



RENE SAN

Institute for Lifelong Learning

Our 25th Year: 1996–2021

“Lifelong Unlearning”

Spring 2021

**Catalog
of
Online
Lectures & Courses**

Opera Immersion Week, April 5-8

See
Page 6



Registration begins:

Tuesday, January 19, 8AM

@ www.renesan.org



RENESAN

Institute for Lifelong Learning

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For the health and safety of our students, instructors, staff, and community due to the coronavirus pandemic, **RENESAN will conduct the Spring 2021 semester online using the Zoom platform.** Please review our updated policies and procedures on page 42 for more information about this virtual experience.

Course format:

For the Spring 2021 semester, we will provide two options for courses. Course descriptions will indicate which format the instructor has selected. Both options will be live rather than recorded.

Discussion-based courses: Participants can see and hear each other as well as the instructor. Course size will be capped so that the discussion is meaningful and not overwhelming.

Presentation-based courses: Participants can see and hear the instructor and any presentation materials, but participants are not on camera and are muted. Participants can ask the instructor questions via a moderated chat text box. Course size will not be capped. Lectures will be presentation-based.

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

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PRESIDENT'S WELCOME

Dear Member of the RENESAN Family:

Ring out the old, ring in the new,
 Ring, happy bells, across the snow:
 The year is going, let him go;
 Ring out the false, ring in the true.
 — Alfred, Lord Tennyson (1809–1892)

Tennyson's New Year's poem was a wish for a better world after what was a particularly dark year for him personally. But I think most of us fervently feel the same in 2020 as Tennyson did in 1850: "Ring in the common love of good. Ring out old shapes of foul disease." What a year! How nice to think ahead to 2021!

In addition to all the reasons to celebrate the New Year, at RENESAN there is an extra special reason to rejoice. This year marks the Silver Anniversary for this very unique organization in this very unique community. For 25 years RENESAN has provided hundreds of learning experiences to literally thousands of people. Even the challenges of 2020 did not stop us. Although we couldn't — and, for the time being, still can't — meet in person, we shifted to an all-new online format and presented almost as many classes to almost as many "lifelong learners" as in previous years.

We know that one of the primary benefits we offer to our community (learners and instructors alike) is the social interaction that comes during the RENESAN experience. And we can't wait to get back to offering that once again. But in the meantime, we have assembled another full semester of opportunities to keep our brains exercised. We are happy to offer you our SPRING 2021 course offerings.

As a theme for our 25th Anniversary we thought it would be appropriate to focus on "lifelong unlearning." From our earliest

experiences as babies, so much of what and how we learn about the world is really about opening ourselves up to new consciousness, new challenges, new ways to test what we think we know. That is what RENESAN offers to the community. Learning is not just about pouring ideas into a void; it is about a very sophisticated process of synthesis, amalgamation, and intellectual evolution. Like the past year, learning is about a process of change, modification, adaptation. "Ring out the old, ring in the new."

We hope that the experiences we offer you in this catalog entice you to join us and our fellow "unlearners" and to add your particular personal and intellectual ingredients to the special experience that is living in Santa Fe and Northern New Mexico. We look forward to seeing you in our online classes, and look forward to the day when we can welcome you once again to our in-person offerings. In the meantime, on behalf of the RENESAN Board, I extend our heartfelt gratitude for your participation in our community. Best wishes for a joyous holiday season and a happy and healthy New Year.

Robert A. Glick, President
 RENESAN Board of Directors



See page 32

W
E
L
C
O
M
E

T
O

R
E
N
E
S
A
N

CATALOG OF LECTURES & COURSES

T
A
B
L
E

O
F

C
O
N
T
E
N
T
S

President’s Welcome 3

OPERA IMMERSION WEEK 6

The Santa Fe Opera 2021 Season: Words and Music (Glick & Tiarks)

- OIW S21-01 *The Marriage of Figaro*
- OIW S21-02 *Eugene Onegin*
- OIW S21-03 *The Lord of Cries*
- OIW S21-04 *A Midsummer Night’s Dream*

LECTURES 10

- LEC S21-01 Rebuilding the Department of State in the Biden Administration (Asquino)
- LEC S21-02 James Baldwin’s Life and Perspectives on American Racism (Wellington)
- LEC S21-03 The Silver Scream: Portrayals of Opera in Cinema (Tiarks)
- LEC S21-04 Climate Change and Extreme Events (S. Rudnick)
- LEC S21-05 Harriet Taylor Mill: The Woman Who Inspired Suffragettes in the US and UK (J. E. Jacobs)
- LEC S21-06 Women in Uniform During the Civil War (Greene)
- LEC S21-07 *Citizen Kane* and the Art of Cinematography (Jackson)
- LEC S21-08 Queen Elizabeth I: Lessons in Governance for Today’s Leaders (Bundesen)
- LEC S21-09 Why Do Prescription Drugs Cost So Much? (Angell)
- LEC S21-10 Franz Schubert: His Life and Piano Music (Helin)

COURSES

Archaeology 17

- ARCH S21-01 Great Cities of the Ancient World (Tabbernee)
- ARCH S21-02 The Search for Atlantis: Through the Eyes of Sherlock Holmes (Maples)

Art 18

- ART S21-01 Seeing the Bible (Arnold)
- ART S21-02 From Tyndrum to Timbuktu: The Creative Path and the Ritual Process (A. Huddleston)

Current Events 19

- CE S21-01 Mid-Day Current Events Discussion Group
- CE S21-02 Hot Spots: The United States in the World Today (Greentree)
- CE S21-03 Fact or Fiction: *The New Yorker* (Jones)
- CE S21-04 Health for Wealth: A Dystopian Exchange (Bauguess)
- CE S21-05 The Deadly Scourge of Terror in Africa (V. Huddleston)
- CE S21-06 International Climate Agreements: Will We Always Have Paris? (Gaba)
- CE S21-07 Predatory Lending in New Mexico: Problems and Solutions (Nathan)
- CE S21-08 It’s the People’s Data (Johnson)

COURSES (Continued)

Film 24

FILM S21-01 Film Discussion (Adelsheim)

FILM S21-02 Storytelling and Mythmaking in Film (Cox)

FILM S21-03 Cult Cinema (Leventman)

History 26

HIS S21-01 1968: The Year It All Fell Apart (Stone)

HIS S21-02 A Brief History of African Americans in New Mexico (Berg)

HIS S21-03 Railroads of Santa Fe County (Friedman)

HIS S21-04 Charles De Gaulle: Savior of France (Jones)

HIS S21-05 Two Stories: The Real Jewish Catskills and the Borscht Belt (Ferate)

Literature 30

LIT S21-01 Dostoevsky’s *The Idiot* (Perazzini)

LIT S21-02 Hemingway’s WWI (Walkiewicz)

LIT S21-03 *Apeirogon* (L. Rudnick) — **CANCELLED** —

LIT S21-04 Coming of Age in an Unbecoming Age: Flaubert’s *Sentimental Education* (Glick)

LIT S21-05 Emily Dickenson’s Long Reach: Four American Poets (Beaubien)

LIT S21-06 *Paradise Lost* (Kregor)

LIT S21-07 *Jane Eyre*: So Much More Than a Gothic Romance (Trigg)

Mathematics 35

MATH S21-01 Data Rights and Wrongs (Duncan)

Music 36

MUS S21-01 The Fifth Evangelist: The Enduring Message of Bach’s Sacred Cantatas
(van Bastelaer)

MUS S21-02 To Be Or Not...To Bop (Davis)

Philosophy 37

PHIL S21-01 The Wives of Western Philosophy: Gender and Intellectual Labor (Philips)

Psychology 38

PSY S21-01 Individuation and Meaning: Revisiting Psyche and Soul in the Second Half of
Life (Barton)

PSY S21-02 Christ on a Cracker!: Pareidolia, Apophenia, and Conspiracy (Lanford)

Science 39

SCI S21-01 Teleconnections: The Big Patterns in Global Weather (Kemper)

SCI S21-02 The Uncharted Mind: Gender Diversity Drives Scientific Discovery (E. Jacobs)

SCI S21-03 The Most Powerful Telescope on Earth: The History of the Magdalena Ridge
Observatory Interferometer (Payne)

Registration, Fees, & Policies 42

Spring 2021 Calendar 44

OPERA IMMERSION WEEK

The Santa Fe Opera 2021 Season: Words and Music

April 5–8, 2021 Daily: 10AM–Noon & 1:30–3:30PM

Instructors: Robert Glick & Mark Tiarks

This special event presents an in-depth exploration of the Santa Fe Opera repertory for the 2021 season. With morning and afternoon sessions over four consecutive days, each day will focus on one of the season's four operas. Opera Immersion Week features two gifted instructors, Robert Glick and Mark Tiarks, whom we at RENESAN are calling our "Dream Team." (See page 9)

Each of the operas is based on a major literary work: Beaumarchais' revolutionary play is the basis for Mozart's *The Marriage of Figaro*; Tchaikovsky's *Eugene Onegin* is based on Alexander Pushkin's renowned verse novel; Shakespeare's comedy is the basis for Britten's *A Midsummer Night's Dream*; and John Corigliano's *The Lord of Cries* is based on Euripides' *The Bacchae* and Bram Stoker's *Dracula*.

With each opera, we take a deep dive into the question that has intrigued and vexed composers, librettists, and attendees for centuries: *Which is more important, the words or the music?* Most would probably argue it is the music that makes the opera — even considering the contributions of the librettist, the source material's author, the director, the designers, and the singers. But why do we have to choose at all? Wagner thought of opera as a *Gesamtkunstwerk*, in which all the elements harmonize to create a total artwork.

With the help of audio and video excerpts, extensive visual imagery, and a behind-the-scenes look at the gestation of each production, we follow each of the four operas from page to stage. Join us for an intimate and informative view of how composers and librettists — plus directors, designers, and the singers themselves — make the choices that produce the operas we see and love.



The Santa Fe Opera 2021 Season: Words and Music

Monday, April 5

OIW S21-01 *The Marriage of Figaro*

Mozart's first collaboration with Lorenzo da Ponte is one of the world's most popular operas, but it came close to never being performed. Based on a comedy by Pierre-Augustin Beaumarchais



that mocked and criticized the nobility, the play was banned from public performance by Louis XVI. (Napoleon later described the play as “the Revolution already put into action.”) In Vienna, Emperor Joseph II also banned the play, but da Ponte and Mozart's opera was allowed after substantial revisions. Thankfully, the “Se vuol ballare” aria — in which the servant Figaro threatens his master the Count — somehow survived the censor. Since 1786, audiences have been able to hear an opera of nearly non-stop favorites, from the Overture to a closing ensemble of forgiveness that could serve as music for entry into paradise.

Tuesday, April 6

OIW S21-02 *Eugene Onegin*

Among the greatest figures of Russian literature, Alexander Pushkin (1799-1837) is renowned not only for his plays, but also for his novels, short stories, and poems. When a famous mezzo-



soprano suggested to Tchaikovsky that he create an opera based on Pushkin's *Eugene Onegin*, he originally thought the subject was too undramatic, too unemotional to be successful on the dramatic stage. The titular hero of the verse novel was an arrogant, selfish, cold, and bored cynic — a thinly disguised self-portrait of the author and, at the same time, a caricature of the Russian nobility — not the typical, romantic hero of opera. But Tchaikovsky edited Pushkin's verse to create a series of beautifully lyrical scenes built around the contrast between innocent love and cynical flirtation. Not until the very end of the piece does Onegin realize the tragic sacrifice his world-weariness has cost him.

The Santa Fe Opera 2021 Season: Words and Music

Wednesday, April 7

**OIW S21-03 *The Lord of Cries*
(World Premiere)**

The Lord of Cries takes as its starting point the similarities between Euripides’ *The Bacchae* and Bram Stoker’s 1897 Gothic horror novel *Dracula*. As described by composer John Corigliano, the two works “explore a timeless and subversive message



through different perspectives: We must honor our animalistic nature lest it turn monstrous and destroy us. This conflict between who we want to be and who we actually are goes on and on; it tormented the ancient Greeks, and it torments us today.” Corigliano is one of America’s most distinguished composers — winner of an Academy Award, multiple Grammy Awards, and a Pulitzer Prize for Music. His only previous opera, *The Ghosts of Versailles*, was a signature success at its Metropolitan Opera premiere in 1991.

Thursday, April 8

**OIW S21-04 *A Midsummer Night’s Dream*
(Santa Fe Opera Premiere)**

It’s only taken the Santa Fe Opera sixty years to stage the piece with the perfect title for its venue. *A Midsummer Night’s Dream* is one of Benjamin Britten’s funniest and most charming operas, filled with memorable melodies. Britten and co-librettist



Peter Pears had to eliminate half of Shakespeare’s lines to make it work as an opera libretto, yet they were able to preserve all the major themes and dramatic continuity of the original text, while adding only six words of their own. The final act includes a hilarious parody of a Donizetti mad scene, complete with flute obbligato, as part of the rude mechanicals’ performance of “The most Lamentable Comedy and most Cruel Death of Pyramus and Thisby.”



