardless of Osher's status, please use your best judgment regarding your safety in traveling during inclement weather.

TOWSON UNIVERSITY DELAYS/CANCELLATIONS*

Towson University CLOSED	=	Osher classes CANCELLED
Towson University OPEN at 10 a.m.	=	Osher's 9:30 a.m. CLASS CANCELLED; First Osher CLASS BEGINS at 11:00 a.m.
Towson University OPEN at 11 a.m.	=	First Osher CLASS BEGINS at 1 p.m.
Towson University OPEN at Noon	=	First Osher CLASS BEGINS at 1 p.m.

BALTIMORE COUNTY PUBLIC SCHOOL DELAYS/CANCELLATIONS

Baltimore County Schools CLOSED	=	Osher classes CANCELLED
Baltimore County Schools OPEN LATE	=	NO CHANGES to Osher Class Schedule unless Towson University is closed or opening late (refer to schedule above)

**NOTE: 7400 Building follows Towson University schedule as building closures may be in effect.*

OSHER'S POLICY ON JEWISH HOLIDAYS

The Osher Institute follows Towson University's general policy as related to Jewish holidays, which is to hold classes as scheduled. However, an individual teacher may reschedule his/her class if desired. If a class has been rescheduled, it will be stated in the catalog after the description of the particular course affected.

CALL FOR MORE INFORMATION **410-704-3688** | MONDAY – FRIDAY | 9 a.m. – 4 p.m.

ARTS & CULTURE



THE SYMPHONIES OF BEETHOVEN

Jonathan Palevsky

Sessions I and II

Tuesday, 9:30 a.m. (begins on March 3)

Fee: \$130 (\$65 for each session)

There are certain groups of pieces that are a canon unto themselves and you can find no better example than the nine symphonies of Ludwig Van Beethoven. He wrote these pieces over a period of 24 years. The degree of change and development contained in these masterpieces is remarkable. In 1802 Beethoven realized that his hearing was deteriorating and this radically changed his approach to composition and frankly everything else. While the first two symphonies are firmly ensconced in the classical tradition, the third is a musical revolution. From this point on Beethoven realized that every symphony would be a unique statement of its own. The fifth is all about conflict, the sixth about pastoral beauty, and the seventh explores our need to dance. His eighth symphony is all about humor and finally the ninth contains Beethoven's recipe for how we can all live together peacefully. While Beethoven uses forms and structures of the classical period there is nothing dry or dull about one minute of his music. He was a passionate and intense individual who put every ounce of his soul and energy into these nine pieces. Even 250 years after his birth, they are more interesting and relevant than ever.

Jonathan Palevsky, B.M., M.M., is program director for WBJC. His undergraduate studies focused on musicology and his graduate work at Baltimore's Peabody Institute on instrumental training in classical guitar performance. Jonathan can be heard as host of Face the Music, Past Masters, WBJC Opera Fest and regular afternoon classical programming on WBJC. He also hosts Cinema Sundays at the Charles Theater. Jonathan has been a regular of the Osher faculty since the former Auburn Society's first semester in spring 1999.



**AMERICAN JAZZ ROYALTY:
Duke Ellington and Count Basie**

Seth Kibel

Sessions I and II

Monday, 11:00 a.m. (begins on March 2)

Fee: \$130 (\$65 for each session)

This course is a thorough examination of the lives, careers, and music of two of the greatest bandleaders of jazz and swing. They had much in common as individuals, yet their music was markedly different. Together, "The Duke" and "The Count" sit at the pinnacle of the American royal family of jazz. Recordings, video excerpts, and live performances from the instructor will keep these lectures lively and interesting.

Seth Kibel is one of the mid-Atlantic's premier woodwind specialists, working with some of the best bands in klezmer, jazz, swing, and more. Wowing audiences on saxophone, clarinet, and flute, Seth has made a name for himself in the Washington/Baltimore region, and beyond. He is the featured performer with The Alexandria Klezmet, Bay Jazz Project, Music PilgrimTrio, The Natty Beaux, and more. Winner of 28 Washington Area Music Awards (Wammies), including "Best World Music Instrumentalist" (2003-11) and "Best Jazz Instrumentalist" (2005, 2007-8, 2011-14).



GREAT AMERICAN SONGBOOK: The Art of Interpretation

Julie Kurzava

Session I

Thursday, 11:00 a.m. (begins on March 5)

Fee: \$65

A song becomes a “standard” by remaining popular well after its original performance, encouraging other performers to create their own interpretations. Countless jazz and popular singers have covered standards from the Great American Songbook, such as Frank Sinatra, Ella Fitzgerald, and Tony Bennett, as well as contemporary performers. Tone, phrasing, tempo, and orchestral arrangement are just some of the choices that a performer must make to create their version of a song. Julie Kurzava shares her perspective as a performer and voice teacher, detailing various ways noted performers have used their instrument and aesthetic to make a song their own. By listening to different performances of well-known songs, the class will dig into the details of how each performer assembled their performance. At the end of each class, each person should understand a little bit more about their own personal tastes and preferences.

Julie Kurzava is a versatile singer, actor and writer who has performed professionally throughout the mid-Atlantic, at venues as varied as the Columbia Orchestra, Germano’s Cabaret, Olney Theatre, the Maryland Renaissance Festival, and the Annapolis Opera. Julie is executive director of New Moon Theater, a non-profit touring theater and opera company for young audiences. Julie is a popular lecturer on American musical theater and the American Songbook at life-long learning centers throughout the region, including the Peabody Conservatory Elderhostel program. She has been a faculty member at Loyola University Maryland and is a graduate of Northwestern University (B.M.) and the Peabody Conservatory (M.M.) in voice performance.



EIGHT PLAYS EVERYONE SHOULD KNOW

Greg Jones

Sessions I and II

Monday, 1:00 p.m. (begins on March 2)

Fee: \$130 (\$65 for each session)

Using video clips, live performances by guests and spirited discussion, this course examines why each of these plays remains relevant to today’s audiences. Along the way, the class discovers common bonds between each work that help deepen our understanding of how they continue to entertain, provoke and intrigue us. Pre-reading or screening is helpful, but not required. All plays are readily available, either on the web or through local public libraries. The plays to be covered are: *Oedipus the King*, *Death of a Salesman*, *Everyman*, *A Midsummer Night’s Dream*, *Tartuffe*, *The Cherry Orchard*, *Pygmalion*, and *A Raisin in the Sun*.

Greg Jones received a 2017 Julie Harris Playwriting Award for his comedy-drama *All Save One*. His published articles include “The Lifelong Dinner Guest of the Negro Vogue” about Langston Hughes’s theatre influences, and profiles of playwrights Marsha Norman and Paul Zindel. He holds a B.A. in drama (Catholic University) and an M.A. in English (Salisbury University) and studied cinema with William K. Everson at NYU and playwriting with Lucas Hnath (*A Doll’s House Part 2*).

Classes held at 7400 York Road | Free, accessible parking



DANCING LADIES

Patricia Enoch

Session I

Tuesday, 11:00a.m. (begins on March 3)

Fee: \$65

The female influence on dance in America changes from the early "cuties" of Vaudeville to the sophisticated, highly trained dancers, choreographers, and directors of the 20th century. Broadway and film benefited from their achievements and the ballet and modern dance fields expanded under their teaching and performing. We will explore through lecture and film/DVD some of these remarkable women. We'll look first at the early pioneers of modern dance: Isadora Duncan, Ruth St. Denis, Martha Graham, and the influence of the Russians and classical ballet artists such as Anna Pavlova and Albertina Rasch. We then turn to the "discovery" of Agnes de Mille and the musical, "Oklahoma," and the many ballet and modern companies directed by women: Lucia Chase with American Ballet Theatre, Martha Graham for herself and her dancers, Katherine Dunham, Hanya Holm, Twyla Tharp, and many more. We'll look at the wonderful dancing of those women who spanned Broadway and Hollywood such as Cyd Charisse and Leslie Caron and Marie Tallchief and Suzanne Farrell from the ballet world. Finally, if time permits, we review the development of women choreographer/directors such as deMille, Onna White, Twyla Tharp, and Susan Stroman, to name a few. **This is a repeat of the course offered in fall 2016.**

Patricia Enoch performed on Broadway, and after joining The American Ballet Theatre Company, she toured extensively in the U.S., Canada, North Africa, and Europe. In Baltimore, she has performed with the Baltimore Opera Company, various TV productions, the Peabody Chamber Ballet, the Maria Morales Spanish Dance Company and Pas de Six Ballet Company. Locally, she has taught and choreographed at Peabody Preparatory, Maryland Ballet, Children's Dance Division of Towson University, and the Moving Company Dance Center. She lectures for Elder Hostel at Peabody Institute and Osher Lifelong Learning Institute at Towson University. Her former students are performing in concert and Broadway venues and many are now teaching dance.



