Welcome

Welcome to the Osher Lifelong Learning Institute at Vanderbilt!
We have many exciting things planned as we continue toward our goal of maintaining a high-quality program with an active and engaged membership.

With four academic terms, our noncredit courses delve into topics such as history, religion, science, politics, current events, and the arts. In addition to attending courses and events, members also have excellent opportunities to form new friendships.

Norma Clippard, Director

Mission Statement

Osher Lifelong Learning Institute (OLLI) at Vanderbilt is an inclusive group that strives to organize and present to the greater Nashville community stimulating intellectual and cultural noncredit courses, programs, and trips appropriate for adults 50 years of age and older, regardless of educational background.

Contact Us

Norma Clippard, Director
Office: (615) 322-5569
Cell: (615) 364-1331
Email: norma.clippard@vanderbilt.edu

Member Benefits

- Attend courses
- Participate in all special events and day trips
- Stay informed about other Vanderbilt activities and educational opportunities
- Access Vanderbilt University libraries
- 10% discount at Barnes & Noble at Vanderbilt bookstore (Limited to trade books and apparel and you must show your OLLI membership card to receive this discount.)
Policies and Procedures

Class Cancellation Policy
**WEATHER-RELATED:** Should inclement weather force us to cancel classes, a cancellation notice will be posted on our website no later than 8:00 a.m. Cancellations will also be televised on Channel 2. We will **NOT** call or send emails regarding weather-related cancellations.

**NON-WEATHER-RELATED:** On rare occasions, we are forced to cancel classes for non-weather-related circumstances. Should this occur, we will post a notice on our website and emails will be sent to enrolled members. For this reason, it is **EXTREMELY IMPORTANT** for all students to provide us with an up-to-date email address and to check your email on a regular basis.

Fee Structure
Courses are individually priced. Fees are listed on the Schedule-at-a-Glance and in the course descriptions.

Gift Certificates
Give the gift of learning! Gift certificates make great presents for birthdays, holidays, or other special events. Visit our website or call our office at (615) 343-1130 for more information.

Guest Policy
OLLI students are welcome to bring a single guest one time during the term **ONLY IF** prior approval has been granted. To request pre-approval, call our office at (615) 343-1130. We reserve the right to refuse unapproved guests.

Name Badges
A name badge for the current term will be sent in your course confirmation packet before the beginning of classes. Wearing the current term’s name badge is mandatory and Classroom Assistants will be enforcing this policy. Please make sure your name badge is visible when entering class.

Parking
Parking directions for each venue will be available on our website. When a course location has limited parking, OLLI will provide a shuttle for our members to shuttle them from a parking area to the course location. When shuttles are available, it will be notated with a shuttling icon on the Schedule-at-a-Glance and in the course description.

Referral Contest
Tell your friends about OLLI! Each term, the three members with the most referrals will be awarded two free classes ($80 value). New OLLI members should list any referral sources on their registration form.

Refund Policy
If OLLI member cancels 14 or more days prior to the first day of the term, 100% refund will be provided, minus $5 processing fee or full amount will be applied as account credit.

Scholarship Program
OLLI is pleased to provide financial assistance for members who may be otherwise unable to take part in our OLLI community. Please visit our website for additional information.
Important Announcement

In an effort to be more fiscally and environmentally responsible, a decision has been made to send the fall catalog via email only. No catalogs will be mailed.

Academic Calendar

**FALL 2017**
- **REGISTRATION OPENS**
  - Tuesday, August 1
- **REGISTRATION DEADLINE**
  - Friday, September 15
- **FIRST DAY OF CLASSES**
  - Monday, October 9

**WINTER 2018**
- **REGISTRATION OPENS**
  - Monday, November 13
- **REGISTRATION DEADLINE**
  - Wednesday, December 13
- **FIRST DAY OF CLASSES**
  - Monday, January 15

*PLEASE NOTE OUR OFFICE WILL BE CLOSED DECEMBER 22–JANUARY 1.*

**SPRING 2018**
- **REGISTRATION OPENS**
  - Monday, February 5
- **REGISTRATION DEADLINE**
  - Friday, March 2
- **FIRST DAY OF CLASSES**
  - Monday, March 26

**SUMMER 2018**
- **REGISTRATION OPENS**
  - Tuesday, May 1
- **REGISTRATION DEADLINE**
  - Friday, June 1
- **FIRST DAY OF CLASSES**
  - Monday, June 18
Ways To Register

In Person
Visit our office to register.

**DATES:** August 1-4, 7-11, 14-18

**TIMES:** 10:00 a.m.–Noon **AND** 1:00–3:00 p.m.

**LOCATION:** 2007 Terrace Place, Nashville

No appointment necessary. Walk-ins welcome. Please use the visitor parking behind the building.

**BENEFITS**
- Obtain assistance with navigating the registration system
- Pay securely via debit/credit or check

Mail
Send completed registration form and payment to the following address:

*(note: this is not our physical address)*

OLLI at Vanderbilt
PMB 407760
2301 Vanderbilt Place
Nashville, TN 37240

**BENEFITS**
- Great option for those who prefer not to pay online

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**Before mailing your registration, please check the OLLI website for course availability.**

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Online
[ollicourse.vanderbilt.edu/signin](ollicourse.vanderbilt.edu/signin)

**BENEFITS**
- When you register and pay for a course, you will receive immediate confirmation that you are registered if there are seats available. If the class is full, you can put yourself on a waitlist.
- Know immediately which classes have space and which are filled.
- Your payment will only be processed if you are actually registered—no more paying and then receiving a refund if a course is full and then paying again if a space opens.
- You will be able to sign up for trips and special events online.

