



## WHY DO WE GET (OR NOT GET) CLASSES WE REQUEST?

The policy of our “learning co-operative” allows a member, for the membership fee, to select up to five courses per semester and add any number of extracurricular activities. So, why are some of us not able to get into the classes we select? Let’s look at the numbers to get clarification.

This semester we have nearly 2,200 members. If each person requests five classes, there would be almost 11,000 individual slots to fit randomly into the 248 classes that are offered.

Some other things enter into this calculation:

- Some instructors limit their class size.
- The number of available classrooms in Arsh Hall is limited and the mix of larger and small classrooms comes into play each class period (small classrooms handle 32 to 67 and large rooms 120 to 196).
- Many instructors want to teach only at specific times or days (27 requested Tuesday at 10:30 a.m. for this fall with only 10 rooms available).
- The parking lot has room for about 630 vehicles, which limits the number of people that can be scheduled during each class period.
- Many instructors and courses are very popular and demand for their courses is higher than the number of seats available.

Registrations received by the end of the initial registration period are put into a computer-based random process; however, registration by this date does not mean that a member has an equal chance with everyone else. There are weighted factors in the database that take certain things into consideration when doing the random assignment process.

Here are several important factors:

- Is the person a new member?
- Member history – have they been in the course before or been waitlisted before?
- Those waitlisted by the computer allocation will have that factored in during the next semester’s allocation.
- If they were waitlisted AFTER computer allocation, the waitlisted factor does not come into play at all.
- Priority of the listing on their registration form. Was the course listed first out of five or fifth out of five? The computer uses the order of the listing to factor scheduling.

Mathematics and computers aside, fulfilling everyone’s requests as best as possible is a priority for the University staff. If there is a waitlist, instructors may be asked to add an additional section, increase their class size or move to a larger classroom.

This is a complicated process to be sure. Submitting your registration early helps but does not guarantee you will get all of the courses you want. We are fortunate to have such an amazing variety of course offerings and instructors that creates this problem. This is a good “problem” to have as it reflects the high level of course choice and quality available.

Remember, for the best possible chance to get all the courses you want, register by the first deadline and list your courses in order of preference. While this doesn’t guarantee you will get all of your courses, it maximizes your chances.

Paul Hess  
Vice Chair, Academics

## SPRING AHEAD

Spring catalogs are expected to be mailed in mid December. In person registration begins the first week in January with Open House on Thursday, January 3.

### ***Lifelong Learning News***

[www.lifelonglearning.udel.edu/wilmington/newsletter](http://www.lifelonglearning.udel.edu/wilmington/newsletter)

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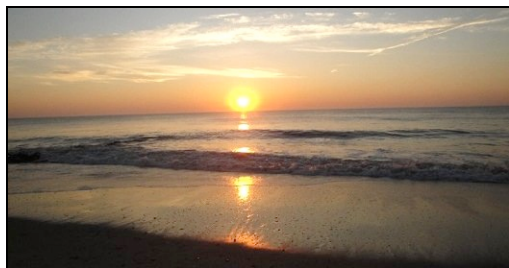
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Submit articles to [rehlich@udel.edu](mailto:rehlich@udel.edu), or place in the newsletter mailbox in the Reception Area.

### **OLLI AT THE OCEAN**



OLLI at the OCEAN (formerly ALLSTEL) will again present an intellectually stimulating program at Rehoboth, May 28-31, 2013. The program takes place at the Brighton Suites one block from Rehoboth's main street and one block from the Boardwalk. All rooms are suites with living room with TV, sleeping couch, refrigerator and microwave oven; separate bedroom with TV, king size bed or two double beds and a bathroom.

The program provides eight lectures with topics ranging from serious discussions on science, finance, history, art and medical innovations to musical entertainment. Dinners and breakfast are provided at Brighton Suites. Lunchtime provides opportunity to visit the many fine eateries in Rehoboth. Ample free time is available to walk the boardwalk, sun on the beach, visit the outlets or just hang out.

Applications and program details will be available after Thanksgiving. Join us.