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The Santa Fe Opera 2021 Season: Words and Music

Robert Glick was a college professor of comparative literature when he taught an introductory course titled “Opera for People Who Hate Opera.” This led to invitations to lecture on opera for numerous organizations, including the Metropolitan Opera, the Smithsonian Institution, the 92nd Street Y, and the opera companies of Philadelphia, Washington, Cincinnati, and San Francisco. Eventually this brought him to the Santa Fe Opera, where he served as Director of Resource Development.



Robert is also teaching a literature course, LIT S21-04 “Coming of Age in an Unbecoming Age: Flaubert’s *Sentimental Education*” this semester. (See page 32) His most recent course for RENESAN was “The Epic of the Human Body: James Joyce’s *Ulysses*” in Fall 2020. Robert currently serves as the President of the RENESAN Board of Directors.

Mark Tiarks came perilously close to graduating from Carleton College with a degree in dramatic literature, then went into opera and theater management. He has served as Director of Strategic Planning and Marketing at the Santa Fe Opera, Producing Director of Chicago’s Court Theatre, General Director of the Chicago Opera Theater, and Artistic Administrator of the Opera Theatre of Saint Louis. He now writes about opera, classical music, and theater for the *Santa Fe New Mexican*.



Mark is also delivering LEC S21-03 “The Silver Scream: Portrayals of Opera in Cinema” in our lecture series this semester. (See page 11) His most recent courses for RENESAN were “OHO! (One Hour Operas!)” and “Expats in Tinseltown,” both in Fall 2020. Mark regularly previews the Santa Fe Opera season for RENESAN.



“Hand in hand, with fairy grace,
Will we sing, and bless this place.”
— William Shakespeare, *A Midsummer Night’s Dream*

Pricing

Each day covers one opera and meets in two Zoom sessions at 10AM–Noon and 1:30–3:30PM. You must register for each day separately, but the more days you attend, the bigger your discount (automatically applied during registration) at the following prices:

1 day: \$50

2 days: \$90 (10% discount)

3 days: \$127 (15% discount)

All 4 days: \$150 (25% discount)

Provided that you sign up for your days all at the same time, the discount will be applied automatically during registration. You can enroll in an individual opera’s two presentations until 10AM on that day. For registration, please visit www.renesan.org

LECTURES

All lectures are held on every Thursday, 1–3PM (except April 8 which is reserved for Opera Immersion Week). Lecture fees are \$20 each (except for the special lecture-recital by Jacquelyn Helin on April 15, which costs \$25). You must register in advance, but you can do so until 1PM on the day of the lecture. All lectures are presentation-based.

LEC S21-99 Lecture Series
 Thursday: Feb 4 through Apr 15 1–3PM
 [No lecture on Apr 8]
 10 lectures: \$150

If you plan to attend eight or more of the Thursday lectures this semester, save money by registering for the entire series at the fixed price of \$150 rather than paying \$20 for each individually.

LEC S21-01 Rebuilding the Department of State in the Biden Administration

Lecturer: Amb. Mark L. Asquino (ret.) Feb 4

During the Trump administration, morale at the US Department of State hit historic lows. Secretary of State Rex Tillerson and his successor, former CIA Director Mike Pompeo, both supported the administration’s calls for drastic cuts in the Department’s budget and for reductions in Civil Service and Foreign Service staffing. Career Foreign Service officers strongly disagreed with Trump’s “transactional” foreign policies, his embrace of dictators, and his weakening of ties with some of America’s closest allies. Hundreds of our most promising and experienced officers resigned in protest or were forced to retire.

President-elect Biden is committed to restoring the foreign policy preeminence of the Department of State. He has said that his first actions will include

rejoining the Paris Climate Accord and the World Health Organization and reasserting America’s leadership role on the world stage. As a former chair of the Senate Foreign Relations Committee,



Biden is highly knowledgeable on foreign policy and is expected to increase State’s budget and to replace the roughly 12% of Department employees who have left or lost their jobs.

However, State’s influence and power in directing foreign policy had been waning for decades, even before the Trump administration. It began losing influence after World War II with the establishment of the Department of Defense and the National Security Council. Its role declined even further following 9/11 as other departments were given enormous powers to conduct the so-called “Global War on Terrorism,” and military and security priorities came to overshadow the traditional role of diplomacy.

This lecture will trace diplomacy’s decline in the post-WWII period and more recently during the Trump administration. We will also consider the potential of the new Biden administration to restore the department’s influence and mandate in implementing foreign policy.

Ambassador Mark Asquino is a retired career diplomat who spent close to four decades serving overseas in Latin America, Europe, Central Asia, and Africa. His most recent lecture for RENESAN was “Is Diplomacy in Decline?: The Past, Present, and Future of the United States Department of State” in Fall 2018.

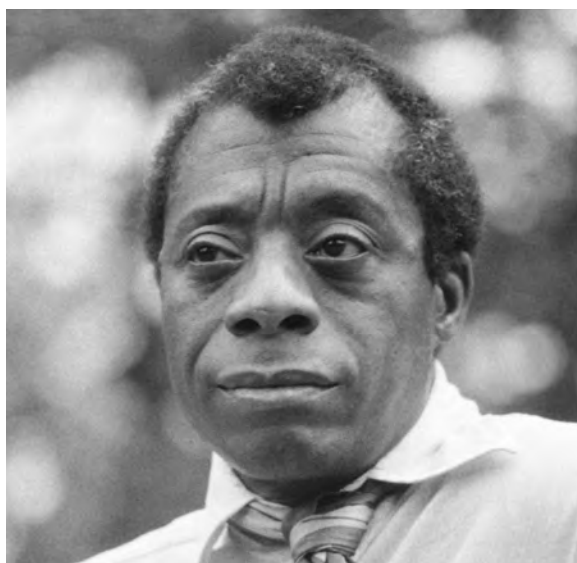
LECTURES

African American History Month

LEC S21-02 James Baldwin’s Life and Perspectives on American Racism

Lecturer: Darryl Wellington Feb 11

James Baldwin, born in 1924, stands among the major figures in American literature. He wrote about being both Black and gay, and was one of the pioneer writers contributing to today’s concept of intersectionality. In this lecture for Black History Month, we will look at how Baldwin’s ideas on



racism, protest, white privilege, homosexuality, redemption, and American identity developed over time, and how his ideas responded to changes in society during his life.

The bulk of Baldwin’s work was devoted to fiction and essays examining racism from different perspectives. We will consider several major and minor works that exemplify his writings through the 1950s, ‘60s, and ‘70s, including “Everybody’s Protest Novel” (essay), “Stranger in the Village” (essay), *The Fire Next Time* (book-length essay), *Another Country* (novel), *The Evidence of Things Unseen* (book-length essay), “Here Be Dragons” (essay), and “If Black English Isn’t a Language, Then Tell Me, What Is?” (essay).

We will explore where Baldwin’s journey began, the various intellectual battles and conflicts he negotiated, and where his journey ended. Our primary focus will be not only on *how* Baldwin changed but, most importantly, *why*.

Darryl Lorenzo Wellington has spent over 20 years as a journalist, syndicated columnist, playwright, poet, and performance artist. His essays on poverty, economic justice, race relations, African American history, and civil rights history have appeared in *The Nation*, *The Guardian*, *The Progressive*, *Christian Science Monitor*, *The Atlantic*, *Dissent*, *Crisis* (NAACP’s magazine), and other publications. His poetry chapbook, *Life’s Prisoners*, was published in 2017. He has appeared as a guest on the Tavis Smiley radio show and is currently a writing fellow at the Center for Community Change in Washington, D.C. He lives in Santa Fe, NM. This lecture is his first presentation for RENESAN.

LEC S21-03 The Silver Scream: Portrayals of Opera in Cinema

Lecturer: Mark Tiarks Feb 18

From “The Ride of the Valkyries” in *Apocalypse Now* to *Madame Butterfly*’s “Un bel di” in *Fatal Attraction*, filmmakers use opera to advance a story line, create a unique atmosphere, or comment on the action. We will explore examples of this art and craft from the *La Traviata* aria in *Knives Out* to the *Marriage of Figaro* duet in *The Shawshank Redemption*. Along the way, you will



hear Frank Sinatra sing the “Seduction Duet” from *Don Giovanni*, see Beverly Sills’ only cinema appearance, and watch Judy Garland and Betty Jaynes warble toe-to-toe in “Opera versus Swing” from *Babes in Arms*. And for a grand finale —



“Everybody Wants to Be Figaro” — performers ranging from Robin Williams to a singing whale will have a crack at the famously challenging aria “Largo al factotum” from *The Barber of Seville*.

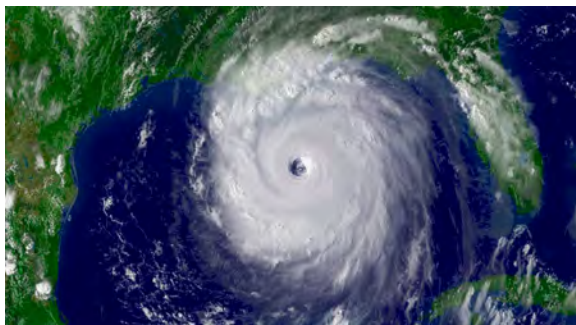
Mark Tiarks writes on music and theater for the *Santa Fe New Mexican* and served as the Santa Fe Opera’s Director of Planning and Marketing for more than a decade. His most recent courses for RENESAN were “OHO! (One Hour Operas!)” and “Expats in Tinseltown” in Fall 2020.

LEC S21-04 Climate Change and Extreme Events

Lecturer: Steven Rudnick Feb 25

Heat waves, hurricane frequency and intensity, sea-level rise, drought, and forest fires — the science that relates these extreme events to climate change and global warming is becoming ever clearer. Until recently, there was not enough data to make these connections, but that is no longer the case. Even extreme cold events, such as we experienced here in New Mexico in September 2020, can now be shown as related to changes in atmospheric patterns related to global warming.

It is almost certain that we cannot reverse this trend, so what are our options? We will explore



actions that communities in the United States, and New Mexico in particular, can take to mitigate the effects of these events.

This lecture will take place just after the annual meeting of the American Association for the Advancement of Science. There are several papers on



this topic scheduled to be presented at the meeting, and their findings will be discussed in the lecture.

Steven Rudnick received a PhD in Environmental Science, specializing in Chemical Oceanography, from the University of Massachusetts Boston where he served as Director of Environmental Studies and as research faculty in the Environmental, Earth, and Ocean Sciences Department. He has taught environmental science and environmental history, and his recent presentations to both adult learners and school groups have focused on climate change issues. His most recent course for RENESAN was “Alexander Humboldt: The Early 19th Century’s Most Famous Scientist” in Fall 2020.

Women’s History Month

LEC S21-05 Harriet Taylor Mill: The Woman Who Inspired Suffragettes in the US and UK

Lecturer: Jo Ellen Jacobs Mar 4

Labeled “a monument of nasty self-regard, as lacking in charm as in grandeur” and “one of the meanest and dullest ladies in literary history,”

Harriet Taylor Mill wrote the *Enfranchisement of Women* in 1851, which was widely disseminated in both the United States and England. This work, one of many she wrote, was enthusiastically praised by Lucretia Mott, Lucy Stone, and Susan B. Anthony, and it quickly became one of the best-selling tracts in the women’s right-to-vote movement in the US.

Scorned as a “philosopher in petticoats,” Harriet Taylor Mill was married to and collaborated



with another philosopher, the famous J.S. Mill, who has been called the smartest man who ever lived. Despite all the disparaging remarks, who was this woman, really? We’ll explore the answer to that question, together with why Mill has been ridiculed and forgotten in the history of philosophy and why, instead, she should be celebrated as an important voice in that history — especially now, as we celebrate the centenary of women’s right to vote.

Jo Ellen Jacobs is the author of *The Voice of Harriet Taylor Mill* and editor of *The Complete Works of Harriet Taylor Mill*. She has taught several courses for RENESAN, including her most recent “Plato and Popcorn: Philosophy Through Films” with Ina Karish in Spring 2020.

Women’s History Month

LEC S21-06 Women in Uniform During the Civil War

Lecturer: Jake Greene Mar 11

Historians estimate that more than four hundred women disguised themselves as men and served in combat on both sides during the Civil War. The numbers are difficult to establish with certainty because the identity of these women was necessarily hidden during their service. However, their motives were the same as those of their male counterparts: to serve their country, to get away from home, and ‘to see the elephant,’ as combat was then known. Women served well and shared all of the hardships that men did; in addition, they had to contend with the fear of discovery, discharge, or imprisonment should their gender become known.