CONTEMPORARY GLASS ARTISTS

Howard Cohen

Session I

Monday, 9:30 a.m. (begins on March 2)

Fee: \$65

Contemporary glass artists create works that mesmerize and dazzle us. In this class, we will explore the works and creative process of eight prominent glass artists. These artists hail from Australia, the Czech Republic, Italy, Sweden, and the United States. They create sculptures that evoke compelling narratives—archetypal horses, faces immersed in mysterious and otherworldly vessels, spectacularly colored depictions of endangered parrots from Australian rainforests, adorned masks of Shaman super-entities who impart wisdom and knowledge to indigenous peoples in Zambia, and stringed instruments made of glass that could have been created thousands of years ago. Feminist themes—women's strengths, the public and private spaces they inhabit, women caught between despair and hope, and between the moment when darkness becomes inspiration—are also explored by these artists.

Howard Cohen is an active Osher member. Howard is a Fellow of the Casualty Actuarial Society who worked primarily at GEICO prior to retiring. He has taught courses on contemporary glass art for Osher at Towson University, Osher at JHU, and the Community College of Baltimore County Senior Institute. A collector of art glass for the past 24 years, Howard is on the board of the Art Alliance for Contemporary Glass Art.



AMERICAN MURALS

Katharine Fernstrom



SOCIAL REFORM THROUGH PHOTOGRAPHY

Steve Dembo

Sessions I and II

Thursday, 1 p.m. (begins on March 5)

Fee: \$130 (\$65 for each session)

Murals are paintings placed on culturally meaningful walls. This course on American murals discusses the lively artwork created during the Beaux Arts, Work Progress Administration, Mexican Mural Movement, and mid to late 20th century Civil Rights Movements through today in the 21st century. Beaux Arts murals (1890–1920) were placed in many government buildings and asserted conservative Neoclassical ideals. They create the backdrop against which the WPA (1930s) asserted democratic ideals during the Depression, Mexican Muralism (1920s–1930s) introduced an exotic style of narrative. More recent murals are prompting lively dialogues about American history and accomplishments, global history, and important social movements such as the Civil Rights Movement. As cities work to maintain themselves as safe, vibrant places to live, work, and play, murals have a key role in creating a welcoming and visually rich environment for residents and visitors alike.

Katharine Fernstrom is an anthropologist and archaeologist who teaches part-time at Towson University in the areas of anthropology and art history. She enjoys working with murals and their social context because murals including rock art have been made for at least 15,000 years in some parts of the world and are found on every continent except Antarctica. They represent a rare opportunity to look at one art form cross-culturally around the world and through time.

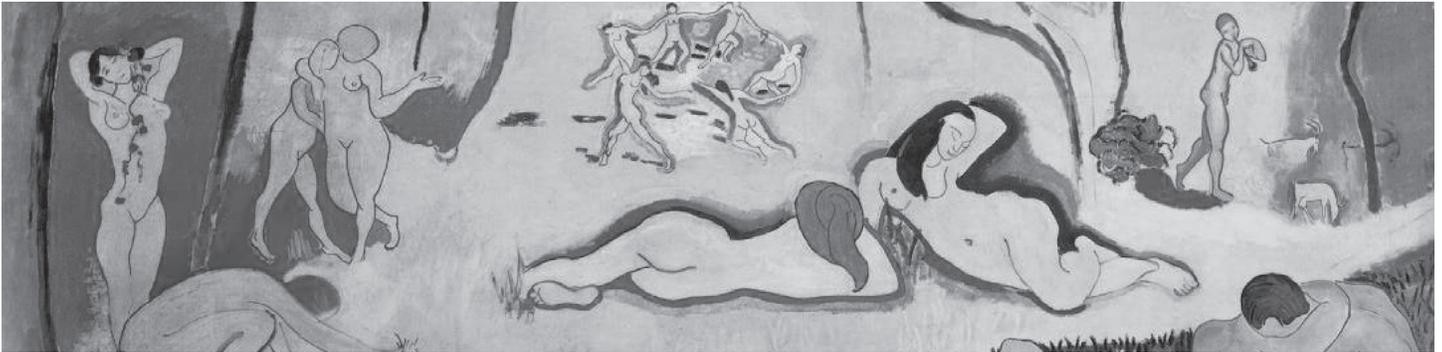
Sessions I and II

Wednesday, 9:30 a.m. (begins on March 4)

Fee: \$130 (\$65 for each session)

Jacob Riis, who documented the crowded tenements of the Lower East Side of NYC, is considered the first “socially conscious photographer.” Along with Lewis Hine and others, he provided the photographic proof critical to the social reform movements of the late 19th and early 20th centuries. They laid the groundwork for those who followed: the photographers of the Farm Security Administration—including Walker Evans, Dorothea Lange, Gordon Parks, and many other New Deal image makers—and photographers of the civil rights movement. We will also take a look at more contemporary photographers including W. Eugene Smith, Sebastião Salgado and others.

Steve Dembo received his M.F.A. from MICA. He is an adjunct professor at CCBC, where he teaches digital photography, digital imaging, and 2-D design. His photographic work has been critically acclaimed, has garnered numerous competitive awards and accolades, and has appeared in national publications and juried exhibitions. He has taught several courses at the Osher Lifelong Learning Institute at Towson University.



ARTISTS OF THE CÔTE D'AZUR

Joseph Paul Cassar

Sessions I and II

Tuesday, 11:15 a.m.–12:30 p.m. (begins on March 3)

Fee: \$130 (\$65 for each session)

OR

Sessions I and II

Thursday, 9:30 a.m. (begins on March 5)

Fee: \$130 (\$65 for each session)

This art history course focuses on the Côte d'Azur, the area around Nice in the South of France. Artists found the light here to be an essential element for their art. We will study such artists including Matisse, Dufy, Chagall, Renoir, Bonnard, Picasso, Leger, and Hartung. The presentations are rich in images that invite questions and discussion.

This course will be offered both on Tuesday and Thursday mornings. Please choose one or the other.

Joseph Paul Cassar, Ph.D., is an artist, art historian, curator, and educator. He studied at the *Accademia di Belle Arti, Pietro Vannucci*, Perugia, Italy, School of Art in Malta (Europe), and at Charles Sturt University in NSW, Australia. He is the author of several books and monographs on the pioneers of modern art of the Mediterranean island of Malta, two of which were awarded best prize for research in the Book Festival, Europe. He served as a freelance art critic for *The Daily News* (1978–1981) and *The Times of Malta* (1997–2000). He has lectured at various educational institutions in Europe and the United States, including the Smithsonian Institute in Washington, DC, The Renaissance Institute in Baltimore, York College of Pennsylvania, the Johns Hopkins University, Carroll Community College, and the Community College of Baltimore County, among others. He is a visual arts examiner and moderator for the International Baccalaureate Organization in Cardiff, United Kingdom. He currently designs online art courses for the University of Maryland University College. Cassar exhibits his work regularly in the Baltimore-Washington area. His work is represented by Vee Gee Bee Galleries and Opus 64 Galerie in Europe.



THE RACE GOES ON: An In-depth Study of “Ben Hur”

Dick Thompson



FILMS OF AGNES VARDA AND JACQUES DEMY

Peter Lev

Sessions I and II

Thursday, 11:00 a.m. (begins on March 5)

Fee: \$130 (\$65 for each session)

Even after 60 years, “Ben-Hur” remains a singular achievement in modern cinema. It received 11 Oscars—a record that has never been surpassed. The American Film Institute has ranked it #2 on its list of greatest film epics. In our study, we will look at the circumstances surrounding MGM’s second filming of General Lew Wallace’s novel. The evolution of the final script will be considered and key scenes from the screenplay will be read and discussed. In addition, we will examine key elements of this mammoth epic, including cast performances, costuming, cinematography and editing, with a focus on the famed chariot race. Special attention will also be given to the magnificent musical score of Dr. Miklos Rozsa, including consideration of key scenes from a musical perspective. Finally, we will assess the place of “Ben Hur” in American cinematic history and examine the key themes of the film which are as contemporary and as vital today as they were in 1959 when the film was made.