**LOGIN AND PASSWORD ASSISTANCE**
- If you need help with your username or password, click [HERE](#) or the “I NEED USERNAME OR PASSWORD ASSISTANCE” link from the sign-in page.
- After requesting your username from the link above, carefully check the email you receive and verify you are using the correct username before resetting your password.
- Click [HERE](#) for detailed step-by-step instructions.

**IMPORTANT NOTES**
- For your safety, your credit card will not be saved in our registration system.
- You are not fully registered for a course until payment has been received.
- We are unable to accept phone registrations. Please do not call and leave your credit card information on a voicemail.
For the fall excursion, Jimmy the Cricket will take us to Kentucky to first visit South Union Shaker Village. We will explore and learn about this very unique culture and be guided on a special tour of this remarkable estate. We will then gather next door to visit the Chapel of Divine Mercy and learn about this surprising Roman Catholic mission that occupies former Shaker properties. We will get to see the newly built monumental church surrounded by pastoral corn fields, enjoy a delicious lunch at the Shaker Tavern, and have an entertaining speaker join us for this private event. From there we investigate the lovely countryside and head to Chaney’s Dairy Barn to see an old family-owned operation which thrives to this day. This will include a superb tour of the state-of-the-art facility and, of course, a stop for their incredible selection of homemade ice cream. Come be with us for this wonderful, historical, and educational sampler tour of a little-known area so close to Nashville.
<table>
<thead>
<tr>
<th>BEGINS</th>
<th>DAY</th>
<th>TIME</th>
<th>COURSE &amp; INSTRUCTOR</th>
<th>LOCATION</th>
<th>FEE</th>
<th>PAGE</th>
</tr>
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<tbody>
<tr>
<td>10/8</td>
<td>SUN</td>
<td>11:00 a.m.</td>
<td>Osher Steel Drum Band – ADVANCED&lt;br&gt;INSTRUCTOR: Alli Puglisi</td>
<td>Blair School of Music Vanderbilt University</td>
<td>$100</td>
<td>13</td>
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<tr>
<td>10/8</td>
<td>SUN</td>
<td>1:00 p.m.</td>
<td>Osher Steel Drum Band – BEGINNER&lt;br&gt;INSTRUCTOR: Mat Britain</td>
<td>Blair School of Music Vanderbilt University</td>
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<td>10/9</td>
<td>MON</td>
<td>9:30 a.m.</td>
<td>Broadway on Film!&lt;br&gt;INSTRUCTOR: Mitchell Korn</td>
<td>St. George's Episcopal Church</td>
<td>$40</td>
<td>9</td>
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<tr>
<td>10/10</td>
<td>TUE</td>
<td>9:30 a.m.</td>
<td>Heaven on Earth: Religious Sites of the Ancient World&lt;br&gt;INSTRUCTOR: Anna Guengerich</td>
<td>Lentz Center</td>
<td>$40</td>
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<tr>
<td>10/10</td>
<td>TUE</td>
<td>11:00 a.m.</td>
<td>Media in the Age of Fake News&lt;br&gt;INSTRUCTOR: Scott Stroud</td>
<td>Lentz Center</td>
<td>$40</td>
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<td>10/10</td>
<td>TUE</td>
<td>2:00 p.m.</td>
<td>OLLI at the Nashville Ballet&lt;br&gt;INSTRUCTOR: Mitchell Korn</td>
<td>The Martin Center</td>
<td>$40</td>
<td>12</td>
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<td>10/11</td>
<td>WED</td>
<td>8:30 a.m.</td>
<td>Writing Seminar: The Writing Life&lt;br&gt;INSTRUCTOR: Victor Judge</td>
<td>Cathedral of the Incarnation</td>
<td>$150</td>
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<td>10/11</td>
<td>WED</td>
<td>9:30 a.m.</td>
<td>Women Who Kill&lt;br&gt;INSTRUCTOR: Julie Fesmire</td>
<td>The Commons Center Vanderbilt University</td>
<td>$40</td>
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<td>10/11</td>
<td>WED</td>
<td>11:00 a.m.</td>
<td>Architectural Treasures&lt;br&gt;INSTRUCTOR: Kem Hinton</td>
<td>The Commons Center Vanderbilt University</td>
<td>$40</td>
<td>7</td>
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<td>10/12</td>
<td>THU</td>
<td>9:30 a.m.</td>
<td>Howard Thurman: 20th Century Mystic-Activist&lt;br&gt;INSTRUCTOR: Amy E. Steele</td>
<td>The Commons Center Vanderbilt University</td>
<td>$40</td>
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<tr>
<td>10/12</td>
<td>THU</td>
<td>11:00 a.m.</td>
<td>The Extant Legacy of Apartheid:&lt;br&gt;A Dystopian Portrait of Contemporary South Africa in 6 Parts&lt;br&gt;INSTRUCTOR: Clive Mentzel</td>
<td>The Commons Center Vanderbilt University</td>
<td>$40</td>
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<td>10/13</td>
<td>FRI</td>
<td>9:30 a.m.</td>
<td>Crossroads of the World: The Panama Canal&lt;br&gt;INSTRUCTOR: W. Frank Robinson</td>
<td>West End United Methodist Church</td>
<td>$40</td>
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<td>10/13</td>
<td>FRI</td>
<td>11:00 a.m.</td>
<td>Understanding America’s Mass Incarceration Binge&lt;br&gt;INSTRUCTOR: Rosevelt Noble</td>
<td>West End United Methodist Church</td>
<td>$40</td>
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<td>11/8</td>
<td>WED</td>
<td>12:30 p.m.</td>
<td>OLLI at the Nashville Jazz Workshop&lt;br&gt;INSTRUCTORS: Staff, Nashville Jazz Workshop</td>
<td>The Nashville Jazz Workshop</td>
<td>$40</td>
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Indicates shuttle service will be available from Centennial Sportsplex
Architectural Treasures