After the war, some women returned to their antebellum gender identities, while others lived out their lives as men. For example, Union Private Franklin Thomas, aka Sarah Edmonds, gave up her male identity after the war, married, had children, and received a Union pension for her



service. On the other hand, Federal Private Albert J.D. Cashier, aka Jennie Rodgers, had worked as a man before enlisting in the Union army and, after the war, returned to civilian life as a male laborer. In this lecture, we will meet these women and others, exploring their lives, motivations, and accomplishments.

Jake Greene earned a BS in Forestry and Conservation from the University of California, Berkeley, then served as a Peace Corps volunteer in

the Niger Republic, helping to develop the first forest management plan in West Africa. He subsequently earned a Master of Public Administration at California State University, Fresno, and worked for federal natural resource conservation and management agencies until retirement. Jake's interest in the American Civil War began in 1961 when his father sat him down with Bruce Catton's books, and he's been at it on and off ever since. His most recent course for RENESAN was "Black Civil War Soldiers" in Fall 2019.

LEC S21-07 Citizen Kane and the Art of Cinematography

Lecturer: Tony Jackson Mar 18

Citizen Kane (Orson Welles, 1941) is widely considered the greatest film ever made. Over the years, *Kane* has become so famous that many



people know the name even if they haven't actually seen the film. The American Film Institute placed the classic at the top of its 100 Greatest Movies of All Time.

The basic story — the rise and fall of a fabulously wealthy newspaper publisher and industrial tycoon — has become an American archetype because of the film. But the story alone isn't what makes *Kane* such a famous and influential film. Its reputation comes from the visual (and auditory) techniques by which the movie communicates its story to viewers. In other words, it's most famous for its technical brilliance.

All college film textbooks use *Kane* as a prime example to illustrate a whole range of cinematic effects and techniques. In this course, we'll

specifically focus on elements of cinematography — lighting, angles, editing, blocking, etc. — to explore why *Citizen Kane* deserves its extraordinary place in the history of film. Students will come away with a better understanding of this particular film, some of the basic elements of cinematography, and the ways in which cinematography interacts with story to create the art of cinema.

Tony Jackson earned a PhD in English from UCLA. He currently teaches film studies online for the University of North Carolina at Charlotte while enjoying life in Santa Fe with his wife Ann and their four cats. Tony hikes, bikes, and hosts *morningMIX* on KSFR FM 101.1, Wednesdays 9AM-noon. His most recent course for RENESAN was "*Pride and Prejudice: From Novel to Film*" in Spring 2020.

Women's History Month

LEC S21-08 Queen Elizabeth I: Lessons in Governance for Today's Leaders

Lecturer: Kristin Bundesen Mar 25

After years of civil discord, riots, a dismal economy, accusations of foreign immigrants taking jobs,



religious extremism, and seemingly endless war, Elizabeth I ascended to the throne in 1558. Prevailing assumptions of women as ineffective rulers informed England's foreign policy and



emboldened a legislative body itching to take advantage of a woman thought of as weak and feeble.

Despite having been disinherited, Elizabeth took the throne and ruled for a relatively stable 45 years. During her reign, the arts flourished, navigational advancements led to exploration and expansion, religious moderation became the norm, and relative peace seemed possible. Under her direction, Parliament took up the issues of poverty, jobs, and social welfare. History now calls her reign “The Golden Age.”

Without Facebook, Twitter, or an independent press, Elizabeth carefully — and for the most part successfully — managed her image and her relationship with her government and people. We will take a close look at her political acumen and its possible application for today’s leaders.

Kristin Bundesen is an academic dean 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. She was the founding Executive Director of the Southwest Mississippi Center for Culture & Learning at Alcorn State University, and serves on the Advisory Council of the National Institutes for Historically-Underserved Students. She has presented at RENESAN for eight years. Her most recent lecture was “The Marvelous Mistress Margaret, Countess of Lennox: The Most Important Tudor You Don’t Know About” in Spring 2019.

LEC S21-09 Why Do Prescription Drugs Cost So Much?

Lecturer: Marcia Angell Apr 1

The price of prescription drugs in the US is on average four times the price of the same drugs,

made by the same companies, sold in Canada and Europe. Why is that? The answer is that here in the US we permit drug companies to charge whatever the market will bear, and it will bear almost anything for some drugs. Other developed countries regulate drug prices in one way or another. Once a drug is brought to market in the US, its price is routinely raised twice a year. Even when several drugs of the same type are available, they never compete on price. The industry behaves more like an oligopoly than a competitive market.

The pharmaceutical industry argues that high drug prices are necessary to cover the cost of research and development, but that is not the case. In 2019, Pfizer had net profits that were nearly twice their expenditures on R&D, and most other



large companies have similar profits. Moreover, almost all innovative drugs stem from NIH-funded research at academic medical centers and small biotech companies which then license those discoveries to the pharmaceutical giants.

Given this picture, what will happen when we have a vaccine, or an effective treatment, against Covid-19? About 70 percent of Americans will need to be vaccinated to reach herd immunity, so the government will likely pay for that — but how much? In contrast, the treatment of Covid-19 doesn’t affect herd immunity, so prices for treatment may still be set by the drug companies. This lecture will examine all these issues.

Marcia Angell, MD taught at Harvard Medical School and edited the *New England Journal of Medicine* for two decades, becoming Editor-in-Chief in 1999. She has written books for the public and many essays. In 1997, *Time* magazine named her one of the 25 most influential Americans. Her most recent course for RENESAN was “The Ethics of Research on Human Subjects” in Fall 2020.

LEC S21-10 Franz Schubert: His Life and Piano Music

Lecturer: Jacquelyn Helin Apr 15
 Recital: \$25

Franz Schubert’s long melodies and ravishing harmonies mark the beginning of pianistic Romanticism. In his short life of 31 years (1797-1828), Schubert wrote over 600 songs to the



poetry of writers such as Goethe, Schiller, and Heine. In his instrumental music for solo piano, chamber music, and orchestra, Schubert carried on in the tradition of Beethoven, whom he worshipped. A descendant of the first Viennese school — Haydn, Mozart, and Beethoven — Schubert was the only composer of these four to have been born in Vienna, where he lived practically his entire life. He led a bohemian existence, staying with wealthy friends in

between stints as a schoolteacher in his father’s school.

Often thought of as a carefree scribbler of tunes on the back of napkins in corner cafes, Schubert was actually a disciplined and trained musician who composed constantly, often turning out 3 or 4 songs a morning in quick succession. Particularly over the last years of his life, while he was ill and dying of syphilis, his output of masterworks was astonishing. His music, performed throughout his life chiefly to a small group of adoring and appreciative friends in the intimate salon circles of the “Schubertiads,” has gone on to achieve great and lasting popularity.

Schubert’s music is confessional and personal with a spontaneous-sounding poignancy. In this lecture-recital, through some of his best-loved piano works, we will explore the elements that make Schubert’s style so thoroughly his own.

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. Helin holds a BM from the University of Oregon, an MA from Stanford University, and a DMA from the University of Texas at Austin. She has given her renowned lecture-recitals for RENESAN annually for 7 years. Her most recent performance was “Beethoven” in Spring 2020.



See page 25



See page 38

ARCHAEOLOGY

ARCH S21-01 Great Cities of the Ancient World

Instructor: William Tabbernee
 Zoom Format: Presentation
 Monday: Feb 8, 15, 22 3:15–5:15PM
 3 sessions: \$60

Discover what it was like to live in some of the most remarkable cities ever to exist. This course examines a number of famous as well as lesser-known cities from the world of the ancient Mesopotamians, Persians, Phoenicians, Minoans, Greeks, and Romans.

Ur, Babylon, Persepolis, Tyre, and Carthage were some of the most important and beautiful cities in



antiquity. Marvel at their archaeological remains as you learn about the architecture, history, culture, art, food, clothes, beliefs, and practices of their inhabitants.

The city of Knossos, on the Greek island of Crete, was the center of the Minoan civilization, with stunning palaces and beautiful frescoes. Minoan colonies extended as far as Mycenae on the Greek mainland, where Athens became an important Mycenaean outpost. From the sixth century BCE on, Athens rose to independent prominence, especially during the Classical Period. We will also consider Alexandria and Ephesus as examples of ancient Greek cities outside of Greece.

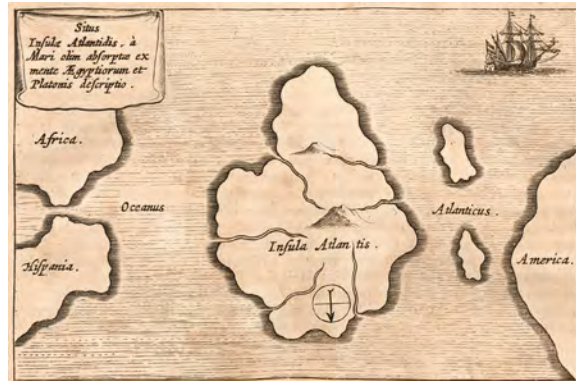
The most powerful city in the ancient world, Rome spawned an empire that lasted until 476 CE in the West and, as the Byzantine Empire, until 1453 CE in the East. In addition to Rome itself, we will also explore Pompeii, Timgad, Constantinople, and Ravenna.

William Tabbernee earned his PhD and LittD degrees from the University of Melbourne (Australia). He is a specialist on the archaeology and material evidence of the ancient world. His most recent lecture for RENESAN was “Grave Robbers, Hidden Treasure, and the Discovery of a Long-Lost Holy City in Turkey,” and his most recent course “Ancient Civilizations of the Americas,” both in Fall 2020.

ARCH S21-02 The Search for Atlantis: Through the Eyes of Sherlock Holmes

Instructor: Creve Maples
 Zoom Format: Presentation
 Tuesday: Feb 23; Mar 2 1–3PM
 2 sessions: \$40

The story of Atlantis has been told for over two thousand years. Each retelling, in the thousands of articles, books, movies, TV programs that have been devoted to the story, has shifted and distorted



the actual facts. In the best tradition of the gentleman who lived at 221B Baker Street, we will put on our deerstalker hat and examine the real evidence. Is the tale a legend or an allegory, or did it — like the fabled city of Troy — really exist?

This course is a result of scientific curiosity, belief in the capability of logic and deduction to clarify complex issues, and a desire to explore unusual, thought-provoking topics. We will examine the evidence, separate fact from fiction, and try to create a realistic scenario of the story. Our

investigation will take us to many unexpected places and we will encounter many unusual people. In the final analysis, perhaps we'll find a real surprise — perhaps an answer to the mystery. Join Sherlock and Watson in pursuing one of the world's most enduring enigmas. "The game's afoot!"

Creve Maples has an undergraduate degree from MIT and a PhD in Nuclear Science from University

of California Berkeley. He has worked in both academia (head of the Advanced Computer Architecture Lab at UC Berkeley's LBNL and head of the Synthetic Environment Lab at SNL) and in the private sector (Chief Scientist at Vitesse Electronics and CEO of MuSE Technologies), designing advanced computers and developing VR systems for learning. This course is his first presentation for RENESAN.

ART

ART S21-01 Seeing the Bible

Instructor: Talitha Arnold
 Zoom Format: Presentation
 Thursday: Feb 11, 18, 25; Mar 4
 3:15–5:15PM
 4 sessions: \$80

From catacomb muralists to contemporary painters, "preachers with paint" have portrayed biblical characters and stories throughout the



ages. Yet some faith traditions hold that images of biblical characters, or of God, should not be portrayed at all. Some of these "iconoclastic" traditions include Judaism's injunction against

"graven images," the Christian anti-icon wars of the 4th and 5th centuries, Islam's opposition to the depiction of human and animal forms in its religious art, and movements like the Pilgrims and Quakers.

Even within religious traditions that allow the portrayal of biblical figures, religious artists often do not agree on theology. For example, the Arian Baptistery and the Neonian Baptistery — both in Ravenna, Italy — contain two quite distinct mosaic depictions of Jesus' baptism. By learning how to "read" these differing portrayals of the same biblical story or characters by different artists, we can come to understand each artist's interpretation and "sermon." As examples, we will pay particular attention to varying characterizations of Mary the mother of Jesus, Mary of Magdala, Judas, and Jesus.

Prior to Gutenberg, religious art had an important role to play in preserving biblical stories and making them accessible to believers. We will discuss how this role changed with the invention of the printing press and the subsequent wide availability of biblical texts.

Rev. Talitha Arnold, Senior Minister at United Church of Santa Fe, is a graduate of Yale Divinity School and Pomona College. She is the author of *Worship for Vital Congregations*. She has studied religious art and architecture in Italy, Israel, and Jordan as well as the United States. Her most recent course for RENESAN was "King James Didn't Write It (and Neither Did St. James): The Literary Significance and History of the King James Version of the Bible" in Fall 2020.

