



OLLI SUMMER INSTITUTE 2014
FILM! The Moving Image and How It Shapes
Our Lives

OLLI will sizzle this summer! Join the fun!

Study Groups begin Monday, July 7, 2014

For additional information

Chicago: 312-503-7881

Evanston: 847-492-8204

www.scs.northwestern.edu/olli

OLLI's Summer Session is Open to Current Members Only





OLLI SUMMER INSTITUTE 2014
FILM! The Moving Image and How It Shapes Our Lives

OLLI Summer Institute 2014
July 7 – August 6, 2014
FILM! The Moving Image and How It Shapes Our Lives

From Hollywood, Bollywood, and documentaries to video and YouTube, whether for entertainment, enlightenment, or disinformation, moving images permeate every dimension of our lives. OLLI Summer Institute 2014 features study groups across a broad range of topics, supplemented by three day-long special events featuring guest speakers who explore in depth some aspect of the moving image, followed by a film viewing and discussion.

~ SPECIAL EVENTS ~

MONDAY, JULY 14, 2014

The Vibrant Screen: Art and Politics in Latin American Cinema
Luisela Alvaray

TUESDAY, JULY 22, 2014

**Recovering History through Documentary Filmmaking:
Bringing the Past to the Present, for the Sake of the Future**
Bill Siegel

WEDNESDAY, JULY 30, 2014

Music in Film: A Film Lover's Musical Toolkit
Rebecca Bennett
Music in Film: From the Composer's Perspective
Joshua Abrams

Each of the Summer Institute 2014 special events is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends, then return for the afternoon session to view and discuss a full-length feature film that resonates with the theme of the morning lecture.

Learn more about these special events on the pages that follow and in the catalog, then register for your choices on the registration form. Registration is required, but if you are a current OLLI member and register for OLLI's summer session, you are eligible to register for Summer Institute special events – at no extra charge – in addition to your study groups. Join us!

MONDAY, JULY 14, 2014

The Vibrant Screen: Art and Politics in Latin American Cinema

Luisela Alvaray

10am-4pm, Chicago – Kellogg Room 147
339 E. Chicago Ave., Wieboldt Hall (Kellogg side), Chicago

Art and politics are two sides of the same coin in Latin American cinema. Young filmmakers in the past used film as a tool to serve the people, going deep into untold stories while continuing to explore and utilize film language in innovative ways. In the last two decades, the innovation and enthusiasm of a new generation of filmmakers has been coupled with a new interest by international producers — coming from Spain, France and the U.S., among other places — to invest in this vibrant and creative cinema. The result has been a prolific corpus of films that deal in exciting ways with the realities of the region. Using examples of films from Brazil, Argentina and Chile, Luisela Alvaray will talk about how contemporary filmmakers are discussing issues of Latin American history—such as the dictatorships that ended in the 1980s — and questions about their political present, by tapping into codes of genres such as the road movie, comedy, and more.

Luisela Alvaray is an Assistant Professor at DePaul University. She specializes in Latin American cinema, transnational cinemas, and film historiography, and also teaches courses on global media, media and cultural studies, documentary studies, and film history. Her articles have appeared in *Cinema Journal*, *Studies in Hispanic Cinema*, *Cultural Dynamics*, *Transnational Cinemas*, *Communication Teacher*, and *Film & History*, among other journals. She is a contributor to the book *Latin American Melodrama* (ed. Darlene Sadlier, 2009), to the *Oxford Encyclopedia of the Modern World* (2008), and has published two books in Spanish – *A la luz del proyector: Itinerario de una espectadora* (2002) and *Las versiones filmicas: los discursos que se miran* (1994). She obtained her MA and PhD degrees at the University of California, Los Angeles.

TUESDAY, JULY 22, 2014

**Recovering History through Documentary Filmmaking:
Bringing the Past to the Present, for the Sake of the Future**

Bill Siegel

10am-4pm, Evanston – Annie May Swift Auditorium
2240 Campus Drive, Evanston

Documentary filmmaker Bill Siegel (*The Trials of Muhammad Ali*, *The Weather Underground*), will talk about his approach to documentary storytelling, an approach rooted in "bringing the past to the present, for the sake of the future." Using clips from several different documentary films, Siegel will explore how the structure of a film affects the impact on its audience. Siegel will also discuss how his films aim to recover chapters of history that have become marginalized over time. Rather than have those stories disappear altogether, Siegel finds value in reigniting the perspective they offer to generations coming of age today who face similar concerns.

Bill Siegel is director and producer of *The Trials of Muhammad Ali*. Siegel has more than 20 years of experience in documentary filmmaking and education. He co-directed the Academy Award nominated documentary *The Weather Underground*, was a researcher on the documentary films *Muhammad Ali: The Whole Story* and *Hoop Dreams*, and a writer on *One Love*, a documentary by Leon Gast (*When We Were Kings*). Siegel is Audio and Video Producer for the Great Books Foundation, a non-profit educational organization dedicated to literacy and lifelong learning. He received a BA in History from the University of Wisconsin–Madison, and an MS in Journalism from Columbia University in New York.