Dick Thompson earned B.A., M.Ed., and M.S. degrees from Towson University. For 38 years, Thompson was a 7th grade language arts educator in the Carroll County Public School System, instructing well over 5,000 students. He has received seven teaching awards including Carroll County Teacher of the Year and was a finalist in The Disney Channel Salutes the American Teacher competition. Mr. Thompson continues to volunteer and instruct in the Baltimore City Public Schools. He believes that his greatest joy as an educator was and is the privilege of working with so many bright and talented young men and women. Mr. T, as his students call him, brings his enthusiasm and love of literature and film to a whole new audience at Osher. Films of Agnes Varda and Jacques Demy

Session I

Wednesday, 1:00–4:00 p.m. (begins on March 4)

Fee: \$65

Agnes Varda and Jacques Demy, a married couple, were two of the leading filmmakers of the French New Wave. Varda, a tremendous innovator in both documentary and fiction, made her first film in 1954 and her last in 2018. Demy was a fiction filmmaker but, like Varda, one with a strong sense of place. This course will screen and discuss feature films. We will show Varda’s early fiction film, “Cleo from 5 to 7” (1962) and her last film, the documentary, “Faces/Places” (2018). For Demy, we will show his most famous film, “Umbrellas of Cherbourg” (1964) and then “Jacquot de Nantes” (1991), Varda’s tribute to her husband which highlights his films but also shows his familial and regional roots. The films are in French with English subtitles.

Peter Lev is professor emeritus of Electronic Media and Film at Towson University. He is the author or editor of six books, most recently “Twentieth Century-Fox: The Zanuck-Skouras Years 1935-1965”. His awards include an Academy Scholars Award from the Academy of Motion Picture Arts and Sciences and the President’s Award for Distinguished Service to Towson University.



REVISITING HITCHCOCK

Arnold Blumberg



YOU MAY BE SEATED: Classic Courtroom Dramas

Arnold Blumberg

Session I

Monday, 1:00–4:00 p.m. (begins on March 2)

Fee: \$65

In this series revisiting the classic cinematic work of film maker Alfred Hitchcock, we explore and examine his versatility in bringing suspense and human drama to life on the silver screen, set against familiar historic backdrops like the paranoia of WWII-era espionage to the similar psychosis of Cold War machinations. The films included are “Saboteur” (1942), Hitchcock’s personal favorite “Shadow of a Doubt” (1943), “Rear Window” (1954), and “North by Northwest” (1959). NOTE: This series is a sequel to a previous run of Hitchcock films at Osher and does not repeat any movies.

Arnold T. Blumberg, D.C.D., is a cinema historian, publisher, author, and world-renowned pop culture scholar, having taught courses on the zombie genre, science fiction history, superhero media, comic book literature, and the Marvel Cinematic Universe. He spent fifteen years in the comics industry, curated a pop culture museum for five years, and lectures regularly at conventions and other events.

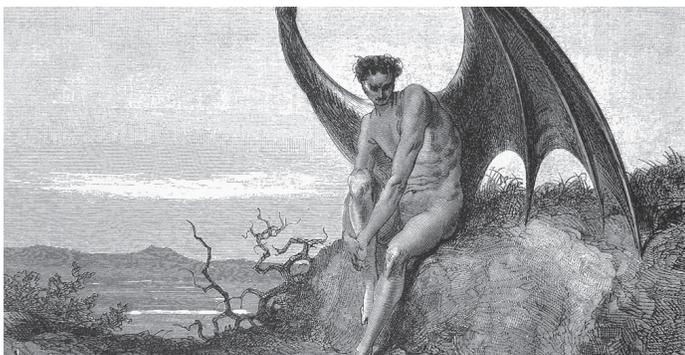
Session II

Monday, 1:00–4:00 p.m. (begins on April 6)

Fee: \$65

In this series exploring the potent human drama inherent in the courtroom setting, the class will watch four class films that take us into the American justice system, with tales that combine tension with taut storytelling and star performances. The films included are “12 Angry Men” (1957), “Anatomy of a Murder” (1959), “Inherit the Wind” (1960), and “To Kill a Mockingbird” (1962).

Arnold T. Blumberg, D.C.D., is a cinema historian, publisher, author, and world-renowned pop culture scholar, having taught courses on the zombie genre, science fiction history, superhero media, comic book literature, and the Marvel Cinematic Universe. He spent fifteen years in the comics industry, curated a pop culture museum for five years, and lectures regularly at conventions and other events.



DEMONS, THE DEVIL, AND WITCHCRAFT

Ellen O'Brien



INTRODUCTION TO THE BIBLE

Father Bob Albright

Sessions I and II

Tuesday, 9:30 a.m. (begins on March 3)

Fee: \$130 (\$65 for each session)

Did the devil do it? In our 21st century, the world is confronted almost daily by what is seen as the presence of evil. We recognize the harm done by natural forces, storms, or diseases. But what about the evil deliberately caused by humans? Religion, art, and literature in the Western world gives us a long history of evil. Polytheism said evil was a force outside of ourselves and belonged to gods and goddesses. But what happened in monotheism? Was the serpent in the Garden of Eden evil? And what about the fallen angels? Who was Satan? We'll begin with the ancient Sumerians and Egyptians in the 4th century BCE and work our way through the Babylonians and Zoroastrianism into Christianity, Gnosticism, the Inquisition, and the Reformation. What is the *Malleus Maleficarum*? We'll see Satan freezing in Dante's "Divine Comedy", but burning in Milton's "Paradise Lost". What about Faust and Mephistopheles? And we can't ignore the witchcraft trials that consumed Europe and Salem, Massachusetts. So, did the devil do it?

Ellen O'Brien, holds a B.A. from St. Catherine's University in St. Paul, Minnesota, an M.L.A. from the Johns Hopkins University, a J.D. from the University of Maryland School of Law, and an M.A. from St. Mary's University and Seminary. She practiced law for thirty years while also continuing her theological studies, primarily in the area of the Hebrew Bible. She has taught previous courses for Osher at Towson University, the most recent being on Exodus.

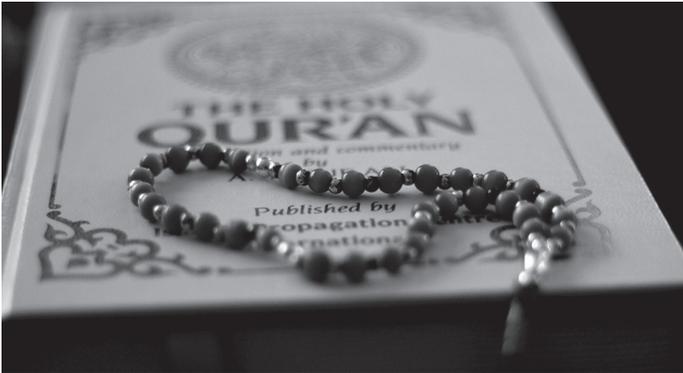
Session I and II

Thursday, 1:00 p.m. (begins on March 5)

Fee: \$130 (\$65 for each session)

The Bible was produced in an age and culture foreign to most American eyes and ears. Thus we need a new pair of glasses to read the Bible authentically. As well, we need to think like a Jew of 1st century Israel in order to properly interpret the Bible. Using the most up-to-date Jewish, Catholic, and Protestant scholarship, Father Bob will attempt to tackle eight issues that will help the ordinary person come to a greater appreciation of the Bible. These eight issues are the Bible as a book of faith; how literally do we take the Bible; the Bible as a composite of various literary styles; the Bible as the Word of God and the words of humans; conflicting theologies within the Bible; the Bible as an association of many images; the Bible as one story made up of many stories; and the second coming of Christ as a dominant theology within the New Testament. This is an introduction and not an in-depth study. However, what you learn in these eight weeks will help you read any passage of the Bible with greater understanding than ever before. Come and learn about the greatest and most widely read book ever written! Please bring a Bible to class, any version. **This is a repeat of the course offered in spring 2017.**

Rev. Robert E. Albright is a retired Catholic priest of the Archdiocese of Baltimore. He served as the Catholic Campus Minister at Towson University for 26 years before his retirement in July 2006. Through teaching a scholarly approach to the Bible over the past 50 years, Father Bob has explored greater interfaith issues at the Institute for Islamic, Christian, and Jewish Studies of Baltimore. He has studied twice in Israel at the International Center for Holocaust Studies and has been to Israel over 18 times, leading study tours and retreats and doing private research in Biblical sites and studying the Palestinian/Israeli situation. Father Bob is engaged in numerous Catholic/Jewish endeavors, including a funded program to educate Jewish and Catholic high school students in each other's tradition.



