



# RENESAN

Institute for Lifelong Learning

## Spring 2018 Catalog of Courses, Lectures, and Trips



**REGISTRATION** begins:

Online – Monday, January 8, at 8AM

In-Person – Tuesday, January 9, at 10AM

Science **Current Events** PHILOSOPHY Technology  
FILM Performance Arts Media **Sciences** RENESAN READS! Geopolitics  
WEEKLY LECTURES **Social** Local Trips Theater Music Religions  
History Literature The American Southwest Political Science **Arts**  
**World Cultures**



# RENESAN

Institute for Lifelong Learning

RENESAN Institute for Lifelong Learning  
St. John's United Methodist Church  
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Santa Fe, NM 87505

505-982-9274

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[www.renesan.org](http://www.renesan.org)

RENESAN is an independent, volunteer-supported, nonprofit organization that provides affordable, academically oriented courses, lectures, and local trips for adults in Northern New Mexico.

RENESAN® is the registered name of our nonprofit organization, tax-exempt under section 501(c)(3) of the Internal Revenue Code. Donations to RENESAN are tax-deductible as allowed by law.



For those who have hearing loss, RENESAN provides support through a Hearing Loop. For more information about this service, please call the RENESAN office at 505-982-9274.

## MARK YOUR CALENDAR!

Online Registration begins at 8AM, Monday, January 8  
In-Person Registration begins at 10AM, Tuesday, January 9  
Classes begin on Monday, January 29  
Classes end on Thursday, April 19  
Light Buffet Luncheon begins at Noon, Thursday, April 19  
Annual Meeting begins at 1:30PM, Thursday, April 19

# RENESAN Institute for Lifelong Learning

Catalog of Courses, Lectures, and Trips  
Spring 2018

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# PRESIDENT'S WELCOME

Our Curriculum Committee continues to bring you an interestingly wide variety of programming: more music, history, and performing arts than presented in last spring's catalog. I am sure that you will find several courses and lectures that will pique your interest.

Because of your continued interest and attendance, we can hold our tuition at the same levels as they have been for the past two semesters despite nominal rises in our costs of facilities and instruction. You can help us to continue this if you ask every friend of yours if they are familiar with RENESAN and give them a catalog if they are not. I am still surprised by the number of my acquaintances who have never explored our curriculum offerings.

Our 2018 Annual Meeting will be held in the Gathering Room on April 19, and will be preceded by a light buffet luncheon. I look forward to seeing a lot of you in attendance. All RENESAN participants are eligible to vote at the meeting. This is your opportunity to participate in the election of officers, and to vote on any changes in the by-laws that might have been proposed by the board. We welcome your thoughts on our programming. If you have suggestions for new courses, or changes in our procedures, you do not have to wait until the Annual Meeting. The office can tell you how to get in touch with me.

Every one of my messages contains the same thought: RENESAN is a nonprofit organization that depends upon volunteers, many of whom you see serving as hosts for the courses and lectures. But they are not only volunteer hosts but also registrants in the courses they host. Please take a minute to thank them when you have the opportunity. We are always happy to take donations, large and small, to help keep our tuition low and make it possible for us to offer special events. Please look for the donation button on the registration page.

Steven Rudnick, President  
RENESAN Board of Directors

## **RENESAN Annual Meeting – April 19, 2018**

Light Buffet Lunch – Noon (No charge)

Meeting – 1:30PM

Gathering Room, St. John's United Methodist Church

# RENE SAN BOARD OF DIRECTORS, COMMITTEES, AND STAFF

## BOARD OF DIRECTORS

### *Officers*

President – Steven Rudnick  
Vice President – Margie McGregor  
Secretary – John Littrell  
Treasurer – Bruce Johnson

### *Standing Committee Chairs*

Curriculum – Nancy Baker  
Finance – Bruce Johnson  
Marketing/Communications – Margie McGregor  
Catalog Production – Jim Baker

### *At-Large Members*

|              |                  |                |
|--------------|------------------|----------------|
| Mark Davis   | Marquisa LaVelle | Ling Tong      |
| Robert Glick | Jeremy Sabloff   | Barbara Walzer |

## **CURRICULUM COMMITTEE** ([renesan.curriculum@gmail.com](mailto:renesan.curriculum@gmail.com))

Chair – Nancy Baker  
RENE SAN Reads! Coordinator – Mark Davis

### *Members*

|                 |                  |                 |
|-----------------|------------------|-----------------|
| John Andrews    | Ruth Greenberger | Margie McGregor |
| Barbara Burnett | Barbara Hadley   | Lib O'Brien     |
| Nancy Chambers  | Bruce Johnson    | Tracie Oliver   |
| Bette Evans     | Karen Kleeman    | Fran Salkin     |
| June Ferrill    | Barbara Lanning  |                 |

## **STAFF** ([renesan@newmexico.com](mailto:renesan@newmexico.com))

Office Manager – Ellen Rosell (part-time)  
Administrative Assistant – Kim Washburn (part-time)  
Audio-Visual Manager – Len Magnus (part-time)  
Assistant Audio-Visual Manager – Max Neutra (part-time)  
Web Manager – Victoria Ballesteros (part-time)  
Bookkeeper – Erin Taylor (part-time)

# SPRING 2018 AT A GLANCE

## COURSES

### *Art* (ART p. 6)

- ART S18-01 The Art of Mathematicians  
 ART S18-02 And What Did You Do During the War? Pablo Picasso:  
 Art, Politics, and Family—an Artist's Ethical Choices

### *Current Events* (CE p. 8)

- CE S18-01 America's Future: The Missing Middle Class and the  
 End of Work  
 CE S18-02 Hot Spots: Where in the World?  
 CE S18-03 Fact or Fiction: *The New Yorker*  
 CE S18-04 The Future of Energy

### *Geography* (GEO p. 10)

- GEO S18-01 Globalization: Geographic Challenges and  
 Opportunities

### *History* (HIS p. 11)

- HIS S18-01 From the Great War to the Cold War: The United States  
 Confronts a Changing World  
 HIS S18-02 Anti-Semitism  
 HIS S18-03 Elizabeth I: Courts, Conspiracies, and Careys  
 HIS S18-04 New Mexico's Unique Roles in World War II  
 HIS S18-05 14th Century Warfare and the Return of the  
 Common Man  
 HIS S18-06 The Civil Rights Era  
 HIS S18-07 The Berlin Crises: From the Berlin Airlift to the Collapse  
 of the Berlin Wall, 1948–1989

### *Literature* (LIT p. 18)

- LIT S18-01 The Trojan War in England: Chaucer and Shakespeare  
 LIT S18-02 Proust's Camino: *Swann's Way*  
 LIT S18-03 From Mighty Zeus To Naughty Aphrodite: Greek Gods  
 and Goddesses  
 LIT S18-04 Having Fun With Words By Taking Them Apart  
 LIT S18-05 Shakespeare's *Titus Andronicus*  
 LIT S18-06 Entangled in History: Boris Pasternak's *Doctor Zhivago*

### *Music* (MUS p. 23)

- MUS S18-01 Santa Fe Opera 2018: The Best of All Possible Seasons  
 MUS S18-02 A Sailboat in the Moonlight: Selected Jazz Vocalists and  
 Their Songs  
 MUS S18-03 Chopin  
 MUS S18-04 Where Are the Women in Classical Music?

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## SPRING 2018

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### **COURSES** (continued)

#### *Performing Arts* (PA p. 27)

- PA S18-01 Noir New Mexico
- PA S18-02 Film Discussion
- PA S18-03 Film Discussion
- PA S18-04 Visual Metaphor in Popular Film
- PA S18-05 Zombie Films as Political Commentary?
- PA S18-06 Forgotten Cinema: The Best Films You've Never Heard Of
- PA S18-07 The Director at Work

#### *Science* (SCI p. 31)

- SCI S18-01 Elements of Chemistry (pun intended!)
- SCI S18-02 Anatomy You Can Use: The Skeletal System

### **LECTURES** (LEC p. 33)

- LEC S18-01 What Is the Greater Santa Fe Fireshed?
- LEC S18-02 Acequias—More Than a “Ditch”
- LEC S18-03 All About Jupiter
- LEC S18-04 The Lamy Branch Line
- LEC S18-05 Malthus Revisited: Population, Food, and Global Climate Change
- LEC S18-06 Pollen and Our Local Pollinators
- LEC S18-07 Voting Paradoxes and Anomalies
- LEC S18-08 Pandemics
- LEC S18-09 Symbolism in Shakespeare: Why Is the Nightingale in the Pomegranate Tree?
- LEC S18-10 What a Producer Does
- LEC S18-11 The Arts of Nuclear (Dis)Enchantment

### **RENESEAN Reads!** (RR p. 41)

- RR S18-01 *The Blackbird* by Dorothy Hughes
- RR S18-02 *The Fifth Beginning* by Robert L. Kelly
- RR S18-03 *Blue Latitudes* by Tony Horwitz
- RR S18-04 *LaRose* by Louise Erdrich
- RR S18-05 *The Ministry of Utmost Happiness* by Arundhati Roy

### **TRIPS** (TRP p. 44)

- TRP S18-01 Visit to MAKE Santa Fe
- TRP S18-02 Evening under the Stars
- TRP S18-03 Chasing the Cure in Santa Fe Tour

# COURSES

*All courses meet at St. John's United Methodist Church unless otherwise indicated. Signs showing course locations are posted inside the main front and Cordova entrances to the church.*

## ART (ART)

### **ART: S18-01 The Art of Mathematicians**

Instructor: George Duncan

Monday: Mar 12, 19

10AM–Noon

2 sessions: \$30

As they work creatively, mathematicians can change how we envision the world, but they also can inspire our artistic interest. This course illustrates the contributions of mathematicians through 36 of the instructor's art works. The first sequence of nine works, entitled "The Birth of Mathematics," explores the roots of mathematics in number and shape, beginning with counting and running through geometry and algebra. The second sequence, "Line by Nine," begins with Gottfried Wilhelm Leibniz and follows a nine-step "genealogy" along a path of successive thesis advisors leading to the instructor's thesis. The third sequence, "A Room of Her Own," traces the ideas of nine women mathematicians. The fourth sequence, "Becoming Visible," traces the ideas of nine African-American mathematicians, some men and some women. The course explores how those who developed new mathematics had to overcome obstacles, both intellectual and personal, as they broke barriers and created order.

George Duncan is both an artist and a mathematician. He is Emeritus Professor of Statistics and Public Policy at Carnegie Mellon University. His art work has been shown at Vivo Contemporary on Canyon Road. He earned BS and MS degrees at the University of Chicago and a PhD at the University of Minnesota. He is a Fellow of the American Statistical Association and a Fellow of the American Association for the Advancement of Science. He was a Peace Corps Volunteer in the Philippines, teaching at Mindanao State University. He now serves on the Board of Trustees of the Museums of New Mexico Foundation and is a Lead Trustee for the Museum of Art.



