



senior college at belfast
 the hutchinson center
 80 belmont ave., belfast, me 04915
 www.belfastseniorcollege.org

Welcome to the Spring session of Senior College at Belfast which begins on Thursday March 23. Classes run for six consecutive Thursdays, ending on April 27. All of our classes will be offered at the Hutchinson Center on Route 3 in Belfast. Please register early for the classes you would like to take to avoid disappointment. **Please note that you will be responsible for purchasing the text if one is required for your course.**

Morning Classes 9:30-11:30 a.m.	Afternoon Classes 1:00-3:00 p.m.
Creating with Collage	Fundamental Spanish
J.S. Mill: On Liberty, Ethics, and Knowledge	What’s Old, New, and Better in Photography—Refreshed!
Intermediate/Advanced Drawing	Intermediate French: VII
Beginning French: Starting Over	Music in the Movies
Writing Flash Fiction	Marilynne Robinson’s novel, <i>Lila</i>
Exploring Homer’s <i>Odyssey</i>	Brief History of Canada
Down East Experience from 1614 to the Present	

Thursday Morning Classes, 9:30 a.m. to 11:30 a.m.

Creating with Collage

Deborah Stevenson, Instructor

The art form of collage goes back one hundred years, beginning with Picasso, adopted by surrealists, employed by mid-century modernist painters, and has now become a staple in popular culture across all mediums. It has grown in popularity over the decades as a truly unique form of expression. People use it for personal reflection as a sort of a visual journal; they use it to make political statements; they use it to create comical images...there is no limit to the things that people can say in collage. We’ll also talk about the incredibly robust life collage has on the internet and learn about all the different sites there are to explore and to join for sharing with others around the world.

This class is a great way to explore this medium, as we learn about the various techniques and styles by doing many different exercises to make our own collages. Creating pieces will take us into the territory of art basics.

These include composition, texture, positive/negative space, abstraction, color theory and working strictly in black and white, just to name a few. We will also learn tricks and techniques for cutting and ways to use the paper inventively. Collage has a collaborative side as well, and we will have fun doing what was called “Exquisite Corpse” collage, where we begin a piece, pass it on, and add to ones we receive from other class members—the results from this process are pretty amazing. We will take time to look at and share our thoughts about each other’s work in a supportive, non-judgmental atmosphere.

One of the many joys of this medium is that no prior experience is needed to jump in and have success right away. It is very forgiving form of art, the only danger being that once you start, you may become addicted to it. **No text required:** All you need is a good pair of scissors and a glue stick. There will be printed material such as magazines on hand, and you are invited to bring your own as well.

Deborah Stevenson is a graduate of Sarah Lawrence College and spent the first half of her adult life as an actor before deciding to begin a family and pursue painting. She has been making art, exhibiting, and teaching for over 30 years. She lived and worked on the West Coast for many years, returning to the East in 2007. She worked teaching art through a non-profit in the inner city and underserved communities of Baltimore for several years. In 2010, she moved to NYC to concentrate on her own work in the dynamic and diverse communities there. A recent transplant to Belfast, she now does workshops and has her own studio here from which she participates in the international collage community, showing and publishing her work.

J.S. Mill: On Liberty, Ethics, and Knowledge *Sara Shute, Instructor*

Nineteenth century British philosopher, J.S. Mill, is still widely read, mostly for two brilliant essays which we will study in this class. “On Liberty,” about the limits of society over an individual’s freedom of thought, speech, and action, and “Utilitarianism,” an argument for and discussion of what is still the dominant ethical theory in western thought (viz., “Utilitarianism”). In addition, we will look at Mill’s arguments about the limits of human knowledge to see whether and to what extent his theory of knowledge fits with his ethical theory. **No prior knowledge of philosophy required and no text required.**

Sara Shute received her Ph.D. in philosophy in 1977 from Washington University in St. Louis. She taught philosophy for 26 years at Marietta College, a small, liberal arts college in southeast Ohio, and was adjunct professor of philosophy at four of the University of Maine campuses, and Colby College. In her career, she taught many courses on the history of philosophy in theories of knowledge, logic, philosophy of science, ethics, and feminist theory. This will be the eighth course she has taught at Senior College.