ART S21-02 From Tyndrum to Timbuktu: The Creative Path and the Ritual Process

Instructor: Alexandra Huddleston
 Zoom Format: Presentation
 Thursday: Feb 25 10AM–Noon
 1 session: \$20

For photographer and writer Alexandra Huddleston, walking is as important to her work as her camera. By favoring the foot over more mechanical and virtual ways of exploring the world, she has tapped into a realm of spirituality and wisdom that was central to cultures throughout the ancient world, but now has been largely forgotten. Huddleston’s work is driven by the belief that reexamining how we see, how we represent, and how we feel towards landscape is as important as how we behave within it. Our behavior is rooted in our psychology; thus re-examining both is of existential importance.

In this talk, Huddleston traces the seminal experiences that led to her current work: from her year as a Fulbright scholar researching the traditional Islamic scholarship of Timbuktu, through her travels on three of the world’s most grueling pilgrimage walks, to her more recent journeys in the hills of Ireland, the Munros of Scotland, and the industrial landscape of the Lower Rhine Valley.

This lecture will discuss not only the development of Huddleston’s work, but its relation to an influential and growing movement in the visual and literary arts that explores how walking — one



of our most ancient and basic bodily functions — can be used as a way to renew our relationship with landscapes. Writers and artists discussed will include the social historians of landscape Robert Macfarlane and Rebecca Solnit, the performances of conceptual artists from the Dadaists to Richard Long, and the process-led photography of Olafur Eliasson and Sophie Calle.

Alexandra Huddleston is an acclaimed photographer whose work is featured in collections of the British Library, the Smithsonian, and the Library of Congress. She holds a Masters of Letters in Fine Art Practice from the Glasgow School of Art. This course is her first presentation for RENESAN.

CURRENT EVENTS

CE S21-01 Mid-Day Current Events Discussion Group

Leader: Various Participants
 Zoom Format: Discussion
 Tuesday: Feb 9, 16, 23; Mar 2, 9, 16, 23, 30;
 Apr 6, 13 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 wider perspective.



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CE S21-02 Hot Spots: The United States in the World Today

Instructor: Todd Greentree
 Zoom Format: Presentation
 Monday: Feb 15; Mar 1, 15, 29; Apr 12
 10AM–Noon
 5 sessions: \$90

Note: *This course meets every other week.*

This course aims to enlarge our understanding of the major transformations and “hot spots” that are occurring in the world today. The unifying theme



will be the United States, the national security and foreign policy challenges it faces, and its role in the world today.

In each of the five sessions, we will address specific countries and regions (for example, Russia, China, and the Middle East) as well as major international issues such as climate change, the expansion of humanitarian emergencies, and the militarization of space. We will also consider broader themes in historical context, such as the reemergence of geopolitical competition, the origins of global order and disorder, and the purposes of American power.

Although we will want to stay flexible to address pressing issues of interest, some questions that might be considered include:

- Are the United States and China destined for war?
- Is the United States a source of stability or instability in the greater Middle East?
- What is the real threat of global terrorism?
- Should we be concerned about the worldwide decline of democracy?
- What are the implications of the recent dismantling of American global leadership?

A former US Foreign Service Officer, Todd Greentree served in five wars, from El Salvador

to Afghanistan. Dr. Greentree graduated from the University of California Santa Cruz, received his master’s degree in International Studies from the Johns Hopkins University School of Advanced International Studies (SAIS), and his doctorate in history from Oxford University. The author of many publications on foreign policy and national security, he taught Strategy and Policy at the US Naval War College and was a Visiting Scholar at the SAIS Merrill Center for Strategic Studies. Currently, he is a Research Associate with the Changing Character of War Centre at Oxford and teaches in the Global and National Security program at the University of New Mexico. Continuing his long run with this course for RENESAN, he most recently taught an abbreviated version of “Hot Spots” following the presidential election during our Fall 2020 semester.

CE S21-03 Fact or Fiction: The New Yorker

Instructor: K. Paul Jones
 Zoom Format: Discussion
 Tuesday: Feb 16; Mar 2, 16, 30; Apr 13
 1–3PM
 5 sessions: \$90

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

Join lively in-depth discussions of articles from *The New Yorker* chosen and led by class participants. *The New Yorker*, with its wide variety of current topics, lends itself to thought-provoking conversations. This course usually covers one work of fiction and one nonfiction article in each session. 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.

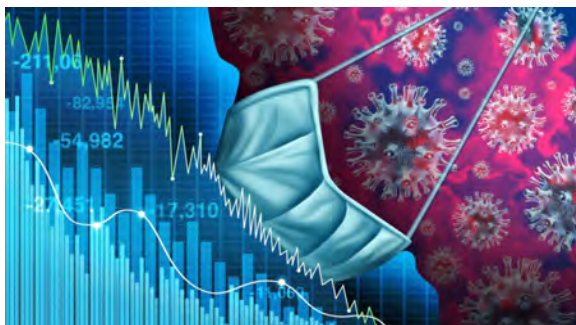
K. Paul Jones received his doctorate in Modern European History from the University of Wisconsin. After a career teaching at several universities, he retired to Santa Fe in 2005. A regular member of RENESAN’s faculty, he most recently delivered the lecture “Female Jewish Rescuers During the Holocaust” in Fall 2020.

**CE S21-04 Health for Wealth:
A Dystopian Exchange**

Instructor: Scott W. Bauguess
 Zoom Format: Presentation
 Monday: Feb 22 1–3PM
 1 session: \$20

Will the business economy after COVID-19 be a post-apocalyptic nightmare or a financial utopia? Will a vaccine take us back to a life we once knew, or will a “new normal” emerge? This course offers a glimpse of the future business economy in the US by extracting lessons from previous pandemics and by following new business trends and market practices.

The instructor’s own, recent experience as a failed chicken farmer is only one example of how the



pandemic experience has catalyzed behaviors that are pushing the US economy to places not previously imagined. We will explore areas of continued economic disruption and assess who will be the winners and losers — both in terms of business models and lifestyles — after the pandemic.

Scott W. Bauguess is a clinical professor of finance in the McCombs School of Business at the University of Texas at Austin and Director of the Program on Financial Market Regulation in the School’s Salem Center for Policy. Prior to joining the McCombs faculty, Professor Bauguess was the Deputy Chief Economist at the US Securities and Exchange Commission, where he supervised economic analyses essential to enacting federal rules related to corporate finance and governance, asset management, OTC derivatives, and structured finance. He received a BSc in Electrical Engineering from the University of Illinois and an MSc in Electrical Engineering and PhD in Finance from Arizona State University. His most recent lecture for RENESAN was “COVID-19 and the Business Economy” in Fall 2020.

**CE S21-05 The Deadly Scourge of
Terror in Africa**

Instructor: Amb. Vicki Huddleston (ret.)
 Zoom Format: Presentation
 Tuesday: Feb 23; Mar 2 10AM–Noon
 2 sessions: \$40

Sometimes we forget that the movie *Black Hawk Down* signaled both the beginning and the end of direct US military intervention in Africa. Now we train; we do not fight. Yet Africa is experiencing significant terrorist activity that threatens to destabilize large regions of the continent.

In the Sahel of North Africa, the deadly jihadist group, JNIM, is engaged in ethnic violence and criminal activities. At the same time, the Islamic State in the Greater Sahel is destabilizing Mali, Niger, and Burkina Faso and threatening to hook up with the ISIS faction of Nigeria’s Boko Haram. If the terrorists cannot be stopped, the stability of the West African coastal states will also be at risk.

To the east, a homegrown terrorist movement — El Shabab — has taken over large parts of southern



Somalia since the US and UN left this area. Despite US and international support to African Union troops, El Shabab remains undefeated. And to the south, the newest terrorist movement in Africa is expanding into the rural north of Mozambique, which has some of the largest gas reserves in the world.

Will the US, our allies, and the UN continue to assist Africa in its battle against terror? If not, what are the consequences for Africa and for the world?

Vicki Huddleston was the Deputy Assistant Secretary of Defense for Africa, a position in which she advised the United States Africa Command. Earlier, she was Deputy Assistant Secretary of State for Africa, responsible for US policy toward West and Francophone Africa. Ambassador Huddleston has led American diplomatic missions in Mali, Madagascar, Cuba, and Ethiopia and was Chief of the US Interests Section in Havana before it became an embassy. Her most recent course for RENESAN was “Whither the Great Continent?: Africa’s Past as Prologue to an Uncertain Future,” and her most recent lecture, “Pirates of the Indian Ocean: The Second Oldest Profession,” both in Fall 2020.

CE S21-06 International Climate Agreements: Will We Always Have Paris?

Instructor: Jeff Gaba
 Zoom Format: Presentation
 Monday: Mar 8 3:15–5:15PM
 1 session: \$20

Climate change is a global problem and any solution will require a global response. Since the 1980s, the international community has struggled to reach consensus on climate change agreements that will effectively allocate responsibilities and aid among all the countries.

The United Nations Framework Convention on Climate Change, signed by almost every country on earth in 1992, still serves as the basis for international negotiations. In 1997, the ill-fated Kyoto Protocols were ratified by most countries, with

the notable exception of the United States. Since then, the most significant international negotiations culminated in the Paris Agreement in 2015.

This lecture will discuss the content and limitations of the current international consensus on climate change. We will also explore the



policies and politics that have served as barriers to international agreement, and we can speculate about what steps might occur next.

Jeff Gaba has written, taught, and practiced extensively in the field of environmental law and is the M.D. Anderson Endowed Professor at SMU Dedman School of Law in Dallas, Texas. Before teaching at SMU, Professor Gaba worked in the Office of General Counsel of the US Environmental Protection Agency and with the Environmental Defense Fund. He received his JD from Columbia University, MPH from Harvard University, and BA from University of California, Santa Barbara. This course is his first presentation for RENESAN.



CE S21-07 Predatory Lending in New Mexico: Problems and Solutions

Instructor: Fred Nathan
 Zoom Format: Presentation
 Monday: Apr 12 1–3PM
 1 session: \$20

The current cap on interest rates in New Mexico on loans of \$5,000 or less is 175%. That is an extraordinarily high rate — either the first or third highest in the nation, depending on how it’s measured. Predatory lending with extremely high interest rates is sometimes called loan sharking,



and this course will trace the unique history of the practice in New Mexico.

The plague of predatory lending began prior to New Mexico becoming a state, and we will examine loan sharking from its beginning up to the present day. Our perspective will include political as well as historical conditions, including obstacles to reducing the cap to a more reasonable rate. There is currently an initiative before the New Mexico State Legislature to reduce the maximum interest rate on small loans from 175% to 36%, and to make a course in financial literacy or personal finance a requirement for high school graduation. The instructor will provide a behind-the-scenes look at how this effort fared during the 2021 New Mexico legislative session.

Fred Nathan is the founder and Executive Director of Think New Mexico, a think tank best known for its successful campaigns to make full-day kindergarten accessible to every student in New Mexico, repeal New Mexico’s double tax on Social Security income, reform the New Mexico Lottery, and repeal the tax on groceries. Fred earned his BA in political science from Williams College, his law degree from Northwestern University Law School, and worked for eight years as Special Counsel to Attorney General Tom Udall.

CE S21-08 It’s the People’s Data

Instructor: Tom Johnson
 Zoom Format: Presentation
 Wednesday: Apr 14 1–3PM
 1 session: \$20

Governments have been collecting data from their citizens since biblical times. Throughout history, governments have used their tax-levying power to harvest, maintain, analyze, and make decisions based upon that data, and they still do. Until the 21st century, citizens who wanted to access the data collected by their government — in order to apply their own analyses and reach their own conclusions — found it difficult at best, and more often impossible. Today, however, government-held data have moved from ink-on-paper to digital ones and zeros, and that shift has fundamentally altered its accessibility by citizens.

Our premise is this: If we are to have a successful, participatory democracy, citizens should have easy access to the data they have paid for. It is, after all, the “people’s data.” Yes, accessibility can create



issues of privacy but, with open data access, the focus is on non-personal data that do not disclose identifying details.

We will look at how legislation, and technologies at various levels of government, can ease or restrict access to data. We will also consider how the philosophy, policies, and processes of open data

are currently being applied to give citizens access to their data — both in the US, as illustrated by challenges encountered in New Mexico, and internationally.

Tom Johnson has taught at Columbia University’s Graduate School of Journalism and Boston University’s College of Communication, and he is Professor of Journalism (Emeritus) at San Francisco State University. He was the start-up editor of *MacWEEK* magazine and a deputy editor of the *St. Louis Post-Dispatch* in the late 1990s, and has lectured and conducted workshops in England, Poland, South Africa, and Latin America. He is on the board of directors of the New Mexico Foundation for Open Government and Santa Fe’s Council on International Relations, and is the founder and co-director of the Institute for Analytic Journalism in Santa Fe. His most recent lecture for RENESAN was “Death (or Life?) of American Journalism” in Fall 2020.

