



# RENESAN

Institute for Lifelong Learning

## Spring 2019

### Catalog of Courses, Lectures, RENESAN Reads!, & Trips

**A Festival: Have You Heard the Movie?  
April 15-18, 2019**

See  
Page 6



Registration begins:

**Online — Monday, January 7, 8AM**

**In-Person — Tuesday, January 8, 10AM**



# RENESAN

Institute for Lifelong Learning

RENESAN Institute for Lifelong Learning  
St. John's United Methodist Church  
1200 Old Pecos Trail  
Santa Fe, NM 87505

505-982-9274  
renesan@newmexico.com  
www.renesan.org

## ***Directions:***

RENESAN is located in St. John's United Methodist Church, 1200 Old Pecos Trail on the northern corner with Cordova Road. 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. For a map, please go to the "Downloads (PDF)" section on the homepage of our website: [www.renesan.org](http://www.renesan.org)



For those who have hearing loss, RENESAN provides support through a Hearing Loop. To request this service, please call the RENESAN office at 505-982-9274 one week before the course or lecture you will be attending. The Hearing Loop is only available in the Gathering Room.

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<sup>®</sup> 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.

# RENESAN Institute for Lifelong Learning

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# PRESIDENT'S WELCOME

It is my pleasure to welcome you to another fantastic semester of RENESAN course offerings. I want to give a big, big thank you to our loyal supporters. When our office staff asks new registrants how they heard about RENESAN, more often than not they are told that a neighbor or friend told them about us. Please keep telling others. It is our lifeblood.

As I write this, we have not completed the curriculum for the spring semester. We anticipate having about 60 offerings of courses, lectures, and trips. I am sure you will find many that will interest you. I look forward to seeing you at them.

I want to remind you that we have a modest scholarship program available. Please contact the RENESAN office if you have questions about this.

RENESAN is a nonprofit organization. Our major expenses are faculty honoraria, even though they are very modest by all standards, and room rentals. All our staff is part-time. RENESAN is, however, not immune to increases in the cost of living, which impacts us primarily with rental fees and staff costs. We are at a point where current income from tuition is insufficient to meet expenses. We can temporarily avoid fee increases if a significant number of you willingly increase your donations. There is a donation button on the bottom right of our web page. We hope you will consider how much RENESAN means to you and the community – and push the button. If you have ideas about how RENESAN can enhance our income, please contact me through the RENESAN office. Thanks.

I look forward to seeing you this spring. Please be sure to attend our annual meeting toward the end of April where you can share your ideas and enjoy meeting fellow students and faculty.

Steven Rudnick, President  
RENESAN Board of Directors

## **RENESAN Annual Meeting – April 18, 2018**

Light Buffet Lunch – 12:30PM (No charge)

Meeting – 1:30PM

Gathering Room, St. John's United Methodist Church

# RENESAN 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

### *At-Large Members*

Mark Davis	Marquisa LaVelle	Ling Tong
Robert Glick	Jeremy Sabloff	Paul Widick

## **CURRICULUM COMMITTEE** (renesan.curriculum@gmail.com)

Chair – Nancy Baker  
RENESAN Reads! Coordinator – Lib O'Brien  
Catalog Production Coordinator – Jim Baker

### *Members*

Barbara Burnett	Mary Frederick	Barbara Lanning
Mark Davis	Barbara Hadley	Margie McGregor
Chris Ertel	Mary Jebson	Tracie Oliver
Bette Evans	Bruce Johnson	Fran Salkin
June Ferrill	Karen Kleeman	

## **STAFF** (renesan@newmexico.com)

Office Manager – Ellen Rosell (part-time)  
Administrative Assistant/Registrar – Kim Washburn (part-time)  
Audio-Visual Technician – Brett Davis (part-time)  
Web Manager – Victoria Ballesteros (part-time)  
Bookkeeper – Erin Taylor (part-time)

# FESTIVAL (Fes)

## Have You Heard the Movie?: A Celebration of Music in Movies

**April 15–18, 2019**

Gathering Room, St. John's United Methodist Church,  
Santa Fe

**FES S19-99**

Monday:

Tuesday:

Wednesday:

Thursday:

Cost:

**All Seven Festival Sessions**

Apr 15 10AM–3:30PM

Apr 16 10AM–3:30PM

Apr 17 10AM–3:30PM

Apr 18 10AM–Noon

\$75

All attendees must register in advance; fees are NOT payable at the door. Registration closes on Monday, April 8. You can choose to register for the entire Festival or any of the individual seven sessions described below. If you plan to go to more than five of the sessions, save money by registering for the entire Festival at the discounted price of \$75, rather than \$15 for each session individually.

While the stars who perform on the big screen can achieve international acclaim and immortality, the composers of the music that makes us laugh at the absurd, cry over the happy or tragic ending, squirm from the suspense, gasp at the surprise, and tremble with the excitement of beholding great artistic beauty receive far less notoriety. Perhaps that is the way it should be since audiences typically view the music as having a secondary or subordinate role in film. Yet skilled composers such as Henry Mancini, Dave Grusin, or John Williams are able to effectively manipulate



our emotional responses to film images and dialogue — often subliminally, sometimes overtly (as during the opening or end credits), always artfully. On the other hand, in films we call “musicals,” the music is the fundamental point of the movie. Join RENESAN for a four-day Festival as we celebrate the vital contribution of music to the motion picture viewing experience, and thereby give film score composers the round of applause they so richly deserve.

### **• Monday, April 15**

#### **FES S19-01 Music in Film: An Introduction**

Lecturer: Nancy Baker 10AM–Noon  
Session Fee: \$15

Let’s begin our Festival with previews of coming attractions: a brief overview of what we can look forward to throughout our celebration of movie music. Then we gain a broad grounding in our subject matter by watching a feature-length film *Score* (2017), a documentary on the makers, craft, and history of film scores.

Nancy Baker loved movies as a child, but it was not until she went to the University of Connecticut that she could enroll in every course offered about film. She studied English and American Literature as well as Library Science in graduate schools. She chairs the RENESAN Curriculum Committee.

#### **FES S19-02 In the Beginning There Was Jazz**

Lecturer: Bruce Johnson 1:30–3:30PM  
Session Fee: \$15

The tremendous commercial success of *The Jazz Singer* (1927) led to the end of the silent movie era and the proliferation of talkies. The popular music of the time (jazz) soon became an essential part of many films. This session traces the evolution of jazz music as a character in film from its debut in the 1920s through much of the 1940s. We first showcase scenes from four full-length Hollywood movies: *King of Jazz* (Paul Whiteman Orchestra, 1930); *The Big Broadcast of 1937* (Benny Goodman Orchestra); *Sun Valley Serenade* (Glenn



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Miller Orchestra, 1941); and the independent film *Jivin' Be-Bop* (Dizzy Gillespie and His Orchestra, 1946). We then contrast how African-American musicians were portrayed in two independent films (*St. Louis Blues*, Bessie Smith, 1929, and *Black and Tan*, Duke Ellington's Orchestra, 1929) and by major film studios (*Cabin in the Sky*, Ethel Waters and Louis Armstrong, 1943, and *Stormy Weather*, Lena Horne and Cab Calloway, 1946). The session concludes with swing-era short subject films, "soundies" played on cinematic jukeboxes, and jazz-inspired cartoons from the 1940s.

Bruce Johnson's most recent RENESAN course was "Orchestral Jazz Beyond Swing: Big Band Sounds From the 1950s to Now" in Fall 2018. This semester Bruce is also teaching MAT S19-02 "Predictive Analytics: How Mathematical Models Influence Our Day-to-Day Lives."

### • **Tuesday, April 16**

#### **FES S19-03**

#### **Double Feature**

Lecturer:

Casey St. Charnez

10AM–Noon

Session Fee:

\$15

#### *Fred vs. Gene: A Dance-off*



Five rounds of categorized terpsichorean competition, showcasing the estimable screen work of Fred Astaire and Gene Kelly. Each was a master of his craft, unmatched by the other (though over the years each professed the other to be his all-time favorite partner). This session reveals each star at his best, while providing a compendium of



their styles and discussing their individual approaches to changes in their medium, their moves, and their audience.

*Intermission:* "Let's all go to the lobby!"

#### *Mad, Mad, Mad, Mad Musical Numbers*

In pursuit of his doctorate in music and dance history, Casey studied and notated literally hundreds of movie musicals. Here is a selection, with

commentary, of some of the most “what-were-they-thinking” Hollywood production numbers ever. The clips range from the 30s to the 50s; some are racy pre-Production Code, with sexism, racism, bare skin, and substance abuse – sometimes all in one clip! Today these musical sequences still may drop your jaw.

Casey St. Charnez is a “Bamamaphid” (BA and MA, Texas Tech; MA and PhD, New York University). At New York University he met Leonard Maltin, later working as home video editor on the *Maltin Movie Guides* for three decades. Casey is the author of *The Complete Films of Steve McQueen* and *Shot in New Mexico!* He wrote about Greer Garson in *100 Years: A Celebration of Filmmaking in New Mexico*. Casey has curated Santa Fe’s Video Library since 1981.

### **FES S19-04    Six Maestros of Movie Music**

Lecturer:            Jim Baker

1:30–3:30PM

Session Fee:        \$15

What better way to appreciate movie music than to study renowned masters of film scores? Difficult as it is to choose among the genre’s many greats, this presentation focuses on six composers who have given us what we might call the essential soundtracks of our modern culture: Max Steiner (1888-1971), Bernard Herrmann (1911-1975), Elmer Bernstein (1922-2004), Dimitri Tiomkin (1894-1979), Jerry Goldsmith (1929-2004), and John Barry (1933-2011).

For each, we consider his biography, musical roots, best-known and most influential scores, and awards earned over his career. And, of course, we listen not nearly long enough to precious few of his greatest hits. Each maestro created themes that are exquisite in their

own right, but are also tightly bound into the images, dialogue, storytelling, and ultimate dramatic effect of compelling movies. By assessing what is common and distinctive among these six artists, we ponder what is fundamental to the genre of movie music.



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Jim Baker had perhaps the ideal part-time job for a high school student as a film projectionist at the Adena Theater in Chillicothe, Ohio. He has been looking at, listening to, and enthusing over movies ever since. In college, Jim earned degrees in English and Comparative Literature. His most recent lecture for RENESAN was “All about Jupiter” in Spring 2018.

### • Wednesday, April 17

#### **FES S19-05 Jazz and the French New Wave**

Lecturer: Mark Davis

10AM–Noon

Session Fee: \$15

In the late 1950s a new generation of French directors created a film movement that continues to influence cinema today. With the “New Wave,” or “Nouvelle Vague,” they revived a stale and bloated cinema and discovered unconventional and inexpensive ways of filming. Shooting quickly and on

location with lightweight portable equipment, these young directors used lesser-known actors, voice-overs, and small crews to give their films a fresh and sometimes documentary look.



Some New Wave filmmakers found inspiration in the Hollywood “film noir” genre of the 1930s and 1940s that features American automobiles, trench coats

and fedoras, revolvers and jazz music. France has always had a love affair with jazz, and contemporary expressions of the music conveyed a cool and edgy mood for young audiences.

This session explores how New Wave directors used jazz scores to express their personal artistic visions. Film excerpts from some of the most influential New Wave directors will be shown and discussed, including: *Bob le Flambeur* (*Bob the High-roller*, 1956; Jean-Pierre Melville, director; Eddie Barclay, music); *Elevator to the Gallows* (1958; Louis Malle, director; Miles Davis, music); *Dangerous Liaisons* (1959; Roger Vadim, director; Thelonious

Monk and Duke Jordan, music), and *Breathless* (1960; Jean Luc Godard, director; Martial Solal, music).

Mark Davis, a lifelong fan of French films, has offered six jazz courses for RENESAN. This semester he is teaching MUS S19-02 “From Lush Life to Footprints: Four Influential Jazz Composers and Their Songs.”

**FES S19-06 From *Cabaret* to *All That Jazz*: Movie Musicals of the 1970s**

Lecturer: Aaron Leventman 1:30–3:30PM  
Session Fee: \$15

Because of the cultural shift in film after the late 1960s, while audiences flocked to movies like *Easy Rider* and *Midnight Cowboy*, such high-budget musicals as *Hello, Dolly* and *Star* bombed at the box office. Movie musicals had to change with the times in order to stay relevant and attract an audience. In came maverick filmmakers like Bob Fosse, Robert Altman,



and Ken Russell, who reimagined the genre with innovative musical storytelling in *Saturday Night Fever*, *Rocky Horror Picture Show*, *Nashville*, *Hair*, and *Tommy*. Musically, thematically, and stylistically, they reflected the changing times by addressing politics, the sexual revolution, and the

counter culture movement by incorporating country and western, rock ‘n’ roll, and disco to reinvent the movie musical genre.