Three intriguing achievements:

- The most important piece of art in world history
- A special park in Music City
- And...The most sacred place on Earth

The Last Supper by Leonardo da Vinci is considered one of the most important artistic achievements in human history. Completed in Milan in 1498, this mural, by arguably the most brilliant person in human history, has been admired, mistreated, nearly destroyed, restored, misunderstood, subject of countless studies, and reproduced more than any other religious painting. Its meaning was twisted in Dan Brown’s thriller The Da Vinci Code, opening a conspiracy theory floodgate and spirited academic pushbacks that continue today. In this presentation, Hinton sheds light on the origin of this extraordinary achievement, beginning with the biblical story and previous artistic interpretations, many of which foreshadowed—but never surpassed—Leonardo’s masterpiece. He also shares the impact of Leonardo, a genius who, as a painter, sculptor, engineer, artist, architect, biologist, writer, philosopher, and inventor, greatly influenced the transformation of Western culture that was the Renaissance.

INSTRUCTOR: Kem Hinton, Founding Principal, Tuck-Hinton Architects

DATES: Wednesdays, October 11, 18, 25; November 1, 8, 15

TIME: 11:00 a.m.–12:15 p.m.

LOCATION: The Commons Center, Vanderbilt University, 1231 18th Avenue South

FEE: $40
The Tennessee Bicentennial Capitol Mall was dedicated in 1996 as a permanent civic gift honoring the Volunteer State’s 200th birthday. Inspiration for this nineteen-acre urban park—the largest new American urban park since World War II—was the National Mall in Washington, D.C., and with its completion, an unobstructed view of the State Capitol was preserved. Yet the underdeveloped surroundings required much more than a pretty lawn. The process to conceive and build an appropriate and lasting civic space worthy of the once-in-a-century occasion required a fascinating array of designers, engineers, government officials, members of the Bicentennial Commission, and statewide “characters.” Guided by the theme of “the Land, People, and Music of Tennessee,” a unique outdoor museum was created, one possessing informative elements, areas, and features. Hinton, lead designer of the Bicentennial Capitol Mall, first presents the fascinating history of this influential part of Nashville. He then reveals and explains the ideas, challenges, political controversies, construction difficulties, and two-decade impact of this award-winning, landmark destination.

The Temple Mount in Jerusalem is considered by many as the most sacred place on Earth. It has contained numerous religious structures and ancient wonders which have been documented in holy books and by early historians. It is an embattled site, one that has been repetitively sanctified, conquered, enlarged, pillaged, destroyed, and reconstructed. Currently, the site is the location of the (Islamic) Dome of the Rock and the (Jewish) Western Wall, and nearby is the (Christian) Church of the Holy Sepulchre. In this presentation, Hinton examines the rich history of this ancient site, shares information about the numerous religious buildings that have been erected, and explores the continually changing evolution of this influential spot in the Holy Land. Many myths surround the Temple Mount—some based in fact, others in fiction—and these will also be revealed and analyzed. The presentation concludes with an overview of current political and religious tensions between controlling entities and the recent archaeological discoveries that continue to inform and sharpen our knowledge of this extraordinary place.
**Broadway on Film!**


**INSTRUCTOR:** Mitchell Korn, Senior Lecturer, Blair School of Music, Vanderbilt University  
**DATES:** Mondays, October 9, 16, 23, 30; November 6, 13  
**TIME:** 9:30–11:30 a.m.  
**LOCATION:** St. George’s Episcopal Church, 4715 Harding Pike  
**FEE:** $40

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**Crossroads of the World: The Panama Canal**

This course will focus on the Panama Canal, providing a context and a lens through which to examine the following: the history of Spanish America and Central America, United States-Latin American relations, maritime commerce, the engineering marvels of the canal’s excavation and lock design/operation, the medical and scientific struggle against malaria and yellow fever, the migration of Afro-West Indians to Panama for the railroad and canal, life for North Americans in the Canal Zone, and, in a larger context, lessons that speak to the geopolitics between small and powerful nations. It is hoped this class will show that the construction of the Panama Canal, along with being an unprecedented feat of engineering, was a profoundly important historic event with worldwide repercussions.