**ART S18-02 And What Did You Do During the War? Pablo Picasso: Art, Politics, and Family—an Artist’s Ethical Choices**

Instructor: Karen Telis – VISITING SCHOLAR

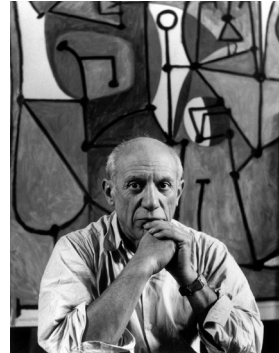
Monday, Tuesday, Wednesday: Apr 16, 17, 18

1–3PM

3 sessions: \$45

On September 3, 1939, when France declared war on Germany, the Spaniard Pablo Picasso had been living and working as an artist in France for 36 years. Then the world’s foremost avant-garde artist, his styles included cubism, neoclassicism, surrealism, and biomorphism. His 1938 anti-fascist painting, *Guernica*, precluded return to his native Spain. By June 1940, when the Nazis occupied France, he had been denied French naturalization. He was to Hitler a “degenerate” artist and thus endangered. His erratic family life (an estranged wife and son, two mistresses, and another daughter) burdened his mobility. Famous, wealthy, and personally embroiled—a man without a country—he jumped into the wolf’s mouth and stayed in Paris throughout the war.

Why? Why did the Nazis permit this? Was he a collaborator? Was painting more important to him than war, and if so at what price? We seek answers in his wartime art and biography.



Karen Telis is a corporate attorney, law professor, and art historian. She has her BA from Case Western Reserve, MA from Brown University, and JD from George Washington University Law School. She is Adjunct Professorial Lecturer in the School of Public Affairs of American University in Washington DC, where she has received multiple awards as an outstanding professor. Her academic interests include rule of law, due process of law, jurisprudence, and history of law.

She served with distinction for over 12 years as French Docent at the National Gallery of Art in Washington DC, lecturing for visiting French dignitaries. She has completed original research and lectured on the art and life of Pablo Picasso. She co-authored the article “Pattern as Inspiration and Mode of Communication in the Works of Van Gogh.” For over 20 years she has lived part-time in Provence, France, and Switzerland, and is fluent in Spanish, French, and Italian. Her most recent RENESAN course was “Picasso, Fernande, and the Story of the Orphan Raymonde: From the World of Rose to *Les Demoiselles d’Avignon*” in Spring 2017.

## CURRENT EVENTS (CE)

### **CE S18-01      America's Future: The Missing Middle Class and the End of Work**

Instructor:      David Rubenstein  
Tuesday:        Feb 27; Mar 6, 13, 20                      10AM–Noon  
4 sessions:     \$60

America today has the most unequal distribution of wealth and income of any developed country, a greater income inequality than any time since 1928. Globalization, technological advancement, government tax and tariff policies, and trade agreements are commonly cited as key factors in the loss of American jobs. Most of us have been unaware that US wages and median



income have been stagnant since 1979. This course presents data illustrating the magnitude of income and wealth disparity in our country, while exploring other critical but little discussed determinants of this mounting crisis. Students are introduced to the impact of software that uses robots ever more efficiently and the wave of opiate addiction with its impact on US manufacturing. The presentations examine vulnerability of the service

sector to large-scale job losses; the impact of our health care boondoggle on workers' abilities to succeed; mass incarceration and its enduring impact on our society; and common-sense solutions to increase America's chances of successful rejuvenation. Renovation in educational systems, enhanced and focused job training, and the creation of a conditional universal basic income are included.

David Rubenstein was an Executive Professor at the University of Houston's C.T. Bauer College of Business from 1986–2014. He received his PhD from the University of Texas at Austin and taught at the University of Houston's Global Energy MBA program in Beijing and Dubai. He is the recipient of five Midcon Corporation Awards for Teaching Excellence in the Executive MBA Program. He has been a speaker for the Council of International Relations "Spotlight on China." David's most recent course for RENESAN was "Income Inequality in the US" in Fall 2016.

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## SPRING 2018

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### **CE S18-02      *Hot Spots: Where in the World?***

Instructor:      Bill Stewart  
Tuesdays:      Feb 13, 27; Mar 13, 27; Apr 10      1–3PM  
5 sessions:      \$75

**Note:** *This course meets every other week.*

While the Middle East continues as an important topic, the course broadens in scope to include events and places here and abroad that merit timely analysis. This flexible approach enlarges students' understanding of the contemporary and historical context of events as well as their political and global implications.

Bill Stewart has been both a US Foreign Service Officer and a journalist. As a Foreign Service officer, he served in India and volunteered to go to Vietnam in 1966, where he was assistant to the Mayor of Saigon during the recovery from the Tet offensive. He joined *Time* magazine in 1971 and was Bureau Chief for Tokyo during the collapse of South Vietnam, and Middle East Bureau Chief during the Iran-Iraq war. He currently writes a weekly column on world events for *The Santa Fe New Mexican* and has taught "Hot Spots" for RENESAN for many years, most recently in Spring 2017.

### **CE S18-03      *Fact or Fiction: The New Yorker***

Instructor:      K. Paul Jones  
Tuesday:      Feb 6, 20; Mar 6, 20; Apr 3      1–3PM  
5 sessions:      \$75

**Note:** *This course is limited to 21 students and meets every other week.*

Join lively in-depth discussions of articles from *The New Yorker* chosen and led by course participants. *The New Yorker*, with its wide variety of current topics, lends itself to thought-provoking conversations. In each session the course usually covers one work of fiction and one nonfiction article. Poetry, cartoons, or covers can also be selected. Add your voice, views, and insights. Copies of articles will be made available for those who need them. K. Paul organizes volunteer leaders.

K. Paul Jones received his doctorate in Modern European History from the University of Wisconsin. After a career teaching at several universities, he retired to Santa Fe in 2005. He has been a regular member of RENESAN's faculty, most recently teaching "Kennedy and Khrushchev: The Crisis Years, 1960–63" in Fall 2017. This semester he is also teaching "The Berlin Crises: From the Berlin Airlift to the Collapse of the Berlin Wall, 1948–1989."

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## RENESAN

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### **CE S18-04      The Future of Energy**

Instructor:      Steven Rudnick

Monday:          Feb 19, 26

3:15–5:15PM

2 sessions:      \$30

Climate change has spurred innovative approaches to future energy supplies and, in the process, has lowered the costs of alternative energy. The result is the prospect of a future nearly free of fossil fuel combustion much sooner than anyone could have imagined only a couple of years ago. This two-session course examines the history and science of energy sources and the economics that drove their development. Students explore the current economics and the climate issues that are driving the alternative energy revolution as well as the technology, mostly storage, needed to complete the transition. We discuss “clean coal” and proven reserves of other fuels and why increased nuclear power is unlikely to be a part of the near-term solutions, if ever. As a necessity, we discuss the politics and economics that are slowing the transition while examining how Europe has set targets for a fossil-free automotive and electricity future within 15 to 25 years.

Steven Rudnick received a PhD in Environmental Science, specifically Chemical Oceanography, from the University of Massachusetts Boston where he served as the director of Environmental Studies and as research faculty in the Environmental, Earth, and Ocean Sciences Department. He also holds engineering degrees from MIT and Northeastern University. He has taught environmental science and environmental history. His recent presentations to both adult learners and school groups have focused on climate change issues. His most recent RENESAN course was “Global Warming: Current and Predicted Effects, Adaptation, and Mitigation” in Spring 2017.

## **GEOGRAPHY (GEO)**

### **GEO S18-01      Globalization: Geographic Challenges and Opportunities**

Instructor:      Cedric D. Page

Monday:          Mar 5, 12

1–3PM

2 sessions:      \$30

The word “geography” is derived from the Greek term “writing the earth.” As geographers, our academic discipline and intellectual tradition is concerned with: 1) describing and examining the surface of earth;



- 1) Relations between the US and Europe as a second world war loomed;
- 2) Diplomacy during WWII and deployment of the atomic bomb;
- 3) US response to Soviet and Chinese communist expansion, including the Korea conflict.

John Dobson graduated from MIT with a double major in physics and history and subsequently earned a PhD in history at the University of Wisconsin. He has taught at universities in the US and internationally, specializing in diplomatic, business, and political history. A former president of the Santa Fe Council on International Relations, he has published seven books, the most recent being *Belligerents*, *Brinkmanship*, and *the Big Stick*. His most recent course for RENESAN was “The United States and the Great War” in Spring 2016.

## **HIS S18-02    Anti-Semitism**

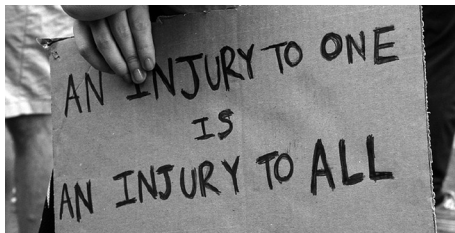
Instructor:        Ron Duncan Hart

Wednesday:       Feb 7, 14

1–3PM

2 sessions:        \$30

This course recounts the history of anti-Semitism within the Christian world, from the first century CE through the Nazi era. As Christianity emerged out of Judaism and became the dominant religion in the Western world, the fate of Jews fluctuated with the thoughts of theologians and the



needs of political leaders. After a millennium of toleration, the fate of Jews suffered a serious decline beginning with the Crusades. Over the next few centuries anti-Jewish and anti-Muslim measures were enacted, reaching their peak with the expulsion from Spain in 1492. Anti-Semitism

declined with the emergence of the Protestant Reformation, and especially during the Enlightenment, with its theory of universal human rights, but re-emerged with Nazism and other nationalist movements during the mid-20th century.

Ron Duncan Hart is a cultural anthropologist with a PhD from Indiana University and postdoctoral work in Jewish Studies at the University of Oxford Centre for Hebrew and Jewish Studies where he focused on Jews as the “Other” in Medieval Spain. He has done research on Sephardic traditions in Spain, North Africa, and South America. He is a former

University Vice-President, Dean of Academic Affairs, and professor. He has awards from the National Endowment for the Humanities, National Endowment for the Arts, the National Science Foundation, Ford Foundation, and Fulbright among others. Hart has written a dozen books on religion and cultural history. His most recent RENESAN course was “Myth and Reality of Crypto-Judaism” in Fall 2017.

**HIS S18-03 Elizabeth I: Courts, Conspiracies, and Careys**

Instructor: Kristin Bundesen – VISITING SCHOLAR  
Monday: Mar 5, 12, 19 3:15–5:15PM  
3 sessions: \$45

Queen Elizabeth was the target of multiple conspiracies, occasionally a co-conspirator herself, and a loving matriarch to a large family. As a princess, she attended many different iterations of the English court and, as monarch, entertained royalty from abroad. While most historians break Elizabeth’s reign into two parts, this deep dive into her fascinating life takes a three-pronged approach: her early years, eventual accession to the Tudor throne, and the challenge to her rule based on gender in the midst of religious conflict; the troublesome Mary Queen of Scots as the lead up to the Spanish Armada, and the aftershocks; and her later years including the Essex Rebellion, the flourishing of the arts, and the uncertainty over the succession.



With family as the fundamental political unit, new perspectives on this fascinating monarch emerge.