WEDNESDAY, JULY 30, 2014

Music in Film: A Film Lover's Musical Toolkit

Rebecca Bennett

Music in Film: From the Composer's Perspective

Joshua Abrams

10am-4pm, Chicago – Kellogg Room 147

339 E. Chicago Ave., Wieboldt Hall (Kellogg side), Chicago

Music in Film: A Film Lover's Musical Toolkit – Music works with the elements of film to shape our emotional responses in myriad ways. Music can remain in the background, establishing the mood, or it can be sharply intrusive, shocking us into seeing the action in a wholly different light. Soundtracks may utilize traditional scoring, music-making by onscreen characters, musical markers of era or place, or non-musical soundscaping, to name only a few of the many musical devices available to enhance a film's power and message. Classical, pop, rock, bluegrass, country, electronic, or random sound — all these types of music and more make their way into the films we love and hate. But film lovers need not be musicians to understand how music can shape film. Using clips from several films, Rebecca Bennett will introduce a toolkit of terms and ideas. You will leave this presentation with new tools you can use to appreciate and articulate the impact of music on your viewing experiences.

Rebecca Bennett holds a Ph.D. in musicology from Northwestern University. Her publications and her regional, national, and international talks have highlighted the politics and aims of an influential and contentious “music-appreciation” industry that brought musical tutelage to the American layperson during the Depression era. She enjoys the alignment between this research interest and her work teaching music-themed courses designed especially for undergraduate students who have had no prior musical experience.

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***Music in Film: From the Composer's Perspective*** – How does the composer of a film soundtrack think about integrating music and film? What choices must he make as he goes about composing the soundtrack, and how do they shape the final film? Composer Joshua Abrams will share with us his process and preferences as he talks about music in film from the composer's perspective.

**Joshua Abrams** is a composer and multi-instrumentalist who has recorded eight albums as a leader and collaborated on over a hundred recordings. *The New York Times* describes his record *Representing* as “music that hints at the ceremonial without losing its modern bearings.” He has composed soundtracks for the Kartemquin films *The Trials of Muhammad Ali*, *Life Itself*, *The Interrupters*, and the short film *A Place Called Pluto*. He recently completed the music for the Kartemquin upcoming release *Almost There*.

Each of the Summer Institute 2014 special events is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends at a near-by restaurant. Return to our auditorium for the afternoon session to view and discuss a full-length feature film that resonates with the theme of the morning lecture.

**OLLI Summer Institute 2014  
July 7 – August 6, 2014  
FILM! The Moving Image and How It  
Shapes Our Lives**

**Please Register by Monday, June 16**

**Confirmations will be mailed out two weeks  
before the start of the summer session.**

**Descriptions of the study groups and  
special summer events are on the following  
pages.**

*Register for your choices for study groups and events on the registration form. If you are a current OLLI member & register for OLLI's summer session, you are eligible to register for Summer Institute special events – at no extra charge – in addition to your study groups.*



**Osher Lifelong Learning Institute**  
*Northwestern University School of Continuing Studies*

**SUMMER INSTITUTE**  
**Begins Monday, July 7, 2014**

**STUDY GROUP DESCRIPTIONS**  
**Chicago Campus**

**MONDAY**

**#4153 Literature of the Beats Generation**

***NEW***

**Coordinators: Belinda Silber, Kenneth Silber**

**Monday, 1:15 – 4:00 pm (4 sessions: July 7, July 21, July 28, August 4)**

**339 E. Chicago Ave., Wieboldt Hall**

“I see the best minds of my generation destroyed by madness...” Allen Ginsberg, 1956. Were you part of that generation? The Beats...writers, artists, musicians and bohemians, gathered primarily in New York and San Francisco from the late 1940s to the early 1960s, and revolutionized not only literature and art, but also lifestyles and manners. Their “new vision,” a conscious and uncompromising break from the official way of thinking and feeling in the post-World War II era, forever liberated Americans to find their own authentic selves and to reproduce this liberated self in art.

This course will explore the lives, work, and legacy of the Beat Generation, focusing on “founders” Allen Ginsberg, Jack Kerouac, Lawrence Ferlingetti, William Burroughs and Amari Baraka. By reading poetry and excerpts from novels, listening to jazz and poetry, viewing film and interviews, we will try to understand the nature and importance of the Beat vision.

**NOTE:** The texts we will be reading use profanity, name sex acts, and describe drug use in describing their philosophy. If this would offend you or inhibit you from engaging in nonjudgmental discussions of the beat ideas, this may not be the group for you.

**#4168 SPECIAL EVENT: The Vibrant Screen: Art and Politics in Latin American Cinema**

**Monday, July 14, 10am-4pm at Kellogg 147, Wieboldt Hall (Kellogg side), 339 E. Chicago Ave, Chicago (1 session: July 14)**

**Guest Speaker: Luisela Alvaray**

Art and politics are two sides of the same coin in Latin American cinema. Young filmmakers in the past used film as a tool to serve the people, going deep into untold stories while continuing to explore and utilize film language in innovative ways. In the last two decades, the innovation and enthusiasm of a new generation of filmmakers has been coupled with a new interest by international producers — coming from Spain, France and the US, among other places — to invest in this vibrant and creative cinema. The result has been a prolific corpus of films that deal in exciting ways with the realities of the region. Using examples of films from Brazil, Argentina and Chile, Luisela Alvaray will talk of how contemporary filmmakers are discussing issues of Latin American history — such as the dictatorships that ended in the 1980s — and questions about their political present, by tapping into codes of genres such as the road movie, comedy, and more. (See more information about this event and the Summer Institute at the beginning of this catalog.)