**INSTRUCTOR:** W. Frank Robinson, Assistant Professor, Department of History, Vanderbilt University  
**DATES:** Fridays, October 13, 20, 27; November 3, 10, 17  
**TIME:** 9:30–10:45 a.m.  
**LOCATION:** West End United Methodist Church, 2200 West End Avenue  
**FEE:** $40
The Extant Legacy of Apartheid: A Dystopian Portrait of Contemporary South Africa in Six Parts

This course will enable participants to develop an understanding of the strange and unbelievable ingredients that constitute modern South Africa and drive its surreal challenges. At a deeper level, the course will also serve as a case study, providing insights into the nature of the toxic legacies of dictatorships, the cruelty of the inheritance accompanying freedom, and the constraints placed on the everyday life of modern South Africans during transition. South Africa has long been seen as a microcosm of the world, a social laboratory within which that which occurs in the wider world can be observed, analyzed and learned from. Join Clive Mentzel, recently returned from a six-week immersion in South Africa, as he explores the deep contradictions of modern South Africa through the use of film, music, and art as well as anecdote and academic analysis to vivify the obstacles and successes of South Africans as they pilot their uncharted journey to an uncertain future.

**Week 1** Symphony in Six Parts: Deformity at birth—the flawed transition sets discordant tones.

**Week 2** Contrapuntal Divergence and Discordant Notes: Obstacles to reconciliation and healing.

**Week 3** Caterwauling Cacophony: What was inherited with freedom? Constraints on human dignity and potential.

**Week 4** Deep Dissociative Fugue: Who is South Africa for? South African universities in meltdown.

**Week 5** Dramatic Crescendi: The State is captured! How State Capture captured dominant discourse.

**Week 6** Epic Climax: How will it all end—Toxic legacy, toxic future?

**INSTRUCTOR:** Clive Mentzel, Senior Lecturer, Political Science/Public Policy, and Director, Office of Active Citizenship and Service

**DATES:** Thursdays, October 12, 19, 26; November 2, 9, 16

**TIME:** 11:00 a.m.–12:15 p.m.

**LOCATION:** The Commons Center, Vanderbilt University, 1231 18th Avenue South

**FEE:** $40
Heaven on Earth: Religious Sites of the Ancient World

This course explores how human beings throughout history and across the world have created extraordinary places that connect them to the divine. Why are religious sites consistently the most grandiose creations of human societies? How do cultures design spaces that will enable them to reach beyond ordinary realities? The course has a global focus, and explores six different sites with origins in the ancient to medieval world, representing a variety of religious traditions: the Ise Jingu Shrine (Japan), the Aztec Templo Mayor (Mexico), the Dome of the Rock (Jerusalem), Borobudur (Indonesia), Chavín de Huantar (Peru), and the Parthenon (Greece). For each of these sites, we explore commonalities of religious architecture across the world and consider the legacy of ancient places for people in the present—from pilgrims to national citizens to tourists and archaeologists.

INSTRUCTOR: Anna Guengerich, Research Assistant Professor, Department of Anthropology, Vanderbilt University

DATES: Tuesdays, October 10, 17, 24, 31; November 14, 21 (note: skipping November 7)

TIME: 9:30–10:45 a.m.

LOCATION: Lentz Center, 2500 Charlotte Avenue

FEE: $40

Howard Thurman: Twentieth-Century Mystic-Activist

Martin Luther King Jr. cited Howard Thurman as the inspiration for the Civil Rights Movement in the U.S. Thurman’s vast collection of books and manuscripts connect spirituality to social justice as inseparable tenets necessary to create social change. In these six week sessions we will travel with Thurman across the globe. As a part of our seminar session, we will listen to valuable interviews of his life and legacy and learn about this pioneer in interreligious and interracial dialogue.

INSTRUCTOR: Amy E. Steele, Assistant Dean for Student Life, Divinity School, Vanderbilt University

DATES: Thursdays, October 12, 19, 26; November 2, 9, 16

TIME: 9:30–10:45 a.m.

LOCATION: The Commons Center, Vanderbilt University, 1231 18th Avenue South

FEE: $40
Media in the Age of Fake News

Enormous leaps in technology have radically changed the media landscape in recent years and the current state of American politics has changed it again. How are reasonable people with an interest in public affairs supposed to sort through the onslaught of information, misinformation, and outright falsehoods coming at them at warp speed in 2017? What exactly is fake news, and how can anyone tell an important story that you need to pay attention to from news that just doesn’t matter? Using real-world examples, we’ll explore the debate over fake news, the judgment calls that news professionals must make every day, and the difference between great and not-so-great journalism. Come prepared to discuss and think about your own media preferences and to engage in a robust discussion about news in the twenty-first century.

INSTRUCTOR: Scott Stroud, News Editor, The Associated Press

DATES: Tuesdays, October 10, 17, 24, 31; November 14, 21 (note: skipping November 7)

TIME: 11:00 a.m.–12:15 p.m.

LOCATION: Lentz Center, 2500 Charlotte Avenue

FEE: $40

OLLI at the Nashville Ballet

Join Mitchell Korn, Blair School of Music senior lecturer, Nashville Ballet’s CEO and artistic director Paul Vasterling, and choreographer/dancer Christopher Stuart in an exhilarating first-time preview of Lizzie Borden with The Raven. In Paul Vasterling’s Lizzie Borden, did she or didn’t she? Vasterling’s interpretation takes us into the mind of the scandal and the woman, with far more to the story than previously thought. To add to the intrigue, Korn and Stuart will introduce the world premiere of The Raven, where Edgar Allan Poe’s mysterious poem is explored through a classical score and the spoken word. Participate in this “for your eyes only” special four-class event!

