The late 1960s was a period of great stress and great change in American life. Among the stresses were: an unpopular war; political assassinations; Civil Rights conflicts; new sexual freedoms; recreational drug use; and a growing gap between parents and children. Hollywood, too, was going through rapid changes, with films made for a young, educated, culturally adventurous audience. In this screening class we will view and discuss four excellent films from the era. *Romeo and Juliet* (1968) is classic Shakespeare but also a rebellious youth film. *In the Heat of the Night* (1967), starring Sidney Poitier and Rod Steiger, centers on racial prejudice. Finally, *The Graduate* (1967), starring Dustin Hoffman, is about the sexual and existential confusions of a recent college graduate. Many of us remember these films from young adulthood; here’s a chance to reconsider them.

*Films of 1967 and 1968: Reflecting Change*

Peter Lev

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**Film and Politics in the 1970s**

Monday, 1–4 p.m. (begins October 15)

Fee: $65

The Hollywood film industry grappled with social and political controversies throughout most of the 1970s. The issues of the 1960s, such as Civil Rights and the Vietnam War, were joined by new issues, including government corruption (represented especially by Watergate) and feminism. In this course we will screen and discuss four films, which represent the era but also anticipate controversies of today. The Conversation (1974), starring Gene Hackman, is about surveillance and conspiracy. In Dirty Harry (1971), starring Clint Eastwood, a tough cop frustrated with government takes liberties with the law. Network (1975) explores the power of the media. In this case television. *Julia* (1977) is about a woman’s decision to take political action, at great personal risk, in Europe during the late 1930s. Conspiracy, surveillance, distrust of government, media and politics, personal engagement—the issues are clearly relevant today. The course will also consider film aesthetics and film history. It is not solely about politics. A good film must connect with its audience, and we will discuss how these films entertain as they educate and/or persuade.

**Film and Politics in the 1970s**

Monday, 1–4 p.m. (begins October 15)

Fee: $65

For decades during the twentieth century, Coco Chanel and Elsa Schiaparelli were among the world’s best-known fashion designers. They were also bitter rivals. Schiaparelli was enormously inventive, working with artists—Jean Cocteau, Salvador Dalí, Leonor Fini, and Man Ray—to create her theatrical fashions. Chanel’s first ventures, a hat shop in 1910 and a boutique in 1913, were bankrolled by a lover, but her lifestyle as a modern woman with cropped hair who ran her own successful business provided a perfect marketing tool for her Little Black Dress and bobby suits. The rivalry? Schiaparelli derided Chanel as a “milliner,” and Chanel called Schiaparelli “that Italian artist who makes clothes.” It is said that Chanel set Schiaparelli on fire at a costume ball. (Guests put it out with seltzer water.) During World War II, Schiaparelli kept her business open, to continue to provide jobs for her employees. Chanel closed hers, except for Chanel No. 5, putting 4000 people out of a job. Jim O’Connor holds a masters in art history from Hunter College. He has taught and lectured at the Parsons School of Design, where he was AAS Coordinator of Fashion History and Online Learning, and at Hunter College, Rutgers University, and the Baltimore Academy of Illustration. In summer 2016, for the Osher Institute, he spoke about the rational dress movement of the nineteenth century.

**Chanel vs. Schiaparelli**

Jim O’Connor

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**Simone de Beauvoir: Life, Philosophy, Feminism**

Thursday, 11 a.m. (begins September 13)

Fee: $130 ($65 for each session)

French writer, Simone de Beauvoir (1908–1986), was one of the most influential thinkers of the 20th century. Her now-classic feminist work, The Second Sex (1949), was written without the benefit of a women's movement. Her multi-volume autobiography is a work of 20th century history, as well as the story of her life, an unconventional life (lived in tandem with philosopher Jean-Paul Sartre), which was both admired and criticized from the right and the left, and during which she relentlessly pursued the political and moral questions of her day, e.g., the Algerian war for independence. The great interest in her work through the late 20th and early 21st centuries has even led to a new philosophical field, “Beauvoir Studies.” Though her existentialist philosophy and novels are not well known by the general public in this country (eclipsed by the importance of The Second Sex—the “feminist Bible”), they raise serious and compelling questions about the human condition. Join us for a survey of her life and works of Simone de Beauvoir. Suggested (non-required) readings: The Ethics of Ambiguity, The Second Sex, The Blood of Others, Memoirs of a Dutiful Daughter, The Coming of Age.

Jo-Ann Pilardi, professor emerita, Towson University, taught philosophy and women’s studies at Towson University for 38 years and chaired Women’s Studies for nine years. An activist in Baltimore’s women’s liberation movement, she was also a “charter member” of TU’s Women’s Studies program. Her expertise is in continental and social-political philosophy and feminist theory; she has an M.A. in Philosophy (Penn State) and a Ph.D. in Humanities (Johns Hopkins) and has studied Beauvoir for many years. Her publications include a book and articles on Beauvoir, and articles on feminist theory, immigration, and hospitality. She has taught several other courses for Towson’s Osher.

**Simone de Beauvoir: Life, Philosophy, Feminism**

Jo-Ann Pilardi

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**For the Best Opportunity to Be Included in Your Desired Courses, Please Submit Your Registration by August 27, 2018.**

Late registrations will be accepted. After the deadline, you may register for courses that are not full. You will be notified if you do not get into a selected course. Confirmations will be sent via email.