Kristin Bundesen holds a PhD in Elizabethan Social and Political History from the University of Nottingham. She maintains an active research agenda, both presenting and publishing for academic and lay audiences. As part of her commitment to public heritage, she served as the founding Executive Director of the Southwest Mississippi Center for Culture & Learning at Alcorn State University. She was a New Mexico scholar-of-record for *The First Folio: The Book That Gave Us Shakespeare* exhibit funded by the Folger Shakespeare Library. At Walden University, she serves as senior faculty in the Humanities and has been honored with the Center for Faculty Excellence Award for teaching and service. Her most recent RENESAN lecture was “Elizabeth’s Two Acting Companies: Theatre as a Family Business” in Spring 2017.

## **HIS S18-04    New Mexico's Unique Roles in World War II**

Instructor:        Nancy R. Bartlit

Thursday:         Mar 15, 22, 29

3:15–5:15PM

3 sessions:        \$45

After the Empire of Japan attacked Pearl Harbor on December 7, 1941, New Mexico played unique and important roles in helping America end the war in the Pacific. New Mexico National Guard soldiers defending an air base in the Philippines were surrounded and, as prisoners of war, were marched without food and water for a week on the grueling Bataan Death March. Navajo Marine privates, who invented an unbreakable code (which students will learn), were indispensable in capturing Pacific Islands from Guadalcanal to Iwo Jima, providing air bases ever closer to Japan. In New Mexico, more than 4,000 Japanese male immigrants were interned in Santa Fe as “enemy aliens” while their offspring, US citizens, fought in Europe or served as translators in the Pacific. Physicists, engineers, and Army and Navy personnel secretly ordered to Los Alamos arrived at the Lamy railroad station and checked in at 109 East Palace Avenue. They successfully directed the best-kept secret of WWII. A weapon design was tested at a remote area near White Sands, leading to the dropping of two atomic bombs. Was the second atomic bomb drop necessary? Why did Japan wrestle for days with its own history before surrendering? How are these various events intertwined?



Nancy R. Bartlit is a historian, published author, and lecturer on New Mexico's participation during WWII. She taught in Japan after graduating from Smith College, and has lived in Los Alamos for 55 years. She received her MA in International Communication from UNM, and traveled to many WWII Pacific military, internment camp, and nuclear research sites. The Historical Society of New Mexico and the New Mexico Humanities Council sponsor her. An updated edition of Nancy's book, *Silent Voices of World War II*, soon will be issued by Pajarito Press LLC.





prior to the Civil Rights era, including the social changes and early leaders that made The Movement possible. We enter the Civil Rights era by focusing on the NAACP and its legal challenges to school segregation, both before and after the landmark *Brown v Board of Education* decision in 1954. We then turn our attention



to the era of non-violent demonstrations of the 1960s, the leadership of Dr. Martin Luther King, Jr., and the various civil rights organizations that became the face of The Movement through the 1960s. Elected leaders, including both the president and members of Congress, took up the cause of Civil Rights—first very cautiously and then with genuine conviction, leading to the adoption of several major civil rights laws and serious efforts to enforce them. Important achievements continued through the mid-1970s, but the momentum of The Movement stalled as the nation turned its attention to other agendas.

Bette Novit Evans earned a PhD in Political Science from the University of Pittsburgh and is a Professor Emerita of Political Science at Creighton University. Her academic specialization includes constitutional jurisprudence with emphasis on the religion clauses of the First Amendment. Most recently she discussed “Civil Rights and the Courts,” at the Fall 2017 symposium “Making Sense of the Sixties: Then and Now.”

**HIS S18-07    The Berlin Crises: From the Berlin Airlift to the Collapse of the Berlin Wall, 1948–1989**

Instructor:    K. Paul Jones

Wednesday:    Mar 28; Apr 4, 11

10AM–Noon

3 sessions:    \$45

The tug of war between the Soviet Union and the Western Powers (especially the United States) over the status of Berlin within a divided or

united Germany is a microcosm of the Cold War in Europe. This course begins with an examination of the post-1945 discord that led in 1948–1949 to the Berlin Blockade by the Soviet Union and the Allied Airlift in response. The result was the emergence of two Germanys in 1949, and continued discord over the status of Berlin. The second session of this course examines the 1953 East Berlin Uprising and the on-and-off-again Soviet efforts in the 1950s to isolate West Berlin. Those efforts reached a climax in the Berlin Crisis of 1961 and the building of the Berlin Wall. The final session describes the partially successful efforts over the next 2+ decades to reach a *modus vivendi* over the status of Berlin between the two Germanys. The ultimate goal of eliminating the wall and creating one Germany seemed



impossible until suddenly in 1989 the impossible happened and the wall came tumbling down. The course ends with a look at the fascinating events of 1989 that led not just to the restoration of a unitary German state, but also to the end of the Cold War.

K. Paul Jones received his doctorate in Modern European History from the University of Wisconsin. After a career teaching at several universities, including courses on the Holocaust, he retired to Santa Fe in 2005. He has given many courses for RENESAN. His most recent course was “Kennedy and Khrushchev” in Fall 2017.

## LITERATURE (LIT)

### LIT S18-01     **The Trojan War in England: Chaucer and Shakespeare**

Instructor:     Rick Beaubien  
 Monday:        Jan 29; Feb 5, 12, 19, 26                    10AM–Noon  
 5 sessions:     \$75

**Note:** *This course is limited to 25 students.*

The Trojan War enters English literature with Chaucer’s late-14th-century masterpiece, *Troilus and Criseyde*, based on Boccaccio’s *Il Filostrato* and a 12th-century French chivalric romance by Benoît de Sainte-Maure.



Some 200 years later, just as Chapman’s English translation of *The Iliad* was beginning to appear in print, Shakespeare turned to Chaucer and Chapman to create his controversial play *Troilus and Cressida*. This course explores the very different fictional worlds two literary giants fashioned from one of the west’s most enduring legends— worlds that reflect their

own existential concerns as well as those of their age. We pay particular attention to the evolution of Criseyde/Cressida. Invented by Benoît out of medieval anti-feminist biases, she emerges as a highly complex and sympathetic character in Chaucer—an English literary first—only later to devolve into a much more ambiguous and disturbing figure in Shakespeare.

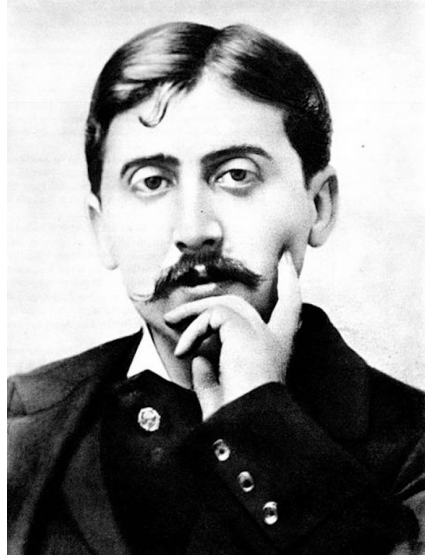
**Text:** Nevill Coghill’s close translation of Chaucer’s work published by Penguin, available in print and electronic formats. For Shakespeare’s play, the Arden edition edited by David Bevington (Bloomsbury, 2015) is recommended.

Rick Beaubien earned his BA in English at Yale University, pursued graduate studies at UC Berkeley, and then enjoyed a 25-year career with the UC Berkeley Library. His most recent course for RENESAN was “A New Poetry of Childhood Experience” with Deborah Wimberly in Spring 2017.

**LIT S18-02 Proust's Camino: *Swann's Way***

Instructor: Robert A. Glick  
Thursday: Feb 8, 15, 22; March 1, 8 3:15–5:15PM  
5 sessions: \$75

Marcel Proust's *In Search of Lost Time* (pub. 1913–1927) takes the reader on a remarkable pilgrimage across the geographic, social, cultural, and intellectual landscape of France from the late 19th through the first quarter of the 20th century. Each of the seven novels in the series is a complete and independent work, but they share common themes, which are introduced in the first volume, *Swann's Way*. The intersection of intense sensations, powerful emotions, and vital memories—such as those which come steaming out of a cup of tea and a madeleine—inspire the narrator's investigation of the impact of the external world on the creation of the interior world of the writer and reader.



Perhaps Virginia Woolf said it best: “How, at last, has someone solidified what has always escaped—and made it too into this beautiful and perfectly enduring substance? One has to put the book down and gasp.”

Assignment for first class: Please read “Part I Combray,” pages 1–139

**Recommended text:** *Marcel Proust: In Search of Lost Time, Volume 1: Swann's Way* (translated by C.K. Moncrieff and Terence Kilmartin, revised by D.J. Enright; Random House/Modern Library paperback). Collected Works Bookstore will offer a 10% discount on this text to anyone enrolled in this course.

Robert Glick holds a PhD in comparative literature from Indiana University and has taught English, French, German, and Russian literature at Indiana University, the Universities of Cincinnati and Maryland, and St. John's College. His most recent course for RENESAN was “The Everest of Literature: Dostoevsky's *Brothers Karamazov*” in Fall 2017.

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## RENESAN

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### LIT S18-03      **From Mighty Zeus To Naughty Aphrodite: Greek Gods and Goddesses**

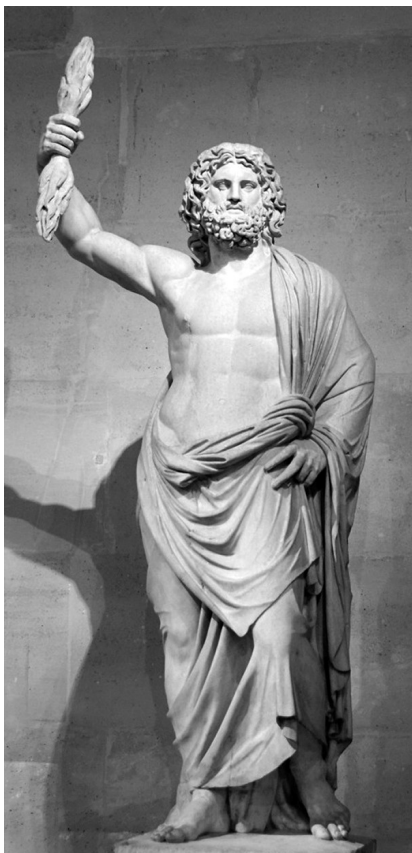
Instructors:      Martha and Ken Simonsen

Wednesday:      Feb 14, 21, 28; Mar 7

10AM–Noon

4 sessions:      \$60

**Note:** *This course is limited to 26 students.*



Greek myths elucidate the rich spirit and thought of the classical world. They have profoundly shaped western culture: its visual arts, its music, its literature, and its humanistic philosophy. In this discussion course, students read short tales of the Greek gods composed around the time of Homer and collected as *The Homeric Hymns*. The hymns introduce readers to some of the earliest and best-known stories of the divinities. In these stories, somber and comic, moving and entertaining, Zeus, Hera, Apollo, Hermes, Aphrodite, and fellow deities come to life.

**Required text:** *The Homeric Hymns*, translated by Thelma Sargent (readily available on the Internet or ordered from a local bookstore). For the first session, please read the short hymns to Zeus (“Son of Cronos”), Hera, Poseidon, Ares, and Hephaistos.

Martha and Ken Simonsen are Professors Emeriti at their respective colleges in suburban

Chicago. Both were Woodrow Wilson Fellows, Fulbright Scholars, and East-West Center Fellows. They have offered RENESAN courses on Greek and Norse mythology, Greek and Turkish history, Chinese and Indian civilizations, and the 1916 Easter Rising in Ireland. Ken offered a lecture “The Trickster in American Literature and Politics” in Fall 2017.