INSTRUCTORS: Mitchell Korn, Senior Lecturer, Blair School of Music, Vanderbilt University

Paul Vasterling, CEO and Artistic Director, Nashville Ballet

Christopher Stuart, Choreographer and Dancer, Nashville Ballet

DATES: Tuesdays and Thursdays, October 10, 12, 17, 19

TIME: 2:00–3:00 p.m.

LOCATION: The Martin Center, 3630 Redmon Street

FEE: $40
**OLLI at the Nashville Jazz Workshop:**  
“Because of You – A Tribute to Tony Bennett”

Tony Bennett turned ninety years old this past year. That alone is an accomplishment. The fact that he is still touring internationally and singing to sold-out crowds across the world is unprecedented. Come discover who he was before he was Tony Bennett and hear vocalist Robert Whorton with the Lori Mechem Trio pay tribute to the music that makes him one of the most important entertainers in American music history. Tony Bennett IS the great American songbook.

**Osher Steel Drum Band – ADVANCED**

If you have a long history of musical experience or have participated in theBeginning Osher Steel Drum Band for several sessions, this class is for you. A level up from the Beginning Osher Steel Band, this class moves at a fast pace and focuses on learning the different styles of music that can be played on pan. Latin, jazz, calypso, reggae, rock, and even show tunes are all offered in this class. There is a strong emphasis on proper technique and learning the subtle nuances behind playing the steel pan. The class is highly music oriented and participants will learn several songs a session, working towards a final recording that you can share with family and friends. Students will be placed according to their preference and the availability of the desired instrument. The Beginning Osher Steel Drum Band class is a required prerequisite unless instructor permission is granted through a short audition. Limited to 12
Osher Steel Drum Band – BEGINNER
Take a weekly musical “Cruise to the Islands” by joining the Osher Steel Drum Band. No musical experience is needed to join this very hands-on class. If you enjoy island music like Harry Belafonte, Jimmy Buffett, Bob Marley, calypso, and reggae, this class is for you! The amazing history and construction of the steel drums will be presented through mini-lectures sprinkled throughout the classes. Listening and video examples of calypso music as well as discussions of Trinidad culture past and present will give you a taste of the Caribbean and an understanding of how the steel band art form developed. The instruments are made up of melody, upper harmony, lower harmony, and bass steel drums (much like a choir). Students will be placed according to their desire to learn a particular instrument and their individual strengths. Limited to 13

INSTRUCTOR: Mat Britain, Director, Osher Beginner Steel Drum Band
DATES: Sundays, October 8, 15, 22, 29; November 5, 12, 19
TIME: 1:00–2:30 p.m.
LOCATION: Blair School of Music, Vanderbilt University, 2400 Blakemore Avenue
FEE: $100

Understanding America’s Mass Incarceration Binge
The American prison system has gone through many changes since the founding of our country. As such, this course begins with a historical consideration of the origins of imprisonment in America by examining the underlying philosophies of official sanctions offered by the state. Following the exploration into the history of corrections, we will assess current contextual, political, and ideological issues plaguing corrections in America.

INSTRUCTOR: Rosevelt Noble, Senior Lecturer, Department of Sociology, Vanderbilt University
DATES: Fridays, October 13, 20, 27; November 3, 10, 17
TIME: 11:00 a.m.–12:15 p.m.
LOCATION: West End United Methodist Church, 2200 West End Avenue
FEE: $40
Women Who Kill

“Women do not kill, by patriarchal definition,” writes Lynda Hart. This familiar formula has, oddly enough, been denied in drama for over two thousand years. In ancient Greek tragedy, women frequently challenge and break laws: Clytemnestra murders Agamemnon in his bath; Antigone buries Polyneices despite Creon’s decree. Medea’s crimes are the most passionate of any heroine: she murders Creon, his daughter, and her own children, all to revenge the wrongs done to her by Jason, who has deserted her. Whether they are perceived as good or evil, these female characters are unequivocally strong—stronger than the men in the plays. Theoretically, however, such women could never have existed in ancient Greek culture, in which women were restricted almost entirely to the private sphere.

The ancient dramatists created strong women who presumably were nothing like any woman they could have known. Like Greek gods, these women are passionate and fantastic. Why would a society relegate real women to the position of slaves and elevate fictional women to the position of heroines? Perhaps they had nothing to fear from fictional women. Perhaps the plays are a prediction of female potential. Perhaps these plays serve as warnings that a woman’s strength necessarily undermines her success: Clytemnestra’s children turn on her; Antigone hangs herself; and, Medea, having murdered her family, is alone.

The tradition of the defiant, criminal, and often-defeated woman has endured throughout Western literature from Shakespeare (King Lear, Macbeth) and Ford (‘Tis Pity She’s a Whore), to Ibsen (A Doll’s House) to Brecht (Mother Courage) to Pinter (The Homecoming). In the long twentieth century, writers have adapted these characters and created a body of work that ultimately shares a common theme that all of society is responsible for its evils—not only the villains, but even those who stand idly by. In this course we will compare classical views of the female-aggressor-monster with contemporary views that humanize women, focusing specifically on how feminist legal theory has sought to propose an appropriate framework in which to adjudicate situations in which women kill.

INSTRUCTOR: Julie Fesmire, Director of Undergraduate Studies, Principal Senior Lecturer, Department of English, Vanderbilt University

DATES: Wednesdays, October 11, 18, 25; November 1, 8, 15

TIME: 9:30–10:45 a.m.