Aaron Leventman has an MFA from Columbia University’s film program, and is an actor who has appeared in many feature films, shorts, commercials, and industrials as well as theatrical productions in Santa Fe, San Francisco, and Cape Cod. He is the Head of Programming for the Santa Film Festival, and also worked with Sundance and the Bioneers Moving Image Festival. He is a published playwright whose works have been performed throughout the United States. Aaron also coaches writers and teaches Screenwriting, Memoir Writing, acting, and film appreciation at Santa Fe Community College, RENESAN, and the New Mexico Film Foundation. His last RENESAN course was “Character Actors: Best Movie

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Performers You've Never Heard Of" in Fall 2018. This semester he is also teaching PA S19-03 "The History of Short Films."

### • Thursday, April 18

#### **FES S19-07    Cornflakes, Cartoons, and Coloratura**

Lecturer:            Mark Tiarks

10AM–Noon

Session Fee:        \$15

As we sat in our pajamas and watched Saturday morning cartoons, many of us got our first taste of classical music and opera along with the taste of cornflakes and Rice Krispies. The antics of Mickey Mouse, Bugs Bunny, and Elmer Fudd were paired with music by Wagner, Rossini, Donizetti, Bizet, and Johann Strauss, Jr., to name just a few of their victims.



This session explores opera and classical music in animation, from early examples such as Disney's "The Opry House" (1929) and "Mickey's Grand Opera" (1936) through Golden Age classics such as "The Rabbit of Seville" (1950), "Musical Maestro" (1952), and "What's Opera, Doc?" (1957) with its "Kill-the-Wabbit" skewering of Wagnerian opera, which is widely considered the greatest cartoon of all time.

We'll also enjoy "Willie the Whale Who Sang at the Met" for which Nelson Eddy supplied every last voice part — soprano, tenor, baritone, and bass. And we'll look at *Allegro*

*non Troppo*, a full-length send up of both *Fantasia* and the making of animated films with a classical music score. The session also includes more contemporary material such as the celebrated "Homer of Seville" episode of *The Simpsons*.

Mark Tiarks was Santa Fe Opera's Director of Planning and Marketing for 11 seasons. He is a popular pre-performance speaker for Santa Fe Opera performances and Metropolitan Opera HD broadcasts. His most recent RENESAN course was "Rodgers and/or Hart and/or Hammerstein" in Fall 2018. This semester he is also teaching MUS S19-01 "Santa Fe Opera 2019."

# 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 S19-01 Art and Religion**

Instructor: Ellen Zieselman  
Monday: Feb 18, 25; Mar 4 3:15–5:15PM  
3 sessions: \$45

This course explores the impact the three Abrahamic religions — Judaism, Christianity, and Islam — have had on Western Art.

- “Art and the Second Commandment” explores how the Jews of ancient Rome responded to the prohibition against making graven images.
- “Art: The Intersection Between Religion and Politics” examines how one man’s religious conversion changed the world.
- “Art and Islam: Art, Architecture, and the Divine Word” examines Islamic art across the globe.

Ellen Zieselman was the Curator of Education at the NM Museum of Art for 25 years, and was awarded the Mayor’s Award for Excellence in the Arts in 2009. Her most recent RENESAN course was “100 Years of the New Mexico Museum of Art” in Fall 2017.

### **ART S19-02 Art, Place, and Culture: Exploring the Indigenous Arts of the Southwest**

Instructor: Mireya Cirici  
Wednesday: Feb 27; Mar 6, 13 3:15–5:15PM  
Friday: Mar 22 10AM–early afternoon  
4 sessions: \$60

**Note:** *Wednesday sessions will be held at St. John's United Methodist Church; the Friday session is a field trip to the Poeh Cultural Center and the Roxanne Swentzell Tower Gallery.*

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Traditional artistic expression is based on its connection to the land, the people, and the culture. This course explores the native arts of the Southwest from the Anasazi and Chaco cultures to the art of the Pueblos and the Navajos. It focuses particularly on traditional pottery, its methods and its symbols, and its connection to the earth, animals,



foods, and dances. We examine the work of some contemporary artists (Roxanne Swentzell, Tammy Garcia, Virgil Ortiz) who use traditional clay methods to express contemporary culture, and we also take a look at some Pueblo painting, Navajo weaving, and folk art.

This course is complemented by a car-pooling field trip to Pojoaque Center to visit the Poeh Cultural Center and the

Roxanne Swentzell Tower Gallery (both are free of charge). The work at the Cultural Center and at the Tower Gallery is exquisite, and the best cultural expression of Pueblo culture.

Mireya Cirici was born and raised in Barcelona. She earned degrees from the Universities of Barcelona (BA) and California, San Diego (MA), and studied painting at the Art Institute of California, San Francisco. In her travels and long-term residencies in London and Paris, she has taught in museums, universities and as an artist-in-residence in public schools. In New Mexico she has taught and led tours for Road Scholar focusing on the art and culture of Northern New Mexico. She is an exhibiting artist, and her emphasis is on helping people see the connection between art, culture, and place.

### **ART S19-03    The Architecture of Chaco Canyon**

Instructor:        Jean Pike

Tuesday:         Mar 19, 26; Apr 2

10AM–Noon

3 sessions:        \$45

Nowhere in the world is there a place like Chaco Canyon. It was listed by the National Trust for Historic Preservation as one of the Eleven Most Endangered Historic Places in 2011, and is still under considerable threat from nearby oil and gas resource extraction. The unique stone structures that were built and occupied in Chaco Canyon remain an enigma that archaeologists and scholars have tried to unravel for decades. Since archaeologists first entered the Canyon, they have asked themselves: Where did these architectural forms originate? Were they imported from another



culture, or did they develop locally? How were these buildings used? Were these buildings residences, political seats, or ritual centers?

These three evocative talks may present more questions than answers. With the aid of maps, images, and historic photographs, this course will look at the development of architecture and “planning” at Chaco Canyon. Topics include exploration of the earliest, middle, and late phases of the Great House architecture as well as the development of the greater Chaco landscape. The instructor will touch on the possible influence of Chacoan design principles on later villages, particularly those here in the northern Rio Grande region.

Jean Pike is an architect, educator, researcher, and founder of the Architecture/Landscape Research Center (ARC) located in Santa Fe, NM. She holds a BA from Barnard College, Columbia University, and an MA in Architecture from Yale University. She has taught architectural history, theory, and design at Yale University, Pratt Institute, and the University of New Mexico.

## CURRENT EVENTS (CE)

### **CE S19-01      Mid-Day Current Events Discussion Group**

Leader:                      Various Participants  
Tuesday:                    Jan 29–Apr 2                                      Noon–1PM  
10 sessions:                \$50

**Note:** *This discussion group meets weekly for ten weeks.*

Gather for a free-wheeling, free-ranging discussion of the week’s events in our city, state, nation, and world. All are welcome. A variety of viewpoints gives the group a wide perspective.

### **CE S19-02      Hot Spots: The United States in the World Today**

Instructor:                Todd Greentree  
Tuesday:                    Feb 12, 26; Mar 12, 26; Apr 9                1–3PM  
5 sessions:                \$75

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

This course continues to use applied history and current news to enlarge our understanding of contemporary international events. The unifying theme

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is the national security and foreign policy challenges the United States faces in the world today. Along with issues related to specific countries and regions, students consider broader questions, such as: What are the purposes of American power and the implications of current efforts to dismantle American global leadership? Why, after three decades of reduced international confrontation, is geopolitical competition re-emerging now? What are the sources of global order and disorder? Is democracy in decline worldwide, and what does this mean? Why is it so difficult to predict the prospects of major conflicts, and what can we know about the future of war?

A former US Foreign Service Officer, Todd Greentree has served in five wars from El Salvador in the early 1980s to recently in Afghanistan. He is a graduate of the University of California Santa Cruz, the Johns Hopkins University School of Advanced International Studies (SAIS), and Oxford University, where he received his doctorate in history. He has taught at the US Naval War College, the University of New Mexico, and the SAIS Merrill Center for Strategic Studies. Currently, he is a Research Associate with the Oxford Changing Character of War Centre, and conducts programs with the US Center for Civil-Military Relations. He is writing a book titled *The Blood of Others* about the origins and consequences of the wars at the end of the Cold War. He last taught “Hot Spots” in Fall 2018.



**CE S19-03**      **Fact or Fiction: *The New Yorker***  
Instructor:      K. Paul Jones  
Tuesday:        Feb 5, 19; Mar 5, 19; Apr 2            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 this 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 the 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 "Reagan and Gorbachev: The Road Toward Ending the Cold War" in Fall 2018. This semester he is also presenting a lecture: LEC S19-02 "Hitler's Olympics: The Politics of the 1936 Olympic Games."

**CE S19-04      Dying in America**

Instructor:      Marcia Angell

Monday:          Feb 4, 11, 18

1-3PM

3 sessions:      \$45

Dying in America has changed greatly since World War II. Before then, most people died from infections. Pneumonia was once called "the old man's friend," because it brought about a relatively quick and peaceful death in old age. But after the war, the United States began to pour money into medical research, and within a few decades we had antibiotics and other technologies to stave off death for long periods. But those advances had a dark side. Dying patients might lie in intensive care units hooked up by tubing to four or five different life support and monitoring devices. Patients sometimes died in great misery, not so much because of the illness, but because of the treatment.

In response, a "right-to-die" movement arose in the late 1970's, beginning with the celebrated case of Karen Ann Quinlan. By 1990 all states and the Congress had recognized the right of patients to refuse any treatment, to prepare living wills, and to name a proxy to act for them if they couldn't. But what about patients who were suffering protracted deaths from terminal illness, but were not on a life-extending treatment they could refuse? Were they required to soldier on? In 1998 Oregon became the first state to legalize physician-assisted suicide for these patients, and five other states and Washington, DC, have now followed suit. This course will examine the ethical, legal, and philosophic arguments surrounding these changes.

Marcia Angell MD, taught medical ethics at Harvard Medical School until 2015, and was Editor-in-Chief of the *New England Journal of Medicine*. She writes and lectures on a wide variety of topics, and is the author of two books. In 1997 *Time* magazine named her one of the 25 most influential Americans.

## HISTORY (HIS)

### **HIS S19-01    Antarctic Adventurers: The Discovery and Exploration of an Ice-clad Continent**

Instructor:        John Dobson

Tuesday:            Jan 29; Feb 5, 12

10AM-Noon

3 sessions:        \$45

In the nineteenth century, explorers from many nations began coasting along the fringes of the immense ice-cap we know as Antarctica. The names of those like Weddell, Ross, Bellingshauesn, and Wilkes became permanently associated with the regions they discovered. In the early 1900s, a new generation of adventurers set out to explore the interior of the continent all the way to the South Pole itself. Although Norway's Amundsen won the race to the pole over Britain's Scott in 1911, it only stimulated later efforts by people like Shackleton and Byrd. The instructor will describe the characters, ambitions, successes, and misadventures of these polar pioneers. A strong nationalistic component infused these peoples' activities. The broader international competition for claims and achievements is a fascinating story as well, culminating with the establishment of the Antarctic Treaty in 1959 that has promoted international cooperation and monitored exploitation of the continent ever since.



John Dobson graduated from Massachusetts Institute of Technology 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 United States 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*. He offered a course for RENESAN on "The Great War to the Cold War" in Spring 2018.

**HIS S19-02    Age of the Great Flying Boats: Pan Am’s  
Clipper Ships**

Instructor:      Dick Blankmeyer  
Wednesday:     Feb 6, 13                             1-3PM  
2 sessions:      \$30

Pan American Airways began in 1927 with a borrowed seaplane and a US Postal Service contract to deliver mail to Cuba. Within a decade Pan Am became the United States’ premier international commercial airline. Subsidized by United States mail contracts, Pan Am built an extensive passenger service that first covered the Caribbean, then most of South America. When founder Juan Trippe set his sights on spanning the oceans in the mid-1930s, he turned to massive flying boats because few all-weather runways existed that could handle the weight of giant long-range aircraft. Follow the evolution of Pan Am’s luxurious “Ocean Liners of the Air” and the navigation issues they overcame as they first conquered the Americas and then both oceans in this golden period of commercial aviation when everyone travelled first class.