FILM

FILM S21-01 Film Discussion

Instructor: Kathy Adelsheim
 Zoom Format: Discussion
 Wednesday: Feb 3, 17; Mar 3, 17, 31
 10AM–Noon
 5 sessions: \$90

Note: *This course is limited to 25 and meets every other week.*

Watching favorite films and discussing them with a small group of film lovers — what could be better? For each session we will choose an independent, foreign, or documentary film easily available online. Prior to each Zoom session, participants will view the film at their convenience and attend class prepared to discuss it. Class discussions will involve critical thinking and in-depth analysis, with the instructor preparing the discussion outline, providing background materials, and moderating the conversation.

Before classes begin, each student will be asked to submit the titles of three films they would like the class to discuss. Discussion films will be chosen from this list.



Kathy Adelsheim has a Master’s degree in Education from the University of Minnesota. She has worked extensively in Adult Education and is a trained group facilitator. She teaches bridge privately and for Santa Fe Community College. Her most recent course for RENESAN was “Film Discussion” in Spring 2019.

FILM S21-02 Storytelling and Mythmaking in Film

Instructor: William “Bud” Cox
 Zoom Format: Presentation
 Wednesday: Feb 10, 17, 24 1–3PM
 3 sessions: \$60

How and why do stories matter? Fundamentally, stories have always taught us about life and, most



importantly, about ourselves. Horace wrote that poetry (for him, that meant narrative) had two uses: *dulce* and *utile*, “sweet” and “useful,” or today we could say “escapist” and “instructive.”

We will watch six films in this course — *Brokeback Mountain*, *Eternal Sunshine of the Spotless Mind*, *Pan’s Labyrinth*, *The Piano*, *Talk to Her*, and *The Lady Eve* — and will examine how each narrative



creates its own reality and tells us something unique about the world we live in. Looking closely at archetypes and specific characters, we will consider how each of these films illuminates a different perspective on the universal story of how a hero or heroine arises in the world.

Bud Cox taught high school (English, film, art and music history) for 42 years at six independent schools on the East Coast before moving to Santa Fe in the summer of 2016. During his career, he served as Chair of an English Department, Director of Academics, Assistant Head, and Head of a high school in Brooklyn, NY. In addition to his administrative duties, he always taught at least one class, primarily in film studies. His most recent course for RENESAN was “The Story of 20th Century America in Film” in Fall 2020.

FILM S21-03 Cult Cinema

Instructor: Aaron Leventman
 Zoom Format: Presentation
 Monday: Mar 15, 22, 29 3:15–5:15PM
 3 sessions: \$60

Midnight film screenings swept major cities in the 1970s when clever art house programmers decided to show a cluster of new, independent films outside of conventional screening times. This practice



encouraged maverick directors to experiment further with form and content and to offer a viewing experience different from mainstream cinema.

Some of the films we’ll discuss were initially unsuccessful, but a fan base grew over time due to their connection to the counterculture and to social and artistic movements. Other films developed a faithful following as audiences coalesced around the mythology, conspiracy theories, and odd mysteries that surrounded them. These cult films have been shown in theaters for decades — not just at midnight, but at regular screening times as well — and their popularity continues today with home video and streaming. We’ll cover the following categories and titles:

Midnight Movies: *Eraserhead, The Harder They Come, Outrageous, Pink Flamingos*
Counterculture Cult: *Harold and Maude, King of Hearts*
Cult Musicals: *The Rocky Horror Picture Show, Xanadu, Can't Stop the Music*
Cult Horror and Sci-Fi: *Night of the Living Dead, Liquid Sky, Suspiria*



Cult Film Conspiracies: *The Shining, Room 237, Picnic at Hanging Rock*
Modern Cult: *Donnie Darko, The Big Lebowski, The Room*
Classic Cult: *Planet Nine from Outer Space, Reefer Madness*

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 Bioneers Moving Image Festival, and he is a published playwright whose works have been performed all over the US. Aaron teaches playwriting, screenwriting, and acting at Santa Fe Community College. His most recent courses for RENESAN were “From *Cabaret* to *All That Jazz*: Movie Musicals of the 1970s” and “What’s Good on Netflix?” both in Fall 2020.

HISTORY

HIS S21-01 1968: The Year It All Fell Apart
 Instructor: Allen Stone
 Zoom Format: Discussion
 Thursday: Feb 4, 11, 18 10AM–Noon
 3 sessions: \$60

If the 1960s were the decade that shaped a generation, then 1968 was its climactic year — a year of events and sensations that cascaded with an intensity that was at times unbearable. Night after night, the country watched a rising death toll caused by something that seemed impossible to stop. At the same time, it was an election year, one of the wildest and most dramatic in history. It was also a year marked by economic upheaval, racial tension that erupted into demonstrations and, at times, violence.

The nightly news in 1968 careened from the Tet Offensive to scuffles between anti-Vietnam protestors and the “silent majority,” from LBJ quitting the presidency to the election of Richard Nixon, from the assassinations of Martin Luther King and Robert F. Kennedy to riots at the Democratic Convention, and from the flight

of Apollo 8 orbiting the moon to US athletes protesting the war on the victory podium of the Summer Olympics in Mexico City.

Overall, 1968 was an exhausting year — in many ways like 2020. We will examine the former from the perspective of the latter to see how Americans reacted to the constant instability, and whether lessons learned from that experience have anything to teach us in our present polarized time. Liberal





During the territorial days of New Mexico, an attempt was made to ban Black people from the area altogether. Nonetheless, the famous White cattle baron, John Chisum, had a Black common law wife at that time who was accepted by the ranching community. New Mexico was also home to two all-Black settlements during the territorial period: Blackdom, located near Roswell, and Dora (not the present-day Dora), founded by Black cowboys.

Clara Belle Williams was the first Black to graduate from New Mexico State University (NMSU), after being forced to sit in hallways

use will be made of video and audio material, including movies and music of the '60s, along with some personal reflections from the front lines.

Allen Stone covered the 1960s at the beginning of a career that spanned print, radio, and television journalism. He is an award-winning journalist who received the prestigious Dupont-Columbia award for his work on the 40th anniversary of the assassination of President John F. Kennedy. Allen recently retired to Santa Fe. His most recent course for RENESAN was "The John F. Kennedy Assassination" in Spring 2020.

African American History Month

HIS S21-02 A Brief History of African Americans in New Mexico

Instructor: Jeff Berg
 Zoom Format: Presentation
 Monday: Feb 8 1-3PM
 1 session: \$20

Although not often recognized, African Americans have made a lasting impact on the history of New Mexico, starting with the incursion of Spanish explorers into the Southwest. In fact, possibly the very first European to set foot in New Mexico was Estevan, an African explorer from Morocco who survived the Narváez expedition that shipwrecked in Florida in 1528.



while attending classes. Former Ambassador to South Africa, Delano Lewis, was also associated with NMSU and was the first Black president of National Public Radio. Learn about these and other notable people in this presentation.

Jeff Berg is a Santa Fe-based freelance writer and historian. He contributed to the book *African American History in New Mexico: Portraits from Five Hundred Years* (University of New Mexico Press). His most recent course for RENESAN was “Films on or near Route 66” in Fall 2019.

HIS S21-03 Railroads of Santa Fe County

Instructor: Fred Friedman
 Zoom Format: Presentation
 Monday: Feb 22 10AM–Noon
 1 session: \$20

Throughout Santa Fe County there are numerous reminders of the area’s railroading heritage. Within six separate alignments, more than a dozen railroad companies carried Española fruit, Madrid coal, and Estancia sheep and cattle to other railroads and distant locations. Such an abundance



of systems are a result of territorial railroad law, combined with a federal effort to link together key national locations by steel.

Many of the early railroads were microcosms of 19th century history in the US, embodying elements of Manifest Destiny, land acquisition, and financial schemes. Accompanying that legacy were a disregard for landowner rights and

the appropriation of public water and natural resources for private fuel and construction needs. Eventually, most of the early railroad lines fell victim to mergers, acquisitions, and corporate mismanagement. A few, however, transitioned into the systems that continue to operate within the county today, including Amtrak and the Rail Runner Commuter train.

For those who wish to seek them out, physical reminders of the early railroads remain throughout the county and can be found in the form of recycled depots, empty alignments, and the general ambience of a railroading past.

Fred Friedman has written and lectured on New Mexico railroads. He is a recognized authority on the subject through his work as a government administrator, railroad accident investigator, and expert witness in a variety of rail-related disciplines. His most recent lecture for RENESAN was “The Lamy Branch Line” in Spring 2018.

HIS S21-04 Charles De Gaulle: Savior of France

Instructor: K. Paul Jones
 Zoom Format: Presentation
 Wednesday: Mar 3, 10, 17 10AM–Noon
 3 sessions: \$60

Charles De Gaulle was among the first to be wounded, fighting for France in the trenches, in the early days of World War I. In the 1930s, he waged



a lonely and unsuccessful battle trying to empower France to resist the onslaught of Hitler’s Germany. After the defeat of France in 1940, he inspired the French people to risk their lives resisting the Nazi occupation. His wartime leadership won begrudging recognition from Churchill and Roosevelt of the role France might play in rebuilding a shattered Europe.

After World War II, as President of the Fifth Republic, De Gaulle used his extraordinary skills to head off a domestic civil war over the end of French rule in Algeria, and to promote a “politics of



grandeur” as he took France out of NATO and twice vetoed British entry into the European Union. His final contributions to France were guiding its ship of state through the domestic upheavals of 1968 and, ultimately, leaving a heritage adopted by his successors on both the right and the left.

This course presents De Gaulle’s life in the context of French history from the pre-1914 Third Republic, through the post-1945 Fourth Republic, and as founder and first president of the Fifth Republic.

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. Since his arrival, he has taught many courses and lectures for RENESAN, including his most recent lecture “Female Jewish Rescuers During the Holocaust” in Fall 2020.

HIS S21-05 Two Stories: The Real Jewish Catskills and the Borscht Belt

Instructor: Justin Ferate
 Zoom Format: Presentation
 Monday: Mar 22, 29 1–3PM
 2 sessions: \$40

Majestic scenery, lush forests, and waterways transformed New York’s Catskill Mountains into America’s first “Vacationland.” Few today know that, for many generations, the Catskills were virulently anti-Semitic. Only five towns permitted Jews to vacation, to visit, or even to dine. Notable visitors to these affluent Jewish resort communities included renowned musicians, prominent businessmen, Yiddish theatre stars, and the only



American woman who approached the popularity of Eleanor Roosevelt.

In the 20th century, Jewish immigrants were enticed to purchase inferior farmland in the Shawangunk Mountain communities of New York’s Sullivan and Ulster Counties. Soon they realized the only way to survive was to rent rooms to summer visitors. Derisively, anti-Semitic newspapers called the Shawangunks the “Jewish Catskills,” or “The Borscht Belt.” Nonetheless, Jewish New Yorkers, hungry for mountain air, good (kosher) food, and American leisure came by the thousands — innocently believing they were in the Catskill Mountains. By the 1950s, more than a million people inhabited a magical Jewish summer world of bungalow colonies, summer camps, and hotels.

Large Jewish resorts like Grossinger’s, Kutsher’s, Concord, and the Nevele were pioneers in the tourism industry. Grossinger’s (the inspiration for the movie *Dirty Dancing*), grew from a single-

family house to a 1,200-acre, 35-building resort — with its own airstrip and post office — serving 150,000 guests annually. Top notch “Borscht Belt” entertainment transformed American comedy, music, film, and television. The “Jewish Catskills” helped “Americanize” Eastern European Jews while exposing the American public to the tremendous riches of Jewish humor and culture.

Justin Ferate has a B.A. in Education from Antioch College with graduate studies in England and the US in 19th century architecture and history. Noted as a New York historian, he was commissioned to write the professional licensing examination for all New York City Tour Guides. Ferate was Director of Continuing Education at New York’s Cooper Union. This course is his first presentation for RENESAN.

LITERATURE

LIT S21-01 Dostoevsky’s *The Idiot*
 Instructor: Randy Perazzini
 Zoom Format: Discussion
 Tuesday: Feb 2, 9, 16, 23; Mar 2
 3:15–5:15PM
 5 sessions: \$90

The Idiot may not be Dostoevsky’s most famous novel, nor his most artistically successful. But it is his most personal novel and was his own favorite. The high personal stakes he had riding on this book give it an unusual intensity, even for Dostoevsky.