LOCATION: The Commons Center, Vanderbilt University, 1231 18th Avenue South

FEE: $40
In describing the work of a writer, the contemporary American author Annie Dillard contends, “The line of words is a miner’s pick, a woodcarver’s gouge, a surgeon’s probe. You wield it, and it digs a path you follow. Soon you find yourself deep in new territory. Is it a dead end, or have you located the real subject? You will know tomorrow, or this time next year.” Participants in this writing workshop will experience the challenges and the pleasures of the “writing life” by composing assignments in both prose and poetry and through sharing their work with their peers. We shall read and discuss each contribution for its strengths and make recommendations for revisions. The seminar is designed for beginner writers with no previous publication experience.

This class is limited to 12 participants who have not previously been enrolled in Victor Judge’s writing seminar. Registration will be accepted on a first-come, first-served basis.
Instructor Bios

Mat Britain
Mat Britain has pursued his love of percussion from the plains of Kansas to the island of Trinidad. He has traveled numerous times to Trinidad and performed with the Amoco/BP Renegades Steel Band at the prestigious Panorama Festival, most recently for Panorama 2013. Living in Nashville, Tennessee, he directs the Vanderbilt University Steel Drum Band program and leads his professional steel band Deep Grooves. Britain is indeed an All-American percussionist with a global perspective that permeates his grooves, style, and musicianship.

Julie Fesmire
Julie Fesmire is a senior principal lecturer in the Department of English and the Women’s and Gender Studies Program. Previously, she received a J.D. from the University of Tennessee and practiced intellectual property law for several years. She then completed a Ph.D. in English literature at Vanderbilt University, taught elsewhere, and is back at Vanderbilt serving as the director of undergraduate studies for the Department of English. She teaches and researches across several disciplines, offering such diverse courses as Law and Literature, Feminist Legal Theory, and Classical and Modern World Literature.

Anna Guengerich
Guengerich is an archaeologist and anthropologist and directs a long-term fieldwork project in Peru. Her research examines how ancient societies developed and adapted to cloud forest environments at the frontier of the Andes Mountains and Amazon rainforest, with a focus on monumental architecture of mountaintop towns. She is a lecturer in the Department of Anthropology at Vanderbilt.

Kem Hinton
Kem Hinton is a founding principal of Tuck-Hinton Architects in Nashville, Tennessee. He is an architect, LEED-accredited professional, urban designer, author, historian, photographer, lecturer, and visual artist. Hinton was born in Nashville and raised in nearby Murfreesboro. He received his bachelor of architecture degree from the University of Tennessee and his master of architecture degree from the University of Pennsylvania. Tuck-Hinton Architects was founded in 1984, and its most prominent projects include the Country Music Hall of Fame & Museum, Tennessee Bicentennial Capitol Mall, Frist Center for the Visual Arts, Middle Tennessee State University Sports Hall of Fame, Tennessee World War II Memorial, Nashville Public Square, and the Music City Convention Center. Hinton is the author of A Long Path: The Search for a Tennessee Bicentennial Landmark (1997) and contributor to The Work of Tuck-Hinton Architects: 1984–2014 (2015).

Victor Judge
Victor Judge serves as the assistant dean for academic affairs at Vanderbilt University’s Divinity School where he also is a lecturer in literature and religion. His courses include seminars on the religious questions in the writings of Flannery O’Connor, Albert Camus, William Faulkner, Emily Dickinson, John Donne, and Gerard Manley Hopkins, S.J., as well as a class in writing creatively about religion. Through the study of literature, he helps to prepare the next generation of student theologians for their vocations. He holds both baccalaureate and graduate degrees in English from George Peabody College for Teachers.
**Mitchell Korn**

Mitchell Korn is one of our nation’s most important leaders in music and interdisciplinary education and policy. The Wall Street Journal has called him a “one man arts education industry.” Symphony Magazine last year called him a “music education guru.” Korn, founder and president of MitchellKornArts, and former vice president for education and community engagement of the Nashville Symphony and Schermerhorn Symphony Center, is credited with creating, designing, and implementing the nation’s most important arts education initiatives including New York’s Annenberg Initiative, Chicago Arts Partnerships in Education (CAPE), the San Francisco School of the Arts, Nashville’s Music Education City, and many more. This year he continues his term as adjunct professor of music and community with the Vanderbilt University Blair School of Music. He is a Bard College Senior Fellow for arts policy and planning and a former lecturer on arts education, planning, and policy at Yale School of Music, Harvard University Graduate School of Education, and Royal Conservatory. He is the recipient of numerous awards and tributes including Parents Magazine “As They Grow” Award, honoring his efforts in “making the world a safer, healthier, and happier place for children.”