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## RENE SAN

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infamous banquet scene (savory meat pies) and attending horrors are not to everyone's taste, but: *Tutti a Tavola a Mangiare!!!*

**Text:** *The Arden Shakespeare*, 3rd series, edited by Jonathan Bate.

Stephen Bellon received an MA from the University of Southern California. He recently retired after a 40-year career in private high school education in the Los Angeles area where he taught history, theater, and literature with a focus on Shakespeare. He also studied opera production in Germany at the Wagner Festival under the direction of the composer's granddaughter. His most recent course for RENESAN was "Shakespeare's *The Winter's Tale*" in Fall 2017.

### LIT S18-06      **Entangled in History: Boris Pasternak's *Doctor Zhivago***

Instructor:            Randy Perazzini

Wednesday:        Mar 21, 28; Apr 4, 11

3:15–5:15PM

4 sessions:         \$60

Boris Pasternak was an accomplished poet when Stalin came to power but for the next 30 years his literary output was almost entirely translations of Goethe, Shakespeare, and other classics. However, secretly and over decades he worked on a novel, *Doctor Zhivago*, a historical epic in the tradition of Tolstoy—but one written by a poet, rather than a pedagogue. The novel became an international cause célèbre when it was smuggled out of the USSR and published in Italy. Then it won the Nobel Prize for Literature, and the film version won five Oscars. The book became synonymous with Omar Sharif, Julie Christie, and Maurice Jarre (music). *Doctor Zhivago* is a novel that has suffered from its success. We all think we know it, but when was the last time you read it? Here's a chance to get to know a wonderful novel again for the first time.

**Text:** I know of two translations (there may be more): the original by Hayward, Harari, and Guernsey and the more recent one by the indefatigable Pevear and Volokhonsky. I look forward to participants having different translations in the course, particularly for the poetry.

Assignment for the first class: Please read Part One (the first four chapters).

Randy Perazzini holds a PhD in English literature from Cornell and taught for 20 years, primarily in Mexico City and at St. John's College in Santa Fe. His most recent courses for RENESAN were "You Can Do It: Tolstoy's *War and Peace*" (taught over two semesters) in Fall 2016 and Spring 2017.



## MUSIC (MUS)

### MUS S18-01 Santa Fe Opera 2018: The Best of All Possible Seasons

Instructor: Mark Tiarks  
Tuesday: Jan 30; Feb 6, 13, 20, 27 1–3PM  
5 sessions: \$75

#### *Candide*

Celebrate Leonard Bernstein’s centennial with his operetta *Candide*. Believing that “Everything’s for the best in this best of all possible worlds,” Candide and Cunegonde encounter erupting volcanoes, devastating earthquakes, and the Spanish Inquisition as they make their way through life. Bernstein’s score is a monument of American musical theater.

#### *Madame Butterfly*

This behind-the-scenes story starts with David Belasco (“The Bishop of Broadway”), whose *Madame Butterfly* was a Broadway and London smash. Puccini snapped up the rights—leading to a monumental opening night fiasco, followed by triumph just months later.



#### *The Italian Girl In Algiers*

Rossini’s career went into orbit with *The Italian Girl*, wildest and craziest of all his comic operas. Plucky aviator Isabella straps on her leather flight helmet and wings across the Mediterranean to rescue her fiancé Lindoro, fighting off would-be lovers at every turn.

#### *Doctor Atomic*

Could there be a more perfect fusion of opera and venue than *Doctor Atomic* at the Santa Fe Opera? As the Trinity Test approaches, Los Alamos scientists confront doubts and fears about their world-changing creation. *The New Yorker* hailed Adams’s score as “uncommonly beautiful...Scene after scene glows with strange energy.”

#### *Ariadne Auf Naxos*

The perfect host plans the perfect party—sumptuous dinner and spectacular fireworks, with a special entertainment between—and what happens? Total

chaos! Richard Strauss's wittiest opera is a comic collision of idealism and reality, backstage grit and onstage glory.

Mark Tiarks was Santa Fe Opera's Director of Planning and Marketing for 11 seasons. He has also served as General Director of Chicago Opera Theatre, Artistic Administrator for Opera Theatre of Saint Louis, and Producing Director of Chicago's Court Theatre. His most recent RENESAN course was "Operetta, Classic and Modern: Drinking Songs and Can-Cans, Waltzing and Bittersweet Romance, Singing Mounties Paddling Canoes" in Fall 2017.

## **MUS S18-02 A Sailboat in the Moonlight: Selected Jazz Vocalists and Their Songs**

Instructor: Mark Davis  
Tuesday: Mar 27; Apr 3, 10, 17 10AM–Noon  
4 sessions: \$60

Jazz has always struggled to pay its way. Singers, with responsibility for melody, have always had greater commercial appeal than instrumental



performers. Louis Armstrong, who practically invented instrumental improvisation, reached more people singing than playing trumpet. Even when jazz was America's popular music, stardom was more readily bestowed on vocalists than on instrumentalists,

perhaps because the audience could more easily sing or whistle the melody.

By surveying most of the great jazz vocalists since 1935, this course introduces students to some of the main forms of jazz—New Orleans, swing, big band, bebop and post-bop. Students also listen to samples from the Great American Songbook, the canon of popular music. Five vocalists who either changed the music or attracted broad fan support are emphasized: Armstrong, Billie Holiday, Ella Fitzgerald, Sarah Vaughan, and Frank Sinatra. Finally, through archival footage and recorded music, a vocalist and an instrumental counterpart are featured; for example, Holiday and Lester Young; Vaughan and Clifford Brown; Johnny Hartman and John

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## SPRING 2018

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Coltrane; Tony Bennett and Bill Evans. These pairings illustrate several different roles of the jazz vocalist in the expression of the jazz sound.

Mark Davis is teaching his sixth jazz course for RENESAN. He taught “West Coast Jazz” in Spring 2017 and “The Making of the Presidents in the Sixties” in Fall 2017.

### **MUS S18-03 Chopin**

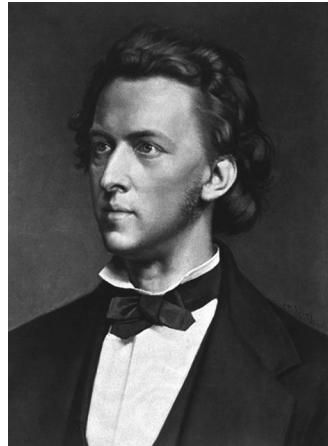
Instructor: Jacquelyn Helin

Wednesday: Apr 11

1-3PM

1 session: \$20

Chopin is THE quintessential piano composer. Writing almost exclusively for the piano, he created a unique style that blended Polish dance rhythms and melodies inspired by Italian bel canto opera into a highly personal and emotional expression. The archetypal Romantic, Chopin created many works—Nocturnes and Ballades, or the “Revolutionary” Etude—that typify the themes and currents of the great writers, painters, and composers of 19th-century Romanticism. His love affair with the writer George Sand (pen name of Aurore Dupin) established the two of them at the center of the artistic milieu of 1830s Paris. But, although Chopin led a life of the French salon, he hated public performance, and in his creative life, was a solitary and improvisational artist. This lecture-recital explores Chopin’s life, with musical performances drawn from some of his great masterpieces: the *Ballades*, the *B-flat Minor Sonata*, the *Preludes*, *Nocturnes*, *Mazurkas*, and *Etudes*.



Steinway Artist Jacquelyn Helin has played solo and concerto performances in such venues as London’s Wigmore Hall; New York’s 92nd Street Y, Carnegie Recital Hall, Merkin Concert Hall, Town Hall; and Washington DC’s Corcoran Gallery, Hirshhorn Museum, Dumbarton Oaks, and the Smithsonian Institution. Also active as a chamber musician, she has performed locally with the Santa Fe Opera, the Desert Chorale, the Santa Fe Chamber Music Festival, New Mexico Performing Arts Society, Chatter, Taos Soundscapes, and Ballet Pro Musica. She serves as Music Director of the United Church of Santa Fe and is a founding faculty member of the New

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## RENESAN

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Mexico School for the Arts. She holds a BM from the University of Oregon, an MA from Stanford University, and a DMA from the University of Texas at Austin. She has recorded for New World and Musical Heritage. Her last lecture and performance for RENESAN was “The Piano Music and Life of Robert Schumann, Arch-Romantic” in Spring 2016.

### **MUS S18-04 Where Are the Women in Classical Music?**

|             |              |                 |           |
|-------------|--------------|-----------------|-----------|
| Instructor: | Carol Redman |                 |           |
| Thursday:   | April 12, 19 | Class           | 10AM–Noon |
| Friday:     | April 27     | Dress Rehearsal | 2:30–5PM  |
| Saturday:   | April 28     | Performance     | 4PM       |
| Sunday:     | April 29     | Performance     | 3PM       |
| 4 sessions: | \$60         |                 |           |

**Note:** *Course sessions on Thursdays, April 12 and 19 from 10AM-Noon will be at St. John’s United Methodist Church. There will be an on-stage Dress Rehearsal on Friday, April 27th from 2:30-5PM at the Lensic. Students will have a choice of concerts at the Lensic on either Saturday, April 28, at 4PM, or Sunday, April 29, at 3PM.*

Abraham Mendelssohn wrote a letter (1820) to his daughter Fanny, sister of the famous composer Felix Mendelssohn: “Music will perhaps become Felix’s profession, while for you it can and must be only an ornament.” Intrigued by these words, Carol Redman investigates why women are so underrepresented in the classical music field. This course traces the paths of musical women from the Medieval Period through the Renaissance, Classical, and Romantic Periods, and culminates in the 21st century. The course explores topic, generously supplemented with pictures, music, facts, and anecdotes. RENESAN students then attend a dress rehearsal (on-stage at the Lensic) that features the Santa Fe Pro Musica Orchestra working through the music of Mozart, Stravinsky, and the award-winning American composer Missy Mazzoli. For the grand finale, the students hear and see the orchestra in performance.

Carol Redman is Associate Music Director and Principal Flutist for Santa Fe Pro Musica, and a Grammy nominee for Best Classical Album/Small Ensemble. She teaches flute at the New Mexico School for the Arts, works with student flutists in the Santa Fe Public Schools, and teaches flutists at her private studio. Since 2002, Carol has given six music history courses for RENESAN; the most recent was “The History of Music in Western Civilization” in Spring 2017.

## PERFORMING ARTS (PA)

### PA S18-01    **Noir New Mexico**

Instructor:    Jeff Berg

Tuesday:        Jan 30; Feb 6, 13

3:15–5:15PM

3 sessions:     \$45

“Film Noir” is usually seen as being translated from the French term meaning “black film,” or “film of the night,” often inspired by a line of cheap paperbacks that translated hard-boiled American crime authors and found a popular audience in France, post-WWII. This course features viewing and discussing three films shot in New Mexico that fit the “noir” image.



There are about a dozen such films in the New Mexico filmography, including *Ride the Pink Horse*, which takes place during Zozobra; *Date With Death*, filmed in Roswell; a Western noir, *Colorado Territory*; *Make Haste to Live*, filmed in Taos; and probably the best of all, *Sorcerer*, which is NOT about demons and gremlins, partially shot in the Farmington area.