More so than with his other novels, Dostoevsky began *The Idiot* without knowing what he would discover about himself — or about the redemptive power, or impotence, of love. The novel centers on the attraction and opposition between its title character, Prince Myshkin, and the obsessed Rogozhin. The object of these characters’ mutual obsession is Natasha Filippovna — beautiful, abused, willful, and up for grabs. Adding to this tension is a rich cast of secondary characters, each vividly imagined and original.

Dostoevsky had formed certain religious and philosophical convictions as a result of his imprisonment and mock execution in 1849, and he wanted to test these convictions using his novelistic imagination. He would develop the character of a “completely beautiful human being” and then drop this man into the world of contemporary Russian society. What effect would such a person have on others? What effect would others have on him? *The*



Idiot transports us into a singular, gripping world in its attempt to answer these questions. Yes, Dostoevsky asks a lot of his readers, intellectually and emotionally, but the experience he provides in return is memorable and profoundly satisfying.

Randy Perazzini holds a PhD in English literature from Cornell University and has taught for 27 years, primarily in Mexico City, at St. John’s College, and for RENESAN. His most recent course for RENESAN was “Salman Rushdie, *Midnight’s Children*” in Fall 2020.



LIT S21-02 Hemingway’s WWI
 Instructor: Ed Walkiewicz
 Zoom Format: Discussion
 Wednesday: Feb 3, 10, 17, 24 3:15–5:15PM
 4 sessions: \$80

Having served as an ambulance driver in Italy in World War I, Ernest Hemingway observed firsthand the horrors of conflict and its effects on those who participated in it. He fictionalized these observations in *A Farewell to Arms* and in a number



of short stories, including several tales in the Nick Adams cycle. These works focus, in particular, on what we now call “post-traumatic stress disorder” as well as on the sense of alienation or *anomie* we often associate with the “Lost Generation.”

This course examines the recurring themes, motifs, and images in the body of Hemingway’s work that grew out of his WWI experiences. We will also consider the narrative techniques he employs in these pieces, including the rather experimental approach evident in *A Farewell to Arms*.

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 books, articles, and notes on Modern American literature, and he frequently has taught Hemingway’s fiction to both undergraduate and graduate students. His most recent course for RENESAN was “Early Eliot: His Poetry Before *The Waste Land*” in Fall 2020.

LIT S21-03 *Apeirogon*
 Instructor: Lois Rudnick
 Zoom Format: Discussion
 Wednesday: Feb 10, 17, 24 10AM–Noon
 3 sessions: \$60

Apeirogon (2020) is a book, one critic has pointed out, that comes along once in a generation and could, another critic wrote, “change the world.” The title of this documentary is a play on the Greek word for infinity. McCann refers to a generation of young daughters to the underground terrorism that has plagued the Middle East for generations. Instead of revenge, though, the fathers spend their lives working to create peace and understanding among Israelis and Palestinians. They do this by



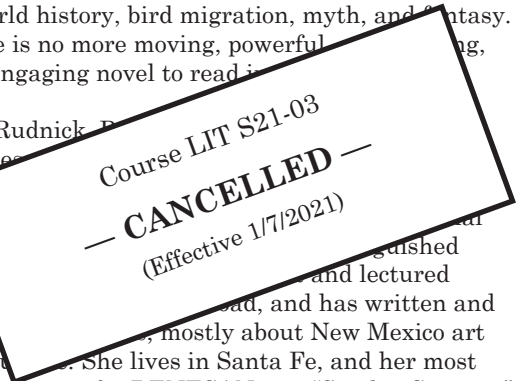
telling their stories under the aegis of yet another seeming impossibility — the organization they work for, “Combatants for Peace.”

And all of that is just the beginning. This gorgeously lyrical, symphonic novel — although visceral in its representation of human tragedy —

Course LIT S21-03
 — CANCELLED —
 (Effective 1/7/2021)

is at the same time transcendent and life-affirming. It is woven throughout with stories that sometimes seem tangential, yet never are, taking us on a tour of world history, bird migration, myth, and fantasy. There is no more moving, powerful, and engaging novel to read.

Lois Rudnick, Ph.D., is an Associate Professor of English and Studies in the Department of English at the University of New Mexico. She has taught and lectured widely in the United States and abroad, and has written and edited several books, mostly about New Mexico art and culture. She lives in Santa Fe, and her most recent course for RENESAN was “Sandra Cisneros” in Fall 2020.



LIT S21-04 Coming of Age in an Unbecoming Age: Flaubert’s *Sentimental Education*

Instructor: Robert A. Glick
 Zoom Format: Discussion
 Wednesday: Mar 3, 10, 17, 24 3:15–5:15PM
 4 sessions: \$80

Following the Revolution of 1789, France entered into a series of revolutions that lasted nearly a century — each one producing a new republic, empire, or monarchy, and each one promising a more progressive and democratic society. Unfortunately, as Flaubert’s friend Maxime Du Camp cynically remarked, these revolutions were “initiated by simpletons, helped along by fools, pushed through by rogues, then taken over by opportunists.”



Du Camp’s list of revolutionary bad actors supplies us with a catalogue of character types that populate many 19th century French literary masterpieces. These characters, and the society they inhabit, become the chief antagonists in the “education” of the novels’ naïve and idealistic heroes. In Stendhal’s *The Red and the Black* (1830), Julien

Sorel is destroyed by the society of the Bourbon Restoration, far from the ideals of the French Revolution and Napoleon’s First Empire. At the end of Balzac’s *Père Goriot* (1835), Rastignac declares war on the Paris of the “bourgeois king” Louis-Philippe following the July Revolution. And in Gustave Flaubert’s *Sentimental Education* (1869), Frédéric Moreau — cynically called a “modern young hero” — confronts perhaps the most venal



society of them all, the Second Empire of Napoleon III. Unfortunately, Frédéric and his circle of friends are as mediocre as the age they live in, and the ideals they claim to live by devolve into mere hackneyed phrases.

The downward spiral of French revolutions finally hit bottom with the siege of Paris, France’s disastrous defeat in the Franco-Prussian War, the Paris Commune uprising, and the “Bloody Week” of May 1871. Following the suppression of the Commune, Flaubert — standing amidst the burnt-out ruins of both Paris and the democratic ideals of “Liberté, Égalité, Fraternité” — is reported to have said: “All this could have been avoided if people had understood *Sentimental Education*.”

Text: *Sentimental Education*, Gustave Flaubert. The translation by Helen Constantine, Oxford World’s Classics paperback (2016) is recommended; 10% discount available at Collected Works Bookstore for course enrollees.

Assignment for first class: Part One

Robert Glick holds a PhD in comparative literature and has taught English, French, German, and Russian literature. His most recent course for RENESAN was “The Epic of the Human Body: James Joyce’s *Ulysses*” in Fall 2020.

Women’s History Month

LIT S21-05 Emily Dickinson’s Long Reach: Four American Poets

Instructor: Rick Beaubien
 Zoom Format: Discussion
 Tuesday: Mar 9, 16, 23, 30 10AM–Noon
 4 sessions: \$80

Although virtually unknown as a poet in her own lifetime, Emily Dickinson became one of the most influential voices in American poetry of the late 20th and early 21st centuries. This class will



focus on the work of four diverse, contemporary American poets, including three Poet Laureates, all of whom have acknowledged a profound, although non-stylistic, debt to Dickinson.

Adrienne Rich (1929-2012) wrote a seminal, feminist appreciation of Dickinson, and recalls visiting Dickinson’s home in one of her poems. Charles Wright (b. 1935) also recalls visiting Dickinson’s home in a poem — “Journal of the Year of the Ox” — and has discussed her influence on him in interviews. Robert Hass (b. 1941) centers

his essay “Notes on Poetry and Spirituality” on Dickinson, and finds himself — with some surprise — suddenly lapsing into her characteristic hymn meter in his poem “Regalia for a Black Hat Dancer.” And in her celebrated memoir *Ordinary Light*, African American poet Tracy K. Smith (b. 1972) traces her interest in writing poetry to a fifth-grade encounter with a Dickinson poem, and includes Dickinson, along with Christina Rossetti and Seamus Heaney, among her favorites. While this class will focus on the works of the four central, contemporary poets, we will begin each class with a short discussion of a poem by Emily Dickinson germane to the more contemporary works.

Rick Beaubien studied English literature at Yale University and then as a graduate student at the University of California, Berkeley, where he later enjoyed a 25-year career with the University Library. His most recent course for RENESAN was “American Poetry, American Song” in Fall 2019.

LIT S21-06 Paradise Lost

Instructor: Karl Kregor
 Zoom Format: Discussion
 Tuesday: Mar 9, 16, 23, 30 1–3PM
 4 sessions: \$80

John Milton’s famous, epic English poem, *Paradise Lost*, assured his place alongside Homer, Vergil, Edmund Spenser, 17th century European intelligentsia, and Christian humanists of Renaissance Europe, yet remains largely unread.

The *King James Bible* backstory is familiar enough: God creates Heaven and Earth, the Garden of Eden, Adam and Eve, and all creatures, as well as the Serpent who tempts Eve to eat of “the tree of the knowledge of good and evil.” Adam and Eve eat of the tree, learn of woes to come, and are driven from Eden. Paradise lost.

Milton, however, constructs a monumental twist to the familiar story, replete with war in Heaven, rebel angels cascading down to Hell, an infinite Kepler/Galileo universe, and a revengeful, possibly psychotic, Satan who voyages to “Heaven and Earth” and there spots Adam and Eve. But who *are* Adam and Eve? Why were they created? And how was Satan — disguised as the Serpent — able to seduce these God-created wonders?

To understand, we’ll read key portions from *Paradise Lost* to illustrate Milton’s artistry and his



insights into the good and evil aspects of the human condition. We will come to appreciate Milton’s powerful faith in the core principle underlying his Christian humanism: God did not create us to be stupid. God created us to think and to understand.

Text: Students may read any edition of *Paradise Lost*.

Dr. Karl Kregor is a retired Professor of English and Humanities who taught 17th century English literature at Trinity University in San Antonio, TX as well as interdisciplinary courses, together with colleagues, in the Art, Music, History, and Theology Departments. He is currently writing a book on the monumental collage of late artist James Sicner. Karl has taught many times for RENESAN; his most recent lecture was “The Art of Collage — and a Hidden Masterpiece” in Spring 2017.

LIT S21-07 *Jane Eyre: So Much More than a Gothic Romance*

Instructor: Sally Trigg
 Zoom Format: Discussion
 Thursday: Mar 18, 25; Apr 1 10AM–Noon
 3 sessions: \$60

Readers across generations are drawn to *Jane Eyre*’s sinister plot, powerful characters, and gothic location: the brooding Byronic hero, the oppressed but iron-willed heroine, the cold orphanage with its tyrannical leader, dark Thornfield Hall and its mysterious master, the barren moor where Jane almost perishes. At the heart of this novel is the indomitable character of Jane, the small, plain, poor governess who longs for something more in life.

This powerful romance appeals as much today as ever, evidenced by the many movies, operas, dances, plays, and even manga based on its compelling story. But there is so much more to this novel. Bronte’s



first-person narrative contains sharp social criticism and a unique depiction of the self, creating a novel that is surprising, inspiring, and moving.

We will first consider the world of author Charlotte Bronte and the ways in which the novel relates to

MUSIC

MUS S21-01 The Fifth Evangelist: The Enduring Message of Bach’s Sacred Cantatas

Instructor: Thierry van Bastelaer
 Zoom Format: Discussion
 Monday: Feb 1, 15; Mar 1 3:15–5:15PM
 3 sessions: \$60

Note: *This course meets every other week.*

In these troubled times, Bach’s music offers comfort, hope, emotional fulfillment, and intellectual stimulation in equal measure. This course will focus



on the musical, religious, and human messages embedded in some of the most affecting sacred works composed by Johann Sebastian Bach. These messages resonate as powerfully today as they did three hundred years ago.

During the early 1720s, Bach wrote a new cantata almost every week for a period of several years. The cantatas were then performed during Sunday services as a spiritual and musical commentary on the day’s Gospel reading. These 200+ works display a dizzying array of styles, techniques, and emotions. They contain some of Bach’s most moving music — a truly astonishing achievement,

considering they were composed (not to mention copied, rehearsed, and performed) under always-frantic and less-than-ideal circumstances.

We will explore the cultural, historical, musical, and religious background of each cantata we study. All sessions will include audio and video musical illustrations, readings from historical documents, and full performances of selected cantatas by leading ensembles. An additional viewing platform, used in tandem with Zoom, ensures that all participants will have simultaneous and instructor-controlled access to high-quality videos of musical examples and performances. Musical knowledge or religious faith is not necessary to enjoy this course.

Thierry van Bastelaer is the founder and organizer of a Meetup group dedicated to Johann Sebastian Bach’s cantatas. As a singer, he has participated in historically-informed performances of all of Bach’s passions, masses, and motets, as well as many cantatas. This course is his first presentation for RENESAN.