**Clive Mentzel**

Clive Mentzel was born and raised in South Africa. Clive comes to Vanderbilt University from London and joined the Office of Active Citizenship and Service as director in July 2012. He has a Ph.D. in political science from Johannesburg University and has a special interest in emerging democratic governments and political processes aimed at securing increased political accountability, as well as the resolution of deep-rooted conflict. In London for the last decade, Mentzel led the development of a nationally mandated accountability process that holds elected representatives accountable to their constituents. Prior to that, he worked as an adviser to some of the participants in the South African negotiation process in the nineties that led to a peaceful transition to democracy in that country, and participated in post-apartheid institution-building. This, together with a comparative course on the theory and practice of conflict resolution and dealing with deep-rooted conflict, is what Mentzel teaches in the Vanderbilt Department of Political Science. He also has an affiliated faculty position with the Medicine, Health, and Society program.
Rosevelt Noble
Originally from Kankakee, Illinois, Rosevelt Noble attended Vanderbilt University and received a bachelor of science degree with a double major in sociology and human and organizational development. In 2003, he completed a Ph.D. in sociology at Vanderbilt. A scholar of the American criminal justice system, he has publications pertaining to the interracial dynamics of prison violence and racial disparities in incarceration sentences, and he is currently working on a publication examining racial bias in the jury selection process in capital punishment cases. In the fall of 2002, he started teaching in the Vanderbilt Department of Sociology as a senior lecturer while simultaneously working at the Tennessee Higher Education Commission as the director of the Workforce Investment Act. After leaving state government in 2014, he continued teaching at Vanderbilt and became a Senior Fellow at The Curb Center for Art, Enterprise, and Public Policy at Vanderbilt. In 2017, he was named assistant dean of students and director of the Bishop Joseph Johnson Black Cultural Center at Vanderbilt.

Alli Puglisi
Alli Puglisi graduated from Vanderbilt University’s Blair School of Music in 2013 with a music performance degree with a special focus on the steel pan. While at Blair, she was selected to travel to China where she taught a weeklong music camp as part of a musical collaboration between the countries. Originally from Mundelein, Illinois, Puglisi now considers Nashville home where she freelances in various musical and educational settings including the Deep Grooves Steel Band. She arranges music for and is the assistant director of the Vanderbilt Steel Band Program and is the newly appointed director of the Osher Advanced Steel Band.

W. Frank Robinson
W. Frank Robinson is an assistant professor of history at Vanderbilt University who completed his undergraduate studies at the Johns Hopkins University and received his graduate degrees from the University of Florida and Auburn University with concentrations in African area studies and Latin American history. He specializes in the history of Latin America and the Caribbean, with a focus on twentieth-century political and social movements, nationalism and populism, and Caribbean diaspora communities. With support from the Fulbright scholarship program, Robinson has lived and researched for extended periods in Panama. He is a contributing author to Populism in Latin America (University of Alabama Press, 2012) and is currently completing a manuscript that examines the dynamics of twentieth-century Panamanian political history.

Amy E. Steele
Amy E. Steele is the assistant dean for student life at Vanderbilt Divinity School. She holds two degrees from Vanderbilt: a master of divinity (2000) and a doctor of philosophy in religion (ethics) (2012). Each year through her office, she partners with the Divinity School, the university, and the wider public to educate and engage the community on practical, ethical, and religious matters, which furthers the co-curricular programming and mission of the school.
Scott Stroud
Scott Stroud is news editor for the Associated Press, supervising wire-service coverage in Tennessee, Kentucky, and West Virginia for the global news cooperative. A native of Arkansas who grew up in Michigan, he has covered the coal industry, education, the environment, and politics in a thirty-year journalism career. He’s been a columnist, a projects reporter, and a political editor at newspapers in Tennessee, Texas, North and South Carolina, Kentucky, and Arkansas.

Christopher Stuart
Christopher Stuart, originally from Sandy Hook, Connecticut, began his formal training with Steve Sirico, Angela D’valda Sirico, Franco Devita, and Charles Kelley. He graduated from the North Carolina School of the Arts in 2002. Since joining the company in 2003, Stuart has been featured in several pieces by renowned choreographers. He has always had a niche for choreographing. His vast experiences as a dancer and performer helped him articulate his choreographic voice through improvising and exploring different forms of movement. For the past four seasons, Stuart has created pieces for Nashville Ballet’s annual Ballet Ball. His artistic achievements won him the 2010 Tennessee Arts Commission Individual Artist Fellowship, one of the highest honors that a Tennessee artist can receive. Stuart was a finalist in Ballet Arkansas’ 2014 Visions Choreographic Competition, as well as a finalist in the seventeenth annual choreography festival of the NYCI Choreographic Fellowship held at the McCallum Theatre in Palm Desert, California. Most recently, he was awarded a Fellowship Initiative Grant from the New York Choreographic Institute, an affiliate of New York City Ballet, in 2016.

Paul Vasterling
Paul Vasterling is a magna cum laude graduate of Loyola University. He stepped into the role of artistic director of the Nashville Ballet in 1998, ten years after he began his association with the company. In spring of 2010, at the Board’s request, he took on the additional role of CEO of the ballet. Under his leadership, the company’s resources have grown by close to 300 percent. He has transformed a troupe of twelve professional dancers into a company of twenty-two, and additionally he has established a second company of twenty-five dancers. In 2011, he was elected to serve as Artistic Director Council chair on the National Board of Dance/USA, the national service organization for professional dance based in Washington, D.C. Vasterling has created more than forty works, ranging from classical, full-length story ballets to more contemporary one-acts set to the music of local artists. His penchant and particular gift is for storytelling, which he has done vividly in such ballets as Dracula, Romeo and Juliet, and, most recently, A Midsummer Night’s Dream. In 2004, Vasterling received a Fulbright Scholarship that enabled him to work with three different companies in Argentina, paving the way for Nashville Ballet’s tour there a year later. In 2008, Vasterling raised the curtain on Nashville’s Nutcracker, making a holiday tradition local and newly relevant. His 2009 premier of Carmina Burana, a ballet he had long wanted to present, was a huge success with critics and audiences alike. Vasterling has shaped Nashville Ballet into a company high on artistry and dramatic power as well as commanding technical ability and virtuosity.
Fall 2017 Registration  
**Deadline: September 15, 2017**

To be considered for late registration, please contact the OLLI office.