Makings of a film noir? Indeed! Such can include a movie that at no time misleads you into thinking there is going to be a

happy ending; locations that are night alleys, back doors of fancy places, and apartment buildings with few permanent residents; women, as “femme fatales,” in tight dresses, big hats, high heels, with plenty of makeup, smarts, and attitude, and who often have tough guys for boyfriends; men in suits, ties, and a fedora—with a bottle hidden in a desk drawer along with a snub-nose .38, just in case. There a sense of doom, and of course, plenty of cigarette smoke.

Jeff Berg is a freelance writer based in Santa Fe. He is the author of *New Mexico Filmmaking*, published in 2015 by the Arcadia Press, and the forthcoming *Historical Movie Theatres of New Mexico*, also from Arcadia. Jeff also teaches continuing education classes at UNM. He does not wear a fedora.

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## RENE SAN

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### **PA S18-02/03 Film Discussion**

Instructor: Kathy Adelsheim

PA S16-02

Wednesday: Jan 31; Feb 14, 28; Mar 14, 28 10AM–Noon

PA S16-03

Wednesday: Jan 31; Feb 14, 28; Mar 14, 28 1–3PM

5 sessions: \$75

**Note:** *Please register for either PA S18-02 or PA S18-03. Each course is limited to 21. These sessions meet every other week.*

Watching current films and discussing them with a small group of film



**Now Playing  
in  
Santa Fe**

lovers—what could be better? For each session the course chooses a film playing at a local theater, usually an independent, foreign, or documentary film. Participants view the film at their convenience and come to class prepared to discuss it. Course discussions involve critical thinking and in-depth analysis. The instructor prepares the discussion outline, provides background

materials, and moderates the conversation.

Kathy Adelsheim has a Master's degree in Education from the University of Minnesota. She has worked extensively in Adult Education and is a trained group facilitator. She also teaches Bridge at Santa Fe Community College. Her last course for RENESAN was "Film Discussion" in Spring 2016.

### **PA S18-04 Visual Metaphor in Popular Film**

Instructor: Tony Jackson

Monday: Feb 19, 26 1–3PM

2 sessions: \$30

Fiction film is one of the most potent entries in the history of storytelling. There are various reasons for this, but the most basic one is that humans in general prefer visual stories (don't take offense, novel lovers; we'll talk about this). In our hyper-literate culture it's still fairly common to think of popular film as *only* entertainment, for the most part lacking the kind of subtlety and sophistication that we associate with fine literature and art. Though of course there is plenty of purely entertainment film, it is simply factually untrue that popular film lacks sophistication. But unless you've taken some effort to learn about the nature of film as a kind of story, you're unlikely to see what, in the best films, there is to see. You see in the simple

visual-perceptual sense. Everybody does that. But this course will focus on changing the way you pay attention to the visual story. To that end, we'll explore in depth the concept of visual metaphor in film.

No text required.  
The instructor supplies film clips (*The Truman Show*, *The Color Purple*, *Jaws*, *Vertigo*, *Rear Window*, *The Dark Knight*, *Citizen Kane*, *Touch of Evil*, *Pride and Prejudice*, etc.) for



consideration. The class then examines one film in detail. (You may be surprised at what you've been missing).

Tony Jackson earned a PhD in English at UCLA, and is currently a professor at the University of North Carolina at Charlotte where he teaches film and literature. His most recent RENESAN course was "Cold War Films" in Fall 2017.

### **PA S18-05      *Zombie Films as Political Commentary?***

Instructor:      Liam Lockhart

Wednesday:      Feb 21

1-3PM

1 session:      \$15

Horror films have long been derided for being nothing more than a roller-coaster ride of visceral thrills, but a closer examination reveals a more profound—if not darker—side to the genre. From superstitions to social judgment, the mutable genre has dealt with both universal primordial fears as well as specific contemporary issues. This class examines the horror film as a form of social commentary, and attempts to answer the question: why are zombie films more popular under certain administrations?

Liam Lockhart is a two-time Emmy nominee who has been teaching film studies in Santa Fe since moving here in 2004. He currently serves as the Chair of the Film School at the soon-to-be-defunct Santa Fe University of Art and Design, where he recently shot a feature-length satirical zombie feature with his students: *Final Cutz*.

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## RENE SAN

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### **PA S18-06      **Forgotten Cinema: The Best Films You've Never Heard Of****

Instructor:      Aaron Leventman  
Wednesday:      Feb 28; Mar 7, 14                      3:15–5:15PM  
3 sessions:      \$45

Think you've seen every movie ever made? Think again. This course consists of curated film clips from the most obscure films available including world cinema, US Indie films from the 1970s to the present, and unknown adaptations from works of literature. Among these are *Drowning by Numbers*, *Remember My Name*, *Montenegro*, *The Haunting of M.*, and *Old Boyfriends*. Expand your horizons with knowledge from movies that you never knew existed. Participate in discussions on why certain films never got their proper due and share your favorite unknown works of cinema.

Aaron Leventman attended Columbia University's Graduate School for Film where his thesis screenplay was given a professional reading at the Union Square Theatre in Manhattan. He moved to Santa Fe from Provincetown after his involvement as a writer/director/actor with the Provincetown Theatre Company and has performed with most of the local theater companies in Santa Fe. He recently co-produced an evening of his own short works titled *Almost Adults*. He was formally the producer of the Bioneers Moving Image Festival, a program consultant for the Albuquerque Film and Music Experience, and Head of Programming for the Santa Fe Film Festival. Aaron is also the author of the popular blog *Not on Netflix*, currently a film instructor at Santa Fe Community College, and a private writing coach. Most recently he was the instructor for "Film Discussion" in Fall 2017.

### **PA S18-07      **The Director at Work****

Instructor:      Robert Benedetti  
Monday:      Apr 16    10AM–Noon  
1 session:      \$15

This course explores the functions and techniques of the director in both stage and film/TV. It covers the development of concept, casting, shaping the rehearsal process, communicating with actors and designers, and, in film, the post-production period.

A distinguished teacher of theater, and three-time Emmy and Peabody Award-winning film producer, Robert Benedetti received his PhD from Northwestern University. After serving as Artistic Director of the Court Theatre in Chicago, he was an early member of Chicago's Second City Theater, and then taught for 50 years at the University of Wisconsin,





college in the Denver area for three years. After that he taught a basic physics course for prospective elementary teachers at the Lowry Campus of the University of Northern Colorado in Denver for five years. After moving to Santa Fe, he volunteered at Santa Fe High School for one school year in a math class for students who had failed Algebra I. He has made several presentations at the Eldorado Library on various topics in physics. He enjoys teaching “ordinary” people about the mysteries of physics and astrophysics in a way that is not only correct science but also understandable by the “average” person. His most recent RENESAN course was “The Quantum World” in Fall 2017.

## **SCI S18-02     Anatomy You Can Use: The Skeletal System**

Instructor:     Robert Hinton

Wednesday:     Jan 31; Feb 7

3:15–5:15PM

2 sessions:     \$30

This course presents basic anatomy of the skeletal system in a functional context, focusing on bone and cartilage. It is not intended for those with training or expertise in the biomedical sciences, but rather for laypeople interested in increasing their understanding of how the body functions.



The two sessions first focus on characterizing bone and cartilage as tissues, and then move on to identify the characteristics of important bones of the limbs and trunk. From there, students turn to the structure and function of various types of joints that are present between bones. Next up is the anatomy of important areas such as the vertebral column, shoulder, knee, and temporomandibular joint (TMJ). Finally, students explore how the effects of overuse or trauma can make these structures susceptible to dysfunctional conditions or how inflammatory conditions such as osteoarthritis can develop.

The instructor makes every effort to dispense with jargon and anatomical terminology, while imparting the salient points of anatomy. Profuse illustrations and photographs accompany each session to further students’ understanding.

Robert Hinton received a PhD in biological anthropology, followed by a postdoctoral fellowship from the University of Michigan in anatomy and the development and growth of the head and neck region. For over 30 years, he taught human anatomy at Baylor (now Texas A&M) College of Dentistry in Dallas to dental, dental hygiene, and graduate students.





Jim Baker began stargazing as a child and has kept looking up at the heavens for more than a half century. Strictly an amateur astronomer, he studied English and Comparative Literature in college, and pursued a professional career in environmental journalism and advocacy. Lately Jim's specific interests have emphasized astrophotography, astroarcheology, astronomy travel, and helping beginners launch into what has been one of his lifelong passions. His most recent RENESAN course was "Beginners' Introduction to Amateur Astronomy" in Spring 2017. He is also leading the "Evening under the Stars" trip this semester.

**LEC S18-04    The Lamy Branch Line**

Lecturer:        Fred Friedman

Feb 22

Santa Fe has been a railroad town since February of 1880 when the first locomotive backed all the way up from Galisteo Junction. The name was later changed to Lamy, honoring the archbishop who, among other



accomplishments, got the railroad here in the first place. That undertaking framed the beginning of a fascinating 138-year history of a unique entry route into the City Different, still in use today.

Permissive territorial statutes and ambitious 19th-century entrepreneurs meant that Santa Fe County

saw the coming and going of 16 railroad companies between 1880 and the present. The Lamy branch line has a magnificent history involving territorial schemes, Harvey houses, world wars, movie stars, and commuter services. Politics, the advancement of technology, good and difficult economic times, and changing regulatory impacts, are all embodied in this 18-mile stretch of oak and steel.

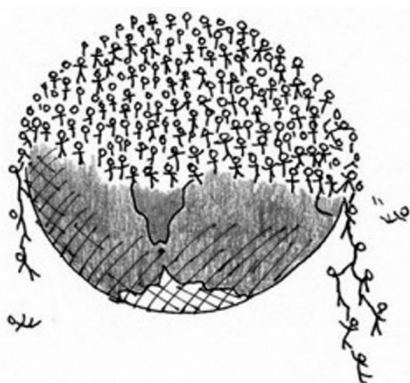
The current Rail Runner Commuter Express utilizes a portion of the Lamy line's alignment for access into and departure from the city. In one unique location, just outside the city limits, it is physically possible to place one foot in the 19th century and the other, only inches away, in the 21st.

Fred Friedman, longtime resident and recognized railroad historian, describes the development, importance and decline of this 18-mile stretch of linear history in Santa Fe's backyard. His last RENESAN lecture was "New Mexico's Railroads and the Transition from Territory to Statehood" in Fall 2016.

## **LEC S18-05 Malthus Revisited: Population, Food, and Global Climate Change**

Lecturer: Steven Rudnick Mar 1

Thomas Robert Malthus (1766–1834), English economist and demographer, published "An Essay on the Principle of Population" in 1798 in which he stated that the increase in human population will take place, if unchecked, in a geometric progression, while means of subsistence will increase in only arithmetic progression. Population will therefore expand to the limit of subsistence, and will be held there by famine, war, ill health, or, not frequently mentioned, contraception. Recent predictions of a leveling of population have also proved to be somewhat false, raising additional red flags. The increase in global population was largely ignored until



Paul Ehrlich published *The Population Bomb* in 1968 and then was quickly forgotten again as agricultural revolutions suppressed Malthusian views. Indeed, a smaller percentage of people on the planet are malnourished than at any point in the past. Recent data indicate that per capita production of foodstuffs is now decreasing although better storage and distribution have offset the effects of this. It is not clear, however, that technology can stay ahead of disaster or that climate change

will not alter the picture of feeding the planet significantly. We examine both issues and look at another Malthusian claim—that hope for universal social happiness is in vain in the face of population growth.