MUS S21-02 To Be Or Not...To Bop

Instructor: Mark Davis
 Zoom Format: Presentation
 Tuesday: Feb 2, 9, 16 10AM–Noon
 3 sessions: \$60

Just as World War II was ending in 1944, a new jazz movement known as bebop, or simply bop, exploded onto the scene. Charlie Parker, known as “Bird,” was bebop’s primary exponent, and his collaborators included trumpeters Dizzy Gillespie, Miles Davis, and Fats Navarro; drummers Max Roach and Kenny Clarke; and pianists Bud Powell and Thelonious Monk.

With a nod to the title of Dizzy Gillespie’s autobiography, this course explores the music of bebop through the lives of these artists, and the fashion, language, and lifestyle unique to this movement. We will listen to their music, watch film clips, and discuss key issues that give historical context to the bebop movement.

Dramatic changes occurred in music and in race relations following World War II, and these changes gave rise to bebop. It was both a rebellion



against the mainstream swing music that preceded it and an expression of the frustrated aspirations of Black musicians who, in the postwar world, demanded to be treated as co-equal artists instead of subservient performers. We will explore these social and political changes and learn how bebop formed a bridge from swing to the cool jazz and hard bop that followed it.

Mark Davis has taught nine jazz courses for RENESAN, most recently “Tenor Madness” in Spring 2020. His most recent lecture was “The Law of Voting Rights and Wrongs,” and his most recent course “France and Vichy: Collapse, Collaboration, and Culture,” both in Fall 2020.

PHILOSOPHY

Women’s History Month

PHI S21-01 The Wives of Western Philosophy: Gender and Intellectual Labor

Instructor: Menaka Philips
 Zoom Format: Presentation
 Tuesday: Mar 9 3:15–5:15PM
 1 session: \$20

In his *Autobiography*, John Stuart Mill tells us that his conviction as to the equality of the sexes resulted from his earliest engagements with political discourse, but that it remained an abstract idea until his relationship with Harriet Taylor



(later, Harriet Taylor Mill). He then credits her with being the author of “all that was best” in his writings.

Mill’s praise of Taylor Mill has posed something of a quandary for his readers, who have long questioned her political prowess and influence. Within Mill scholarship, doubts have frequently been raised as to the emotional bias that might have shaped his perception of Taylor Mill, and about her capacity as a political thinker in her own right.

Why has this been the case? To answer that question, we have to examine how “intellectual labor” has been perceived in the history of political thought, and the impact of that perception on the women who lived and worked in the intimate spaces of their famous “philosopher-husbands.”

Menaka Philips is an Assistant Professor of Political Science at Tulane University in New Orleans. She received her PhD in Political Science in 2013 from Northwestern University in Chicago, IL and has an MA in Political Science from the University of British Columbia in Vancouver, Canada. Her research and teaching interests include democratic theory, feminist and gender studies, empire and colonial politics, and American political thought. She is editor of a forthcoming book, *The Wives of Western Philosophy*. This course is her first presentation for RENESAN.

PSYCHOLOGY

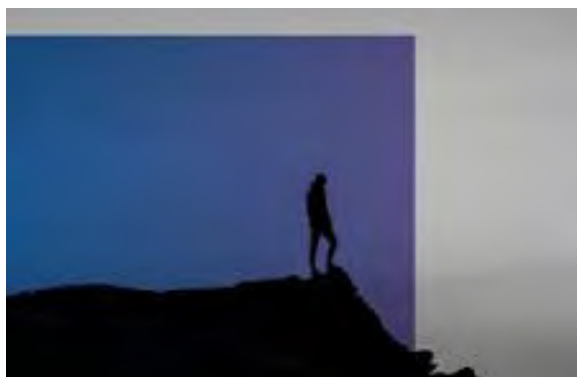
PSY S21-01 Individuation and Meaning: Revisiting Psyche and Soul in the Second Half of Life

Instructor: David Barton
 Zoom Format: Discussion
 Thursday: Mar 11, 25 3:15–5:15PM
 2 sessions: \$40

Note: *This course meets on alternating weeks.*

“Call the world, if you please, ‘the Vale of Soul Making.’ Then you will find out the use of the world.” — John Keats

The world can sometimes feel random, chaotic, and absurd. Yet many people have the feeling that their lives begin to make more sense as they age. This



course will explore James Hillman’s work on the psychology of the second half of life, particularly his “acorn theory” of individuation. Hillman’s idea, much in the spirit of C.G. Jung, is that in the second half of life we begin to get a much fuller picture of our “calling” or “fate.” Our lives begin to make more sense, developing more cohesion. We begin to find meaning in the individual chapters of our life, experiencing the connections between those chapters, their necessities and inner meanings, and the way in which our being, or soul, unfolds in the field of time. Individuation is thus the process of understanding who we are.

Text: Required reading for this course will be the first two chapters of James Hillman’s *The Soul’s Code: In Search of Character and Calling*

(Random House, 1996). This book presents many of Hillman’s ideas in a highly readable form. Hillman was the first Director of Studies of the C.G. Jung Institute in Zurich and the author of such groundbreaking works as *Re-Visioning Psychology*, *The Myth of Analysis*, and *Suicide and the Soul*.

David Barton, PhD, is the former director of the Salt Institute and a former Associate Professor at Northern New Mexico College. He is the author of *Havel: Unfinished Revolution* and is a psychotherapist in private practice in Santa Fe. This course is his first presentation for RENESAN.

PSY S21-02 Christ on a Cracker!: Pareidolia, Apophenia, and Conspiracy

Instructor: Laura Lanford
 Zoom Format: Presentation
 Tuesday: Mar 23, 30 3:15–5:15PM
 2 sessions: \$40

What do scurvy, electrical outlets, and images of Jesus have in common? The answer has to do with the twin phenomena of pareidolia (pattern



matching) and apophenia (believing that perceived patterns are meaningful). Learning how these processes work is the key to understanding why we see shapes in clouds, why we may hear messages

when death metal rock is played backward, and why we occasionally believe horoscopes to be eerily on point.

Real-world stories will help us understand these phenomena by exposing the cognitive biases behind our pattern-matching tendency — a tendency that may produce great impact, but may also have unfortunate consequences. Some of these stories involve the fascinating history of scurvy, the “Satanic Panic” of the 1980s, and a sampler of conspiracy theories.

A very practical guide to identifying and thwarting con artists will also be presented, and the final

session will include a toolbox for assessing the world around us in a clear-eyed, scientific, and deliberate way.

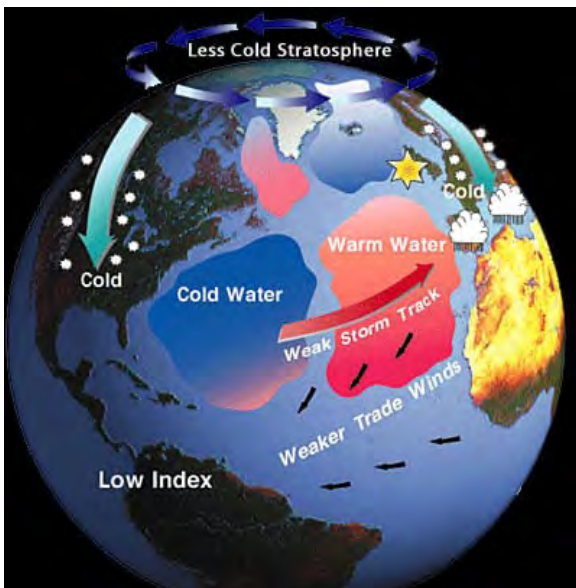
Laura Lanford is a technology executive during the day and a dedicated nerd by night. She has presented around the country on topics ranging from Goedel’s incompleteness theorem to con artist techniques. She’s a two-time speaker at the Smithsonian’s “The Future is Here” conference and a guest speaker for multiple “Nerd Nite” events around the country. Her presentations also have been used at the National War College in Washington D.C. This course is her first presentation for RENESAN.

SCIENCE

SCI S21-01 **Teleconnections: The Big Patterns in Global Weather**

Instructor: Jim Kemper
 Zoom Format: Presentation
 Monday: Feb 1, 8 10AM–Noon
 2 sessions: \$40

“Teleconnection” refers to a recurring and persistent large-scale pattern of pressure



and circulation irregularities that spans vast geographical areas. Teleconnection patterns cause large-scale changes in the atmospheric wave and jet stream patterns and influence temperature, rainfall, and storm tracks, as well as jet stream location and intensity over vast areas. They are often the culprit responsible for abnormal weather patterns occurring simultaneously over seemingly vast distances.

Some patterns span the entire North Pacific basin, while others extend from eastern North America to central Europe. Still others cover nearly all of Eurasia. Many of the teleconnection patterns are planetary in scale and span entire ocean basins and continents.

All teleconnection patterns are a naturally occurring aspect of our chaotic atmospheric system and can arise primarily as a reflection of internal atmospheric dynamics. Some of these patterns, particularly those over the North Pacific, are forced by changes in tropical sea-surface temperatures and tropical convection associated with the El Nino/ La Nina events.

Although these patterns typically last from several weeks to several months, they can sometimes be prominent for several consecutive years. These irregularities are an important part of both the inter-annual and inter-decadal variability of atmospheric circulation.

We will examine a few of the teleconnection patterns and also consider the effects on these patterns brought about by climatic changes.

Jim Kemper has a Master’s Degree in Meteorology specializing in Numerical Weather Prediction (NWP) from Florida State University. He spent 39 years in the National Weather Service performing research in NWP, lead forecasting in Washington D.C., and as a Regional Manager in the Alaska Region for forecast services (marine, aviation, public, tsunami, and hydrology) and science training. His most recent course for RENESAN was “Clouds” in Fall 2020.

Women’s History Month

SCI S21-02 The Uncharted Mind: Gender Diversity Drives Scientific Discovery

Instructor: Emily Jacobs
 Zoom Format: Presentation
 Monday: Mar 15 1–3PM
 1 session: \$20

The current state of women in STEM (science, technology, engineering, and mathematics) and its implications for scientific discovery are the central topic of this course. We begin by exploring implicit and explicit biases that impede girls’ access to STEM disciplines early in life, and how these same biases affect women after they have entered the academic pipeline.

According to a report issued last year in *Nature*, one-half of all female scientists in the United States leave full-time science after having their first child. This exodus isn’t just about the cost to women. It’s about the cost to science and to the world. What are the chances that a major scientific breakthrough will occur when the pool of highly trained scientists is cut in half?

Diversity in science is not just a social justice issue. Diversity in science makes science better: It drives innovation, it challenges the status quo, and it changes the very nature of the questions we think to ask. When there is a lack of female scientists, science and the general good suffer. As a specific example, we will examine the critical ways in which

women’s health has suffered from the lack of female representation in the fields of medicine and health.

To guide our discussion, prior to the lecture you will have the opportunity to watch the newly released documentary *Picture A Scientist*, which amplifies the voices of women and people of color in academia.

Emily Jacobs is an Assistant Professor of Psychological and Brain Sciences at the University of California, Santa Barbara. Prior to moving to UCSB in 2016, she was on the faculty at Harvard Medical School. Her research uses brain imaging tools to understand how sex steroid hormones shape the human brain. She is the recipient of the 2018 Brain and Behavior Young Investigator Award and, in 2017, she was named a Kavli Fellow by the National Academy of Sciences’ Frontiers of Science. This course is her first presentation for RENESAN.



SCI S21-03 The Most Powerful Telescope on Earth: The History of the Magdalena Ridge Observatory Interferometer

Instructor: Ifan Payne
 Zoom Format: Presentation
 Wednesday: Apr 14 3:15–5:15PM
 1 session: \$20

Magdalena Ridge Observatory Interferometer (MROI) is currently under development in south central New Mexico. When completed, it will have 200 times the resolution of the Hubble Space Telescope.

The story of the world’s most powerful optical telescope is full of fascinating characters, including



Werner von Braun, Nobel Laureate Irving Langmuir, cosmologists from the University of Cambridge, a Welsh architect, and a rancher's son from Los Lunas, New Mexico. In addition to this large cast of characters, the development of the MROI depended on a series of coincidences involving hair-raising balloon rides, a Department

of Defense top-secret surveillance space program, and a chance meeting in Leiden, Holland. The first half of the course will relate this improbable story of how the telescope came to be.

The second half will explain the science and technology that enable telescopes such as the MROI and the Very Large Array (VLA) to be world-class instruments that see further into the cosmos than anything else. Both the MROI and the VLA are interferometric arrays, and we will discuss what that means: how light waves from ten telescopes, or radio waves from 28 telescopes, are collected and transformed into stunning images of galaxies and nebulae. This technology will make the MROI the most powerful optical telescope in the world, and it is right here in New Mexico.