Dick Blankmeyer is a retired banker and former United States Navy officer born and raised in Anaheim, CA. He graduated in 1960 from the University of Southern California with a BA in Social Studies. Dick served three years active duty in the Navy before embarking on a 39-year career in banking that included various management positions. Dick retired in 2002, and moved to Placitas, New Mexico with his wife Carol. He is an avid student of mid-20th century events in American history and their impact on society. His most recent RENESAN course was “Behind the Fence for National Defense: Japanese American Internment in World War II” in Fall 2018.

**HIS S19-03    Terrorism: A Deep Dive**

Instructor:      Elizabeth Manak  
Tuesday:         Mar 19, 26; Apr 2                        3:15-5:15PM  
3 sessions:      \$45

This course looks at the development of modern terrorism focusing ultimately on religiously based groups. It attempts to describe historical trends in terrorism, and contrast terrorists whose aims are political with those that have a new religious order as their goal. Beginning with a survey of terrorism in the twentieth century, the course covers radical groups and their association with political movements of the time.

The course then focuses on current prominent terrorist groups, specifically those groups that claim Islamic doctrine as their foundation, in order to

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determine their appeal. We will look at their historical antecedents and ideologies with a view to elucidating their aims and motivations. These “deep dives” include close examination of the Islamic State, al-Qaida, Boko Haram, and Lashkar-e-Tayyiba. This entails a brief primer on area history and Islamic legal frameworks, including key concepts, sources, and theological foundations.

Elizabeth Manak is a South Asia and nonproliferation specialist. In her nearly thirty years with the Central Intelligence Agency, Elizabeth worked in a variety of positions both in the United States and abroad. Most recently she was an adviser to a United States Embassy and the Deputy National Intelligence Officer for the Near East and South Asia in the National Intelligence Council. Dr. Manak earned a PhD in South Asian History and Agricultural Economics on an East West Center Grant at the University of Hawaii. Her most recent RENESAN course was “The Islamic World” in Spring 2017.

## LITERATURE (LIT)

### **LIT S19-01    Modern Masterpieces of Native American Fiction**

Instructor:        Lois Rudnick  
Tuesday:            Jan 29; Feb 5, 12                                3:15–5:15PM  
3 sessions:        \$45

This three-week course will focus on two of the greatest American novels of the 20th century: Scott Momaday’s *House Made of Dawn* (1968), the first novel by a Native American author to win the Pulitzer Prize for fiction, and Leslie Marmon Silko’s *Ceremony* (1977), which was influenced by Momaday’s novel, but is in no way imitative of it. Both novels are situated in New Mexico among Pueblo peoples. They both involve damaged heroes returning from white men’s wars. The novels explore Native and Western mythologies, cosmologies, ceremonies, and religious rituals that powerfully reveal the beauties and horrors of the natural and human worlds in which we live, love, and fight for survival and transcendence.

Lois Rudnick is a retired professor of American Studies from the University of Massachusetts Boston who has taught courses on immigration in film and literature, multi-ethnic studies, and Southwest art and culture for RENESAN for the past eight years. Her most recent RENESAN course was “Jewish American Women in Fiction and Film” in Fall 2018.

**LIT S19-02    The Sane in Spain Stay Mainly Off the Plain:  
Cervantes' *Don Quixote***

Instructor:        Robert Glick  
Thursday:         Jan 31; Feb 7, 14, 21, 28; Mar 7    3:15-5:15PM  
6 sessions:        \$90

Miguel de Cervantes' (1547-1616) *Don Quixote* is considered the world's first true novel, and is still the best-selling work of fiction of all time. Its hero is one of literature's greatest crack-brains and, simultaneously,

greatest heroes, a man whose monomaniacal commitment to the highest of principles is both absolutely insane and positively ennobling.



Quixote faces a real world filled with mundane people, objects, and events, but he has the simplicity and nobility to see them according to his ideals — to see prostitutes as virtuous damsels and windmills as

giants — and he has the courage to act accordingly. As the Spanish writer and philosopher Miguel de Unamuno wrote: “Thy triumph, my Don Quixote, was ever a triumph of daring, not of succeeding.”

There is a Spanish saying that one should read *Don Quixote* at least three times: “The first time it will make you laugh, the second time it will make you think, the third time it will make you cry.” I hope, no matter how many times you have read this novel, this course will make you do all three.

Text: Miguel de Cervantes: *Don Quixote*, translated by Edith Grossman (Ecco paperback).

Assignment for first session: *Don Quixote*, First Part, Prologue, chapters I-X and XV-XXII. (There are many interpolated stories in the novel that unfortunately we will have to skip in our reading and discussions.)

Robert Glick holds a PhD in Comparative Literature from Indiana University, and has taught Russian, French, German, and American literature at RENESAN. Most recently he taught courses on selected short stories of Thomas Mann and Chekhov in Fall 2018.

### LIT S19-03     **Dickens' *Great Expectations***

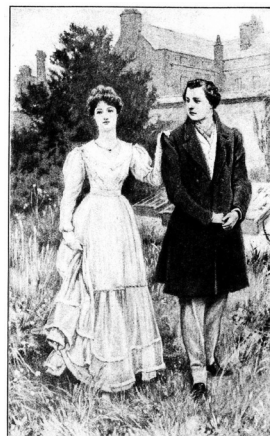
Instructor:     Robert L. Patten

Monday:         Feb 4, 11, 18, 25

10AM-Noon

4 sessions:     \$60

*Great Expectations* (1860-1861), Dickens' most compressed and comprehensive novel, was planned in monthly parts, issued in weekly installments, and then published in three volumes. Those interwoven structures track the lives of several young people as they mature, and the fortunes of their mentors as they age. The novel immerses readers in issues of desire and guilt, injury and revenge, failure and fantasies of success, and the ambiguous power of an older generation to shape the lives of a younger one. Notoriously it ends in several different ways. Those structures, the characters in both generations (Miss Havisham and Magwitch, Pip and Estella), and the optional conclusions have led it to be one of the most dramatized of all Dickens' works.



We will explore the novel's manifold retellings of previous stories — *Hamlet* and fairy tales among them — and their indictments of class mythologies and legal fictions. The first session introduces Dickens' career, modes of publication, and lifetime reception, and the next three examine in sequence the three stages of Pip's great expectations.

**Text:** *The Norton Critical Edition of Great Expectations*, edited by Edgar Rosenberg, ISBN 0-393-96069-2. By the time of the second session you should have read the first stage to page 125. Ignore the commentary if you can; at this point it could drown out the novel's voices until we learn to swim.

Robert L. Patten has retired as a professor of Humanities and English at Rice University; he still holds a lifetime appointment as a Senior Research Scholar at the Institute of English Studies, School of Advanced Study, University of London. He has written award-winning books on nineteenth-century British graphic art, print culture, literature, and Dickens' developing identity as a writer. Most recently he has co-edited the *Oxford Handbook of Charles Dickens* (Oxford UP, 2018), and he is contracted to produce the Oxford Critical Edition of Dickens' five Christmas books. His most recent lecture for RENESAN was "Charles Dickens in the 21st Century" in Fall 2018.



**LIT S19-04    Love, War, and Religion: Jewish, Christian, and  
Muslim Poetry of Spain**

Instructor:        Wardene Crowley  
Wednesday:      Feb 27; Mar 6, 13                      10AM-Noon  
3 sessions:        \$45

Between 700–1600 CE, Spain endured many centuries of conflict and integration among the competing religions of Judaism, Christianity, and Islam. Sometimes as refuge or escape, sometimes as history and record, authors often turned to poetry and prose to express their experiences and deepest emotions. A sampling from writers like Ramon Llull, Ibn Al' Arabi, Rabia Basri, Maimonides, Ibn Gabirol, St. John of the Cross, and others reveals contrasts and similarities of experience entwined in their common Spanish history, culture, and varied religious beliefs.

Wardene M. Crowley taught as an adjunct professor in the Religious Studies Program and Communication Department at both University of New Mexico and Central New Mexico from 1994–2010. She earned her BS degree in Communication Studies. Her MA thesis comprised a metaphorical analysis of the letters of St. John of the Cross. Ms. Crowley also shares her knowledge and passion for the history, culture, traditions, and religions of 16th Century Spain with other adult learning programs similar to RENESAN.

**LIT S19-05    Shakespeare's Clowns: No Fooling!**

Instructor:        Stephen Bellon and John Reese  
Monday:            Mar 4, 11                                      1–3PM  
2 sessions:        \$30

Shakespeare's plays are his ship of fools, and in its hold are nearly 30 clowns, fools, jesters, and misanthropes who caper nimbly, frolic, and wreak havoc with our logic. Our reality is their focus; like lightning rods they safely ground us in the often terrifying chaos through which they dangerously cavort. Six of these brave fellows will visit us in performances by John Reese, a Shakespearean actor with over 50 years of experience. They are Launce (*Two Gentleman of Verona*), Touchstone (*As You Like It*), Trinculo (*The Tempest*), Porter (*Macbeth*), Malvolio (*Twelfth Night*), and Bottom (*Midsummer Night's Dream*).

We are in heady company indeed, and we “foolish mortals” will be the wiser for their wisdom, for “The fool is no fool at all!”

Stephen Bellon received an MA from the University of Southern California. He recently retired after a 40-year career in private high school education

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in the Los Angeles area where he taught history, theater, and literature with a focus on Shakespeare. His most recent course for RENESAN was “Shakespeare’s *Macbeth*” in Fall 2018.

John Reese has a BA in Fine Arts from the College of William and Mary and two graduate degrees in theatre. He began acting and directing in 1962, and retired from Deerfield Academy, Massachusetts in 2011 after a 27-year career as head of the theater program. He is currently resident actor and director with Silverthorne Theater in New England. John has a particular fondness for Shakespeare. He has been a resident actor at the Alabama Shakespeare Festival and the Folger Theatre, and has appeared at the Utah and Virginia Shakespeare Festivals as well.

### **LIT S19-06 James Joyce’s *Dubliners* and Irish Culture and History**

Instructor: Ed Walkiewicz

Monday: Mar 18, 25; Apr 1, 8

1-3PM

3 sessions: \$45

Joyce’s *Dubliners*, his most accessible work, is considered by many to be one of the most fully-realized short story cycles in English. The course

starts off by closely examining the language of “The Sisters” to discover how Joyce’s diction, allusions, and imagery prepare the reader for the “epiphany” at the end of the story. Proceeding through the collection, we will discuss Joyce’s presentation of the legacy of Irish history and his exploration of Irish culture, taking up such topics as the influence of Catholicism on Irish society, the impact of British colonialism on the Irish psyche, and the constructions of gender roles during the time period. In addition, we also examine the ways in which Joyce’s re-creation of Dublin contains many of the elements that were to become standard aspects of the Modernist conception of “The City.”

Finally the course considers the ways in which Joyce employs *leitmotif* and other devices to link the stories in the cycle.



**Suggested text:** Joyce, James. *Dubliners*. London: Penguin Classics, 1993.

Ed Walkiewicz was educated at Yale, Columbia, and the University of New Mexico. He is Professor Emeritus of English and the Ann and Burns Hargis Professor Emeritus at Oklahoma State University. He has authored or co-authored two books as well as numerous chapters, articles, notes, and reviews on modern and contemporary American and Irish literature. He has taught Joyce's fiction at Oklahoma State University, Cambridge University, and Trinity College in Dublin, and has received major teaching awards. His most recent RENESAN course was "Malcolm Lowry's Day of the Dead: *Under the Volcano*" in Fall 2017.

**LIT S19-07      Franz Kafka's *The Castle***

Instructor:      Randy Perazzini

Wednesday:      Mar 20, 27; Apr 3, 10                      3:15–5:15PM

4 sessions:      \$60

Writing to readers still unfamiliar with Kafka, one critic cautioned: "A reader beginning *The Castle* may easily feel that he does not know what he is reading about, and not because of any obscurity in the language . . . but because such extraordinary things happen and such curious conversations are carried on." The cause of this bewilderment is "the peculiar originality of his genius." With his mixture of dream-logic and realism, of psychology, politics, philosophy and theology, of seriousness and humor, there is no other writer like Franz Kafka. *The Castle* distills subjective experiences and neuroses into a novel that exemplifies the modern age's search for wholeness and spiritual significance. It makes us think, laugh, and want to weep.

Along with Joyce, Proust, Mann, and Faulkner, Kafka is one of the giants of the modern novel — and easily the most original. Certainly, he has a scary reputation, and he asks a lot of the reader, including patience with confusion and ambiguity, a readiness to give in to the surreal, and a willingness to be provoked, disturbed, and intrigued. What he gives back is extraordinary and unique. *The Castle* is Kafka at his narrative, philosophical, and comic best.