Steven Rudnick received a PhD in Environmental Science, specifically Chemical Oceanography, from the University of Massachusetts Boston where he served as the director of Environmental Studies and as research faculty in the Environmental, Earth, and Ocean Sciences Department. He

has taught environmental science and environmental history. His recent presentations to both adult learners and school groups have focused on climate change issues. His most recent RENESAN course was “Global Warming: Current and Predicted Effects, Adaptation, and Mitigation” in Spring 2017.

**LEC S18-06    Pollen and Our Local Pollinators**

Instructor:        Ken Bower

Mar 8

How can something as small as pollen be so important to life on this planet? In this lecture students learn about the structure and function of pollen, how pollen grains differ from one another, what makes up a pollen grain and how pollen is transferred from one plant to another. Discover the fascinating reproductive life of all flowering plants.

Master Gardener Ken Bower and his wife, Susan, created Eldorado Windy Farm. They are both docents at the Santa Fe Botanical Garden and are National Park Service Volunteers at Pecos National Historical Park where they have recorded the blooming schedules of plants on the Pueblo Ruins and Mission Trail for the past year. Ken has a doctorate in education and a Bachelor of Science degree in biology. During the last several years he has actively recorded the flowering schedules of the plants in the Santa Fe Botanical Garden and those growing in the Eldorado area. His most recent lecture for RENESAN was “Spring and Summer Flowering Plants in Santa Fe” in Spring 2017.



**LEC S18-07    Voting Paradoxes and Anomalies**

Lecturer:         Richard K. Molnar

Mar 15

You may not be aware that someone can win an election with the support of little more than one-third of the votes cast—someone who is unacceptable to almost two-thirds of those who voted, who all preferred another candidate. Such paradoxes (or, anomalies) can arise in situations where there is no clear majority in an election, where the complexity and contradictory nature of voters’ choices can produce strange results. Much has been currently

written about “ranked choice voting” with “instant runoff,” but all methods of determining the winner are subject to these problems. Examples are given of hypothetical (but realistic) situations where increased support for a candidate can cause the candidate to lose; where different methods of deciding the winner when there is no majority can produce radically different results; where a losing candidate’s withdrawal can alter the outcome; and where the winner is unsatisfactory to a majority of the voters because a majority preferred someone else. These are compared with real election results. The goal is not to advocate for any particular method for evaluating votes, but to illustrate the mathematical anomalies that can arise with all of them. An understanding of very basic arithmetic is all you need to understand the lecture.

Richard Molnar earned a PhD in mathematics from the University of North Carolina, Chapel Hill, and an MS in Computer Science from the University of Minnesota Twin Cities. He taught both mathematics and computer science at colleges and universities for nearly 40 years. For 30 years prior to his retirement, he was a member of the faculty of the Department of Mathematics, Computer Science & Statistics at Macalester College in St. Paul, Minnesota.

## **LEC S18-08    Pandemics**

Lecturer:            John Benziger

Mar 22

Throughout history virulent infectious diseases have emerged, capable of wiping out millions of humans and threatening entire populations. It’s believed that China lost around half of its population, 70 million people, when the Black Death (*Yersinia pestis*) struck in the 1340s. Plague, smallpox, measles, cholera, influenza, tuberculosis, and other infectious agents have caused pandemics that have killed millions, overturned cultures, and changed the course of history. What lies ahead in our future? What can be done to keep us safe? The lecture focuses on the nature of infectious disease; distinguishing features of epidemics and pandemics; major pandemics throughout history; HIV/AIDS, Zika virus, and concerns about possible future pandemics.







production periods, and participating in the distribution of the finished work. This lecture covers all these steps in both television and film from the perspective of a three-time Emmy and Peabody Award-winning producer.

A distinguished teacher of theater, Robert Benedetti received his PhD from Northwestern University. After serving as Artistic Director of the Court Theatre in Chicago, he was an early member of Chicago's Second City Theater, and then taught for 50 years at the University of Wisconsin, Carnegie-Mellon University, The National Theatre School of Canada, and the University of California, Riverside. He has been Chairman of Theatre at York University in Toronto, Chairman of the Acting Program at the Yale Drama School, Dean of Theater at The California Institute of the Arts, a Professor at the University of Nevada, Las Vegas, and Artistic Director of the Nevada Conservatory Theatre. Benedetti has directed at many regional theaters in the United States and Australia. In 2016 he formed the New Mexico Actors Lab and directed all three plays of its highly successful inaugural season at Teatro Paraguas. He has written six books. In 2005 he received the Lifetime Career Achievement Award Association for Theater in Higher Education and was inducted into the College of Fellows of the American Theater at the Kennedy Center in 2012. His most recent course for RENESAN was "Shakespeare's Prosody" in Spring 2017, and he is also teaching "The Director at Work" this semester.

### **LEC S18-11    The Arts of Nuclear (Dis)Enchantment**

Lecturer:

Lois Rudnick

Apr 12

In preparation for the July, 2018, Santa Fe Opera's premiere of John Adams's and Peter Sellers's opera, *Dr. Atomic*, Lois Rudnick, who is the Program Manager for this opera, will lecture on four generations of New Mexico artists in New Mexico who have worked with the political, social, and cultural "fallout" created by the what many historians have called the single most important historical event in modern world history, the creation of the atomic bomb. The artists whose work she will show and discuss include Cady Wells, Tony Price, Patrick Nagatani, Judy Chicago, Meridel Rubenstein (two of whose major installations will be on view at the New Mexico History Museum next summer), Marion Martinez, and Erika Wanenmacher.

Lois Rudnick is Professor Emerita in American Studies, University of Massachusetts Boston, who has published widely on the art, history, and artist communities of the Southwest. She writes regularly for *El Palacio* and has lectured widely throughout the US and Europe. Her most recent course for RENESAN was "Immigration in Literature and Film" in Spring 2017.

# RENE SAN READS! (RR)

*RENE SAN Reads! (RR)* is our program of drop-in book discussions on alternate Thursdays from 10AM until noon. Participants can attend whichever discussions they choose. Although you can pay \$10 at the door, it is helpful to preregister so that appropriate space can be reserved.

**RR S18-01**     ***The Blackbird* by Dorothy Hughes** (fiction)  
Leader:             Ruth Greenberger                             Feb 8



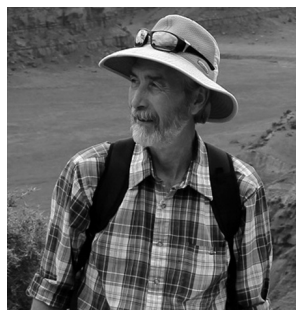
Women write pulp fiction, too. Read *The Blackbird* by Dorothy Hughes, first published in 1943, and republished by Feminist Press. This novel has everything: spies, murders, sinister characters, World War II, and a woman hero. Follow the terrifying adventures of the narrator with multiple names as she escapes from Europe and then escapes again from New York, on her way to safety and the man she loves in Santa Fe. No one can be trusted and no one is who they seem to be. Santa Fe in winter in the 1940s is a dark and scary place in this novel.

Enjoy this rollercoaster ride of a story in conjunction with the “Noir New Mexico” course.

**RR S18-02**     ***The Fifth Beginning* by Robert L. Kelly**  
(nonfiction)

Leader:             Joyce Spray     Feb 22

If you could travel far enough above the earth and observe it over a long period of time, would patterns develop? If you were an archaeologist whose accustomed vision looks backward in time, what would you see from that height? In this delightful book archaeologist Robert L. Kelly posits for laypeople four distinct “beginnings” in the past: “Sticks and Stones,” or the dawn of technology; “Beads and Stories,” or the birth of culture; “Bread and Beer,” or the roots of agriculture; and “Kings and Chains,”



or the foundation of the state. Surprisingly too, from that height Kelly can see in the future a fifth and very positive beginning, one that humankind can shape if only it has the will. Written in a popular style—minus heavy archaeological and scientific terminology—*The Fifth Beginning* offers an optimistic view of the direction of our species and the planet we inhabit... politely and genially disagreeing with Doomsday adherents. Kelly, Professor of Anthropology at the University of Wyoming and a former President of the Society for American Archaeology, has conducted archaeological research throughout the Western United States for over 40 years.

**RR S18-03**     *Blue Latitudes* by **Tony Horwitz** (nonfiction)  
Leader:             Trish Steindler                                     Mar 8



This absorbing account of the ventures of Captain James Cook, sailor, adventurer, navigator, is by Tony Horwitz, best known for his *Confederates in the Attic*. From the book's prologue: "Cook's greatest feat... was the three epic voyages of discovery he made..." In 1768, when Cook embarked on the first (voyage), roughly a third of the world's map remained blank, or filled with fantasies: sea monsters, Patagonian giants, imaginary continents. Cook sailed into this void in a small wooden ship and returned, three years later, with charts so accurate that some of them stayed in use until the 1990s.

Horwitz, with his raffish companion Roger, retraced the routes Cook took on all three voyages, re-living (insofar as possible with modern navigational and communication technology) his adventures, discoveries, and hardships. He observes the many changes that have affected these Pacific and Arctic peoples and geographies in the past two centuries. *Blue Latitudes* is scrupulously researched, but never academic in tone. Readers are both amused and amazed as they follow Horwitz and Roger on their nautical adventures.





## TRIPS (TRP)

### **TRP S18-01 Visit to MAKE Santa Fe**

Trip Leader: Ginger Richardson  
Friday: Feb 2 10AM  
Limit: 20 participants  
Cost: \$20

**Note:** *Meet at MAKE Santa Fe, 2879 All Trades Road, at 10AM.*

Visit MAKE Santa Fe, a community workspace providing tools and training to empower craft and entrepreneurship. It offers access to laser cutters, 3D printers and CNC machines as well as traditional wood, metal, textile and electronic equipment. It is like a gym, not for abs but for building creativity capacity. See demos, works in progress, and talk to makers. Director Ginger Richardson will tell us about the philosophy of “maker spaces.”

### **TRP S18-02 Evening under the Stars**

Trip Leader: Jim Baker  
Friday: Mar 16 8PM  
Limit: 20 participants  
Cost: \$20

**Note:** *Saturday, March 17, is the substitute date in the event of clouds on the 16th.*

Our star party of every semester. Participants tour the night sky using both naked eyes and telescopes at the leader’s home near Eldorado (and out of the worst of Santa Fe light pollution). The telescopes are aimed at any visible planets and several deep-space objects—galaxies, nebulae, star clusters. And, of course, no astronomical tour is complete without identifying the major constellations and first magnitude stars.

As March 16 approaches, participants will be sent the directions to the viewing site as well as instructions on how to prepare for the evening. Please dress warmly, and if you own one, don’t forget your red flashlight. Refreshments, including warm drinks, served. If clouds blot out the stars on the 16th, we will try again the next night hoping for clear skies. Jim Baker began stargazing as a child, and has looked up at the heavens for more than a half century.