**Gene McCord**  
Chair, OLLI at the Ocean

### **SUMMER SESSION**

Summer Session 2013 seems like it is very far away, but the committee is working behind the scenes already. Once again members have been asked to add to the 'wish list' of courses in the lobby. A list of desired courses will be available in late November so that potential instructors may review the courses suggested by the members. We will try to pair these courses with potential instructors.

However, if you are already psyched about teaching a course, we would be delighted to have your proposal forwarded to the office by November 21, 2012. Otherwise, look in early 2013 for the deadline for Summer Session 2013 proposals. Please note that Summer Session 2013 begins on July 9 and runs through August 1.

We want you to be part of the MAGIC! If you ever wanted to try teaching once a week for four weeks, the summer time is a fine time to try it! Classes are Tuesday, Wednesday and Thursday mornings. The first period is 75 minutes (9-10:15 a.m.) and the second period is scheduled for 90 minutes (10:30 a.m.-noon). Registration for Summer Session begins April 8. Any questions, contact me.

**Carolyn A. Stankiewicz**  
Chair, Summer Session

### **YOU GOTTA HAVE HEART**



As we all know you gotta have heart and if you don't have a regular heartbeat it can be a problem. So, if you have a loved one with heart issues, consider taking an AED certification class and learn how to operate an Automatic Defibrillator Device. They are found in many public buildings e.g. airports and in Arsht Hall. We are offering a class on Friday November 30 from 1-4 p.m. at Arsht Hall but need 10 people to sign up and pay \$30 for the training. If interested, please register and give a check made out to "University of Delaware" to Ellen Saienni in the Office.

**Pam Meitner**, Safety Committee



## WATER COLORING

When I turned 80, I decided to kick my second childhood into overdrive. So, in addition to playing what barely passes as tennis, thinking up rhymes that masquerade as poems, and knocking out squibs for a writing class, I have installed two bee hives and now dabble with watercolors. To pursue the water coloring, I enrolled in Osher's "Watercolor: Beginners Step-by-Step," taught by the no-nonsense Cynthia Kauffman; it proved to be an experience to say the least.

In Cynthia's class, my troubles, which were myriad, began right at the start. The syllabus warned: "Students must bring all supplies to the first class." As promised, Cynthia e-mailed each student a "supply list" prior to the first class. One item was a "roll of paper towel," so I showed up with a brown, recycled roll. Cynthia said that brown wouldn't do. Since my wife, a vigilant environmentalist, would not stoop to buying white, I slipped off and bought a package; the extra rolls are hidden in the trunk of my car.

The towel issue was only one of many problems that Cynthia had with my supplies. The palette was too small; my tube paints were not satisfactory quality and my spray bottle (an empty Windex bottle) wasn't what she had in mind. I began to appreciate Cynthia's stoic but stern approach to matters, a trait she may have developed from her years of teaching in the public schools.

After the supply problems were resolved, we moved on to some basic and uninspiring exercises called "washes" — essentially different ways to color the background quickly. There is a flat wash, a gradated wash, a wet-into-wet wash and a streaked wash. These wash exercises were done on good paper, called 140 pound. So, when I used up one side I turned it over to use the backside. "No! No," said Cynthia. "Use only one side." I have opted, however, to continue using both sides except when I'm striving for a finished painting. By now, you may have concluded that the writer pinches pennies; he pinches nickels too.

In keeping with the adage that a picture is worth a thousand words, Cynthia spent part of one class actually painting a still life consisting of a bowl of flowers backed by a draped cloth and lit by some lamps to create shadows. I must say that she was impressive, but while the other

students were all ooh and ah, I had a few questions as the painting progressed. I noticed that Cynthia started to paint the vase and flowers first, leaving the background to last. This was opposite to what I thought was standard practice, but when I asked her about this, Cynthia said flatly that it's the artist's prerogative. Now that answer I liked.

As the course progressed, Cynthia reminded us that she had arranged for an exhibit of our better paintings; they would hang in the hallways of Arshat for about five days. It's amazing what Osher Lifelong Learning is willing to suffer through.