Name: ________________________________________________

First name for badge (if different from above): ________________________________

Street Address: _____________________________________________________________

City: __________________________ State: _______ ZIP: __________________________

Phone: ___________________________  □ Home  □ Cell

It is important that you provide us with an email address in order to receive course updates.

Email address: _____________________________________________________________

□ Returning Member  □ New Member   If new member, referred by __________________________

Select the courses you’d like to register for in the left column. Please also identify at least one alternate course in case one of the courses is full. Please do not submit payment for the alternate course(s).

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<thead>
<tr>
<th>Register</th>
<th>Alternate</th>
<th>Course</th>
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<td>Architectural Treasures</td>
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<td>The Extant Legacy of Apartheid</td>
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<td>Heaven on Earth: Religious Sites of the Ancient World</td>
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<td>Howard Thurman: Twentieth-Century Mystic-Activist</td>
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<td>Media in the Age of Fake News</td>
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<td>OLLI at the Nashville Ballet</td>
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<td>OLLI at the Nashville Jazz Workshop</td>
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<td>Osher Steel Drum Band – ADVANCED</td>
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<td>Osher Steel Drum Band – BEGINNER</td>
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<td>Understanding America’s Mass Incarceration Binge</td>
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<td>Women Who Kill</td>
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<td>Writing Seminar: The Writing Life</td>
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<td>Fall Day Trip</td>
<td>$98</td>
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**Ways to Register**

**ONLINE**
(vanderbilt.edu/OLLI)

Online registration is fast and the best way to ensure you will get into classes before they reach capacity.

**MAIL**

Send completed form and payment to the following address (*note: this is not our physical address*):

OLLI at Vanderbilt
PMB 407760
2301 Vanderbilt Place
Nashville, TN 37240

**QUESTIONS?**

Call (615) 343-1130
Fall 2017 Registration *Beyond the Classroom*

We are compiling a list of members who are interested in assisting with various areas of need within the program. Please indicate your interest by checking the corresponding items below and return with your registration.

Name ___________________________________________________________________________________________

Phone ___________________________________________________________________________________________

Email Address _____________________________________________________________________________________

**Special Interest Groups**
Looking for new ways to engage with your OLLI peers? Consider joining one of our Special Interest Groups! Have an idea for a new group? Visit the [website](#) to learn how.

<table>
<thead>
<tr>
<th>Special Interest Groups</th>
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<tbody>
<tr>
<td><strong>Afterthoughts: Book Club</strong></td>
<td>Free</td>
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<tr>
<td>The book club will return from summer hiatus on October 2. The club meets the first Monday of each month 11:30–12:30 p.m. at St. George’s Episcopal Church, 4715 Harding Road. A list of current and future book selections is available on the <a href="#">group’s website</a>.</td>
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| **OLLI on the Move: Walking Group** | Free |
| The walking group will meet every Friday, beginning October 13, at Radnor Lake at 9:30 a.m. Additional information is available on the [group’s website](#). |

| **Restaurant Adventures** | Free |
| The group’s upcoming restaurant selections, including dates, times, and locations and previous reviews are available on the [group’s website](#). |

**Volunteer Opportunities**
Get a behind-the-scenes peek at the inner workings of the OLLI program.

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<th>Serve on a Committee</th>
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<tr>
<td>Board of Directors</td>
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<td>Curriculum</td>
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<th>Additional Needs</th>
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<tr>
<td>Identify new members and promote program</td>
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<td>Identify organizations with potential members</td>
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<td>Assist on special event days</td>
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<tr>
<td>Volunteer as a classroom assistant</td>
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<tr>
<td>Develop and lead a special interest group</td>
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<td>Recruit instructors</td>
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<td>Provide office assistance for short-term projects</td>
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<td>Photograph courses and events</td>
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In compliance with federal law, including the provisions of Title VII of the Civil Rights Act of 1964, Title IX of the Education Amendment of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, the ADA Amendments Act of 2008, Executive Order 11246, the Vietnam Era Veterans Readjustment Assistance Act of 1974 as amended by the Jobs for Veterans Act, and the Uniformed Services Employment and Reemployment Rights Act, as amended, and the Genetic Information Nondiscrimination Act of 2008, Vanderbilt University does not discriminate against individuals on the basis of their race, sex, sexual orientation, gender identity, religion, color, national or ethnic origin, age, disability, military service, covered veteran status, or genetic information in its administration of educational policies, programs, or activities admissions policies scholarship and loan programs athletic or other university-administered programs or employment. In addition, the university does not discriminate against individuals on the basis of their gender expression, consistent with the university’s nondiscrimination policy. Inquiries or complaints should be directed to the Equal Opportunity, Affirmative Action, and Disability Services Department, Baker Building, PMB 401809, 2301 Vanderbilt Place, Nashville, TN 37240-1809. Telephone (615) 322-4705 (V/TDD); Fax (615) 343-4969.