**TRP S18-03 Chasing the Cure in Santa Fe Tour**

Trip Leader: Nancy Owen Lewis  
Friday: Apr 6 8AM-1:30PM  
Limit: 30 participants  
Cost: \$50 (includes the cost of breakfast)

**Note:** *Meet at the parking lot of St. John's United Methodist Church PROMPTLY at 8AM since the breakfast is scheduled for 8:30AM. Registrants will be sent a detailed itinerary prior to the trip.*

Thousands of health seekers journeyed to New Mexico from 1880 to 1940, hoping its high and dry climate would cure their tuberculosis, the leading cause of death in America. This tour explores their experience and the enduring legacy of a movement that changed the face of New Mexico. Included is a visit to two former Santa Fe sanatoriums, Sunmount, where artists and writers chased the cure, and St. Vincent Sanatorium, run by the Sisters of Charity. The tour begins at the former Sunmount Sanatorium, now a Catholic Retreat Center, with a healthy breakfast, since eating well was a key part of treatment. This is followed by an illustrated presentation on the history of the movement, including the role played by health seekers in the development of Santa Fe's art colony and unique architecture. Historic photos of both Sunmount and St. Vincent sanatoriums are featured. A tour of patient rooms and living spaces at Sunmount is followed by a similar tour of St. Vincent Sanatorium, later known as Marian Hall and now owned by the Drury Hotel Corporation. Also included is a visit to a "lunger cottage" from Valmora Sanatorium, purchased by the family of a former patient and installed in Santa Fe as a guest house.

Nancy Owen Lewis, scholar-in-residence and former director of scholar programs at the School for Advanced Research (SAR) in Santa Fe, is the author of the award-winning *Chasing the Cure in New Mexico: Tuberculosis and the Quest for Health* (Museum of New Mexico Press, 2016). She has published five articles on this topic, including "High and Dry in New Mexico: Tuberculosis and the Politics of Health," which received the 2013 Gilberto Espinosa Prize from the *New Mexico Historical Review*. Her other publications include *A Peculiar Alchemy: A Centennial History of SAR*, coauthored with Kay Hagen. She currently serves on the boards of the Historical Society of New Mexico (first vice president) and the Historic Santa Fe Foundation and is also a member of the city Public Safety Committee and a fellow of the Society for Applied Anthropology. She received her doctorate in anthropology from the University of Massachusetts and previously taught anthropology at the University of Alabama in Birmingham and the University of Arkansas.

## REGISTRATION, FEES, AND POLICIES

**Registration.** You can register in one of two ways:

1. Register online beginning at 8AM, Monday, January 8, at [www.renesan.org](http://www.renesan.org) and pay by credit card. We strongly encourage online registration. If you have taken a course, trip, or the lecture series, you are already in RENESAN's system—just sign in and register! A step-by-step online registration guide is in the Downloads (.pdf) section on the right front page of RENESAN's website and on page 48 of this catalog.

2. Register in person beginning at 10AM on Tuesday, January 9, at the RENESAN office in St. John's United Methodist Church, 1200 Old Pecos Trail, Santa Fe. RENESAN staff will help you register.

***RENESAN does not accept mail-in or telephone registrations.***

**Fees.** Course fees are \$15 per session. Some courses require texts that students purchase themselves or electronic handouts that they will need to print. For one-session courses, students may register in advance or pay \$15 at the door. We encourage advance registration since many instructors email materials and assignments to their students in advance, and staff needs to assign rooms to accommodate the size of the class.

Fees for lectures and RENESAN Reads! are \$10 and can be paid at the door by cash or check. You may also register in advance online using a credit card for individual RENESAN Reads! discussions, individual lectures, or subscribe to the full Lecture Series at a discount.

Trip fees vary and appear in the description for each trip.

**Enrollment Limits.** Some courses and trips may have enrollment limits. Enrollment in these offerings is "first come, first served." If a program is full, you may choose to be placed on a waiting list. You will not be charged for the program until a space becomes available. If a space becomes available, the RENESAN office will notify you by email or phone, and secure the space for you if you still want it. Then you will pay for your space by check, cash, or credit card.

**Scholarships.** RENESAN maintains a scholarship fund that enables students requiring financial assistance to participate in our programs. Scholarship applications are available in the RENESAN office. All requests are confidential.



**Withdrawals.** To withdraw from a course or trip, contact the RENESAN office. Withdrawals before the first day of a course or a week in advance of a trip will receive a refund based on payment method, less a \$10 cancellation fee. No refunds will be issued if you cancel after a course begins or in the week before a trip. Please do not give your spot to another person; it goes to the next person on the waiting list if the course or trip is full.

**Guests.** You may bring one guest who is not a current RENESAN student to one session of a course that consists of three or more sessions and has not reached its maximum enrollment. Attendance at more than one session requires registration and full payment. Contact the RENESAN office to verify that the session has space available and provide the guest's name.

**Snow Days.** RENESAN follows the snow policy of the Santa Fe Public Schools. Classes and lectures are cancelled when the Santa Fe Public School system announces its classes are cancelled. In case of a two-hour or three-hour delay, morning classes will run from 10:30AM to 12:30PM; afternoon classes will run as scheduled. When Santa Fe Public Schools close early because of inclement weather, RENESAN classes and lectures will be cancelled for the rest of the day. If possible, make-up sessions will be scheduled for cancelled classes and lectures. Students who are unable to participate in rescheduled programs will receive a refund.

Trips may also be cancelled because of inclement weather or other circumstance beyond RENESAN's control. Participants will be notified by phone of any cancellations. If possible, cancelled trips will be rescheduled. Students who are unable to participate in rescheduled programs will receive a refund.

For information on Santa Fe Public School closures, go to [www.sfps.info](http://www.sfps.info) or tune in to KOB News 4, KOAT News 7, or KRQE News 13.

**Cancellations.** If a course or trip is cancelled for whatever reason, every attempt will be made to reschedule the program. If rescheduling is not possible, students will be refunded fees according to how payment was made. Credit card payments will be credited back to the credit card. Cash and check payments will be refunded by check. Students who are unable to participate in rescheduled programs will receive a refund.

## RENESAN ACCOUNT CREATION & COURSE ENROLLMENT

What you need: RENESAN website URL - [www.renesan.org](http://www.renesan.org).

### Creating an Account (i.e., Register)

- Type [www.renesan.org](http://www.renesan.org) into your browser's address bar.
- On the top right corner of the RENESAN homepage, click "Register."
- Enter your contact information.
- Create a password you can remember.
- Click "Register" and you're all set.

### Adding someone to your household

This allows you to enroll other people (your "household") for offerings under a single account.

- Sign into your account (top right on the RENESAN homepage).
- Click "Your Account," then click "My household."
- Enter your household member's information, then click "Submit."

**Important:** Please do not enter the same email address (1) for different household members or (2) as you entered for yourself. This is because each email address is used as a unique customer identifier.

### Enrolling for Courses

- Go to [www.renesan.org](http://www.renesan.org) and "Sign in" to your account by entering your email address and password. (If you have forgotten your password, click on "Forgot your password? Click here.")
- Click on the category of the course you want (e.g., music, history, etc).
- Find the course you want, and click "Enroll Now."
- If the course is full, decide if you want to be added to the waiting list. (You will be charged later if a seat opens up.)
- Select "Continue Shopping" if you wish to buy more courses.
- When finished shopping, review your cart, and click "Proceed to Checkout."
- Enter payment information, and click "Purchase." Only one time!
- Please wait for confirmation of your order.
- Select participants for each course, trip, or lecture from the drop-down menu.
  - If you bought more than one seat for the course, assign each purchase to an individual in your household.

**You are all done!** You will receive an email from RENESAN confirming your enrollment.

# January-February

| Su | Monday   | Tuesday   | Wednesday  | Thursday   | Fr   | Sa        |
|----|--|---|--|--|--|-----------|
| 28 | <p><b>Jan 29</b></p> <p>LIT 518-01 <b>Chaucer and Shakespeare</b> 10-Noon<br/>SCI 518-01 <b>Elements of Chemistry</b> 1-3</p>  | <p><b>Jan 30</b></p> <p>HIS 518-01 <b>Great War to Cold War</b> 10-Noon<br/>MUS 518-01 <b>Santa Fe Opera 2018</b> 1-3<br/>PA 518-01 <b>Noir/NM</b> 3:15-5:15</p>                                    | <p><b>Jan 31</b></p> <p>PA 518-02 <b>Film Discussion</b> 10-Noon<br/>PA 518-03 <b>Film Discussion</b> 1-3<br/>SCI 518-02 <b>Anatomy: Skeletal System</b> 3:15-5:15</p>                                     | <p><b>Lecture 1</b> Eyan Kraslovsky 1-3<br/><b>What is the Greater Santa Fe Frieshed?</b></p>  | <p><b>2</b></p> <p>TRP 518-01 <b>Visit to MAKE Santa Fe</b> 10AM</p> | <b>3</b>  |
| 4  | <p><b>5</b></p> <p>LIT 518-01 <b>Chaucer and Shakespeare</b> 10-Noon<br/>SCI 518-01 <b>Elements of Chemistry</b> 1-3</p>   | <p><b>6</b></p> <p>HIS 518-01 <b>Great War to Cold War</b> 10-Noon<br/>CE 518-03 <b>The New Yorker</b> 1-3<br/>MUS 518-01 <b>Santa Fe Opera 2018</b> 1-3<br/>PA 518-01 <b>Noir/NM</b> 3:15-5:15</p> | <p><b>7</b></p> <p>HIS 518-02 <b>Anti-Semitism</b> 1-3<br/>SCI 518-02 <b>Anatomy: Skeletal System</b> 3:15-5:15</p>  | <p><b>RR 518-01</b> <i>The Blackbird</i> 10-Noon<br/><b>Lecture 2</b> Miguel Santistevan 1-3<br/><b>Acequias—More than a “Ditch”</b><br/>LIT 518-02 <b>Swann’s Way</b> 3:15-5:15</p> | <b>9</b>   | <b>10</b> |
| 11 | <p><b>12</b></p> <p>LIT 518-01 <b>Chaucer and Shakespeare</b> 10-Noon<br/>SCI 518-01 <b>Elements of Chemistry</b> 1-3</p>  | <p><b>13</b></p> <p>HIS 518-01 <b>Great War to Cold War</b> 10-Noon<br/>CE 518-02 <b>Hot Spots</b> 1-3<br/>MUS 518-01 <b>Santa Fe Opera 2018</b> 1-3<br/>PA 518-01 <b>Noir/NM</b> 3:15-5:15</p>     | <p><b>14</b></p> <p>LIT 518-03 <b>Greek Gods &amp; Goddesses</b> 10-Noon<br/>PA 518-02 <b>Film Discussion</b> 10-Noon<br/>HIS 518-02 <b>Anti-Semitism</b> 1-3<br/>PA 518-03 <b>Film Discussion</b> 1-3</p> | <p><b>Lecture 3</b> Jim Baker 1-3<br/><b>All About Jupiter</b><br/>LIT 518-02 <b>Swann’s Way</b> 3:15-5:15</p>   | <b>16</b>  | <b>17</b> |
| 18 | <p><b>19</b></p> <p>LIT 518-01 <b>Chaucer and Shakespeare</b> 10-Noon<br/>PA 518-04 <b>Visual Metaphor in Film</b> 1-3<br/>CE 518-04 <b>Future of Energy</b> 3:15-5:15</p> | <p><b>20</b></p> <p>CE 518-03 <b>The New Yorker</b> 1-3<br/>MUS 518-01 <b>Santa Fe Opera 2018</b> 1-3</p>   | <p><b>21</b></p> <p>LIT 518-03 <b>Greek Gods &amp; Goddesses</b> 10-Noon<br/>PA 518-05 <b>Zombie Films</b> 1-3</p>   | <p><b>RR 518-02</b> <i>The Fifth Beginning</i> 10-Noon<br/><b>Lecture 4</b> Fred Friedman 1-3<br/><b>The Lamy Branch Line</b><br/>LIT 518-02 <b>Swann’s Way</b> 3:15-5:15</p>        | <b>23</b>  | <b>24</b> |
| 25 | <p><b>26</b></p> <p>LIT 518-01 <b>Chaucer and Shakespeare</b> 10-Noon<br/>PA 518-04 <b>Visual Metaphor in Film</b> 1-3<br/>CE 518-04 <b>Future of Energy</b> 3:15-5:15</p> | <p><b>27</b></p> <p>CE 518-01 <b>Missing Middle Class</b> 10-Noon<br/>CE 518-02 <b>Hot Spots</b> 1-3<br/>MUS 518-01 <b>Santa Fe Opera 2018</b> 1-3</p>  | <p>LIT 518-03 <b>Greek Gods &amp; Goddesses</b> 10-Noon<br/>PA 518-02 <b>Film Discussion</b> 10-Noon<br/>PA 518-03 <b>Film Discussion</b> 1-3<br/>PA 518-06 <b>Forgotten Cinema</b> 3:15-5:15</p>          | <p>Note: <b>Boldface</b> indicates first session of the course.</p>  |  |           |