This is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends at near-by restaurants. Return to our lecture hall for the afternoon session to view and discuss the controversial full-length feature film *No* from Chile, a film that uses fiction and fact to revisit events from Chile's political past in light of its political present. A representative from the Chilean Consulate will join us for our discussion.

*Use your registration form to register for Summer Institute special events. Registration is required, but if you register for OLLI's summer session you are eligible to register for Summer Institute special events — at no extra charge — in addition to your study groups. Join us!*

**#4154 Monday at the Movies: The Fabulous Fellini**

**Coordinators: Peggy DeLay, Glory Southwind**

**Monday, 1:00 – 4:00 pm (4 sessions: July 7, July 21, July 28, August 4)**

**339 E. Chicago Ave., Wieboldt Hall**

Italian director and screenwriter, Federico Fellini, dazzled audiences over four decades. Blending fantasy and reality, he won five Oscars — setting a record for the most Academy Awards for Best Foreign Language Film. Roger Ebert described Fellini as shaped by "post war Italian neo realism" which gradually, in his later films, turned to "fanciful autobiographical extravaganzas." He is considered by many to be the most influential director of the 20th century. We will watch and discuss, *8 1/2*, *La Stada*, *Nights of Cabiria* and a fourth film to be determined. Please join us for a look at some of the most enticing films of the 20th century.

## TUESDAY

### # 4155 Frida Kahlo Unbound

**NEW**

**Coordinators: Jane Shein, Carol Haney, Rae Jedel, Evelyn Shaevel, Lois Gordon**

**Tuesday, 10 am – noon (4 sessions: July 8, July 15, July 29 & August 5)**

**Off-site and 339 E. Chicago Ave., Wieboldt Hall**

Frida Kahlo is one of the most famous artists in the world, yet in some respects her reputation has grown so immense that it has overshadowed the nature and intent of her work. We will look beyond the celebrity to the Frida Kahlo who was a rebellious pioneer — a woman in a male-dominated art world, an artist who incorporated folk themes in her work and, most significantly, an artist who used her body and suffering as the basis of her work, paving the way for successive artists to do the same. We will see a film on Kahlo's life and work, and view and discuss her work in the context of the Mexico art world of her day, comparing it with the work of Diego Rivera, Clemente Orozco, and others. We will then view and discuss the work of a selection of contemporary artists of diverse backgrounds who, after Kahlo, explored themes similar to hers. For our fourth and final session we will go to the Museum of Contemporary Art to view the exhibition *Unbound: Contemporary Art after Frida Kahlo*, where we will see two important Kahlo paintings as well as an intriguing selection of pieces by international artists since Kahlo whose work shares her spirit of rebellion and exemplifies the continuing relevance of themes that she first explored.

### #4156 *Islam Without Extremes*

**NEW**

**Coordinators: Bernie Hoffman, Richard Krantz**

**Tuesday, 10 am – noon (5 sessions: Tuesday, July 8; Tuesday, July 15; Wednesday, July 23; Tuesday, July 29 & Tuesday, August 5)**

Can a religion connected with extremism be reconciled with the principles of human freedom, justice, and liberty? In his book, *Islam Without Extremes: A Muslim Case for Liberty* (W.W. Norton & Company Paperback 2013) Turkish journalist, Mustafa Akyol addresses this question. A faithful Muslim and a committed liberal, he has written a very readable account of major events, movements, and ideas in Islam and explains the causes for stagnation and authoritarianism in Islam. Centered on Turkey and the broader Islamic Middle East, the author writes about the future prospects for liberal democracy in these countries. Living in Istanbul, his articles have also appeared in publications such as *Foreign Affairs*, *Newsweek*, *Washington Post*, *Wall Street Journal* and *International Herald Tribune*. **Note: This study group will meet for five sessions. Four of the sessions will meet on Tuesday and one session will meet on Wednesday, July 23.**

"Akyol clarifies the complexities and contradictions of Islam in this indispensable book. He demonstrates how the harsh tribal cultures of the Arabian desert shaped Islam for centuries often at odds with the Qur'an... This even-handed scholarly work... makes Islam accessible to Western readers." — *Publishers Weekly*

**#4157 *Neutrino Hunters: The Thrilling Chase for a Ghostly Particle* NEW**

**Coordinators: Richard DuFour, John Donahue**

**Tuesday, 1:30 – 3:30 pm (4 sessions: July 8, July 15, July 29 & August 5)**

**339 E. Chicago Ave., Wieboldt Hall**

In 1930 Wolfgang Pauli proposed the existence of neutrinos as a “desperate remedy” to explain where missing energy went during radioactive beta decay, and to preserve the law of conservation of energy. The neutrino has had a strange life since then, gaining mass, oscillating, and hiding from detection. When physicist Boris Kayser declares, “If neutrinos did not exist, we would not be here,” he identifies a compelling reason for investigating these mysterious subatomic particles. Our study group will read and discuss *Neutrino Hunters: The Thrilling Chase For a Ghostly Particle to Unlock the Secrets of the Universe* by physicist Ray Jayawardhana (Scientific American/Farrar, Straus and Giroux hardback, 2013).