Instead of working from a photograph as recommended, I decided to use a plaque that I had purchased decades ago while working in Holland. The scene in the village of Duurstede painted by Jacob Van Ruysdael in 1670 features a windmill under a threatening sky, apparently a lull before the storm. The mill overlooks a quiet river that laps against a palisade. A boat with an odd-shaped white sail sits in the river and it is this boat that became my nemesis.

When my intent to copy this painting with my watercolors became known, Cynthia's assistant suggested that I was being a bit "ambitious." Perhaps audacious would be a better description of the undertaking. Cynthia, on the other hand, didn't discourage me and occasionally said, "Keep it up," as she strolled by the table where I toiled away.

To do the painting I took leave of the techniques that had been suggested in class — techniques that sacrifice detail in deference to impression. Van Ruysdael's painting is full of detail and Cynthia once offered her opinion of the masterpiece: "Way too much detail." To do the detail, I bought the smallest brush that's sold (a number 2) and a set of watercolor pencils. I expected a caustic comment from Cynthia about these tools, but she just nodded acceptance. So, I felt free to labor on. I left the sky and the boat until last. The windmill went well enough and I left out some possible pitfalls such as the three women, dressed in bonnets and wooden shoes, who Ruysdael had strolling above the palisade. I then tackled the sky but not with one of the standard washes we had learned. Rather than using a big, flat brush as recommended for washes, I worked away with a small brush — attempting to emulate the wildness that Ruysdael's sky expresses. The sky went better

## LANGUAGE TEACHING WORKSHOP

On October 26 the Osher Lifelong Learning Institute hosted a workshop for language teachers at the High School, University and Older Adult levels. The workshop was the outgrowth of James F. Weiher's interest in alternate and non-traditional approaches to foreign language instruction. As a teacher of German and foreign language coordinator, he has come to believe in Dr. Stephen Krashen's hypotheses that learning about a language is different from language acquisition and that fluency stems from receiving adequate input that is interesting and comprehensible rather than from studying grammar, memorizing vocabulary and practicing output.

Basil Maas, Manager of Lifelong Learning, greeted the arriving participants and welcomed the speaker. Christiane Shields, Coordinator of the workshop, opened the daylong workshop by introducing Laurie Clarcq. Laurie teaches Spanish in Rochester, NY, and is a nationally known teacher/trainer of TPRS (Teaching Proficiency through Reading and Storytelling). She demonstrated the approach by giving a brief lesson in beginning Vietnamese. She provided the historical background of both TPR (Total Physical Response) and TPRS and illustrated common techniques, such as embedded reading, circling, use of student actors and personalization.

The workshop was attended by teachers of many of the popular foreign languages, French, Italian, Spanish and German and enthusiastically received by most participants. For example, Mary Shenvi, St. Elizabeth's HS, said "I found myself inspired by Laurie Clarcq's presentation to re-examine and re-evaluate the strategies that I use in teaching foreign language, ESL, and adult learners. I immediately went home and designed two lessons, based on TPRS methodology, which I will try out in the coming week." Jeanne Hanson, Osher Spanish instructor, said "I intend to begin immediately to incorporate some of the things I learned and hope to increase my use of TPRS and embedded reading considerably next fall. I'm going to look into changing my textbook and/or changing how I use it."

Several participants expressed their desire to meet regularly with others to develop both their teaching skills and materials using TPR/TPRS.

Jim Weiher

than I had expected and then the mistake was made. I painted in the boat but failed to capture its 17th century features; in trying to rework it, the whiteness of the sails got smudged. At that point Cynthia arrived. "That doesn't even look like a boat and it stands out too much. I could fix it, but it's your painting." So, after she gave me some suggestions, I continued to work on it but the boat just got worse. When Cynthia returned to the scene, she volunteered — out of obvious pity-- to fix it. I accepted her offer and she indeed made it look like a sailboat. But she was still dissatisfied with the boat and its part of the painting (the left third). Her final suggestion was to cut the left part out. The remainder would be "my picture."