THE QUR'AN AND MODERN SOCIETY

Ahmed Achrati



PHILOSOPHICAL ISSUES: Nonviolence

Edward Fotheringill

Session I and II

Wednesday, 11:00 a.m. (begins on March 4)

Fee: \$130 (\$65 for each session)

Consisting of eight sessions, this introductory course provides the students with a basic background of the Qur'an, its structure, foundational narratives, interpretations, and importance in shaping Muslims' attitudes in key areas: violence, ethics, gender, art and philosophy. What is a Muslim? This course will review the tenets of the Islamic faith and how they are observed. We will learn about Muhammad, his life, and the creation of a Muslim community. We will examine how Muslims are responding to modern changes and the various reforms that are attempted.

Ahmed Achrati, Ph.D., is a retired professor who taught languages, anthropology, and religious studies at various institutions including Georgetown University, University of Illinois, and Howard Community College. His publications on religion and rock art in leading journals span various topics.

Session II

Tuesday, 11:00 a.m. (begins on April 7)

Fee: \$65

Most of us would prefer to avoid violent situations. This in itself, however, does not mean we are nonviolent beings. Why? Because when we are provoked to the point where we feel threatened or abused, our normal response is to fight back with violent thoughts, words, and actions. It is not only seen as normal, but sometimes even courageous. The bedrock of nonviolence, however, turns everything on its head. The truly nonviolent person does not respond to such provocation with violent thoughts, words, and actions— he or she endures the threat or abuse without retaliation (NOTE: This is not cowardice). Where does this inner strength come from? It seems utterly mysterious. In this course, we will examine the nature of nonviolence, and give evidence of nonviolent ideology and action in the lives of Mohandas Gandhi, Dietrich Bonhoeffer, Martin Luther King Jr., Thomas Merton, and Thich Nhat Hanh.

Edward Fotheringill is an adjunct professor of philosophy and intellectual history in the Department of Humanistic Studies at the Maryland Institute College of Art (MICA). He was a senior lecturer of philosophy at Towson State University and at Goucher College for many years. In the fall of 2019, he taught a course at Osher entitled "The Origins of Existentialism".



EVERYDAY SPLENDORS: Novels of Charles Dickens and George Eliot

Jacqueline (Jan) Wilkottz

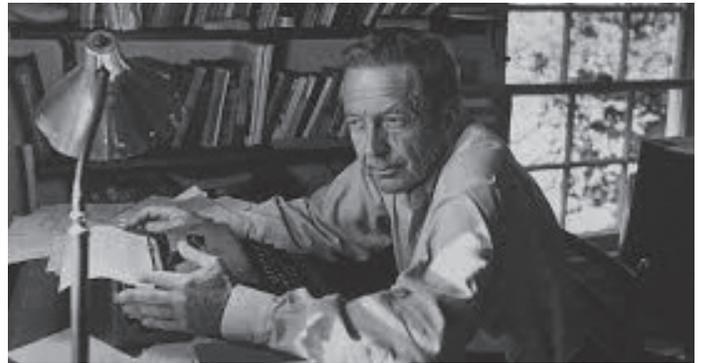
Sessions I and II

Wednesday, 1:00 p.m. (begins on March 4)

Fee: \$130 (\$65 for each session)

Before the young Vincent Van Gogh became an artist, his years working in Victorian London fostered his lifelong love of English fiction; his favorite novelists were Charles Dickens and George Eliot (Mary Ann Evans). He understood how their work honored emotional generosity, even in lives lived in narrow circumstances. In our own time, is it still possible to consider novels as a realistic form that illustrates anything as old-fashioned as everyday moral beauty? Can those long, rich books tell us much about how to become more fully human, more fully aware of others' humanity? To help answer such questions, we will concentrate on Dickens' "David Copperfield," "Great Expectations," and "Bleak House;" and Eliot's "The Mill on the Floss" and "Middlemarch." Dickens is often comic and Eliot, philosophic—both are profound.

Jacqueline Wilkottz, professor emerita at Towson University, has a Ph.D. from U.C. Berkeley and taught literature and women's studies for nearly four decades at TU. She has taught several previous courses on literature for Osher.



SHORT STORIES OF JOHN UPDIKE AND JOHN CHEEVER

William Florman

Sessions I and II

Wednesday, 9:30 a.m. (begins on March 4)

Fee: \$130 (\$65 for each session)

John Updike, major novelist, poet, essayist, and critic, was also one of the finest practitioners of the short story. John Cheever, once called the "Chekhov of the Suburbs", was one of Updike's few equals in the short story form and also a novelist of note. Each has been the subject of highly acclaimed new biographies. This course will analyze, discuss, and compare short stories of each writer, emphasizing a close reading of the text as well as pertinent biographical information garnered from the recent biographies.

William Florman, M.A., J.D., has taught courses in literature and writing at Boston College, Salem State University, and American University. Upon graduation from Georgetown Law School, he practiced labor law in Washington, D.C. He is enjoying his return to his first love, which is teaching.

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**“TO KILL A MOCKINGBIRD”:** Whose Story Is It?

Jon Aaron

Sessions I and II**Tuesday, 3:00 p.m. (begins on March 3. Class will not meet on March 17 but will meet on March 31.)****Fee: \$130 (\$65 for each session)**

“To Kill a Mockingbird” has remained beloved and relevant since its publication in 1960. Reflecting initially on the novel’s first draft, published in 2015, “Go Set a Watchman,” we will celebrate the author’s gift to the American literary tradition by delving into the class’s core questioning of “To Kill a Mockingbird” as we ask, “Whose Story Is It?” We will consider the following over the course of our discussion: historical ideas at the heart of the novel (constitutional tenets and Jim Crow); thematically related Harlem Renaissance poetry and art (Langston Hughes and Aaron Douglas); film and video excerpts (“A Night at The Garden” and a TED talk by Chimimanda Adichie); James Baldwin’s essay “The Creative Process”; musical and lyrical connections to Broadway songs from “Ragtime,” “Big River,” “Evan Hansen,” and “Hadestown”; and Aaron Sorkin’s re-imagining of the novel in his Broadway play. The eclectic nature of our discussions is designed to allow each participant to discover the voices and perspectives—untold stories—embedded in Harper Lee’s rich narrative.

Enrollment is limited to 35 students.

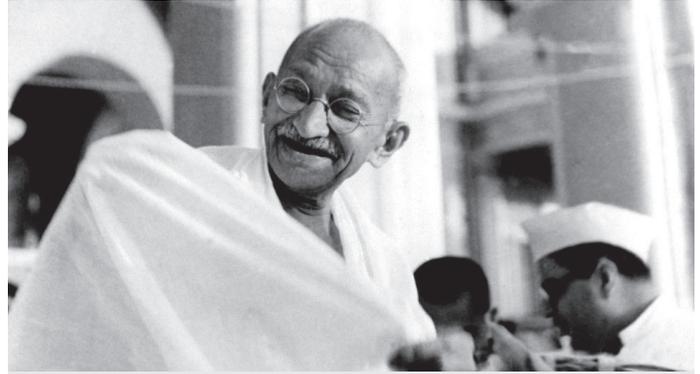
Jon Aaron has taught English, history, and performing arts at McDonogh School for 44 years. He has a B.A. from Boston University and M.L.A. from the Johns Hopkins University. He has offered this course previously in the JHU Osher program, Beth El Synagogue, and McDonogh School and has enjoyed how it has evolved. Jon is passionate about creating conversations around universal themes that deepen appreciation of how literature, art, film, and history complement one another and provide insight into our lives and our world.

Visit our website
www.towson.edu/osher



THE HISTORY OF AGING: Examples from 17th Century England

Diane Willen



THE RISE AND FALL OF THE FANTASTIC BRITISH INDIAN EMPIRE

Edwin Hirschmann

Sessions I

Monday, 11:00 a.m. (begins on March 2)

Fee: \$65

This course examines cultural assumptions and realities about aging in early modern England. We begin with demographics in the seventeenth century and the nature of English society. We then turn to representative texts—biblical, classical, medical, literary and clerical. How was the aging process understood? What was the distinction drawn between natural old age and righteous old age? From the plays of Shakespeare to the sermons of the Puritans, we will find disparate perceptions about the elderly: wise and worthy of veneration but also churlish, in dotage, no better than children. We will see how the elderly, “gray in years,” were advised to act in order to attain a “good old age.” Beginning with Queen Elizabeth, we’ll consider case studies, a handful of actual lives that belie the assumptions of their contemporaries and may contradict our own perceptions of aging in the past. What can we learn from the history of aging? In what sense (if any) does the history of aging transcend particular cultures and societies to speak to us today?