Intermediate/Advanced Drawing *Sandi Cirillo, Instructor*

In this course, our focus will be on expanding the basic skills we have learned and experimenting further with various drawing materials to find out with what we are most comfortable. Guided by one-on-one instruction, students will work independently on weekly projects to hone their skills in specific areas of interest to them. Black and white drawing will be emphasized, but exploration of color will be encouraged. Weekly critiques in class will allow students to share their thoughts about their work. Homework assignments will also be given on a weekly basis. A required \$7.00 fee per student materials will be collected on the first day of class by the instructor, and will be used to purchase special art supplies needed for this class. Students should bring their own sketchbooks on the first day of class. **Required materials fee:** \$7.00 to be collected at the first class.

N.B. This course is designed for students who have taken a basic drawing class either at Senior College or elsewhere, or who have already developed a basic proficiency on their own. It is not an introductory drawing course for those who have never tried their hand at drawing.

Class size limited to 14

Sandi Cirillo is a lifelong artist and earned her bachelor's and master's degrees at Nazareth College in Rochester, NY. She is an accomplished fiber artist and has taught fiber workshops to both adults and children throughout the Northeast and North Carolina. She currently teaches drawing and art history classes at Senior College. Influences for her drawings and fiber artwork come from her joy of hiking and photographing the natural world and her love of the beauty of coastal Maine.

Beginning French: Starting Over

Lila Nation, Instructor

Starting over! In the past, we have used *Essential French* for this course, but even though it has some interesting dialogues and good explanations of grammatical points, the instructor feels that it attempts to cover too much information too fast. This semester the course will be taught using handouts, and progress at a much more moderate pace. *Essential French*, however, is available for \$15.00 through bookstores and Amazon should you care to purchase it as a reference. "Beginning French" will focus on basic French sentence structure and vocabulary to help you feel confident to continue in this beautiful language.

There is no prerequisite and no text is required.

Class size limited to 15

Lila Nation, the instructor, has been teaching French conversation for 35 years at both high school and university levels, as well as giving private lessons. She holds a Masters in Teaching French and a Certificat de phonétique, has lived in Paris, visited France eighteen times, and St. Bart's twice, and has gone to Québec more times than she can remember! Oh, yes, she loves to sing, and will help you strengthen your French conversation skills through music. All are welcome!

Writing Flash Fiction

Cathy Lickteig Makofski, Instructor

Flash fiction and nonfiction stories are complete narratives of fewer than 1500, 1000, 500, or even 300 words. The word "flash" might suggest that these stories are written in a hurry, during a burst of an idea. That's only partly true. The idea may appear in a flash, with sound and lights, but turning this into a brief, tight, complete and memorable story doesn't happen quickly. All writing is hard work, but when writers limit their stories to 500 or 1000 words, they must maximize every word and, at the same time, maximize everything left out of the story. This is not easy, but you might find it rewarding. During this six-week class, we will study the flash fiction/nonfiction genre, its popularity and challenges and discuss guidelines for writing flash stories. We will also read and discuss flash stories that have been published. In addition, I will ask each of you to write a few flash stories and read them to the group during the semester.

Required text: *35 Tips for Writing a Brilliant Flash Story: a manual for writing flash fiction and flash nonfiction*, by Kaye Linden. ISBN-13: 978-1519394897, \$5.38

Cathy Lickteig Makofski taught the class, "Prompts, Prompts, and More Prompts" during the 2016 fall semester. She is a contributing writer for "Maine Seniors" magazine, and has written for the Washington Post, New York Times, and a variety of other publication. Cathy recently returned from a ten-day solo pilgrimage to Rome for Christmas, stories from which will be featured in a fireside chat this spring at Penobscot Shores in Belfast.

Exploring Homer's *Odyssey*

Elizabeth Garber, Instructor

The *Odyssey* means so much more to me now than it did in high school. It's a love story about middle age, of a war-weary hero's struggles to return home to his wife who reared their son on her own for nearly twenty years. The Epic asks vital questions that still speak to us: What is it to "journey" and lose hope of finding home? What is it to be the one left at home? What does it take for a boy to become a man without a father? I will introduce you to many facets of the Epic to increase your enjoyment and deepen your understanding of the formulaic language of Epic, key Greek concepts, ancient Greek culture and mythology.

Students are asked to read one of the following excellent verse translations: Robert Fagels, Stephen Mitchell, Robert Fitzgerald, and Richmond Lattimore. Avoid older translations which often have quaint or antiquated language or prose translations without the awareness of modern research in the oral tradition of epic poetry. Listening to the *Odyssey* read aloud is a great way to learn about the book as an oral text. Read aloud to each other!