Reading Jayawardhana’s book we will learn why scientists have expended tremendous energy pursuing these elusive gremlins that may help answer questions about antimatter, dark matter, dark energy, and the early universe. Along the way, we will be treated to interesting mini-biographies of the many men and women who pursued the neutrino. Readings will be supplemented by video in class. Join us for this brief adventure of our mysterious universe.

**#4158 *Picturing America at the Smithsonian* NEW**

**Coordinators: Dan Burns, Linda Lamb**

**Tuesday, 1:30 – 3:30 pm (4 sessions: July 8, July 15, July 29 & August 5)**

**339 E. Chicago Ave., Wieboldt Hall**

Join us for a unique perspective on American life from early America to the present day in a series of live interactive videoconferences direct from the Smithsonian just for our study group. Smithsonian docents will meet with us for our first three sessions via interactive teleconference to examine and discuss works of art in the Smithsonian collection that reflect the cultural, social, and political climate of the times in which they were made. For our final session we will meet to reflect upon what we have learned and consider what it means to be an American today. All sessions will be supplemented with readings and other materials.

**Week 1 (July 8) -- Early America.** As Americans transformed themselves from colonists to citizens of a new nation, early American art tells the story of national ambitions, territorial expansion, and the beginnings of industry. We will explore the historical context of the creation of our nation, as well as the resulting political infrastructure and economic development through artworks from colonial to Jacksonian America.

**Week 2 (July 15) -- Wars At Home and Abroad.** From the Civil War through WWII, artists’ depictions of America during troubled times reflect a changing national identity. Themes may include the effect of the Civil War on soldiers, families and African Americans; the ideals and debate related to plans to reconstruct America; the Great Depression and WPA programs; and the World War II home front experience.

**Week 3 (July 29) -- Contemporary Life.** Americans entering the post-WWII era experienced a boom time colored by global uncertainty. Artists grappled with how to reflect America’s changing social and political landscape. Some raised questions about the value of art and history, while others confronted issues of race and gender inequality. Themes may include the civil rights movement, the farm workers boycotts, the feminist movement, and the role of technology in modern life.

**Week 4 (August 5) -- What Does it mean to be an American Today?** We will conclude our exploration of American life through the eyes of artists by considering what it means to be an American today, confronting the challenges and rewards of life in the twenty-first century.

### **#4159 Rx for Reading**

**NEW**

**Coordinators: Constance Greene, Margaret Gorodess**

**Tuesday, 1:30 – 3:30 pm (4 sessions: July 8, July 15, July 29 & August 5)**

**339 E. Chicago Ave., Wieboldt Hall**

This study group is a prescription for stimulating those little grey cells, protecting them from too much “beach reading” — think of it as sunscreen for the mind. In this “sample size” dose we will read and discuss literature authored by physicians. We will start with an essay excerpted from *Chekhov's Lie*, by Harold Klawans. Dr. Klawans was a professor of neurology at Rush and looks at the difficulties of being a full time practicing physician and a full time writer. We will also read and discuss selections from *Chekhov's Doctors*. Next we will read poetry and short stories by William Carlos Williams, who was a full time pediatrician and family practitioner in New Jersey. The last two weeks we will read a selection of short stories from *Dr. Finlay's Casebook* by A. J. Cronin and watch the BBC TV series episodes that correspond to them. The selected readings will be distributed as handouts.

This course is just a sample of an intended three term series planned for spring and fall of 2015 and spring of 2016. The full term series will consider the physician as author, the physician as subject, and the disease as subject in successive semesters.

## **WEDNESDAY**

### **#4160 From Hitler to Hollywood: The Exiles Who Changed the Movies** **NEW**

**Coordinators: Peggy Shake, Eric Cooper**

**Wednesday, 10 am – noon (4 sessions: July 9, July 16, July 23 & August 6)**

**339 E. Chicago Ave., Wieboldt Hall**

In 1933, Germany had the most creative cinema in the world. But one of Hitler's first acts as Chancellor was to ban Jews from working in the industry. This caused many talented men and women to flee their homeland, bringing their expertise to Hollywood. In this study group we will look at these exiled professionals — the directors, actors, writers, cinematographers, editors, composers and the impact they had on the movie industry. You'll recognize those whose names became famous (Billy Wilder, Hedy Lamarr, Marlene Dietrich, Peter Lorre) and learn how they helped those exiles who were less fortunate. Some returned to Europe after the war; most integrated into American culture — all influencing the industry.