Diane Willen, professor emerita at Georgia State University, earned her Ph.D. from Tufts University and taught for 30 years at Georgia State, where she also chaired the Department of History. She is the author of a biography of John Russell, First Earl of Bedford, one of Henry VIII’s ‘new men,’ and she has published articles that span the social, political and religious history of early modern England. Her current research examines history of aging. Diane has taught a variety of courses at Osher at TU.

Session I and II

Tuesday, 1:00 p.m. (begins on March 3)

Fee: \$130 (\$65 for each session)

The British intrusion into the ancient land of India opened a new era in world history, with European dominance of Asia and Africa. India was subdued, piece by piece, and then ruled by a mixed British/Indian regime. But Indian nationalists soon recovered and, inspired by Mahatma Gandhi, ousted the British in a surprising and bloody partition. This course will explore topics including the British takeover of India, rule and reform, the Royal Empire and Kipling’s Anglo-India, the rise of nationalism and the Indian National Congress, Mahatma Gandhi and the Muslim Dilemma, and the end of this empire. The consequences of this period are still being felt today on the world stage.

Edwin Hirschmann is professor emeritus of history at Towson University. During his 33-year career at TU, he developed and taught a sequence of courses on the history of India and other courses on European imperialism. He is the author of two books on modern Indian history. In spring 2017, he taught “The Fantasy Empire: Illusions and Realities of the British in India” at Osher at TU.



THE BIRTH OF SOCIAL ACTIVISM IN AMERICA

Robert Baer



THE CAUSES OF THE GREAT WAR

Robert Moore and Eric Stewart

Session I and II

Tuesday, 1:00 p.m. (begins on March 3)

Fee: \$130 (\$65 for each session)

The decades preceding the Civil War witnessed the emergence of an abundance of movements for social change in America, leading to a dramatic rethinking of societal attitudes. The vast transformations occurring in the young American nation encouraged many people to actively seek to address society's injustices with imaginative approaches. With intense zeal, these reformers created distinctive movements to abolish slavery; to promote women's rights, peace, and temperance; and to encourage health and education reform. Combining with transcendentalism, revivalism, utopian communities, and the push for universal voting rights, these uniquely American endeavors laid the foundation for many of the nation's exceptional democratic traditions. The course will examine the reformers, why they got involved in these movements, what they accomplished, and their impact on American history.

Robert Baer holds a B.A. in history from Towson University, an M.L.A. in the history of ideas from the Johns Hopkins University, and a D.Ed. in higher education from Morgan State University. He spent 30 years as a college administrator in Connecticut, New York, and Maryland. He has been an instructor in history at York College-CUNY, Norwalk Community College, Community College of Baltimore, and Howard Community College.

Session I and II

Monday, 9:30 a.m. (begins on March 2)

Fee: \$130 (\$65 for each session)

The war that erupted in August 1914 ended a century of relative peace in Europe. The period from 1870 to 1914 witnessed great achievements in the arts, science and technology and general economic advancement. At the same time, it was a period of rising nationalism, imperialism, and militarism which brought nations to the brink of conflict on several occasions. An arms race, based on scientific and technical progress, was to make the coming war unbelievably perilous, while a peace movement attempted to prevent it. During this same period, terrorists were responsible for the murders of prominent political leaders in Europe and the United States. The socialist movement made important strides in improving the lives of workers in gaining political influence. This course presents the events, ideas, and people whose fateful decisions led to the Great War (1914–1918). **This is a repeat of the course offered in spring 2015.**

Bob Moore is a retired high school teacher of French, Spanish, history, and economics. He was a Peace Corps volunteer in Niger. He holds a B.S. from the School of Foreign Service at Georgetown University and a master's degree from the University of Wisconsin-Madison. Bob recently taught an Osher course on the life of Jean Jaurès.

Eric Stewart is a retired computer analyst at the Social Security Administration. He is a graduate of Georgetown University. He has taught "Songs of Social Engagement" in 2016 and co-presented the course on the life of Jean Jaurès in spring 2018.



FANTASTIC INTERIM: 1918–1939, Part Two

Rex Rehfeld



SURVIVING THE JAPANESE OCCUPATION AND 1945 BATTLE FOR MANILA

Julio Esteban

Session I and II

Thursday, 9:30 a.m. (begins on March 5)

Fee: \$130 (\$65 for each session)

Shortly after the end of World War I, the song, “How Ya Gonna Keep ‘Em Down on the Farm” hit the list of top songs. It was a forecast for the changes that were about to take place. Twenty-one years later, on August 25, 1939 Judy Garland sang “Somewhere over the Rainbow” in the movie, “The Wizard of Oz,” just in time for the beginning of World War II. The period between those two songs included a period of unrivaled prosperity followed by this country’s worst economic decline. The role of government changed from one of doing almost nothing to one trying to do, and expected to do, almost everything. It was one in which there were more changes in much of the way Americans worked, lived, loved, thought, talked, consumed, and were governed than in any other period of American history before, and to a great degree, since. It was a time of change in the rest of the world too. There were 17 new countries and, despite the efforts of the League of Nations, three wars. And Mussolini, Stalin, Hitler, and Hirohito came to power. We will explore these changes as we discuss the “Fantastic Interim,” 1918–1939. **This course is a continuation of “Fantastic Interim: 1918–1939, Part One” offered in fall 2019. However, it is not necessary to have taken that course to enjoy this one.**

Rex Rehfeld holds a B.S. from the University of California at Berkeley and a J.D. from the University of Maryland Law School. He retired from Morgan Stanley Smith Barney as an investment advisor. Throughout his adult life, his avocation has been the study of history. He has taught several courses at the Osher Lifelong Learning Institute at Towson University.

Session I and II

Monday, 11:00 a.m. (begins on March 2)

Fee: \$130 (\$65 for each session)

February 2020 marks the 75th anniversary of the horrific Battle for Manila, the first urban battle the U.S. fought in the Pacific War (1941–1945) with Japan. Often described as the most devastated city of WWI after Stalingrad, civilian deaths exceeded 100,000, and Manila forever lost its pre-war soubriquet as “Pearl of the Orient.” Julio Esteban’s presentation will review the Philippines prior to 1941 and the migration of his Spanish family to Manila in the early 1900s. He will describe the city and his family’s life before the War, then move to the Japanese occupation and life under its military administration. Following, will be a brief review of America’s 1942 loss of the Philippines. Then the focus will be on his occupation and survival experience between the ages of 11 and 14, and especially during the terrible month of the long final battle. He will close with a reference to the war’s aftermath, a look at the new and different Manila—which he has visited several times—and lessons learned from the experience. **This is a repeat of the course offered in 2013.**

Julio Esteban, Jr., M.A., was born in Manila, Philippines, to Spanish parents. Surviving the three-year Japanese Occupation and 1945 Battle of Manila, he migrated to Baltimore with his wife and children in 1963. A business communicator most of his working life, he became a Spanish teacher in 1996 until his retirement in 2010. He became an Osher member in 2011 and has presented this course at Osher as a four-week course in 2012 and then as an eight-week course in 2013.



PROPAGANDA, PAST AND PRESENT

Michael Anft



HEALTHCARE 2020

Ann Farrell

Session I and II

Thursday, 11:00 a.m. (begins on March 5)

Fee: \$130 (\$65 for each session)

Not so long ago, many Americans believed that propaganda was the province merely of foreign dictatorships, George Orwell novels, and advertising. Not so anymore. With television networks regularly obscuring facts and working to shore up its chosen political party, propaganda has become a central force in American electoral life. Whether it's the Russians manipulating Facebook, politicians making up their own facts, or public relations spin outfits practicing large-scale cover-ups, propaganda helps shape all that we do and think. In this class, we'll focus on the history of propaganda, what we can do to blunt its influence, and how to become aware of its presence in the news media we consume every day. The writings of Jacques Ellul, Orwell, Albert Speer, and Tim Wu will lead us in an ongoing and detailed discussion of how propaganda, aided by each succeeding wave of new technologies, has grown to consume more and more of the media space.

Michael Anft is a writer and journalist--an ink-stained wretch for the past 40-plus years. He has worked on the staffs of *The Chronicle of Philanthropy*, *City Paper*, and *Johns Hopkins Magazine*. His work has appeared in *AARP: The Magazine*, *The Atlantic*, *The Baltimore Sun*, *The Chronicle of Higher Education*, and many other publications. He lives in Towson.