**Recommended Text:** The new Schocken edition (Mark Harman's translation). For the first session, please read Chapters 1-5.

Randy Perazzini holds a PhD in English literature from Cornell, and taught for 25 years primarily in Mexico City, at St. John's College, and for RENESAN. His most recent course for RENESAN was "George Eliot's *Middlemarch*" in Fall 2018.

## MATHEMATICS (MAT)

### **MAT S19-01 The Birth of Mathematics**

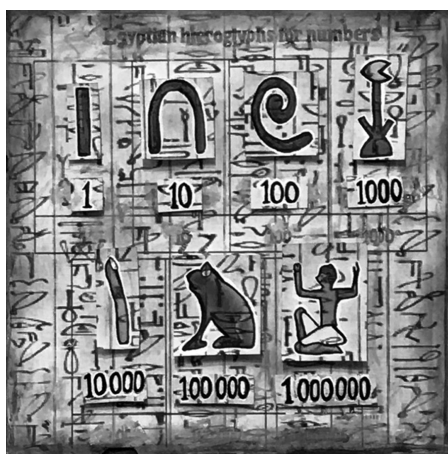
Instructor: George Duncan

Thursday: Mar 14, 21, 28

3:15–5:15pm.

3 sessions: \$45

Mathematics began tens of thousands of years ago when people, energized by both creative spirit and practical need, started to work with numbers



and diagrams, counting (sheep) and drawing plot plans (temples). In this course, key developments in the early history of mathematics are highlighted. We examine its roots in both number and shape. Requiring no background in mathematics, this course emphasizes nine breakthrough contributions, beginning with simple counting to nine and moving on to larger counts (even beyond a million), to numbers like  $\pi$  that do count but are not counts, to algebra that plays with symbols, and to geometry that explores shapes.

Understanding the origins of mathematics gives us confidence that we can grasp the foundations of the “Queen of the Sciences.” The mathematical concepts are illustrated with original artwork by the instructor.

George Duncan is an accomplished artist, a mathematician, and Emeritus Professor of Statistics at Carnegie Mellon University. His work appears in public collections at several universities and in private collections throughout the United States as well as England and Spain. He earned his 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, a Fellow of the Royal Statistical Society, and a Fellow of the American Association for the Advancement of Science. George serves on the Board of Trustees of the Museums of New Mexico Foundation, and is a Lead Trustee for the Museum of Art. His most recent RENESAN course was “The Art of Mathematicians” in Spring 2018.

**MAT S19-02 Predictive Analytics: How Mathematical Models Influence Our Day-to-Day Lives**

Instructor: Bruce Johnson  
Wednesday: Mar 20, 27; Apr 3 10AM–Noon  
3 sessions: \$45

Mathematical models now churn 24/7 through petabytes of information, much of it harvested from social media or e-commerce websites. Increasingly they focus not on natural phenomena — celestial movements, earthquakes, or the weather — but on us. Mathematicians regularly study our desires, movements, and spending power to predict our trustworthiness and calculate our potential as students, workers, lovers, and criminals.



This course explores the predictive analytics of human behavior to better understand how and why mathematical models affect our daily lives.

Examples are drawn from diverse applications: personalized product recommendations; intelligent matching for online dating; loan approval; criminal recidivism; voter persuasion; and the prediction of fake news.

As Marvel Comics character Spiderman, among others, warns: “With great power comes great responsibility.” Algorithms built from predictive analytics are engineered to evaluate large numbers of people, and these models are cheap. That’s part of their appeal. But there’s a dark side. They are bound to misinterpret people a certain percentage of time, putting them in the wrong groups and denying them a job, a romance, or a chance at their dream house. An underlying theme of this course is whether this sort of “collateral damage” is both inevitable and socially acceptable.

The course is designed for those who possess an unabashed curiosity about the science and economics that underlie mathematical predictive analytics. No mathematical or statistical background is required.

Bruce Johnson has devoted much of his career to research on the predictive analytics of securities markets, financial fraud, lending, and consumer behavior. His most recent RENESAN courses focus on a different passion — jazz. This semester he is also teaching FES S19-02 “In the Beginning There Was Jazz.”

## MUSIC (MUS)

### **MUS S19-01 Santa Fe Opera 2019**

Instructor: Mark Tiarks

Thursday: Jan 31; Feb 7, 14, 21, 28 10AM-Noon

5 sessions: \$75

This is a 5-session course with one for each production in the Santa Fe Opera's 2019 season. Each session will feature audio or video excerpts, extensive visual imagery, and a behind-the-scenes look at the opera's gestation.

#### *La Bohème*

Ah, to be young and poor and consumed with love in Paris! Puccini's beloved opera has a surprising backstory of the impoverished young composer pilfering the idea for it from his rival Leoncavallo. This session looks at both composers' versions with some fascinating discoveries in store.

#### *The Pearl Fishers*

Romance and bromance collide on Ceylon's tropical shores when two long-lost comrades are reunited. They renounced the heavenly Leïla to save their friendship, but her return soon traps them in "the accursed snares of love."

#### *Così Fan Tutte*

Mozart's "school for lovers" sports a rigorous curriculum, an expert faculty, and a devil of a final exam. Two young couples about to wed learn that opposites can still attract — a timeless story told through mesmerizing music and a profound understanding of the heart.



#### *Jenůfa*

An unspeakable crime leads to the opera's true theme — that the scars of troubled lives can be assuaged through acceptance, forgiveness, and hope. Janáček's pioneering score pulses with vibrant rhythms, piquant harmonies, and lyrical declamation.

#### *The Thirteenth Child*

Forget about the magic beans and bowls of porridge. This American premiere is a down-to-the-wire thriller inspired by the Brothers Grimm.

According to *The New York Times*, the “dazzling musical mind” of composer Poul Ruders has already given us “a thrilling ride” in his *The Handmaid’s Tale*.

Mark Tiarks was Santa Fe Opera’s Director of Planning and Marketing for 11 seasons. His most recent RENESAN course was “The Musicals of Rodgers and/or Hart and/or Hammerstein” in the Fall 2018. This semester he is also teaching FES S19-07 “Cornflakes, Cartoons, and Coloratura.”

### **MUS S19-02 From *Lush Life* to *Footprints*: Four Influential Jazz Composers and Their Songs**

Instructor: Mark Davis  
Tuesday: Feb 19, 26; Mar 5 10AM-Noon  
3 sessions: \$45

Jazz standards have many different sources. For songs to perform, jazz musicians have looked to Broadway and Hollywood musicals and to classics composed by masters such as George Gershwin and Cole Porter. Some jazz musicians have composed or arranged their own music.



This course focuses on four jazz composers and arrangers: Billy Strayhorn, Tadd Dameron, Horace Silver, and Wayne Shorter. Strayhorn, who wrote “Lush Life” as a teenager, collaborated for thirty years with Duke Ellington, the leader of the greatest swing band in jazz history. Dameron was one of bop’s premier composers, arrangers, and leaders of

bands that included Miles Davis, Fats Navarro, and Clifford Brown. Along with Art Blakey, Silver was the leading exponent of hard bop, a jazz style that combined hard-driving soul, gospel, and Latin rhythms. Shorter, the composer of “Footprints,” studied bop, came of age in the hard bop era with Blakey, and matured into a master of post-bop with Miles Davis and of jazz fusion with Weather Report.

All of these artists produced tunes that greatly influenced other musicians. One measure of a tune’s influence is whether other musicians perform it. The course features songs performed by others as well as by the composers themselves. Recorded music and film clips introduce students to differing jazz styles from the thirties to the present.

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Mark Davis has taught six jazz courses for RENESAN, most recently a course on vocalists in Spring 2018. This semester he is also teaching FES S19-05 “Jazz and the French New Wave.”

### **MUS S19-03 Mozart: The Beloved of God**

Lecturer: Jacquelyn Helin

Wednesday: Feb 20

1-3 PM

Special Event: \$20

The Swiss theologian Karl Barth famously wrote that “when the angels play for God, they play Bach; but when the angels play for themselves, they play Mozart — and God listens secretly.” What

is it about Mozart’s music that inspired Barth to make this statement, and why is Mozart the composer that expectant parents are urged to play for their babies *in utero* to more perfectly launch them in life? How do we explain this “Mozart effect?”



Greatest musical genius of all time, composer whose music captures the heights and depths of the human condition, idiot savant — all these popular clichés are, to some extent, true. But there is so much more to know and appreciate. Through live performances of his piano music, and also through

recorded excerpts from his opera and chamber music, we will look at Mozart’s life and his music to delve into its astounding power. Over his short life, Mozart traveled the distance from youthful prodigy, to Salzburg Court Composer, to one of the most beloved composers of all time. Come listen and smile with God.

Steinway Artist Jacquelyn Helin has played solo and concerto performances in many of the world’s renowned musical venues. Also active as a chamber musician, she has performed locally with all of Northern New Mexico’s great musical institutions. She serves as Music Director of the United Church of Santa Fe, and is a founding faculty member of the New Mexico School for the Arts. Her most recent course for RENESAN was “Chopin” in Spring 2018.



## PERFORMING ARTS (PA)

### PA S19-01 & -02

Instructor:

PA S19-01 Wednesday:

PA S19-02 Wednesday:

5 sessions:

### Film Discussion

Kathy Adelsheim

Jan 30; Feb 13, 27; Mar 13, 27

Jan 30; Feb 13, 27; Mar 13, 27

\$75

10AM–Noon

1–3PM

**Note:** *Please register for either PA S19-01 or PA-S19-02. Each course is limited to 21. These sessions meet every other week.*

Watching current films and discussing them with a small group of film lovers — what could be better? For each session the class 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 teaches Bridge at Santa Fe Community College, has worked extensively in Adult Education, and is a trained group facilitator. Her last course for RENESAN was “Film Discussion” in Spring 2018.

### PA S19-03

### The History of Short Films

Instructor:

Wednesday:

3 sessions:

Aaron Leventman

Jan 30; Feb 6, 13

\$45

3:15–5:15PM

In the late 1800s short films demonstrated the marvel of the invention of moving pictures. Starting in the 1920s, surrealists and independent

filmmakers used shorts as a manifesto for their art movements. This developed further with the advent of experimental filmmaking by artists such as Kenneth Anger and Yoko Ono, while international shorts left their mark on cinema history by winning Oscars. Meanwhile, animators after Walt Disney and Looney Tunes used dreamlike



short film stories to tell autobiographical and interpersonal mini-narratives. Today with the advent of the internet and film festivals, shorts have thrived and continue to provide the best content in the shortest amount of time. See and discuss some of the most influential, provocative, and outrageous short films of the last century, including “The Red Balloon,” “An Occurrence at Owl Creek Bridge,” “Ballet Mecanique,” “Un Chien Andalou,” “The Shock Doctrine,” and many others.

Aaron Leventman has an MFA from Columbia University’s film program, and is an actor who has appeared in many feature films, shorts, commercials, and industrials as well as theatrical productions. He has worked with the Santa Fe Film Festival, Sundance Film Festival, and the Bioneers Moving Image Festival. He is also a published playwright whose works have been performed all over the United States. Aaron teaches screenwriting, memoir writing, and film appreciation at Santa Fe Community College. His most recent course for RENESAN was “Character Actors: Best Movie Performers You’ve Never Heard Of” in Fall 2018. This semester he is also teaching FES S19-04 “From *Cabaret* to *All that Jazz*: Musicals of the 1970s.”

## **PA S19-04      What Is Dramaturgy?**

Instructor:      Talia Pura

Monday:          Jan 28

10AM–Noon

1 session:        \$15

The theatrical positions of director, playwright, actor, and designer are well known to a theater-literate public. However, the role of the dramaturg may be less familiar. Dramaturgs are knowledgeable about the history, theory, and practice of theatre, and fill in many gaps for the director, production team, and actors. While dramaturgs have been an integral part of the team in European theaters for hundreds of years, the concept of employing a dramaturg is only a few decades old in North America, and still is not widespread. What is dramaturgy? Why are dramaturgs so important to a successful production? What is their value to the audience? These questions will be explored, and some interesting case studies examined. Sometimes not all of the drama is on the stage.



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## SPRING 2019

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Talia Pura moved to Santa Fe in 2016 after a successful stage and screen career; she had been a university professor in Canada. Her plays, films, and aerial dance performances have been seen around the world. In addition, she works with theaters in Santa Fe as a director, designer, and actor. She manages the black-box theater in Warehouse 21, and organizes the Theater Walk with Theater Santa Fe. She teaches devised theater, and works with playwrights as a dramaturg. She has published numerous plays, two drama teaching resource books, and a picture book *Alexia Wants To Fly*.