We will use the documentary *Cinema's Exiles: From Hitler to Hollywood* as the basis for the study group. Karen Thomas, the director and writer of *Cinema's Exiles: From Hitler to Hollywood*, has graciously given OLLI access to her documentary that would otherwise not be available to the public. In addition to the documentary film, we plan to show many film clips from German films (*M*, *Blue Angel*, *Metropolis*) and the films the exiles made after arriving in Hollywood. During the last two sessions, we will watch two films that illustrate the talents that the exiles brought here — *Double Indemnity* and *The Bride of Frankenstein*. Come join us as we explore the breadth of work created by these creative cinematic exiles.

## **#4161 TED Lectures: Ideas Worth Spreading**

**Coordinators: Lenore Melzer, Laura Mongello**

**Wednesday, 10 am – noon (4 sessions: July 9, July 16, July 23 & August 6)**

**339 E. Chicago Ave., Wieboldt Hall**

TED is a nonprofit organization devoted to the world of ideas. The TED website represents a clearinghouse that offers free knowledge and inspiration from the world's most inspired thinkers on a wide variety of topics including technology, entertainment, design, the sciences, humanities, business and the arts. Available at [www.ted.com](http://www.ted.com), the TED lectures bring to the world a stimulating variety of fresh and innovative global ideas in 18 minute segments.

If you believe in the power of ideas to change attitudes, lives and, ultimately, the world, become part of our group of curious souls. You will have the opportunity to react to riveting talks by remarkable people. Each week we will view and discuss two videos from the TED website library. Each class participant will be responsible for selecting one video to present to the class and leading the class in its discussion. Internet capability is required.

## **#4162 Visiting with Artists**

***NEW***

**Coordinators: Una Malkinson, Lorraine Levey**

**Wednesday 10:30am – noon (2 sessions: July 9 & July 16)**

**Off-site locations**

Join us as we visit artists and delve into their minds to explore and understand ideas, thoughts and motivations that went into their work. Our first session will be at the Chicago Cultural Center where we will view an exhibit of James Mesple's works and meet with the artist. Our interchange with the artist will enable us to understand his decision making, painting process, and technique. For our second session, we will travel to a studio in Evanston and visit a collaborative show of six artists where they each interpret the same theme. We will meet with the artists who will discuss their work and share with us their process and technique. Transportation/carpooling for the Evanston trip will be arranged.

**#4170 SPECIAL EVENT: Music in Film: A Film Lover's Musical Toolkit and Music in Film: From the Composer's Perspective**

**Wednesday, July 30, 10am-4pm at Kellogg 147, Wieboldt Hall (Kellogg side), 339 E. Chicago Ave, Chicago (1 session: July 30)**

**Guest Speakers: Rebecca Bennett, Joshua Abrams**

Music works with the elements of film to shape our emotional responses in myriad ways. Music can remain in the background, establishing the mood, or it can be sharply intrusive, shocking us into seeing the action in a wholly different light. Soundtracks may utilize traditional scoring, music-making by onscreen characters, musical markers of era or place, or non-musical soundscaping, to name only a few of the many musical devices available to enhance a film's power and message. Classical, pop, rock, bluegrass, country, electronic, or random sound — all these types of music and more make their way into the films we love and hate. But film lovers need not be musicians to understand how music can shape film. Using clips from several films, Rebecca Bennett will introduce a toolkit of terms and ideas. You will leave this presentation with new tools you can use to appreciate and articulate the impact of music on your viewing experiences.

How does the composer of a film soundtrack think about integrating music and film? What choices must he make as he goes about composing the soundtrack, and how do they shape the final film? Composer Joshua Abrams will share with us his process and preferences as he talks about music in film from the composer's perspective. (See more information about this event and the Summer Institute at the beginning of this catalog.)

This is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends at nearby restaurants. Return to our lecture hall for the afternoon session to view and discuss the innovative contemporary indie classic *The Royal Tenenbaums*, an opportunity to apply insights from our guest speakers to explore how the film's soundtrack affects our emotional response to the film as a whole.

*Use your registration form to register for Summer Institute special events. Registration is required, but if you register for OLLI's summer session you are eligible to register for Summer Institute special events — at no extra charge — in addition to your study groups. Join us!*

## **THURSDAY**

### **#4163 Busby Berkeley!**

**NEW**

**Coordinator: Howard I. Aronson**

**Thursday, 10 am – 12:30 pm (4 sessions: July 10, July 17, July 24, July 30)**

**339 E. Chicago Ave., Wieboldt Hall**

Busby Berkeley's name is inseparable from the Hollywood musicals of the 1930s. We will view three Busby Berkeley films selected from among *Dames*, *Footlight Parade*, *42nd Street*, *Hollywood Hotel*, *Varsity Show*, and *Gold Diggers of 1933*, *1935*, *1937*, and *Gold Diggers in Paris* and for the final session we'll view a series of dance numbers from other films as well as some background material. They don't make 'em like that anymore!