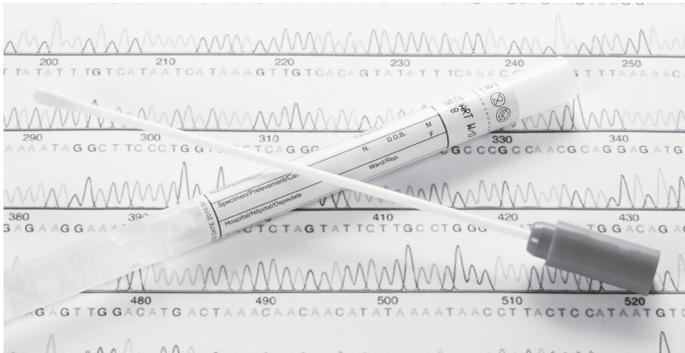
Session I and II

Wednesday, 11:00 a.m. (begins on March 4)

Fee: \$130 (\$65 for each session)

This course offers a unique eight-part series of classes providing forward looking healthcare information from the perspectives of Osher members (consumers) as well as healthcare business and clinical leaders. With corporate interests increasingly dictating clinician practices, care for all U.S. citizens will be impacted—potentially dramatically—in the 2020 election, when pundits claim we will “cross the Rubicon.” Session I presents key medical and technological advances, recent setbacks, and potential risks for the 55+ population, with focus on key trends that will shape our future. Content includes a wide range of provocative topics, from hurdles in recent Alzheimer’s research, to impact of corruption on healthcare industry, to current and projected use of technologies such as telemedicine and artificial intelligence in diagnosis and treatment. Session II addresses 55+ year old citizens’ voting patterns and healthcare issues, “current state” of their health and wellbeing, and healthcare positions of leading presidential candidates. Efforts are made to clarify many citizens’ confusion about core terms and concepts, e.g. Medicare for All, Medicare for Some, Medicare for Those Who Want It, that are exacerbated by “Tower of Babble” and gas lighting by congressional leaders and candidates.

Ann Farrell, BSN, RN, has a background that spans a wide range of healthcare-related roles, from bedside RN and hospital administrator, to HealthIT (HIT) vendor executive, to a small business owner. As principal of Farrell Associates, Ann’s U.S. and Canada consulting clients include governments, diverse healthcare provider organizations, and a wide range of start-ups, mega-corporations, and private equity firms. As a nationally-recognized HIT expert and speaker, Ann bridged clinical, business, and IT communities, advocating for clinicians and patients. She is published in clinical and IT forums, is a frequent commenter on blogs and newspapers, and was a strategic healthcare advisor for a 2018 congressional candidate.



THE HISTORY AND MYSTERY OF PATERNITY TESTING

Robert Wenk



THE DOCTRINE OF SIGNATURES: Guideposts to Modern Pharmacology

Derrick Beggs

Session II

Monday, 9:30 a.m. (begins on April 6)

Fee: \$65

Prior to the DNA era, genetic tests could exonerate falsely accused men or demonstrate probable fatherhood in most paternity disputes, but courts were slow to accept genetic evidence. Nowadays, widespread human relationship testing improves legal decisions about parentage or other kinships. Historically, the need for child support generated laws of bastardy that were later transferred to the common law in England. American colonies copied European laws and many remain in effect. However, after the sexual revolution of the mid-twentieth century, neither the old legal remedies nor the combination of charity and taxes proved sufficient to address the problem of child support. New civil rights laws and paternity testing were necessary to provide a just solution. The instructor will explain how paternity testing is performed and how test results are reported as probabilities. Case results will illustrate how an alleged father's paternity is excluded or established. Tests other than for parentage will also be described. Unusual cases that demonstrate human biology and behavior will be presented.

Robert Wenk, M.D., M.S., is a retired physician who specialized in laboratory medicine but obtained an M.S. in human genetics as well. Over four decades, he's written many scientific papers about his experience with genetic testing of alleged blood relatives and written an introductory textbook titled, "Relationship Testing 1.0." He recently chaired the Accreditation Committee of the AABB, the nonprofit agency that sets standards for U.S. laboratories that evaluate relationships using genetic tests.

Session II

Monday, 11:00 a.m. (begins on April 6)

Fee: \$65

Imagine looking at a plant and deciding based on its appearance what disease or illness it could treat. That is exactly what the forebearers of modern physicians and pharmacists did—sometimes accurately and other times inaccurately. In this course we will discover the ancient practice of the doctrine of signatures and how it led to modern pharmacology and the diagnostics we use today. We will debunk the myths, superstitions, and errors of the past while retaining the awe and wonder of the natural world and the human/plant relationships that are still possible today.

Derrick Beggs holds a master's degree in advanced holistic nursing. He brings his experience in complementary and alternative therapies to his private practice. He is a clinical herbalist, Reiki master, healing practitioner, and integrative nurse coach. His passion is in integrating alternative practices into our modern health care system and creating space for wholeness and empowerment in healthcare.



MARYLAND BUTTERFLIES: Naming and Hosts

Robin Tress

Session I

Wednesday, 11:00 a.m. (begins on March 4)

Fee: \$65

This course covers two aspects of butterflies that most people do not normally consider. Where do butterflies get their names? Butterflies, like all plants and animals, have two names: common and scientific. This course will explore both. If scientific names scare you, don't let them. They were invented in the 18th century by a Swede named Carl Linnaeus and are still in use today. Tyrannosaurus rex is a scientific name that we use every day without thinking science. Secondly, what are the plants that butterflies use to lay their eggs and raise caterpillars? These are usually quite different from the beautiful flowers that the adults visit for nectar. These host plants are, in most cases, leafy plants that can supply ready caterpillar food. Some butterflies have adapted to non-natives plants for hosts; others remain tied to native plants. We will cover both types, along with their common and scientific names.

Robin Tress worked for 45 years in information technology before retiring from the Telecommunications Department of M&T Bank in 2012. She has a B.A. in German from Barnard and an M.S. in computer science from the Johns Hopkins University. She currently serves as a garden keeper at Irvine Nature Center and a docent at the Evergreen Museum and Library. She is a member of the Baltimore and Howard County bird clubs and edited the Baltimore club's electronic newsletter for four years. She taught "Butterflies of Maryland" at Osher at TU in spring 2018.



NOVAS, SUPERNOVAS, HYPERNOVAS AND OTHER THINGS THAT GO BUMP IN THE NIGHT

Daniel Golombek

Session II

Wednesday, 1:00 p.m. (begins on April 8)

Fee: \$65

What's up there? Are there more things in the heavens than we dream of in our philosophies? Indeed there are and in this course we will cover most of them. From distant quasars, galaxy clusters, galaxies to stars and black holes, we will travel in a four-week tour of the cosmos from its beginnings until now—and all in spectacular color. We will explore how stars are born, how they live, and how they die. And we will learn how galaxies evolve and collide and what it means to live with a star.

Daniel Golombek worked for 29 years at the Space Telescope Sciences Institute where he has been responsible for leading the user support for the worldwide Hubble Space Telescope community, the team that developed and implemented its observations, and developing and executing programmatic and scientific plans and budgets. During his tenure as a visiting scientist at NASA headquarters, he was responsible for the management of 12 space science observatories and three major space science grants.

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Nancy Rothman
John Rusinko
Pat Ruth
Linda Silvern
Pat Simon
Dora Simons
Linda Speert

Ruth Spivak
Peggy Strahan
Mary Sully
Linda Trope
Dianne Van Sciver
Wilmina Sydnor
Tony Verdecchia
Sherrye Walker
Andrea Wallenberger
David Warshawsky
Bob Weimer
Dorrie Wilfong
Pam Windsor
Christine Wood
Susan Woolhiser
Eunice Young

We have tried to list all volunteers who assisted in Fall 2019. We apologize for any accidental omissions. Please direct any inquiries to Shelby Jones at sjones@towson.edu or 410-704-3688.

PLEASE CONTACT SHELBY JONES AT 410-704-3688 to learn more about volunteer opportunities at Osher.