**PA S19-05      *Hidden Treasure: A Georgian Immigrant's Story*  
from Page to Stage**

Instructors: Scott Harrison and Ketevan Kharshilze Ussery

Friday: Mar 1 (class) 10AM-Noon

Sunday: Mar 10 (performance and follow-up discussion)  
1:45-4:30PM

2 sessions: \$40

**Note:** *This course and performance will be held at Teatro Paraguas, 3205 Calle Marie, Santa Fe.*

This course is intended to provide students with a detailed, behind-the-scenes exploration of the history, inspiration, writing, development, and production of the original play *Hidden Treasure: A Georgian Immigrant's Story*. Written and performed by Ketevan Kharshilze Ussery, this play is based on her experience immigrating from the Republic of Georgia to the United States. The course will be taught by Ironweed Artistic Director Scott Harrison, director of the production, and by Ketevan Kharshilze Ussery.

Scott Harrison is a graduate of the American Repertory Theatre Institute for Advanced Theater Training in Cambridge, MA. In 2004 he founded Ironweed Productions. As Artistic Director, he has performed in its productions of *Fool for Love*, *True West*, *Rabbit Hole*, *Buried Child*, and *Good People*, and he has directed productions of *Night Mother*, *Doubt: A Parable*, *The Trip to Bountiful*, *American Buffalo*, *Our Town*, *Death of a Salesman*, and *The Crucible*. Scott's most recent RENESAN course was "*The Crucible*" in Fall 2017.

Ketevan Kharshilze Ussery was born in Tbilisi, the capital city of the country of Georgia. There she graduated from the State University of Theater and Cinema, and she studied at the Moscow Art Theater Laboratory in Russia founded by K. S. Stanislavsky. She has directed over fifty productions. Ketevan moved to the United States in 2000. She remains involved in the theater life of Georgia where she still has plays running.

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## RENESAN

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### **PA S19-06      Visual Metaphor in Popular Film**

Instructor:      Tony Jackson  
Monday:          Mar 4, 11, 18, 25                              10AM–Noon  
4 sessions:      \$60

Fiction film is one of the most potent entries in the history of storytelling. There are various reasons for this, but the most basic is that humans in general prefer visual stories. (Do not take offense, novel-lovers, we will talk about this). Yet in our hyper-literate culture it is still fairly common to think of popular film as “only” entertainment. It is often viewed as lacking the kind of subtlety we associate with sophisticated literature and fine art. Though there are, of course, plenty of purely entertaining films, it is untrue that popular film in general lacks sophistication.

This course focuses intensively on one key element of cinematic sophistication: visual metaphor. This occurs in film when a purely visual image expresses an emotional, psychological, moral, philosophical, or narrative meaning. As in foreshadowing, expressive meaning stands apart from, but always along with, its literal meaning. Sometimes visual metaphor is obvious. However, much of it is very subtle, so intricately and inconspicuously woven into the story that if you are not looking for it, you will miss it. No text required, and the instructor will supply film clips for consideration. In addition, the class will view at least one entire film in detail.

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 “Three Black-and-White Classics” in Fall 2018.

### **PA S19-07      What a Stage Director Does**

Instructor:      Robert Benedetti  
Monday:          Apr 1, 8    10AM–Noon  
2 sessions:      \$30

This course explores the functions and techniques of a variety of approaches to stage directing. The aim is to enhance your appreciation and understanding of the shows you see.

A distinguished teacher of theater, a director, and three-time Emmy and Peabody Award-winning film producer, Benedetti is also the author of six books. In 2005 he received the Lifetime Achievement Award from the Association for Theater in Higher Education, and was inducted into the

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## SPRING 2019

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College of Fellows of the American Theater in 2012. In 2016 he formed the New Mexico Actors Lab, and has directed ten of its plays during the last three years. His most recent RENESAN courses were “The Director at Work” and “What a Producer Does” in Spring 2018. This semester he is also teaching PA S19-07 “How Plays Work: A Close Look at the *Poetics* of Aristotle.”

### **PA S19-08      How Plays Work: A Close Look at the *Poetics* of Aristotle**

Instructor:      Robert Benedetti

Tuesday:      Apr 9

10AM-Noon

1 session:      \$15

Throughout dramatic history, the influence of Aristotle’s *Poetics* has been enormous for both those who embraced his ideas, and those who rebelled against them. A photocopy of this short work



(which can be read in about an hour) will be provided well in advance of the session. This is a course that enhances your understanding of how plays work and the criteria for judging excellence in dramatic writing.

Robert Benedetti studied the *Poetics* with several major scholars during his post-graduate years, and has been teaching this subject at the college level for many years. A distinguished teacher of theater, a director, and three-time Emmy and Peabody Award-winning film producer, Benedetti is also the author of six books. In 2005 he received the Lifetime Achievement Award from the Association for Theater in Higher Education, and was inducted into the College of Fellows of the American Theater in 2012. In 2016 he formed the New Mexico Actors Lab, and has directed ten of its plays during the last three years. His most recent RENESAN courses were “The Director at Work” and “What a Producer Does” in Spring 2018. This semester he is also teaching PA S19-08 “What a Stage Director Does.”

## PHILOSOPHY (PHI)

### **PHI S19-01    *The Meaning of Life***

Instructor:        Jo Ellen Jacobs

Wednesday:        Jan 30; Feb 6, 13, 20

10AM-Noon

4 sessions:        \$60

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

At the beginning and end of adulthood — and sometimes throughout — we humans consider, debate, try to skirt, and brood about the question: What, if any, is the meaning of life? In order to explore this question we need to think about what we mean by “meaning.” You do not need to be Woody Allen or Monty Python to wonder whether we are all fooling ourselves trying to find meaning. On the other hand, wonder in the presence of nature, art, music, poetry, and love allow us to live more abundantly. We discover that work, community, and sacrifice connect us to something beyond ourselves. In this course the class ponders short philosophical readings to spur discussion about what ennobles human beings, what gives them courage, and what gives them hope.

Jo Ellen Jacobs taught philosophy at Millikin University. She has written two books and several articles on Harriet Taylor Mill, John Stuart Mill’s wife, and has given many presentations and written articles on the aesthetics of everyday living. Her most recent course for RENESAN was “The Many Faces of Love” in Fall 2017.

## POLITICAL SCIENCE (POL)

### **POL S19-01    *The Common Law and How It Grew: The Wisdom and Judgment of Supreme Court Justice Oliver Wendell Holmes, Jr.***

Instructor:        Joyce Spray

Monday:            Mar 18, 25; Apr 1, 8

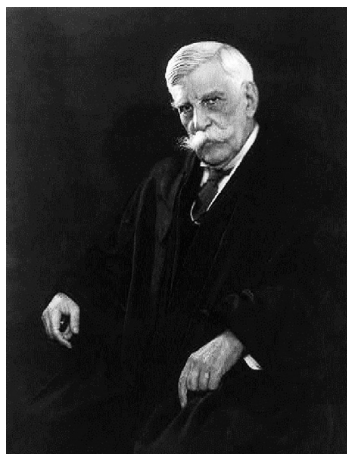
3:15–5:15PM

4 sessions:        \$60

**Note:** *This course is limited to 21 participants.*

Most residents of the English-speaking world easily recognize laws handed down from on high in constitutional or statutory form. Equally important,

but seldom questioned, are rules that have percolated up through centuries of bumps and abrasions in the basic experience of living in society. This body is the common law, first outlined in the United States by Supreme Court Justice Oliver Wendell Holmes, Jr. in a series of highly readable lectures delivered at the Lowell Institute in Boston in 1880. Holmes served on the Supreme Court from 1902 to 1932, and used the published lectures, *The Common Law*, as the foundation of his jurisprudence. This course plumbs the reasons why we live with our neighbors as we do. Among the big questions: Did common law really originate as vengeance?



**Text:** Any edition of *The Common Law*. For the first session, please read Lectures I through III, roughly 130 pages, depending on your edition.

Joyce Spray holds master's degrees in Liberal Arts and Eastern Classics from St. John's College of Santa Fe. She is retired from a multifaceted career in journalism, technical writing, and public relations with the State of New Mexico and in the private sector. Her last course for RENESAN was "Anthony Trollope's *The Warden* and *Barchester Towers*" in Fall 2017.

## SCIENCE (SCI)

### **SCI S19-01     Anatomy You Can Use: The Muscular System**

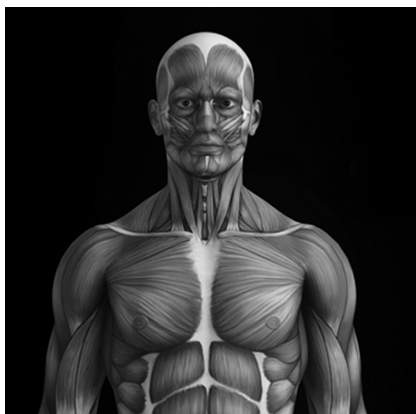
Instructor:     Robert Hinton

Monday:         Jan 28; Feb 4, 11

3:15–5:15PM

3 sessions:     \$45

This course discusses basic anatomy of the muscular system in a functional context, using common activities as examples. It is not intended for those with training or expertise in the biomedical sciences, but rather for the layperson who is interested in increasing his or her understanding of how the body functions. Every effort is made to dispense with anatomical jargon. Profuse illustrations and photographs accompany the lecture to further the student's understanding.



Three sessions focus first on characterizing muscles as tissues, beginning with some discussion of the nervous system since it initiates their contraction. Next the students consider how muscles move the bones (and in one case, the skin) to which they are attached to effect coordinated movements of body segments. To illustrate this, “muscle vignettes” will be presented, highlighting the way that specific muscles work together to produce common actions such as movement of the upper limbs, walking, chewing of

food, swallowing of food, and facial expressions. Lastly processes such as respiration and cardiac function that involve involuntary muscle contraction are presented.

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. His most recent RENESAN course was “Anatomy You Can Use: The Skeletal System” in Spring 2018.

## **SCI S19-02      Global Warming Update**

Instructor:      Steven Rudnick

Wednesday:     Jan 30; Feb 6

1-3PM

2 sessions:      \$30

The Intergovernmental Panel on Climate Change released its last report in 2014. The worst-case scenario in that report was a predicted 0.25 degree Celsius rise between then and 2022 when the next report is due. We have seen an average rise of almost 0.2 degrees in half of that time period. By the time the 2022 report is out, we will have exceeded several tipping points. This short course examines the actual changes since the 2014 report in several measurable parameters. We will discuss progress toward a halt in CO<sub>2</sub> emission increases (little so far), global consequences of our current pathways, the impact of the United States pulling out of the Paris Accords, and the economic and political roadblocks to achieving a halt in warming



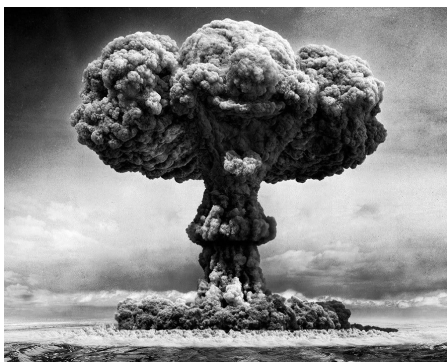
both in the United States and globally. This course concludes with a look at emerging technologies that could reverse our trajectory.

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 most recent RENESAN lecture was “Oceans at Risk” in Fall 2018.

### **SCI S19-03     Radioactivity: Radioactive Dating, Nuclear Power, Bombs, and Radon**

Instructor:         Bob Henderson  
Wednesday:        Feb 27; Mar 6, 13                                 1–3PM  
3 sessions:         \$45

Irradiated food, radioactive dating, radon gas, Plutonium pits, and the dangers of Iran’s nuclear program — these and other related topics have been in the news over the past few years. They will most likely continue to be in the news in the future. This course explores these issues in basic nuclear physics and closely related topics. As usual, this course is for people with little or no scientific training. If you are interested — “come on down!”



Bob Henderson has a BA and an MS in physics. He spent 33 years teaching physics, math, and chemistry at a high school in a Denver suburb. After he retired, he continued to teach engineering physics for three years at a local community college. He then taught basic physics to prospective elementary teachers at the Denver campus of the University of Northern Colorado. He volunteered at Santa Fe High School in a math class for students who had failed Algebra I. Bob has made numerous presentations at the Eldorado Library on various topics in physics. He enjoys teaching people about the mysteries of physics and astrophysics in a way that is not only correct science but understandable by all. His most recent RENESAN course was “The Universe: Big Bang to ... ???” in Fall 2018.