## **#4164 Collecting Chicago**

**NEW**

**Coordinators: Lois Gordon, Rae Jedel, Laura Mongello, Evelyn Shaevel, Jane Shein**

**Thursday, 10am – 12pm (4 sessions: July 10, July 17, July 24 & July 30)**

**Off-site and 339 E. Chicago Ave., Wieboldt Hall**

Join us this summer to see art and artifacts on exhibit and behind the scenes at Chicago's specialized museums. Each museum visit includes a private tour of the current exhibition and a behind-the-scenes viewing of works from the vaults not ordinarily on display.

**Week 1** (July 10) – Collecting Chicago @ the Museum of Contemporary Photography (MoCP), 600 S. Michigan Ave. View the exhibit *Home Truths: Photography and Motherhood*, featuring the work of eight contemporary artists who challenge stereotypes and sentimental views of motherhood, followed by a private viewing of complementary photographs from MoCP's permanent collection.

**Week 2** (July 17) – Collecting Chicago meets on campus in Wieboldt Hall to discuss the elements of *The Mindful Museum* (hand-out to be provided) and preview the museum visits to come.

**Week 3** (July 24) – Collecting Chicago @ DePaul Art Museum (DPAM), 935 W. Fullerton. View "Fires Will Burn: Politically Engaged Art from the Permanent Collection," an exhibition which surveys political expression in art responding to events ranging in time from the Mexican revolution to slavery in the U.S. to the Vietnam War to the present, followed by a private viewing of complementary artworks from DPAM's permanent collection

**Week 4** (July 31) – Collecting Chicago @ Spertus Institute for Jewish Learning and Leadership, 610 S. Michigan Ave. View *Collecting Local: 10 New Acquisitions*, an exhibit of art and artifacts which range from an antique Haggadah to an important contemporary painting, followed by a visit to the Spertus storage room and a curator-led tour of the Depot, which features hundreds of artifacts from the permanent collection.

## **#4165 Curtain Up!**

**Coordinators: Esther Emmerman, Dixie Johnson**

**Thursday, 1:30 – 3:30 pm (3 sessions: July 10, July 17, July 24)**

**339 E. Chicago Ave., Wieboldt Hall**

Join your fellow thespians as we read and see Ariel Dorfman's *Death and the Maiden*. The Chilean writer tells the story of Paulina, a Latin American woman who was tortured under the Pinochet rule 15 years earlier and now believes she has found her torturer. Starring as Paulina, is Sandra Oh, best known for her work on *Grey's Anatomy*.

We will see the play as a group, with a pre-theater group dinner at a restaurant near the theater. Because the production closes shortly after the Summer Institute begins, we will see the play on July 11, before we finish reading the script in class. Our final class will be a critical, perhaps heated, fascinating discussion of the play and how the production fulfilled our collective vision and interpretation of the playwright's themes. This class promises to enrich your summer!

To assure consistency in script please bring Ariel Dorfman's 1994 edition of *Death and the Maiden* to the study group. Theater tickets are purchased at the group rate.

## #4166 One of Our Favorite Opera Composers — ROSSINI!

NEW

Coordinators: Peggy DeLay, Peggy Shake

Thursday, 1:30 – 3:30 pm (4 sessions: July 10, July 17, July 24 & July 31)

339 E. Chicago Ave., Wieboldt Hall

From 1810 to 1848 three composers dominated Italian operas — Rossini, Donizetti and Bellini. They wrote Bel Canto operas (“Beautiful Singing”), with their main objectives being to entertain, delight, and move the listener with music that is melodious. And although Donizetti wrote twice as many operas, Rossini was the biggest star — handsome, witty, a celebrity in his own day. By the time he was 31 years old, 23 Rossini operas were being performed worldwide. He was a favorite in Russia, South America, Mexico and Turkey. He wrote his 39 operas in 15 years and at age 37, after composing *William Tell*; he retired, and did not write another opera for the final 38 years of his life.

We’ll use lectures from the Great Courses series, *How to Listen to and Understand Opera*, highlighted by Rossini’s most famous opera, *The Barber of Seville*. We’ll also view selections from *The Italian Girl in Algiers* and *Cinderella*. Rossini’s music will surely put a smile on your face.

## #4167 Wrong Men and Anti-heroes, Psychos and Frenzies: *The Evolution of Alfred Hitchcock’s Cinematic Style*

NEW

Coordinator: Troy Parks

Thursday, 1:30 – 3:30 pm (4 sessions: July 10, July 17, July 24 & July 31)

339 E. Chicago Ave., Wieboldt Hall

“If the story had involved vultures, or birds of prey, I might not have wanted it. The basic appeal to me is that it had to do with ordinary, everyday birds,” Alfred Hitchcock once said. His ability to see terror in the ordinary, *The Birds*, and suspense in the boring, *Rope*, is one of the many reasons Hitchcock is renowned as a master filmmaker.

Hitchcock has created a popular body of work so distinctive that his name has become the identifier of his style. The Hitchcockian world is a complex one that includes murder, mayhem, spies, assassins, saboteurs, blackmailers, psychos and copious amounts of suspicion and fear. From mise-en-scene to montage, storyboarding to MacGuffins, Hitchcock crafted a visual style that carries throughout his work and signifies a level of control only granted to few. When superstition becomes such a dominating role in an artist’s work we cannot help but wonder if there is value in it.