Required text choices: Fagels, ISBN: 0149268863; Mitchell, ISBN: 145167418X; Fitzgerald, ISBN: 0374525749; Lattimore, ISBN: 006124418. Robert Fagels' translation is available on CD and on Audible. If you have another translation you love, bring it to class as well.

Elizabeth Garber studied Greek Epic at Harvard in the Mythology and Folklore Department during the 1970's before her life took a different turn. Teaching a class on the "Odyssey" forty years later will be an exciting return to an old love. Elizabeth is a poet, memoirist, and acupuncturist, and has taught a Senior College class on "The Literature of St. Petersburg."

Down East Experience from 1614 to the Present

Barbara LeGendre, Instructor

See Maine in a new light, a mix of literature and history. Learn what it was like through letters, poetry, fiction, and journals. Re-acquaint yourself with Hawthorn, E.B. White, Laura Beam, Rachel Carson, Harriet Beecher Stowe, John Cole, Carolyn Chute, and others.

Required text: *The Maine Reader: Down East Experience*; Charles & Samuella Shain, eds. ISBN: I-56792-078-o, \$20.00

Class size limited to 20

Barbara LeGendre loves teaching seniors! She received a PhD in Literature from Case Western Reserve University in 1985, is originally from Maine, and returned in 2011. The interdependence of literature and history has always fascinated her. The book for this course qualifies 100%.

Thursday Afternoon Classes, 1:00 p.m. to 3:00 p.m.

Fundamental Spanish

Paul Garcia, Instructor

Fundamental Spanish focuses on basic elements, giving emphasis to spoken language skills. One goal will be "thinking on one's feet" –viable self-expression. Classroom practice spans the gamut from traditional through situational exercises and "total physical response" techniques.

The textbook: The story of the textbook begins when I had been teaching for years at the college level. One morning before class at Husson/College, I asked a nursing student what the textbook had cost her. I routinely received annotated instructors' textbooks from publishers for free; the cost hadn't concerned me as it was between the bookstore and student. The nursing student told me \$87.00. During the following days, I reflected on students working nights and weekends to pay for their education. With my years of teaching high school and college Spanish, I could easily put together a first-year college text during the summer, and I did. That was the first edition which I've re-edited over and over since then. I've used this text with Adult Ed Spanish classes for probably 20 years now. The students, many elderly, some without much academic preparation, have told me how helpful the book has been in learning and enjoying a once formidable foreign language. I've followed up on their suggestions. Students' questions, in hundreds of classes, have been integral to the textbook's design.

Required text: *Spanish for Today*, \$15.00, available from the instructor

Although Paul Garcia shifted his career to translation in the nineties, he has been an Adult Education Spanish teacher pretty much non-stop since then. He spent his formative years in the linguistic soup of Manhattan, where within a few blocks one

could hear Yiddish, Italian, Irish brogue, and, of course, Spanish, from *spanglish* to grammar worth approval by the *Real Academia*. As an *hispano-yanqui* reared in Nuyorico, his attitude toward languages is now that none fully expresses the human soul, but each serves a culture. Having taught at secondary and university levels for twenty years, he earns his living as a translator and interpreter. He's lived and worked in Puerto Rico, Mexico, Spain, and Argentina.

What's New, Old, and Better in Photography—Refreshed!

Paul Sheridan, Instructor

Here's a chance to catch up on the world of photography. Things keep changing; new technology is invented, photographers die or younger ones discover their life's calling, or we discover something we never expected (sound familiar?).

Using slide shows, books, and film clips, we will look at a mixture of work by recently deceased, and newly beginning photographers as well as a few surprising revelations.

We will also study a few of the images in-depth to better understand the choices made by the photographers and learn how we can improve our own photographic eyes in terms of composition, cropping, exposure, lens choice, etc.

No previous photo classes are necessary. No camera is required, just your curiosity!

Paul Sheridan has a B.A. in Art and an M.F.A. in photography. In the many years he managed and taught in a large photo lab for the City University of New York, he also found time to take in the fare offered by various museums, galleries, and foundations. He continues that practice in Maine using the local library internet. He has been making photographs for more than fifty years and has taught several popular courses at Senior College, notably on photography and films.