# LECTURES (LEC)

*Unless otherwise noted, all lectures are held on Thursdays from 1–3 PM in the Gathering Room at St. John's United Methodist Church. Lecture fees are \$15. You may pay at the door by cash or check.*

## **LEC S19-99 Lecture Series**

Thursdays: Every week from Jan 31 through Apr 11 1–3PM  
Cost: \$99

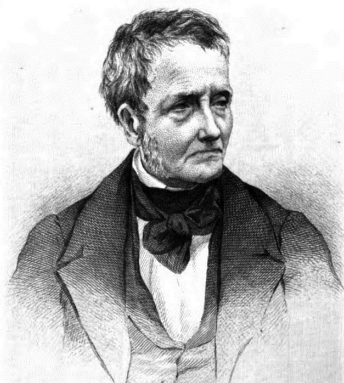
If you plan to attend seven or more of the Thursday lectures this semester, save a little money by registering for the entire series at the fixed price of \$99, rather than paying \$15 for each at the door.

## **LEC S19-01 Thomas De Quincey**

Lecturer: David Morrell Jan 31

Thomas De Quincey was one of the most brilliant, influential, and notorious English authors of the 1800s. He invented the concept of the subconscious a half century before Freud. He inspired Edgar Allan Poe who, in turn, inspired Sir Arthur Conan Doyle to create Sherlock Holmes. De Quincey created the modern true-crime genre (*On Murder Considered as One of the Fine Arts*) and the modern memoir (*Confessions of an English Opium-Eater*).

He also invented a new kind of literary criticism (*On the Knocking at the Gate in Macbeth*). A friend of Wordsworth and Coleridge, he wrote intimate essays about their private lives. Bestselling novelist David Morrell could not resist featuring De Quincey as the main character of three Victorian mysteries. In this presentation, Morrell reveals the secrets of De Quincey's fascinating life.



David Morrell wrote *First Blood*, the novel in which Rambo was created. He

earned a PhD in literature from Pennsylvania State University, and was a professor at the University of Iowa. His *New York Times* bestsellers include *The Brotherhood of the Rose*, the basis for a TV mini-series. An Anthony, Edgar, Ellis, Left Coast, and Thriller finalist, Morrell has Inkpot, Nero, RT, and Stoker awards as well as ITW's Thriller Master award and a Boucheron Lifetime Achievement Award. His latest novels are the acclaimed Victorian mysteries *Murder as a Fine Art*, *Inspector of the Dead*, and *Ruler of the Night* that feature Thomas De Quincey.

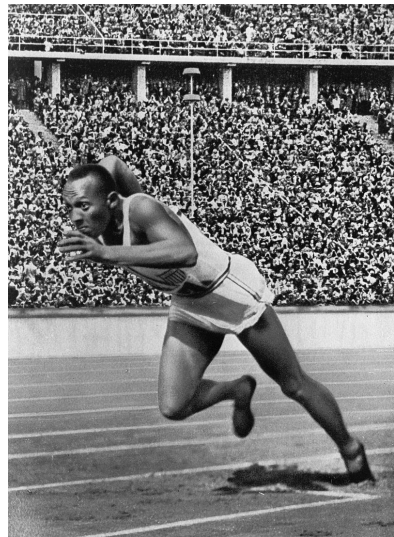
**LEC S19-02 Hitler's Olympics: The Politics of the 1936 Olympic Games**

Lecturer: K. Paul Jones

Feb 7

When the Olympic Committee chose Germany in 1931 as the host nation for the 1936 Olympics, they intended to signal democratic Germany's return to the world community after defeat in World War I. But with Adolf Hitler's coming to power in 1933, he seized on this opportunity to make the Olympic Games in Berlin an advertisement for the new Nazi Germany he was creating. It became one of the largest propaganda exercises in history.

The lecture begins with the international effort to boycott the games, derailed finally by the American Olympic Committee and the determination of its head, Avery Brundage, to participate. Then the lecture focuses on the two weeks in August 1936, when the games became an epic clash between the proponents of Fascism and their opponents, both of whom tried to use the Games to promote their own values.



K. Paul Jones received his doctorate in Modern European History from the University of Wisconsin. After a career teaching at several universities, which included courses on the Holocaust, he retired to Santa Fe in 2005. Among his many courses for RENESAN, his most recent was "Reagan and Gorbachev: The Road Toward Ending the Cold War" in Fall 2018. This semester he is also teaching CE S19-03 "Fact or Fiction: *The New Yorker*."

**LEC S19-03    Clinical Depression: What Is It and What to Do About It?**

Instructor:    A. John Rush

Feb 14

Clinical depressions have been recognized for centuries. Depressions account for up to 70% of suicides that have been increasing over the last decade. The course of clinical depression is often chronic or recurrent. This lecture addresses practical questions on how to recognize, understand,

treat, and prevent clinical depressions. There are many kinds of clinical depressions with varying causes that require differing treatments.



A. John Rush  
MD, Professor  
Emeritus, Duke-  
National University

of Singapore, is also Adjunct Professor of Psychiatry at Duke University Medical School in NC, and at Texas Tech Health Science Center, Permian Basin, TX. His 45-year academic career has focused on the psychology and biology of mood disorders leading to the development and evaluation of innovative treatments, disease managing protocols, and clinical tools to improve early detection and care for persons with mood disorders and their families. As author of over 800 professional publications, Thomson Reuters recognized him as one of the “World’s Most Influential Scientific Minds” in 2014.

**LEC S19-04    Writing with Natalie Goldberg**

Lecturer:    Natalie Goldberg

Feb 21

Natalie Goldberg shares the evolution of her life as a writer, and describes the essential bones of taking pen to paper. She contends that being a writer is no longer the realm of a chosen few, but is a practice available to everyone. She explains how writing has evolved into memoir, to be done not only at the end of one’s life, but at any phase. This lecture includes sections from her memoir *Long Quiet Highway* (Bantam, 1993) that would be helpful to read ahead of time. She will offer a few simple writing memory exercises. If you would like to participate in the memory exercises, please bring paper and fast writing pens.

Natalie is the author of 14 books including *Writing Down the Bones* which broke open the way writing is taught in this country. Her recent book is *Let the Whole Thundering World Come Home* (Shambala 2018). She has also painted for the last 45 years, and has written about art in her book *Living Color* (Abrams 2012). She has taught writing retreats throughout the United States and Europe, and her books have been translated into 14 languages.

**LEC S19-05    The Marvelous Mistress Margaret, Countess of Lennox: The Most Important Tudor You Don't Know About**

Instructor:

Kristin Bundesen

Feb 28

Granddaughter of the first Tudor king, Margaret Douglas, Countess of Lennox, was at the center of the Tudor court through most of the 16th century. In her own words, she was “imprisoned three times for love.” Never a dynastic pawn, she was a dynastic victor when her grandson, King James VI of Scotland, also became King James I of England. She dabbled in English, Scottish, and French politics, maneuvering herself and her family through multiple courts successfully if not always happily. She was one of three women contributors to *The Devonshire Manuscript*, a key primary source of the period. Come hear about this witty, educated, and politically astute woman.



Kristin Bundesen is Senior Core Faculty, Humanities at Walden University, where she has been honored for excellence in teaching and service. She lectures and publishes on gender, politics, and culture in the early-modern period for both academic and lay audiences. Previously she was the founding Executive Director of the Southwest Mississippi Center for Culture and Learning at Alcorn State University, and serves on the Advisory Council of the National Institutes for Historically-Underserved Students. This will be the sixth year she has taught for RENESAN.

**LEC S19-06 Women’s Reproductive Rights: Past, Present, and Future**

Lecturer: Frank Susman

Mar 7

Few issues in our society are more polarizing than women’s reproductive rights. Mr. Susman will discuss the legal history and the impact of religious beliefs on these rights, both nationally and internationally. Included in the lecture are anecdotal experiences that Mr. Susman has personally experienced in the United States Supreme Court. He will also address the status and the future of reproductive rights in light of the current political era.



Frank Susman is a graduate of Boston College Law School and Washington University Law School. He has been a practicing attorney for 52 years, and has served as counsel in nine cases before the United States Supreme Court on reproductive rights, the majority of which cases he argued, more than any other attorney. He is reported to be the only attorney to have ever argued two legally unrelated cases before the Supreme Court on the same day. He has won a variety of national awards including the National Women’s Political Caucus “Good Guy Award” (National Press Club, Washington DC).

**LEC S19-07 How the United States Lost Cuba**

Lecturer: Vicki Huddleston

Mar 14

This lecture will provide an overview of US-Cuban relations from the ill-fated Bay of Pigs to President Trump’s reversal of the Obama-Castro opening, to the sonic injuries suffered by our diplomats in Havana. It examines how we must engage with Cuba’s new President Miguel Diaz Canel. Ambassador Huddleston, the first woman to lead our diplomatic mission in Cuba, includes personal stories of how she managed relations with Fidel Castro during a period of high tensions, including the widely publicized case of five-year-old Elian Gonzales who was found floating on an inner-tube in the Florida Straits.

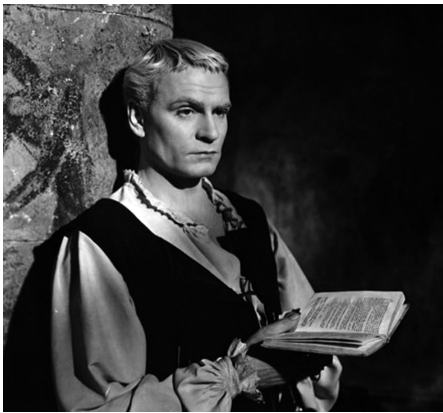
Vicki Huddleston began her adventure in Cuba as the Deputy and then the Director of the Office of Cuban Affairs at the State Department. In 1999

President Clinton asked her to lead the United States Interests Section in Cuba, and as a career diplomat, she maintained this post under President George W. Bush. She served as an ambassador to Mali and Madagascar, and was Deputy Assistant of State for Africa at the State Department and later at the Department of Defense. A former Peace Corps volunteer in Peru, she now lives in Santa Fe. She is the author of *Our Woman in Havana: A Diplomat's Chronicle of America's Long Struggle with Castro's Cuba*.

**LEC S19-08 “Enter Hamlet, reading on a book”: Literacy in Shakespeare’s Time and in Shakespeare’s Plays**

Lecturer: Robin Williams Mar 21

“Enter Hamlet, reading on a book” is a stage direction in Shakespeare’s play. Hamlet is a prince, and would of course be expected to be able to read,



but what about Shakespeare’s audience? How literate were they? How literate was the general population in England? And most importantly, what does Shakespeare tell us about literacy in the plays themselves? The action and language in the plays provide a social discovery of his time.

Whether or not Shakespeare’s world was literate has implications on theories of publishing, whether Shakespeare may have intended the plays to be read as well

as performed, and for whom Shakespeare thought he was writing. What did Shakespeare expect of his world? It was much more literate than we generally believe it to be.

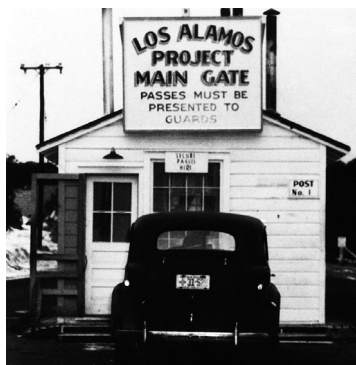
Robin Williams spent years writing computer and graphic design books, then decided to formalize her long study of Shakespeare with an MA and PhD from Brunel University London in Shakespeare studies. She is co-founder of the International Shakespeare Center and Director of [iReadShakespeare.org](http://iReadShakespeare.org). She designs and edits Shakespeare plays specifically targeted for people reading the works out loud. Her most recent course for RENESAN was “Shakespeare’s King Lear” in Fall 2018.

## **LEC S19-09 Los Alamos National Laboratory: 75 Years in 105 Minutes**

Lecturer: Alan B. Carr

Mar 28

In the summer of 1942, the Manhattan Project was created to build atomic bombs as quickly as possible. A laboratory was created in Northern New Mexico to design, build, test, and help deliver the world's first nuclear weapons. This lecture tells the story of how this wartime institution evolved from a weapons design laboratory to a nuclear science laboratory, to the multidisciplinary laboratory of today. In addition to assessing the safety and reliability of America's nuclear stockpile, Los Alamos scientists are currently exploring the solar system, curing diseases, discovering new sources of sustainable energy, and developing non-proliferation technologies.