# March

| Su  | Monday  | Tuesday   | Wednesday   | Thursday   | Fr  | Sa |
|---|---|---|---|--|---|----|
| <p>Note: <b>Boldface</b> indicates first session of the course.</p> |   |   |   |  |   |    |
| 4   | <b>GEO 518-01</b> Globalization 1-3<br><b>HIS 518-03</b> Elizabeth I 3:15-5:15  | CE 518-01 Missing Middle Class 10-Noon<br>CE 518-03 <i>The New Yorker</i> 1-3   | LIT 518-03 Greek Gods & Goddesses 10-Noon<br><b>LIT 518-04</b> Fun With Words 1-3<br>PA 518-06 Forgotten Cinema 3:15-5:15   | <b>Lecture 5</b> Steven Rudnick 1-3<br>Malthus Revisited: Population, Food, & Global Climate Change<br>LIT 518-02 <i>Swann's Way</i> 3:15-5:15 | 1   | 3  |
| 11  | <b>ART 518-01</b> Art of Mathematicians 10-Noon<br>GEO 518-01 Globalization 1-3<br>HIS 518-03 Elizabeth I 3:15-5:15           | CE 518-01 Missing Middle Class 10-Noon<br>CE 518-02 Hot Spots 1-3   | PA 518-02 Film Discussion 10-Noon<br>LIT 518-04 Fun With Words 1-3<br>PA 518-03 Film Discussion 1-3<br>PA 518-06 Forgotten Cinema 3:15-5:15   | <b>Lecture 7</b> Richard K. Mohr 1-3<br>Voting Paradoxes & Anomalies<br><b>HIS 518-04</b> <b>NM in World War II</b> 3:15-5:15                  | 15  | 17 |
| 18  | ART 518-01 Art of Mathematicians 10-Noon<br><b>LIT 518-05</b> <b>Titus Andronicus</b> 1-3<br>HIS 518-03 Elizabeth I 3:15-5:15 | CE 518-01 Missing Middle Class 10-Noon<br>CE 518-03 <i>The New Yorker</i> 1-3   | LIT 518-04 Fun With Words 1-3<br><b>LIT 518-06</b> <b>Doctor Zhivago</b> 3:15-5:15  | <b>Lecture 8</b> LaRoze 10-Noon<br>John Benziger<br>Pandemics<br>HIS 518-04 NM in World War II 3:15-5:15                                       | TRP 518-02 Evening Under the Stars 8:00<br>TRP 518-02 Alternate IT cloudy on Mar 16 | 23 |
| 25  | <b>HIS 518-05</b> 14th-Century Warfare 10-Noon<br>LIT 518-05 <i>Titus Andronicus</i> 1-3                                      | <b>MUS 518-02</b> <b>Jazz Vocalists</b> 10-Noon<br>CE 518-02 Hot Spots 1-3<br><b>HIS 518-06</b> <b>Civil Rights Era</b> 3:15-5:15 | <b>HIS 518-07</b> <b>Berlin Crises</b> 10-Noon<br>PA 518-02 Film Discussion 10-Noon<br>LIT 518-04 Fun With Words 1-3<br>PA 518-03 Film Discussion 1-3<br>LIT 518-06 <i>Doctor Zhivago</i> 3:15-5:15 | <b>Lecture 9</b> Robin Williams 1-3<br>Symbolism in Shakespeare<br>HIS 518-04 NM in World War II 3:15-5:15                                     | 29  | 31 |

# April

| Su | Monday   | Tuesday  | Wednesday  | Thursday  | Fr   | Sa |
|----|--|--|--|---|--|----|
| 1  | 2<br><b>RENESAN Closed</b>   | 3<br>MUS 518-02 Jazz Vocalists 10-Noon<br>CE 518-03 <i>The New Yorker</i> 1-3<br>HIS 518-06 Civil Rights Era 3:15-5:15 | 4<br>HIS 518-07 Berlin Crises 10-Noon<br>LIT 518-06 <i>Doctor Zhivago</i> 3:15-5:15                                  | 5<br><b>RR 518-05</b> <i>The Ministry of Utmost Happiness</i> 10-Noon<br><b>Lecture 10</b> Robert Benedetti 1-3<br>What a Producer Does           | 6<br><b>TRP 518-03</b> Chasing the Cure in SF 8AM-1:30PM | 7  |
| 8  | 9<br>HIS 518-05 14th-Century Warfare 10-Noon   | 10<br>MUS 518-02 Jazz Vocalists 10-Noon<br>CE 518-02 Hot Spots 1-3<br>HIS 518-06 Civil Rights Era 3:15-5:15            | 11<br>HIS 518-07 Berlin Crises 10-Noon<br><b>MUS 518-03 Chopin</b> 1-3<br>LIT 518-06 <i>Doctor Zhivago</i> 3:15-5:15 | 12<br><b>MUS 518-04 Where Are the Women in Classical Music?</b> 10-Noon<br><b>Lecture 11</b> Lois Rudnick 1-3<br>Arts of Nuclear (Dis)enchantment | 13   | 14 |
| 15 | 16<br><b>PA 518-07 Director at Work</b> 10-Noon<br><b>ART 518-02 Pablo Picasso</b> 1-3 | 17<br>MUS 518-02 Jazz Vocalists 10-Noon<br>ART 518-02 Pablo Picasso 1-3<br>HIS 518-06 Civil Rights Era 3:15-5:15       | 18<br>ART 518-02 Pablo Picasso 1-3<br>LIT 518-06 <i>Doctor Zhivago</i> 3:15-5:15                                     | 19<br>MUS 518-04 Where Are the Women in Classical Music? 10-Noon<br><b>RENESAN Annual Meeting</b> 1:30<br>Light Buffet Luncheon Noon              |  |    |

|                     |  |                 |          |
|---------------------|--|-----------------|----------|
| Friday, April 27:   | MUS 518-04 Where Are the Women in Classical Music? | Dress Rehearsal | 2:30-5PM |
| Saturday, April 28: | MUS 518-04 Where Are the Women in Classical Music? | Performance     | 4PM      |
| Sunday, April 29:   | MUS 518-04 Where Are the Women in Classical Music? | Performance     | 3PM      |

Note: **Boldface** indicates first session of the course.



For those who have hearing loss, RENESAN provides support through a Hearing Loop. Please call the RENESAN office at 505-982-9274 for more information about this service.

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# RENESAN

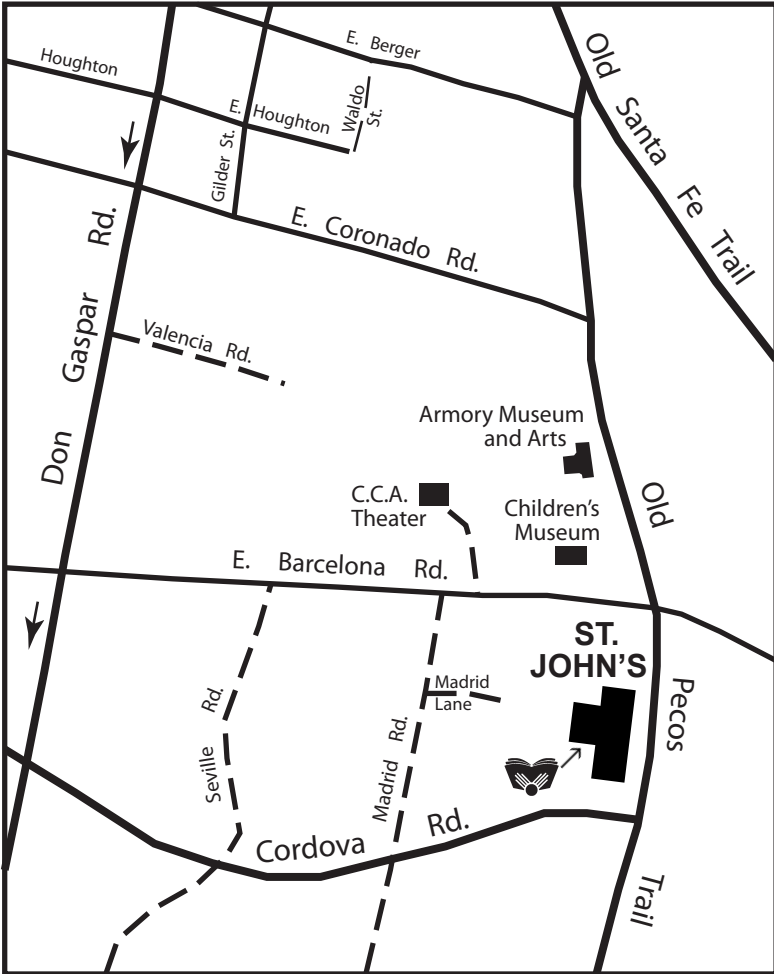
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Notes



# RENESAN

Institute for Lifelong Learning



RENESAN is located in St. John's United Methodist Church, 1200 Old Pecos Trail, Santa Fe, NM. Please park and enter on the Cordova Road side of the Church. The RENESAN office is on the immediate right of the Cordova Road entrance. Individuals with difficulty negotiating stairs should enter through the church's Main Entrance on the Old Pecos Trail side of the building. RENESAN directional signs to classrooms are posted at both entrances.

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Santa Fe, NM 87505

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