Intermediate French: Part VII

Lila Nation, Instructor

Many members of this class have been working together for the past three years, but don't feel that you need to have participated to jump in! If you feel you have a solid foundation in basic French grammar and a strong desire to strengthen your speaking skills, you will find this course challenging, fun, and rewarding. We constantly review spoken verb tenses and grammatical concepts, common expressions and idioms, and are continuously building vocabulary.

Prerequisite: three years of high school French or equivalent

Class size limited to 15

Lila Nation has been teaching French conversation for 35 years at both high school and university levels, as well as giving private lessons. She holds a Masters in Teaching French and a Certificat de phonétique, has lived in Paris, visited France eighteen times, and St. Bart's twice, and has gone to Québec on numerous occasions. She also loves singing and will have you strengthening your conversational skills through song.

Music and the Movies

Neal Harkness, Instructor

Even before the technology for sound films existed, movie makers understood the power of music to enhance their storytelling, manipulate their audiences; stir emotions, and add depth to the themes of their work. In this course, we will follow the history of movie soundtrack music from the days of player pianos and small town orchestras to today's high tech accompaniments. We will learn how music is used to set mood, enhance characterization, and advance narrative, and we will get to know the great film composers. This course will not cover the genre of movie musicals or documentaries which will be covered in a future course.

No text required.

Belfast resident Neal Harkness has been an avid student of music and film his whole life. For nine years, he hosted a music program, “Modern Moonlight,” on WERU-FM, and for five years he curated the Friday Night Flicks film series at the Belfast Free Library. He has previously taught courses for Senior College on subjects ranging from jazz, to reggae, to early rock n’ roll.

Marilynne Robinson’s novel, *Lila*

Arlin Larson, Instructor

Marilynne Robinson’s novel, *Lila*, is the third in a trilogy that began with her Pulitzer Prize winning novel, *Gilead*. The three novels explore the inner lives and relationships among the families of the Rev. John Ames and Rev. Robert Boughton, the Congregational and Presbyterian ministers of Gilead. At the heart are the characters’ search for acceptance, forgiveness, and meaning in their lives.

Lila is John Ames’ enigmatic second wife who appears in Gilead seemingly out of nowhere late in his life. She has apparently led a hard life, is unlettered but eager to learn, and is simultaneously attracted to him. She overcomes his reticence simply by saying, “I think you should marry me.”

In this third novel, Lila tells us everything her husband, Ames, doesn’t know in *Gilead*. Lila has led a hard-scrabble and hair-raising life beginning with being kidnapped/adopted by drifters who rescue her from an abusive father. The drifters function as an informal family and undergo many of the horrors and ordeals that desperate people do. One of the women, Doll, becomes mother to Lila. A link throughout the story and clue to its nature is the razor-sharp knife Lila holds obsessively close even after settling down.

Required text: *Lila*, ISBN: 978184408889, \$11.00

Dr. Larson taught the first of the trilogy, *Gilead*, during the fall semester and *Home* in the winter. He found the series especially interesting after hearing Marilynne Robinson say she was inspired to write *Gilead* after learning about the Maine Congregationalists who migrated to the antebellum frontier to build towns, found colleges, and fight slavery. He is the retired minister of First Congregational Church of Searsport and had researched some of these issues for his doctoral program at the Univ. of Chicago.

Brief History of Canada

Ron Jarvella, Instructor

We will look at Canada from the point of view of its closest neighbor and leading trading partner, us, reviewing the twin cultures that make Canada unique with emphasis on both the advantages and disadvantages of that relationship. Most Americans know where Canada is and that’s about it. Canadians are a proud people with a complex history. It’s time we learned more about our friend and ally.

Optional text: *The Pelican History of Canada*, by Kenneth McNaught. ISBN: 978-0140149982 (used in good condition available from Amazon), \$6.49.

Ron Jarvella has been involved with Senior College at Belfast since its inception both as a teacher and student, and as a board member. He has a bachelor’s degree in history from Ohio State Univ., and a master’s in history from Arizona State Univ., plus a 30-year public school career. Now retired, he operates Prescott Hill Books, a used and out-of-print-book business.

Special One-Day Classes, 9:30-3:00 p.m.

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| 1) May All Your Real Estate Dreams Come True, Wed., March 29 | <i>Martha Laitin, Instructor</i> |
| 2) Let's Learn to Draw: A Beginner's Class, Fri., April 28 | <i>Sandi Cirillo, Instructor</i> |
| 3) It's All About Fibers, Wed., May 17 | <i>Sandi Cirillo, Instructor</i> |

Please bring a brown bag lunch to these classes.