What are the rules and the building blocks of suspense? How do good and evil balance yet lurk beneath one another? These are some of the questions we will ask as we move through three films in four weeks, exceptional examples to represent Hitchcock’s body of work, and investigate the evolution of his technique. We will watch *Strangers On A Train* to study Hitchcock’s use of architecture and his early signs of visual style. Then we will watch *The Birds* asking questions like, can we escape fate? How can mise-en-scene bring another dimension to the screen? In what way does Hitchcock show us character and story rather than tell? Finally, as the culmination of our readings and discussions, we will watch *Frenzy* and examine how Hitchcock’s personality found its place within his work.

Troy Parks studied Cinematography at Columbia College Chicago. He constructs found footage films and installation pieces through optical printing. Troy is currently pursuing his MFA in Creative Writing at Northwestern University and working on a novel and a collection of stories.

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**Osher Lifelong Learning Institute**  
*Northwestern University School of Continuing Studies*

**SUMMER INSTITUTE**  
**Begins Monday, July 7, 2014**

**STUDY GROUP DESCRIPTIONS**  
**Evanston Campus**

**MONDAY**

**#4145 *The New Yorker***

**Coordinators: Hillis Howie, Nancy Anderson, Dick Whitaker**

**Monday, 9:30-11:30 am (4 sessions: July 7, July 21, July 28 and August 4)**

**1840 Oak Ave., Evanston**

This study group is for long-time fans of *The New Yorker* as well as newcomers! Each session will examine the contents of the current issue and then explore a previously assigned article in depth. A volunteer discussion leader who has chosen the article leads the discussion.

Conversations are lively and often followed by lunch. Participants will be encouraged to become “watchers” who briefly discuss cartoons, movie reviews, covers, or some other aspect of the current issue. Subscription to the magazine is necessary.

**#4146 Four Plays by Lillian Hellman**

***NEW***

**Coordinators: Sue Altman, Neal Mancoff**

**Monday, 1:00-3:00 pm (4 sessions: July 7, July 21, July 28 and August 4)**

**1840 Oak Ave., Evanston**

Lillian Hellman wrote stunning mid-20<sup>th</sup> century plays displaying a huge dramatic range. The impact of her work endures to this day. Using the book *Six Plays by Lillian Hellman* (Vintage paperback, 1979) we'll choose four plays from which we'll read aloud various scenes and acts during class time. Our selected plays include *The Children's Hour*, *The Little Foxes*, *Watch on the Rhine* and *The Autumn Garden*. These are super-charged dramas that should provide lively readings and lead to exciting discussions. Join us in having Ms. Hellman spice up your summer.

## TUESDAY

### **#4147 *American Short Stories in the Outdoors***

**Tuesday, 9:30 - 11:30 am (4 sessions: July 8, July 15, July 29 and August 5)**

**Off-site: Norris Student Center**

**Coordinators: Arthur Altman, Charlotte Projansky**

What could be more enjoyable than discussing short stories in the lovely outdoors on a summer morning? Each discussion leader will pick a story they love from *The Oxford Book of American Short Stories* edited by Joyce Carol Oates (Oxford University Press, 2<sup>nd</sup> edition paperback, 2012) which is the text we used last summer. Pick from authors such as Ray Bradbury, Flannery O'Connor, Cynthia Ozick, John Updike, Tim O'Brien, Louise Erdrich, and many more. We will meet outdoors near the cafeteria of the Norris building on Northwestern University's campus. We sit on benches with a canopy over our heads for shade. If the weather isn't pristine, we will meet in the cafeteria. Exact directions to our study group location will be provided prior to the first session. Join us — rain or shine!

### **# 4169 SPECIAL EVENT: Recovering History Through Documentary Filmmaking: Bringing the Past to the Present, for the Sake of the Future**

**Tuesday, July 22, 10am-4pm at Annie May Swift Hall Auditorium, 2240 Campus Drive, Evanston (1 session: July 22)**

**Guest Speaker: Bill Siegel**

Documentary filmmaker Bill Siegel (*The Trials of Muhammad Ali*, *The Weather Underground*), will talk about his approach to documentary storytelling, an approach rooted in "bringing the past to the present, for the sake of the future." Using clips from several different documentary films, Siegel will explore how the structure of a film affects the impact on its audience. Siegel will also discuss how his films aim to recover chapters of history that have become marginalized over time. Rather than have those stories disappear altogether, Siegel finds value in reigniting the perspective they offer to generations coming of age today who face similar concerns. (See more information about this event and the Summer Institute at the beginning of this catalog.)

This is a full-day event, 10am-4pm, on Northwestern's Evanston campus. Following the morning lecture, have lunch on your own with your OLLI friends at Norris Center cafeteria, a short walk from our auditorium. Return to our auditorium for the afternoon session, to view and discuss Siegel's *The Trials of Mohammad Ali*, a compelling documentary that focuses on Ali's decision to stand up for his convictions and risk career for matters of conscience.