OSHER BOOK CLUBS AND INTEREST GROUPS

MEETING AT 7400 YORK ROAD - FREE AND OPEN TO ALL MEMBERS

POPULAR FICTION BOOK CLUB

Meets 3rd Thursday of month, 10 a.m. (*when classes not in session*)

Contact facilitator **Ruth Spivak**: spivakcpa@verizon.net | 410-666-1891

LITERARY FICTION BOOK CLUB

Meets 4th Tuesday of month, 10:30 a.m. (*when classes not in session*) ■ Meets at 2:30 p.m. (*when classes are in session*)

Contact facilitators **Elaine Kasmer**: elainekasmer@gmail.com | 410-561-1175 | **Linda Napora**: snydernap1@gmail.com

NONFICTION BOOK CLUB

Meets 1st Wednesday of month, 10 – 11:30 a.m. (*when classes not in session*)

Contact facilitator **Joyce Baron**: joycebaron@comcast.net | 410-337-3706

MYSTERY BOOK CLUB

Meets Thursday, March 5, March 19, April 9, April 23, 1:00 p.m.

Facilitators: **Julie Plutschak, Joyce Baron** ■ Contact **Julie**: jmv729@earthlink.net | 410-321-1890

DISCUSSION GROUP: “THE WORLD WE LIVE IN”

Meets weekly on Tuesdays, 1 - 3 p.m. ■ Contact facilitator **Nancy Cedrone**: 410-825-6331

WRITING GROUP: “WRITING OUR LIVES”

Meets weekly on Thursdays, 1 - 3 p.m. ■ Contact facilitator **Linda Silvern**: lrsilvern@gmail.com | 443-835-1991

CONTEMPORARY ART GLASS DISCUSSION GROUP

Contact facilitator **Howard Cohen**: glassguy529@aol.com

“THE GREEN TEAM” ENVIRONMENTAL INTEREST GROUP

Contact **Shelby Jones**: sjones@towson.edu | 410-704-3688

THANK YOU TO ALL FACILITATORS!

If you would like to initiate and facilitate an interest group, contact **Tracy Jacobs** at 410-704-3437.

For updates on book clubs, interest groups, and volunteer opportunities visit
WWW.TOWSON.EDU/OSHEREXTRAS

OSHER ART ON DISPLAY

View art by your fellow Osher members each semester. If you would like to exhibit your artwork in the Osher classrooms, please contact **Linda Trope** at lindatrope@comcast.net or **Shelby Jones** at 410-704-3688.

OSHER IS GOING GREEN



Osher at Towson University is making efforts to be more environmentally friendly. Thanks to our members for pitching in and to the Osher Green Team for leading the way!



THANK YOU TO OUR VOLUNTEER FACULTY

We express our thanks to the following individuals for volunteering their time and expertise to teach a course for Osher's spring 2020 sessions:

Father Bob Albright
Howard Cohen
Robin Tress
Robert Wenk

Thank you to Cassidy Cregan, Arthur Smith, Mikey Mullen, and Kanji Takeno for the Osher photographs in this catalog.

REGISTER FOR SPRING 2020 ONLINE

.....

GO TO WWW.TOWSON.EDU/OSHERREGISTRATION

.....

Reasons to Register Online:

- ✓ Receive confirmation of your course registration immediately
- ✓ Quick and secure payment processing
- ✓ Convenient from computer, laptop, or tablet

Important Dates

Thursday, January 16*— The Preview of Spring Classes

1-3 p.m. at the Central Presbyterian Church
(*snow date: January 23, 2020)

Friday, January 17*—Online Registration

will open at 12:01 a.m. following the Preview

Tuesday, January 21

Osher staff will begin processing paper registrations

ONLINE REGISTRATION—INFORMATION SESSIONS

Please join us to learn more about online registration at one of the following sessions:

7400 York Road, Room 101

January 10, 2020 at 10:30 a.m.

January 13, 2020 at 1:00 p.m.

Information Session seating is on a first-come, first-served basis.

IMPORTANT: To comply with State and University policies and procedures we are NOT able to accept registrations prior to the Preview of Spring Classes either by mail or in-person.

ALL REGISTRATIONS AND PAYMENTS RECEIVED PRIOR TO THE PREVIEW OF SPRING CLASSES WILL BE RETURNED.

OSHER LIFELONG LEARNING INSTITUTE

FREQUENTLY ASKED QUESTIONS

OSHER FAQs:

WHERE ARE OSHER OFFICES LOCATED?

Osher offices are located on the second floor of the 7400 York Road building. It's always a good idea to make an appointment to ensure one of our staff members is available to assist you.

HOW MUCH DOES IT COST TO BE AN OSHER MEMBER?

Membership runs from July 1 through June 30 and is \$50 per person.

WHAT ELSE DOES OSHER OFFER?

Osher offers a wide variety of book clubs, discussion groups, and periodic trips. Announcements for these happenings are sent via our Osher email list.

WHERE ARE OSHER CLASSES HELD?

Osher classes meet at 7400 York Road in classrooms located on the first floor: Rooms 101, 113A, and 113B. Occasionally, classes are held at the Central Presbyterian Church in the Worship Center directly adjacent to 7400 York Road.

HOW LONG ARE OSHER CLASSES?

Classes typically last for an hour and 15 minutes. Some classes are longer and these times are specified in the catalog.

WHERE CAN I PARK?

Parking is available in the lots directly behind 7400 York Road. Parking is free.

CAN I SIGN UP FOR JUST ONE SESSION OF AN 8-WEEK COURSE?

Yes—but keep in mind that if you are signing up for the second session of an 8-week course, you will be missing the material covered in the first four weeks.



IMPORTANT INFORMATION ABOUT REGISTRATION AND PAYMENT

To comply with State and University policies and procedures, registrations and payments can no longer be accepted before the Preview. Any registrations and payments received prior to the preview will be returned.

OSHER LIFELONG LEARNING INSTITUTE SPRING 2020 REGISTRATION FORM

New Member Renewing Member

Name: _____ Today's Date: _____

Phone: _____ Email: _____

To REGISTER ONLINE visit www.towson.edu/OsherRegistration

SESSION I (March 2-26) • SESSION II (April 6-30)

✓	TITLE	DAY	TIME	SESSION I	SESSION II	BOTH SESSIONS
ARTS & CULTURE						
	Beethoven	Tuesday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Duke Ellington and Count Basie	Monday	11 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Great American Songbook	Thursday	11 a.m.	<input type="checkbox"/> Session I (\$65)		
	Eight Plays	Monday	1 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Dancing Ladies	Tuesday	11 a.m.	<input type="checkbox"/> Session I (\$65)		
	Contemp. Glass Artists	Monday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)		
	American Murals	Thursday	1 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Social Reform Photography	Wednesday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Artists of Côte d'Azur	Tuesday	11:15 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Artists of Côte d'Azur	Thursday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Ben Hur	Thursday	11 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Films of Varda and Demy	Wednesday	1 p.m.	<input type="checkbox"/> Session I (\$65)		
	Revisiting Hitchcock	Monday	1 p.m.	<input type="checkbox"/> Session I (\$65)		
	Classic Courtroom Dramas	Monday	1 p.m.		<input type="checkbox"/> Session II (\$65)	
HUMANITIES						
	Demons, Devil, Witchcraft	Tuesday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Intro to the Bible	Thursday	1 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Qur'an and Modern Society	Wednesday	11 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Nonviolence	Tuesday	11 a.m.		<input type="checkbox"/> Session II (\$65)	
	Dickens and Eliot	Wednesday	1 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Cheever and Updike	Wednesday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	To Kill a Mockingbird	Tuesday	3 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
SOCIAL SCIENCES						
	History of Aging in 17th c. England	Monday	11 a.m.	<input type="checkbox"/> Session I (\$65)		
	British Indian Empire	Tuesday	1 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Birth of Social Activism in U.S.	Tuesday	1 p.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Causes of the Great War	Monday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Fantastic Interim, Part 2	Thursday	9:30 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Battle for Manila	Monday	11 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Propaganda, Past and Present	Thursday	11 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	Healthcare 2020	Wednesday	11 a.m.	<input type="checkbox"/> Session I (\$65)	<input type="checkbox"/> Session II (\$65)	<input type="checkbox"/> Both Sessions (\$130)
	History of Paternity Testing	Monday	9:30 a.m.		<input type="checkbox"/> Session II (\$65)	
	Doctrine of Signatures	Monday	11 a.m.		<input type="checkbox"/> Session II (\$65)	
SCIENCE AND MATHEMATICS						
	Maryland Butterflies	Wednesday	11 a.m.	<input type="checkbox"/> Session I (\$65)		
	Novas, Supernovas, etc.	Wednesday	1 p.m.		<input type="checkbox"/> Session II (\$65)	

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OSHER LIFELONG LEARNING INSTITUTE
AT TOWSON UNIVERSITY

SPRING 2020 MEMBERSHIP FORM

The Osher Membership cycle runs July 1, 2019 – June 30, 2020

Osher Membership Fee: \$50 per person

Please complete the form below (one form for **EACH** person) and **send to:**

Osher Lifelong Learning Institute, Towson University, 8000 York Road, Towson, MD 21252-0001

Mr. Mrs. Miss Ms. Dr. Sex: M F Today's date _____

New Member Renewing Member

Last Name _____ First Name _____

Name you prefer on nametag _____

TU alum? Yes No Date of Birth _____

Street Address _____

City _____ State _____ Zip _____

Home Phone # _____ Cell Phone # _____

Email (please print) _____

Please check box if you **DO NOT** wish to receive email messages from Osher.