Ifan Payne was the Director of the Magdalena Ridge Observatory for ten years. His most recent course for RENESAN was "Staging Music Inside and Outside the Box" in Spring 2020.



See page 19



See page 14

REGISTRATION, FEES, & POLICIES

For the health and safety of our students, instructors, staff, and community due to the coronavirus pandemic, **RENESAN will conduct the Spring 2021 semester online using the Zoom platform.** Please review our updated policies and procedures for more information about this virtual experience.

Computer requirements:

You will be asked to confirm that your computer meets minimum requirements before completing enrollment. Zoom is free to use and offers support, resources, and helpful tips on its website. Prior to registration:

- 1) Visit <https://zoom.us/> SIGN UP FOR A FREE ACCOUNT, then run a test to ensure that your computer meets minimum requirements to run Zoom.
- 2) Test your computer and internet connection using the free demo meeting at <https://zoom.us/test> You must complete this test before you are able to register and before the semester begins.

Email requirements:

To register for the Spring 2021 semester, you must have access to a valid email address. Students will receive payment confirmation and log-in information (course links, passwords) via email. Additionally, many instructors email materials and assignments to their students in advance.

Text recommendation:

We also recommend including your mobile number in your profile; mobile numbers will be used to send text updates in case of course cancellations or changes.

RENESAN will never sell or share your contact information without your consent.

Course format:

For the Spring 2021 semester, we will provide two options for courses. Course descriptions will indicate which format the instructor has selected. Both options will be live rather than recorded.

Discussion-based courses: Participants can see and hear each other as well as the instructor. Course size will be capped so that the discussion is meaningful and not overwhelming.

Presentation-based courses: Participants can see and hear the instructor and any presentation materials, but participants are not on camera and are muted. Participants can ask the instructor questions via a moderated chat text box. Course size will not be capped. Lectures will be presentation-based.

Registration:

Registration for the Spring 2021 semester begins on Tuesday, January 19, at 8AM (scheduled in observance of the Martin Luther King holiday on January 18). You can register in one of two ways:

- 1) Register online at www.renesan.org and pay by credit card. **We strongly encourage online registration.**

If you have previously signed up for a course, trip, or the lecture series, you are already in RENESAN's system. Just sign in and register!

- 2) Though **we strongly encourage online registration**, you may also register via phone with RENESAN staff at 505-982-9274. Staff will respond to calls in the order in which they are received. Please **do not** leave credit card information on our voicemail system.

Due to social distancing measures and reduced office hours, we cannot offer in-person registration for Spring 2021.

Fees:

Course fees are generally \$20 per 2-hour session. For example, a course that meets three times (three sessions) is usually \$60. Any exceptions are reflected in the course descriptions. Some courses require texts that students purchase themselves or electronic handouts that they will need to print.

Fees for lectures that are part of the Lecture Series are \$20 each. All lectures that are part of the Lecture Series take place on Thursdays from 1-3PM. For the Spring 2021 semester, students must register online, in advance, using a credit card for individual lectures. Alternatively, students may subscribe to the full Lecture Series at a discount.

Enrollment Limits:

Some courses may have enrollment limits due to instructor preference, course format, technology 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:

No refunds will be issued for technical issues at the user end. **Students must ensure that their internet connection and computer devices meet minimum requirements for using Zoom—before registering for courses or lectures.** (See above section on “Computer Requirements” for details.)

To withdraw from a course, contact the RENESAN office at (505) 982-9274. Withdrawals before the first day of a course 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.

Gift Certificates:

Gift Certificates for RENESAN courses and lectures are available via the RENESAN office.

Scholarships:

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

Guests:

After registering, you will receive a link with your receipt via e-mail to access Spring 2021 courses. **Please do not share this link.** Students who violate this policy may be removed from future virtual courses and/or lectures.

Snow Days:

Though courses are virtual, inclement weather can still affect our ability to host courses. RENESAN follows the snow closure policy of Santa Fe Public Schools. Course sessions and lectures may be 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.

For information on Santa Fe Public School closures, go to www.sfps.info or tune in to KOB News 4, KOAT News 7, or KRQE News 13.

Cancellations:

If a course 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.

Sun	Monday	Tuesday	Wednesday	Thursday	Fri	Sat
	1	2	3	4	5	6
	SCI S21-01 Teleconnections in Global Weather 10-Noon MUS S21-01 Bach's Sacred Cantatas 3:15-5:15	MUS S21-02 To Be Or Not...To Bop 10-Noon LIT S21-01 Dostoevsky's <i>The Idiot</i> 3:15-5:15	FILM S21-01 Film Discussion 10-Noon LIT S21-02 Hemingway's WWI 3:15-5:15	HIS S21-01 1968 10-Noon Lecture 1 Mark Asquino 1-3 Rebuilding the Department of State in the Biden Administration		
7	8	9	10	11	12	13
	SCI S21-01 Teleconnections in Global Weather 10-Noon HIS S21-02 African Americans in New Mexico 1-3 ARCH S21-01 Great Cities of Ancient World 3:15-5:15	MUS S21-02 To Be Or Not...To Bop 10-Noon CE S21-01 Current Events Discussion Noon-1 LIT S21-01 Dostoevsky's <i>The Idiot</i> 3:15-5:15	FILM S21-02 Storytelling & Mythmaking in Film 1-3 LIT S21-02 Hemingway's WWI 3:15-5:15	HIS S21-01 1968 10-Noon Lecture 2 Darryl Wellington 1-3 James Baldwin's Life & Perspectives on American Racism ART S21-01 Seeing the Bible 3:15-5:15		
14	15	16	17	18	19	20
	CE S21-02 Hot Spots 10-Noon ARCH S21-01 Great Cities of Ancient World 3:15-5:15 MUS S21-01 Bach's Sacred Cantatas 3:15-5:15	MUS S21-02 To Be Or Not...To Bop 10-Noon CE S21-01 Current Events Discussion Noon-1 CE S21-03 <i>The New Yorker</i> 1-3 LIT S21-01 Dostoevsky's <i>The Idiot</i> 3:15-5:15	FILM S21-01 Film Discussion 10-Noon FILM S21-02 Storytelling & Mythmaking in Film 1-3 LIT S21-02 Hemingway's WWI 3:15-5:15	HIS S21-01 1968 10-Noon Lecture 3 Mark Tiarks 1-3 The Silver Scream: Portrayals of Opera in Cinema ART S21-01 Seeing the Bible 3:15-5:15		
21	22	23	24	25	26	27
	HIS S21-03 Railroads of Santa Fe County 10-Noon CE S21-04 Health for Wealth 1-3 ARCH S21-01 Great Cities of Ancient World 3:15-5:15	CE S21-05 Terror in Africa 10-Noon CE S21-01 Current Events Discussion Noon-1 ARCH S21-02 Search for Atlantis 1-3 LIT S21-01 Dostoevsky's <i>The Idiot</i> 3:15-5:15	FILM S21-02 Storytelling & Mythmaking in Film 1-3 LIT S21-02 Hemingway's WWI 3:15-5:15	ART S21-02 From Tyndrum to Timbuktu 10-Noon Lecture 4 Steven Rudnick 1-3 Climate Change & Extreme Events ART S21-01 Seeing the Bible 3:15-5:15		
28	Note: Boldface indicates first session of the course.					

Sun	Monday	Tuesday	Wednesday	Thursday	Fri	Sat	
	1	CE S21-05 Terror in Africa 10-Noon 2 CE S21-01 Current Events Discussion Noon-1 ARCH S21-02 Search for Atlantis 1-3 CE S21-03 <i>The New Yorker</i> 1-3 LIT S21-01 Dostoevsky's <i>The Idiot</i> 3:15-5:15	3	FILM S21-01 Film Discussion 10-Noon HIS S21-04 Charles De Gaulle 10-Noon LIT S21-04 Flaubert's Sentimental Education 3:15-5:15	4	5	6
	CE S21-02 Hot Spots 10-Noon MUS S21-01 Bach's Sacred Cantatas 3:15-5:15			Lecture 5 Jo Ellen Jacobs 1-3 Harriet Taylor Mill: The Woman Who Inspired Suffragettes in US & UK ART S21-01 Seeing the Bible 3:15-5:15			
7	8	LIT S21-05 Emily Dickinson's Long Reach 10-Noon CE S21-01 Current Events Discussion Noon-1 LIT S21-06 Paradise Lost 1-3 PHIL S21-01 Wives of Western Philosophy 3:15-5:15	10	HIS S21-04 Charles De Gaulle 10-Noon LIT S21-04 Flaubert's <i>Sentimental Education</i> 3:15-5:15	11	12	13
	CE S21-06 International Climate Agreements 3:15-5:15			Lecture 6 Jake Greene 1-3 Women in Uniform During the Civil War PSY S21-01 Individuation & Meaning 3:15-5:15			
14	15	16	17	18	19	20	
	CE S21-02 Hot Spots 10-Noon SCI S21-02 Gender Diversity Drives Scientific Discovery 1-3 FILM S21-03 Cult Cinema 3:15-5:15	LIT S21-05 Emily Dickinson's Long Reach 10-Noon CE S21-01 Current Events Discussion Noon-1 CE S21-03 <i>The New Yorker</i> 1-3 LIT S21-06 <i>Paradise Lost</i> 1-3	FILM S21-01 Film Discussion 10-Noon HIS S21-04 Charles De Gaulle 10-Noon MATH S21-01 Data Rights & Wrongs 1-3 LIT S21-04 Flaubert's <i>Sentimental Education</i> 3:15-5:15	LIT S21-07 Jane Eyre 10-Noon Lecture 7 Tony Jackson 1-3 <i>Citizen Kane</i> and the Art of Cinematography			
21	22	23	24	25	26	27	
	HIS S21-05 Real Jewish Catskills & Borscht Belt 1-3 FILM S21-03 Cult Cinema 3:15-5:15	LIT S21-05 Emily Dickinson's Long Reach 10-Noon CE S21-01 Current Events Discussion Noon-1 LIT S21-06 <i>Paradise Lost</i> 1-3 PSY S21-02 Christ on a Cracker! 3:15-5:15	MATH S21-01 Data Rights & Wrongs 1-3 LIT S21-04 Flaubert's <i>Sentimental Education</i> 3:15-5:15	LIT S21-07 <i>Jane Eyre</i> 10-Noon Lecture 8 Kristin Bundesen 1-3 Queen Elizabeth I: Lessons in Governance for Today's Leaders PSY S21-01 Individuation & Meaning 3:15-5:15			
28	29	30	31	Note: Boldface indicates first session of the course.			
	CE S21-02 Hot Spots 10-Noon HIS S21-05 Real Jewish Catskills & Borscht Belt 1-3 FILM S21-03 Cult Cinema 3:15-5:15	LIT S21-05 Emily Dickinson's Long Reach 10-Noon CE S21-01 Current Events Discussion Noon-1 CE S21-03 <i>The New Yorker</i> 1-3 LIT S21-06 <i>Paradise Lost</i> 1-3 PSY S21-02 Christ on a Cracker! 3:15-5:15	FILM S21-01 Film Discussion 10-Noon MATH S21-01 Data Rights & Wrongs 1-3				

Sun	Monday	Tuesday	Wednesday	Thursday	Fri	Sat
Note: Boldface indicates first session of the course.				1 LIT S21-07 Lecture 9 <i>Jane Eyre</i> 10-Noon Marcia Angell 1-3 Why Do Prescription Drugs Cost So Much?	2	3
4	5 OPERA IMMERSION WEEK – The Santa Fe Opera 2021 Season: Words & Music OIW S21-01 <i>The Marriage of Figaro</i> 10-Noon & 1:30-3:30	6 OIW S21-02 <i>Eugene Onegin</i> 10-Noon & 1:30-3:30 CE S21-01 Current Events Discussion Noon-1	7 OIW S21-03 <i>The Lord of Cries</i> 10-Noon & 1:30-3:30	8 OIW S21-04 <i>A Midsummer Night's Dream</i> 10-Noon & 1:30-3:30	9	10
11	12 CE S21-02 Hot Spots 10-Noon CE S21-07 Predatory Lending in New Mexico 1-3	13 CE S21-01 Current Events Discussion Noon-1 CE S21-03 <i>The New Yorker</i> 1-3	14 CE S21-08 It's the People's Data 1-3 SCI S21-03 Most Powerful Telescope on Earth 3:15-5:15	15 Lecture 10 Jacquelyn Helin 1-3 Franz Schubert: His Life & Piano Music		

RENESAN has gratefully received the support of a generous grant from the National Endowment for the Humanities and the New Mexico Humanities Council. This grant allowed us to upgrade our technical capabilities as well as to host our courses and lectures in a safe and engaging manner.



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