May All Your Real Estate Dreams Come True (Wed., March 29) *Martha Laitin, Instructor*

This class will include considering options for aging in place, downsizing to a condo or smaller home, or moving to a warmer climate. We will explore, among other topics, the implications of gifting property to children, taxes, and the current real estate climate in our area. We will also study special considerations involved in choosing a condo, as well as pointers for creating a perfect transition from one home to another, including how to choose a broker, prepare a home for sale, set an appropriate list price and negotiate selling price. There will be plenty of time for discussion and a packet of hand-outs will be available.

Class size limited to 20

Martha Laitin, a former health administrator and guidance counselor, holds a Master's from Elmira College. Since 1989 she has been a full-time real estate broker serving her birthplace, Belfast, and the surrounding area. She currently specializes in listing retirement homes. She has been her agency's educator, presenting a series of five classes to new agents at four office locations, and teaching the Maine real estate license course for the Associate Broker license level at Thomas College.

Let's Learn to Draw: A Beginner's Class (Fri., April 28) *Sandi Cirillo, Instructor*

If you've ever caught yourself doodling, you are indeed drawing. Drawing is the oldest form of written communication and is easily a favorite leisure activity. In this class, you will explore your creative side as you learn to create a good composition using techniques such as shading, contrast, perspective, texture, movement, etc. We'll be experimenting with different drawing materials as well so you can see which you like best (or least). Drawing still lifes and landscapes are only a small part of this class.

Required materials fee of \$8.00 will be required for this class and collected by the instructor at the beginning of class.

Class size is limited to 12

Sandi Cirillo is a lifelong artist and earned her bachelor's and master's degrees from Nazareth College in Rochester, New York. An accomplished fiber artist, she has taught fiber workshops to adults and children throughout the Northeast and North Carolina. She also teaches drawing and art history classes at Senior College in Belfast. Influences for her drawings and fiber artwork come from her joy of hiking and photographing the natural world and her love for the beauty of coastal Maine. A retired art educator, Sandi lives in Searsport where she gives workshops in her studio. Her website is www.especially-for-ewe.com

It's All About Fibers (Wed., May 17)

Sandi Cirillo, Instructor

In this one-day workshop, we'll be learning about different kinds of fibers and how to create art using those fibers. Silk fiber will be explored as we create silk paper suitable for use in stamping, journal making, cards and books. Wool fiber will be explored as we challenge ourselves using wet and dry felt-making techniques. Lastly, cotton fiber will be used to create collages on canvas, using cotton and other man-made and natural fibers. This exploration of fibers will not only expand your knowledge but will also challenge you to look at these fibers in new and creative ways.

Required materials fee of \$ 10.00, payable to the instructor, is required for this class. Please bring any embellishments (yarns, buttons, beads, etc.) to class if you have them at home.

Class size limited to 12

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Please remember: To take a course you must be a member of Senior College, and be at least 50 years of age or living with a spouse or partner who is. The annual membership fee is \$25 and covers the entire 2016-2017 academic year. The fee for each course per semester is \$35. To become a member and/or register for a course by mail, just send in your check payable to Senior College at Belfast, along with your completed Membership/Course Registration Form to: Senior College at Belfast, U Maine Hutchinson Center, 80 Belmont Avenue, Belfast, Maine 04915. If you do not have the form, either download it from the Senior College website, <http://www.belfastseniorcollege.org>, or include a note with your check indicating that it is for membership or registration or both, and give the name of the course(s) you wish to take. You may also stop by the Hutchinson Center on Thursdays between 10:00 a.m. and 1:00 p.m. to enroll or register for classes at the Senior College office.

NOTE: Some of these courses will fill quickly, so get your registration in as soon as possible. Calling and indicating an interest will not save your seat. To be fair to all, we must have your check in hand before we can enroll you in a course. Registrations are accepted on a space-available basis through the first day of classes, March 23. However, for courses requiring textbooks, registration later than March 9 could result in your not having your book on the first day of class. **If a textbook or materials other than photocopies are required for your course, you are responsible for their purchase.**

Senior College admits members regardless of race, color, gender, national or ethnic origin, religion, sexual orientation, political affiliation, or amount of gray hair.