Alan B. Carr currently serves as the Historian for Los Alamos National Laboratory. During his tenure as Laboratory Historian, Alan has produced several publications pertaining to the Manhattan Project, nuclear weapons testing, and the Laboratory's development during the Cold War years. He has lectured for numerous professional organizations, and has been featured as a guest on many local, national, and international radio and television programs. Before coming to Los Alamos, Alan completed his graduate studies at Texas Tech University in Lubbock. His thesis, *The Long Road to Kursk: The Development, Abandonment, and Relearning of Soviet Military Strategy*, traces Soviet operational art.

## **LEC S19-10 The Telling Image: Shapes of Changing Times**

Lecturer: Lois Stark

Apr 4

How do humans make sense of the world? This lecture presents the concept of *shape* as a key to the past and a way to glimpse the future. In a tour through time from migratory tribes to the modern era, this presentation traces how the very shape of human shelters, social systems, and sacred sites reveal the mental map of an era. Migratory humans understood the world as a *web*, cycling and interconnected, expressed in round thatched huts and sacred stone circles. Settled humans have ordered their world as a *ladder*, based on hierarchy and measurement from pyramids to skyscrapers.



Today the links and nodes of networks master our daily lives. From tribal rituals to gravity-defying architecture in China, to views from space, we shape our world, and then it shapes us.

Lois Farfel Stark is an Emmy Award-winning producer and writer of documentary films as well as the author of *The Telling Image: Shapes of Changing Times*. Her work includes documentaries on architecture, medical research, globalization, artists, and social issues. With NBC News, she covered Abu Dhabi's catapult to the 20th century, the British withdrawal from the Persian Gulf, Cuba ten years after its revolution, the Israeli Air Force in the Six Day War, Northern Ireland during its time of religious conflict, and Liberia's social split. Stark is the recipient of an Emmy, two CINE Gold awards, two Gold Awards from The International Film Festival of the Americas, and the American Bar Association Silver Gavel Award.

**LEC S19-11 Following Millicent Rogers**

Lecturer: Cherie Burns

Apr 11

**Note:** *Students may also be interested in the RENESAN Trip to the Millicent Rogers Museum. See TRP S10-03 on page 50 of this catalog.*

Author Cherie Burns discusses the fascinating life and pioneering spirit of Millicent Rogers, the Standard Oil heiress and fashion icon. She explains how the discovery of Rogers's ruby and amethyst starfish brooch inspired her latest book *Diving for Starfish — The Jeweler, The Actress, The Heiress and One of the World's Most Alluring Pieces of Jewelry* (St. Martin's Press.)



Cherie Burns has been a feature journalist since 1974, writing for newspapers and magazines, including *The New York Times Magazine*, *Glamour*, *People*, *Sports Illustrated*, and many other publications. She is the author of four books: *Stepmotherhood — How to Survive Without Feeling Frustrated, Left Out or Wicked* (Three Rivers), *The Great Hurricane: 1938* (Grove Atlantic), *Searching for Beauty — The Life of Millicent Rogers* (St. Martin's Press), and her latest, *Diving for Starfish — The Jeweler, The Actress, The Heiress and One of the World's Most Alluring Pieces of Jewelry*.

# RENESAN READS! (RR)

*RENESAN Reads! (RR) is our program of drop-in book discussions on 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 S19-01      *The Round House* by Louise Erdrich (fiction)**  
Leader:                  Paula Miller                                  Mar 14

A brutal attack and rape of a Native woman by a white man occurs near the Round House, a sacred space on a North Dakota reservation. The victim's son, 13-year-old Joe, narrates the story of his summer as he seeks both vengeance for his mother and justice under a legal system where the law does not allow tribal judges to try crimes committed by whites on reservation land. Through ancient stories of *wiindigoo* told by elders and the antics of Joe and his friends, Erdrich succeeds in creating a profound connection between readers and her characters during this long fraught summer on the reservation.

**RR S19-02      *The Overstory* by Richard Powers (fiction)**  
Leader:                  Barbara Lanning                              Mar 21

“An air force loadmaster in the Vietnam War is shot out of the sky, then saved by falling into a banyan. An artist inherits a hundred years of photographic portraits, all of the same doomed American chestnut. A hard-partying undergraduate in the late 1980s electrocutes herself, dies and is sent back into life by creatures of air and light. A hearing and speech-impaired scientist discovers that trees are communicating with one another. These and five other strangers, each summoned in different ways by trees, are brought together in a last and violent stand to save the last few remaining acres of virgin forest.” (www.Goodreads.com) This is the twelfth novel from National Book Award winner Richard Powers. *The Overstory* reveals itself in concentric circles of interlocking stories. It is an imaginative novel that asks its readers to explore our place in the world.

**RR S19-03      *The Language of Food: A Linguist Reads the Menu* by Dan Jurafsky (nonfiction)**  
Leader:                  Debbie Spiegelman                              Mar 28

To get a “flavor” of this book, consider that macaroons and macaroni have a common culinary ancestor, and that ketchup traces its lineage to fermented fish sauce. These and other foods are part of the evolution of modern cuisine and cross-cultural innovation.

The author applies linguistic tools to decipher the words we use to talk about food. Menus, for instance, have linguistic properties with economic implications. The language of restaurant reviews, in turn, puts our dining experience on par with others that are either traumatic or sensual.

**RR S19-04**     *People of the Book* by **Geraldine Brooks** (fiction)  
Leader:             Claudette E. Sutton                     Apr 4

In the midst of the Bosnian War, an exquisite book known as the Sarajevo Haggadah somehow survives the devastation. Presumed destroyed during the shelling of libraries and museums, this illuminated Hebrew manuscript created in medieval Spain resurfaces after the war, and makes its way to an eccentric Australian book expert, who undertakes the task of conserving the manuscript and analyzing its history. Why was this Jewish prayer book, used during the Passover Seder, illustrated so lavishly at a time when Jewish belief forbade figurative art? How did it reach Sarajevo?

Working from just a few known facts, Pulitzer Prize winning author Geraldine Brooks brilliantly interweaves history, speculation, imagination, and inspiration into a narrative spanning several centuries and continents.

**RR S19-05**     *Exit West* by **Mohsin Hamid** (fiction)  
Leader:             John Littrell                             Apr 11

In *Exit West*, Mohsin Hamid’s fourth novel, Nadia and Saeed fall in love as a civil war in their unnamed country begins. Through a mysterious door, the couple flees to a refugee camp on the Greek island of Mykonos, then on to London. Their journey ends in the vastly transformed hills of Marin County, CA. Through the eyes of one couple, Hamid explores the themes of love, emigration, and the plight of refugees.

Hamid’s style mirrors the disjointed and unpredictable lives of those who seek new lands. The author’s touch of magical realism in the use of doors to new lands makes the reader focus on the experiences of landing and adjusting, rather than on the arduous journey between destinations. *Exit West* appeared on the 2017 Booker Prize six-strong shortlist, and was selected as one of the Ten Best Books of 2017 by the editors of the *New York Times Book Review*.

## TRIPS (TRP)

### **TRP S19-01 Winter Hike to Mica Mines at Ojo Caliente**

Trip Leader: Kirt Kempter

Friday: Feb 1

8:15AM–Late Afternoon

Cost: \$25

***Note:** Trip is limited to 20 participants, and is of a moderate level of difficulty. Meet at St. John's United Methodist Church parking lot (Cordova St. side) to check in and arrange carpools. Details will be sent one week prior to the hike. Should the trip need to be cancelled due to weather, participants will receive a refund.*

This hike includes an initial steep climb followed by easy, rolling terrain. The trail to the mica mines is about four miles round-trip. Used by native peoples to gather mica for their pottery, the mines are a glittering spectacle worth seeing. Mined mica is still used to make some of the products found in the Ojo Caliente gift shop. After the hike, participants have the optional choices of lunch and/or a soak at the spa (cost for optional choices are not included in the above hike expense).

Kirk Kempter is a Fulbright Fellow and PhD graduate of the University of Texas and a local geologist of the geologic history of northern New Mexico. He also provides tours around the world for the Smithsonian and National Geographic.

### **TRP S19-02 Evening under the Stars**

Trip Leader: Jim Baker

Friday: Apr 5

8PM

Cost: \$20

***Note:** This trip is limited to 20 participants. Saturday, April 6, is the substitute date in the event of clouds on the 5th.*

Welcome to our semester star party. 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, and star clusters. And of course, no astronomical tour is complete without identifying the major constellations and first magnitude stars.

As April 5 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 don't forget your flashlight, preferably one that can cast red light. Refreshments, including warm drinks, will be served. If clouds blot out the stars on the 5th, we will try again the next night hoping for clear skies.

Jim Baker began stargazing as a child, and has been looking up at the heavens for nearly 60 years as an amateur astronomer. His current emphases in star-gazing include astronomy travel, astrophotography, and helping beginners to launch into his lifelong avocation. His most recent RENESAN lecture was "All About Jupiter" in Spring 2018. This semester he is also teaching FES 19-04 "Six Maestros of Movie Music."

### **TRP S19-03 Visit to the Millicent Rogers Museum**

Trip Leader: Katie Ritter, Museum Coordinator

Friday: Apr 12 8:15AM-Mid Afternoon

Cost: \$25

**Note:** *This trip is limited to 25 participants. Entrance fee to the Museum is included in the cost.*

Join us for a visit to the Millicent Rogers Museum in Taos, followed by lunch (not included in the cost of the trip) at a nearby restaurant.

The Millicent Rogers Museum was founded in 1956 by Rogers' youngest son, Paul Peralta-Ramos, as a lasting tribute to his mother three years after her death. Born in 1902, she originally hailed from New York high society, and was the granddaughter of Henry Huttleston Rogers, the co-founder of the Standard Oil Company. She came to Taos in 1947 to recover from a breakup with Hollywood actor Clark Gable, and immediately fell in love with the rich Native American and Hispanic traditions of northern New Mexico. A life-long collector of fine art and antiques, she began to focus her attention on the variety of arts unique to the Southwest. The collection that she developed became the core of the museum's exhibitions after her son Paul donated it upon the museum's founding. Paul continued to collect art from the Southwest, and gave many of the artworks on view in the museum today. The museum maintains this family legacy by focusing its mission on sharing and celebrating with its visitors the rich and diverse arts and cultures of the Southwest. The museum's fifteen galleries feature more than a thousand years of artistic and cultural history from the region. Each gallery looks at a different aspect of Southwestern culture, and exhibitions change frequently in order to rotate the more than 7000 objects in the museum's permanent collection.

## REGISTRATION, FEES, AND POLICIES

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

1) Register online beginning at 8AM, Monday, January 7, 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 the inside back cover of this catalog.

2) Register in person beginning at 10AM on Tuesday, January 8, at the RENESAN office in St. John's United Methodist Church, 1200 Old Pecos Trail, Santa Fe. RENESAN staff will help you register.

**Fees.** Course fees are \$15 per session. Some courses require texts that students purchase themselves or electronic handouts that they will need to print. 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 are \$15. RENESAN Reads! are \$10. Lecture and RENESAN Reads! fees can be paid at the door by cash or check. You may also register online in advance 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 due to instructor preference, room capacity, or other factors.

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. Then, if you want to enroll, you will pay your registration fee.

**Withdrawals.** To withdraw from a course or trip, contact the RENESAN office at (505) 982-9274. 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 fee per transaction. No refunds will be issued for withdrawals after a course begins or in the week before a trip.

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

**Gift Certificates.** Gift Certificates for RENESAN courses, lectures, trips, and RENESAN Reads! are available in the RENESAN office.

**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. Course sessions and lectures are cancelled when the Santa Fe Public School system announces school closure. In case of a two-hour or three-hour delay, morning sessions will run from 10:30AM to 12:30PM; afternoon sessions will run as scheduled. When Santa Fe Public Schools close early because of inclement weather, all RENESAN programs will be cancelled for the rest of that day. If possible, make-up sessions will be scheduled for cancelled course sessions 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 circumstances beyond RENESAN's control. Participants are notified by e-mail or 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 is made to reschedule the program. If rescheduling is not possible, students are refunded fees according to how payment was made. Credit card payments are credited back to the credit card. Cash and check payments are refunded by check. Students who are unable to participate in rescheduled programs receive a refund.