Emergency Contact Name _____ Emergency Contact Phone # _____

Are you retired? Yes No Former (present) occupation _____

Would you consider teaching? Yes No What subjects? _____

How did you learn about Osher?

Friend Flyer Website Baltimore Magazine

BSO Overture Towson Times Other _____

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Last Name _____ First Name _____

Name you prefer on nametag _____

TU alum? Yes No Date of Birth _____

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Would you consider teaching? Yes No What subjects? _____

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BSO Overture Towson Times Other _____

**OSHER LIFELONG LEARNING INSTITUTE
AT TOWSON UNIVERSITY**

SPRING 2020 PAYMENT FORM

Name(s): _____

Phone Number: _____

**Please include this form along with your
REGISTRATION FORM AND/OR MEMBERSHIP FORM.**

One four-week course: \$65 | Two four-week courses or one eight-week course: \$130

Unlimited number of courses: \$180

TUITION FOR CLASSES (**\$65, \$130** or **\$180**) \$ _____

MATERIALS FEE (if applicable) \$ _____

MEMBERSHIP FEE (if owed): \$50 per person \$ _____

TOTAL TUITION AND FEES \$ _____

Your payment is being processed by the state of Maryland. If necessary, we prefer to issue credit. If you must have a refund for any reason, we are required to submit your social security number and address. The state of Maryland will not issue a check without this information. An Osher credit can be issued instead of a refund without a social security number.

MAKE CHECKS PAYABLE TO TOWSON UNIVERSITY.

Please enclose completed Membership Form.

Mail to: Osher Lifelong Learning Institute
Towson University
8000 York Road
Towson, MD 21252-0001

Check enclosed

To register and pay with a Mastercard or Visa credit card, visit www.towson.edu/OsherRegistration.

**PLEASE NOTE THAT WE CANNOT ACCEPT REGISTRATIONS OR PAYMENTS PRIOR TO THE PREVIEW DATE.
FOR COMPLIANCE REASONS, WE ARE REQUIRED TO RETURN ANY THAT WE RECEIVE.**

FOR OFFICE USE:

Date received: _____ Check# _____ Total Amount _____ Date Deposited _____ Batch # _____

Academic and Administrative Buildings

University Admissions is located in 7800 York Road (YR), suite 216.

- AD Administration - G6
- AH Auburn House - G2
- BU Burdick - C6
- CA Center for the Arts - D4
- CC Child Care Center - G1
- CK Cook Library - E8
- ES Enrollment Services - B4
- FF Field Hockey Field - F0
- FH Field House - E1
- GS General Services - B6
- HH Hawkins - D7
- LH Lecture Hall - D7
- LA College of Liberal Arts - D7
- LI Linthicum - D7
- LS Landscape Services - E0
- MC Media Center - E7
- OP Towson City Center - G9
- PA Pavilion - G2

Residence Buildings

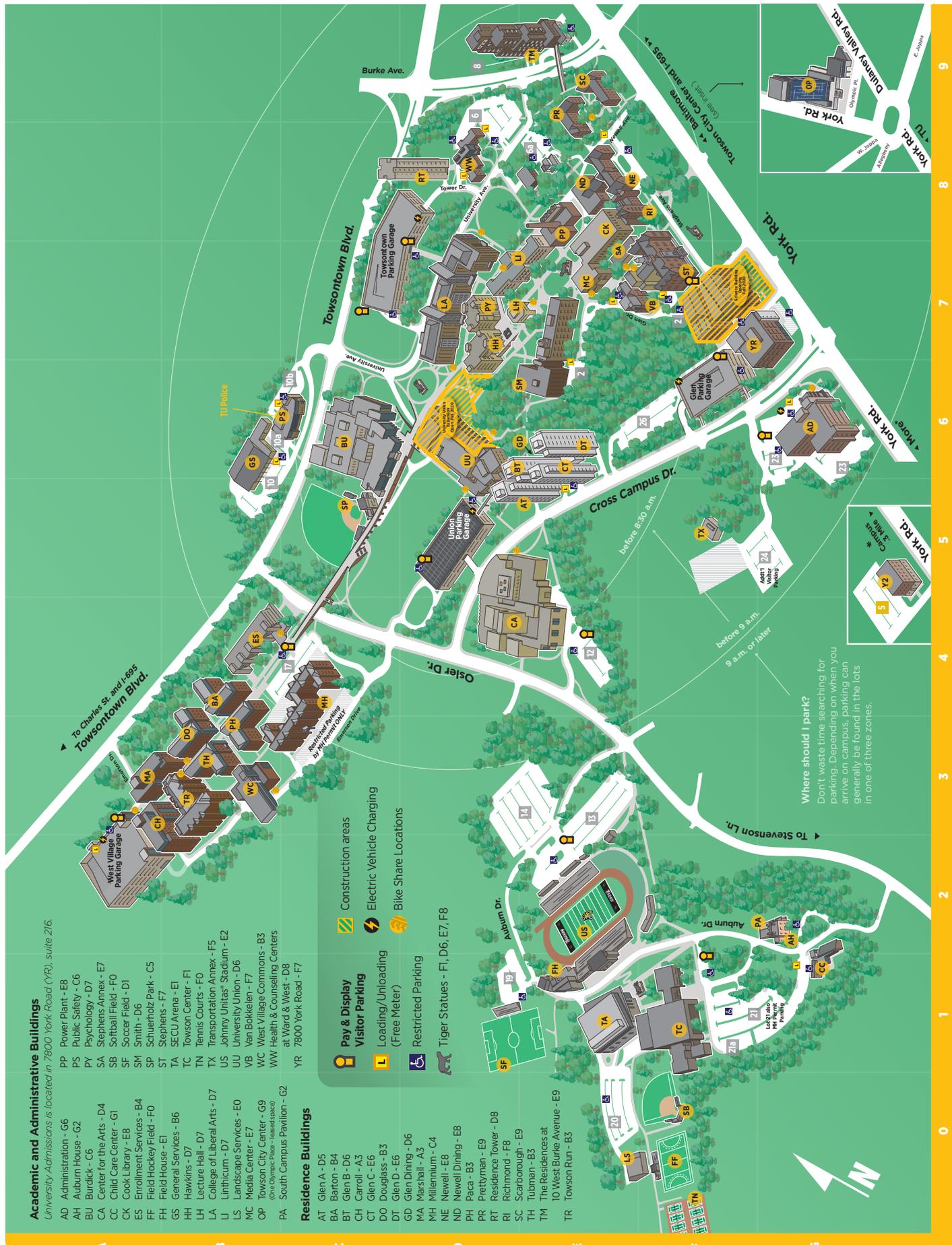
- AT Glen A - D5
- BA Barton - B4
- BT Glen B - D6
- CH Carroll - A3
- CI Glen C - E6
- DO Douglas - B3
- DT Glen D - E6
- GD Glen Dining - D6
- MA Marshall - A3
- MH Millennium - C4
- NE Newell - E6
- ND Newell Dining - E8
- PH Paca - B3
- PR Prettyman - E9
- RT Residence Tower - D8
- RI Richmond - F8
- SC Scarborough - E9
- TU Turnan - B3
- TM The Residences at 10 West Burke Avenue - E9
- TR Towson Run - B3

- Pay & Display Visitor Parking
- Loading/Unloading (Free Meter)
- Restricted Parking
- Tiger Statues - F1, D6, E7, F8

- Construction areas
- Electric Vehicle Charging
- Bike Share Locations



Where should I park?
 Don't waste time searching for parking. Depending on when you arrive on campus, parking can generally be found in the lots in one of three zones.





Non-Profit
U.S. Postage
PAID
Towson University

**Osher Lifelong Learning Institute
at Towson University**
8000 York Road
Towson, MD 21252-0001
P 410-704-3688

**REGISTER ONLINE
FOR SPRING 2020!
SEE INSIDE FOR DETAILS**

TOWSON.EDU/OSHER