I took the picture home and spent some time on final touches. It remains **uncut** and **framed**; I decided to override Cynthia -- after all, she said the painting was mine. And the more I gazed at Van Ruysdael's, the more I appreciated the balance in his masterpiece. His boat shines beautifully on the river and gives depth to the whole scene. Cynthia accepted my painting for the exhibit and it hung conspicuously for five days at Osher. Thanks to Cynthia, I can now say I have been "exhibited", or whatever painters say that is equivalent to a writer being published.

I thanked Cynthia profusely at the end. She does a great job of getting neophytes started in the right direction. She is a great promoter of the craft -- and the craft, I find, is a lot of fun. I just finished a painting that copies the action in Winslow Homer's popular painting "Breezing Up" (1876) that depicts a small boat sailing out of Gloucester. What next?

If you haven't tried watercolors, I suggest you do, but start only under Cynthia's watchful eye.

John Hileman 7/4/2012



*The Windmill at Wijk bij Duurstede* 1670 Ruisdael



# Schedule of Events



## SPECIAL EVENTS WEDNESDAYS 12:45-1:45 P.M. IN ROOM 105

Announcements at 12:40 p.m.

These programs are for all members. You can buy your lunch, bring your lunch or just come and enjoy.

November 21 – **NO PROGRAM**

November 28 – **UD Lifelong Learning Concert Band**, Paul Hess, Conductor

December 5 – **UD Lifelong Learning Chorus**, Henry Chisholm, Director

## MUSIC IN THE LOBBY

Watch *Lifelong Learning This Week* for information on programs by our many music groups. These will be from 11:45 a.m. to 12:15 p.m.

## OPERA LECTURE SERIES

UD Music Professor Emeritus Larry Peterson, Instructor of “Let’s Go To The Opera” course, will be giving a series of lectures on selected operas that will be broadcast at local theaters or at Theater N. The lectures are scheduled on Fridays, from 12:30-1:45 p.m. in Room 124-5,

November 16 Mozart’s *Le nozze di Figaro* (David McVicar’s Production)  
Theatre N: November 18, 2:30 p.m.

November 30 *La Clemenza di Tito*  
Regal People’s Plaza and Brandywine theatres: December 1, 12:55 p.m.

The lectures are free and open to the public.

## GLOBAL PERSPECTIVES ON DIVERSITY

**Meets Wednesday, from 12:20-1:10 p.m. in 122 Memorial Hall.**

Nov. 28: James Brophy, “Jews into Germans: Acculturation and Identity, 1770–1914.”

## PROFESSOR RAY CALLAHAN WAR IN HISTORY

**FRIDAYS, 12:30-1:45 P.M., ROOM 108**

UD Professor Emeritus Raymond Callahan continues the series of lectures considering the broad contours of war in history on Friday afternoons.

Nov. 16 **World War II: Total War, Act Two**

Nov. 23 **NO PROGRAM**

Nov.30 **The Age of Counterinsurgency**

Dec. 7 **What Have We Learned?**

Registration is not required as the lectures are open to all members and the public. Bring a friend to hear Dr. Callahan, a popular speaker and recognized expert.

## SOCIALS

Take a break and meet fellow members for coffee, tea, cookies and conversation at one or more of the socials of the semester. The last social of the year will take place Tuesday, November 20, at 1:30 p.m. in the Lobby.

## CALENDAR 2012

Thurs., Nov. 22, Fri., Nov. 23 .... Thanksgiving  
.....OFFICE CLOSED, NO CLASSES  
Fri., Dec. 7 ..... Fall semester ends

## 2013

Mon., Feb. 4 ..... Spring semester begins  
March 25–29..... Spring Break, NO CLASSES  
Fri., May 10.....Spring semester ends  
Tues., May 28–Fri, May 31 .....  
..... OLLI at the Ocean  
Mon., June 10–Fri., June 14 .....  
..... June Lecture Series  
Tues., July 9–Thurs., Aug. 1 .....  
..... Summer Session