*Use your registration form to register for Summer Institute special events. Registration is required, but if you register for OLLI's summer session you are eligible to register for Summer Institute special events — at no extra charge — in addition to your study groups. Join us!*

## WEDNESDAY

### **#4148 Creative Writing Workshop**

**Coordinators: Ron Denham, Art Altman**

**Wednesday, 9:30-11:30 am (4 sessions: July 9, July 16, July 23 and August 6)**

**1840 Oak Ave., Evanston**

For those who love the written word, this workshop offers opportunities to improve and practice creative writing skills across the various genres: poetry, creative non-fiction, essay, memoir, and fiction. Participants present their work to the group for response, encouragement, critique, and suggestions. Revisions and resubmissions are encouraged. Longer works may be submitted in segments. This workshop will give you the creative outlet you want, while providing you an opportunity to produce a finished piece of writing of which you can be proud.

### **#4149 Watergate and the Fall of Richard Nixon**

**NEW**

**Coordinators: John Drodow, Steve Fisher**

**Wednesday, 9:30-11:30 am (4 sessions: July 9, July 16, July 23 and August 6)**

**1840 Oak Ave., Evanston**

This summer marks the fortieth anniversary of the resignation of President Richard Nixon, the climactic event of the Watergate scandal. We will examine this legendary political crisis—which all subsequent American political scandals have been measured against—hoping to understand what it tells us about political life and political leadership in the United States.

Having achieved one of the greatest electoral victories in American history in 1972, Nixon was eventually forced to resign to avoid the near certainty of impeachment and removal from office. What led to Nixon's great re-election triumph? How did American politics in the 1970's help to generate Watergate? What significant facts, unknown in 1974, have we learned about Watergate in the subsequent 40 years? How closely does Richard Nixon's fate follow the pattern of classical tragedy—a leader of exceptional talent and accomplishments who falls because of a tragic error?

Our guide to these events will be *Watergate: The Scandal That Shook America* by Keith W. Olson (University Press of Kansas paperback, 2003). In addition, we will sample the "Nixon tapes" from *Abuse of Power* by Stanley Kutler (Free Press 1997, paperback).

### **#4150 Imagining Emily: Poetry, Critical Essays, and a Drama**

**NEW**

**Coordinators: Pat Groh, Naomi Fisher, Lail Herman**

**Wednesday, 1:00-3:00 pm (4 sessions: July 9, July 16, July 23 and August 6)**

**1840 Oak Ave., Evanston**

Emily Dickinson is one of our greatest, and most enigmatic, poets. This study group is an opportunity to read and discuss her poems and to puzzle out her unique worldview. A variety of sources will inform our discussions, including biographical and critical materials, and Dickinson's letters. We'll view the one-person drama *The Belle of Amherst*, starring acclaimed actress Julie Harris as Emily Dickinson, for yet another interpretation.

Materials will be distributed in advance of the discussions. No purchases are necessary. We welcome and encourage members to select poems to include in the discussions, poems that delight you and poems that flummox you, to gain insights from one another as we immerse ourselves in Dickinson's inimical poetry.

## THURSDAY

### **#4151 The Films of Sergei Eisenstein**

**NEW**

**Coordinators: Neil Adelman, Stuart Applebaum**

**Thursday, 9:00 am-12:00 pm (4 sessions: July 10, July 17, July 24, July 31)**

**1840 Oak Ave., Evanston**

Sergei Eisenstein was the greatest Soviet film director and one of the greatest of all directors. He is the father of montage editing. His 1925 silent masterpiece *The Battleship Potemkin* is considered one of the most influential silent films of all times. Directors Woody Allen and Brian DePalma, among others, have paid homage to *Potemkin*'s "massacre on the Odessa steps." The "battle on the ice" in Eisenstein's 1938 *Alexander Nevsky*, with music by Prokofiev, has served as a model for epic film battles ever since. *Potemkin* and *Nevsky* are great propaganda films. We will view and discuss each of them and at least one other Eisenstein film — *Strike*, *October* or *Ivan the Terrible*. As a fourth film, we will watch either a film biography of Eisenstein or another Eisenstein film. Please join us. You need nothing other than a critical eye and a willingness to discuss these classic films.

## FRIDAY

### **#4152 The 10 Most Important Events in U.S. History**

**Coordinators: Joel Weiss, Stanley Cohen**

**Friday, 9:30-11:30 am (4 sessions: July 11, July 18, July 25 and August 1)**

**1840 Oak Ave., Evanston**

Do you enjoy discussing and learning about U.S. History? Then this is the study group for you. During our first session, we will review a list of the 10 most seminal events in U.S. history from the online site, [www.listverse.com](http://www.listverse.com). This site presents a variety of lists: some serious, some humorous. We will discuss a serious list of ten major events in U.S. history (e.g., the Louisiana Purchase) and the site's explanation for claiming the events as the ten most important. Members may suggest other events and their reasons for including them. Based on an analysis of each event in our source material, we will discuss 2 or 3 events in each of our 4 sessions. This gives us an opportunity to review U.S. history, estimate the role of the event in U.S. history, and contemplate what might have happened if the event had not occurred. A copy of the source material will be emailed to all members.

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