# January-February 2019

## RENE SAN

Su	Monday	Tuesday	Wednesday	Thursday	Fr	Sa
27	<p>PA S19-04 <b>What is Dramaturgy?</b> 10-Noon SCI S19-01 Muscular System 3:15-5:15</p>	<p>HIS S19-01 <b>Antarctic Adventurers</b> 10-Noon CE S19-01 <b>Current Events Discussion</b> Noon-1 LIT S19-01 <b>Native American Fiction</b> 3:15-5:15</p>	<p>PHI S19-01 <b>Meaning of Life</b> 10-Noon PA S19-01 <b>Film Discussion</b> 10-Noon PA S19-02 <b>Film Discussion</b> 1-3 SCI S19-02 <b>Global Warming</b> 1-3 PA S19-03 <b>History of Short Films</b> 3:15-5:15</p>	<p>MUS S19-01 <b>Santa Fe Opera 2019</b> 10-Noon <b>Lecture 1</b> David Morrell 1-3 Thomas De Quincey LIT S19-02 <b>Don Quixote</b> 3:15-5:15</p>	<p>Jan 31 TRP S19-01 Hike to Mica Mines at Ojo Calliente 8:15AM</p>	<p>1 2</p>
3	<p>LIT S19-03 <b>Great Expectations</b> 10-Noon CE S19-04 <b>Dying in America</b> 1-3 SCI S19-01 Muscular System 3:15-5:15</p>	<p>HIS S19-01 <b>Antarctic Adventurers</b> 10-Noon CE S19-01 <b>Current Events Disc.</b> Noon-1 CE S19-03 <b>The New Yorker</b> 1-3 LIT S19-01 <b>Native American Fiction</b> 3:15-5:15</p>	<p>PHI S19-01 <b>Meaning of Life</b> 10-Noon HIS S19-02 <b>Pan Am's Clipper Ships</b> 1-3 SCI S19-02 <b>Global Warming</b> 1-3 PAS 19-03 <b>History of Short Films</b> 3:15-5:15</p>	<p>MUS S19-01 <b>Santa Fe Opera 2019</b> 10-Noon <b>Lecture 2</b> K. Paul Jones 1-3 Hitler's Olympics: Politics of the 1936 Olympic Games LIT S19-02 <b>Don Quixote</b> 3:15-5:15</p>	<p>7 8 9</p>	<p>8 9</p>
10	<p>LIT S19-03 <b>Great Expectations</b> 10-Noon CE S19-04 <b>Dying in America</b> 1-3 SCI S19-01 Muscular System 3:15-5:15</p>	<p>HIS S19-01 <b>Antarctic Adventurers</b> 10-Noon CE S19-01 <b>Current Events Disc.</b> Noon-1 CE S19-02 <b>Hot Spots</b> 1-3 LIT S19-01 <b>Native American Fiction</b> 3:15-5:15</p>	<p>PHI S19-01 <b>Meaning of Life</b> 10-Noon PA S19-01 <b>Film Discussion</b> 10-Noon PA S19-02 <b>Film Discussion</b> 1-3 HIS S19-02 <b>Pan Am's Clipper Ships</b> 1-3 PAS 19-03 <b>History of Short Films</b> 3:15-5:15</p>	<p>MUS S19-01 <b>Santa Fe Opera 2019</b> 10-Noon <b>Lecture 3</b> A. John Rush 1-3 Clinical Depression: What Is It &amp; What to Do About It? LIT S19-02 <b>Don Quixote</b> 3:15-5:15</p>	<p>14 15 16</p>	<p>14 15 16</p>
17	<p>LIT S19-03 <b>Great Expectations</b> 10-Noon CE S19-04 <b>Dying in America</b> 1-3 ART S19-01 <b>Art &amp; Religion</b> 3:15-5:15</p>	<p>MUS S19-02 <b>Four Jazz Composers</b> 10-Noon CE S19-01 <b>Current Events Discussion</b> Noon-1 CE S19-03 <b>The New Yorker</b> 1-3</p>	<p>PHI S19-01 <b>Meaning of Life</b> 10-Noon MUS S19-03 <b>Mozart</b> 1-3</p>	<p>MUS S19-01 <b>Santa Fe Opera 2019</b> 10-Noon <b>Lecture 4</b> Natalie Goldberg 1-3 Writing with Natalie Goldberg LIT S19-02 <b>Don Quixote</b> 3:15-5:15</p>	<p>20 21 22 23</p>	<p>20 21 22 23</p>
24	<p>LIT S19-03 <b>Great Expectations</b> 10-Noon ART S19-01 <b>Art &amp; Religion</b> 3:15-5:15</p>	<p>MUS S19-02 <b>Four Jazz Composers</b> 10-Noon CE S19-01 <b>Current Events Discussion</b> Noon-1 CE S19-02 <b>Hot Spots</b> 1-3</p>	<p>LIT S19-04 <b>Poetry of Spain</b> 10-Noon PA S19-01 <b>Film Discussion</b> 10-Noon PA S19-02 <b>Film Discussion</b> 1-3 SCI S19-03 <b>Radioactivity</b> 1-3 ART S19-02 <b>Indigenous Arts of the Southwest</b> 3:15-5:15</p>	<p>MUS S19-01 <b>Santa Fe Opera 2019</b> 10-Noon <b>Lecture 5</b> Kristin Bundesen 1-3 Marvelous Mistress Margaret, Countess of Lennox LIT S19-02 <b>Don Quixote</b> 3:15-5:15</p>	<p>27 28</p>	<p>Note: <b>Boldface</b> indicates first session of the course.</p>



# March 2019

Su	Monday	Tuesday	Wednesday	Thursday	Fr	Sa
					1	2
<p>Note: <b>Boldface</b> indicates first session of the course.</p>						
					●	
	<p>● <b>Friday, Mar 1:</b> PA S19-05 <i>Hidden Treasure</i> 10AM-Noon                      Sunday, Mar 10: PA S19-05 <i>Hidden Treasure</i> 1:45-4:30PM</p>	<p><b>Class @ Teatro Paraguas, 3205 Calle Marie</b>                      Performance &amp; Discussion @ Teatro Paraguas, 3205 Calle Marie</p>				
3	<p>4 PA S19-06 <b>Visual Metaphor in Film</b>                      10-Noon                      LIT S19-05 <b>Shakespeare's Clowns</b> 1-3                      ART S19-01 Art &amp; Religion 3:15-5:15</p>	<p>5 MUS S19-02 Four Jazz Composers                      10-Noon                      CE S19-01 Current Events Discussion                      Noon-1                      CE S19-03 <i>The New Yorker</i> 1-3</p>	<p>6 LIT S19-04 Poetry of Spain 10-Noon                      SCI S19-03 Radioactivity 1-3                      ART S19-02 Indigenous Arts of the Southwest 3:15-5:15</p>	<p><b>Lecture 6</b>                      Frank Susman 1-3                      Women's Reproductive Rights                      LIT S19-02 <i>Don Quixote</i> 3:15-5:15</p>	7	9
10	<p>● 11 PA S19-06 Visual Metaphor in Film                      10-Noon                      LIT S19-05 <b>Shakespeare's Clowns</b> 1-3</p>	<p>12 CE S19-01 Current Events Discussion                      Noon-1                      CE S19-02 Hot Spots 1-3</p>	<p>13 LIT S19-04 Poetry of Spain 10-Noon                      PA S19-01 Film Discussion 10-Noon                      PA S19-02 Film Discussion 1-3                      SCI S19-03 Radioactivity 1-3                      ART S19-02 Indigenous Arts of the Southwest 3:15-5:15</p>	<p><b>RR S19-01</b> <i>The Round House</i>                      10-Noon  <b>Lecture 7</b>                      Vicki Huddleston 1-3                      How the US Lost Cuba  <b>MAT S19-01 Birth of Mathematics</b>                      3:15-5:15</p>	14	16
17	<p>18 PA S19-06 Visual Metaphor in Film                      10-Noon                      LIT S19-06 <b>Joyce's Dubliners</b> 1-3                      POL S19-01 <b>The Common Law</b>                      3:15-5:15</p>	<p>19 <b>ART S19-03 Architecture of Chaco Canyon</b> 10-Noon                      CE S19-01 Current Events Discussion                      Noon-1                      CE S19-03 <i>The New Yorker</i> 1-3                      HIS S19-03 <b>Terrorism</b> 3:15-5:15</p>	<p>20 <b>MAT S19-02 Predictive Analytics</b>                      10-Noon                      LIT S19-07 <b>Kafka's The Castle</b>                      3:15-5:15</p>	<p><b>RR S19-02</b> <i>The Overstory</i>                      10-Noon  <b>Lecture 8</b>                      Robin Williams 1-3                      Literacy in Shakespeare's Time &amp; Plays                      MAT S19-01 Birth of Mathematics                      3:15-5:15</p>	21	23
24	<p>25 PA S19-06 Visual Metaphor in Film                      10-Noon                      LIT S19-06 <b>Joyce's Dubliners</b> 1-3                      POL S19-01 <b>The Common Law</b> 3:15-5:15</p>	<p>26 <b>ART S19-03 Architecture of Chaco Canyon</b> 10-Noon                      CE S19-01 Current Events Discussion                      Noon-1                      CE S19-02 Hot Spots 1-3                      HIS S19-03 <b>Terrorism</b> 3:15-5:15</p>	<p>27 <b>MAT S19-02 Predictive Analytics</b>                      10-Noon                      PA S19-01 Film Discussion 10-Noon                      PA S19-02 Film Discussion 1-3                      LIT S19-07 <b>Kafka's The Castle</b> 3:15-5:15</p>	<p><b>RR S19-03</b> <i>Language of Food</i>                      10-Noon  <b>Lecture 9</b>                      Alan B. Carr 1-3                      Los Alamos National Lab:                      75 Years in 105 Minutes                      MAT S19-01 Birth of Mathematics                      3:15-5:15</p>	28	30
31						

April 2019

Su	Monday	Tuesday	Wednesday	Thursday	Fr	Sa
	<b>1</b> <b>PA S19-07 What a Stage Director Does 10-Noon</b> LIT S19-06 Joyce's Dubliners 1-3 POL S19-01 The Common Law 3:15-5:15	<b>2</b> ART S19-03 Architecture of Chaco Canyon 10-Noon CE S19-01 Current Events Discussion Noon-1 CE S19-03 The New Yorker 1-3 HIS S19-03 Terrorism 3:15-5:15	<b>3</b> MAT S19-02 Predictive Analytics 10-Noon LIT S19-07 Kafka's The Castle 3:15-5:15	<b>4</b> RR S19-04 People of the Book 10-Noon <b>Lecture 10</b> Lois Stark 1-3 Telling Image Shapes of Changing Times	<b>5</b> TRP S19-02 Evening under the Stars 8PM	<b>6</b> *
<b>7</b>	<b>8</b> PA S19-07 What a Stage Director Does 10-Noon LIT S19-06 Joyce's Dubliners 1-3 POL S19-01 The Common Law 3:15-5:15	<b>9</b> <b>PA S19-08 Poetics of Aristotle 10-Noon</b> CE S19-02 Hot Spots 1-3	<b>10</b> LIT S19-07 Kafka's The Castle 3:15-5:15	<b>11</b> RR S19-05 Exit West 10-Noon <b>Lecture 11</b> Cherie Burns 1-3 Following Millicent Rogers	<b>12</b> TRP S19-03 Millicent Rogers Mus. 8:15AM	<b>13</b>
<b>14</b>	<b>FESTIVAL: Have You Heard the Movie?</b> FES S19-01 Music in Film: Introduction 10-Noon FES S19-02 In the Beginning There Was Jazz 1:30-3:30	<b>FESTIVAL: Have You Heard the Movie?</b> FES S19-03 Double Feature 10-Noon FES S19-04 Six Masters of Movie Music 1:30-3:30	<b>FESTIVAL: Have You Heard the Movie?</b> FES S19-05 Jazz & the French New Wave 10-Noon FES S19-06 Movie Musicals of the 1970s 1:30-3:30	<b>FESTIVAL: Have You Heard the Movie?</b> FES S19-07 Cornflakes, Cartoons, & Coloratura 10-Noon <b>RENE SAN Annual Meeting 1:30</b> Light Buffet Luncheon 12:30	* TRP S19-02 Alternate if cloudy on Apr 5	

Science  
 Current Events  
 Performance Arts  
 WEEKLY LECTURES  
 History Literature  
 The American Southwest  
 Social Sciences  
 Local Trips  
 Political Science  
 Theater Music  
 Philosophy Technology  
 Rene San Reads! Geopolitics  
 Religions  
 Arts  
 World Cultures



# RENESAN

Institute for Lifelong Learning

## ACCOUNT CREATION & COURSE ENROLLMENT

What you need first: 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 your email address for other household members. Enter the email address belonging to the other household member.

### Enrolling

- 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.

## RENESAN

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# Spring 2019