



Celebrating 53 Years of
CONTINUING EDUCATION

Daytime Noncredit Courses for the Public

Sponsored by

The Alumnae of Northwestern University

Engaging Minds, Enriching Lives

Spring Quarter 2022

ONLINE ONLY

Tuesdays & Thursdays: Mar. 29 - Jun. 2

Register for Alumnae Courses online through Norris Box Office.
Check the Norris Box Office site for updated Spring 2022 online
registration dates and information: <https://nbo.universitytickets.com>
For additional support, call our voicemail number: (847) 604-3569.

- A. Sports, Media, and Society (Craig LaMay)
*Due to unforeseen scheduling conflicts, this course has been **cancelled** for Spring 2022. We hope to offer this course in a future quarter.*

- B. **Gothic Architecture: Aesthetics, Inspirations, and Cultural Influences**
Christina Normore, Associate Professor
Art History
Tuesdays, 1:00 – 2:30 p.m.

- C. **The Healing Power of Music**
Multi-Professor Course
Thursdays, 9:30 – 11:00 a.m.

- D. **The History of the Recording Industry**
Jacob Smith, Professor, Radio/Television/Film
Thursdays, 1:00 – 2:30 p.m.

Spring 2022 courses will be offered online only, via Zoom webinar.
See details on pages 13 - 15 of this brochure.
Visit us at our website: nualumnae.org



**The Alumnae of Northwestern University
Continuing Education
Online Program
Spring 2022**

We're excited to offer you an enriching, educational experience with Northwestern's professors through a Zoom platform. For now, our classes are live-streamed and also recorded for limited viewing later.

Alumnae Continuing Education is a program of university level non-credit courses taught by members of the Northwestern University faculty. Established in 1968, this unique program is organized and run entirely by volunteers, all alumnae of Northwestern University.

Alumnae Continuing Education is open to everyone. It provides a stimulating opportunity for interested adults to gain a broad knowledge in many fields. All revenue above our costs is given to the University in the form of scholarships, fellowships, and grants for carefully selected projects.

**Summer 2022 Preview
Tuesdays
June 21 - July 26, 2022**

- A. Pop Psychology vs. Psychological Science**
*Renée Engeln, Professor of Instruction,
Psychology*

- B. Thinking about the Prophets**
*Kenneth Seeskin, Philip M. and Ethel
Klutznick Professor Emeritus of Jewish
Civilization*

The Alumnae of Northwestern University is a volunteer women's organization founded in 1916. Their philanthropic activities serve to enhance the academic resources and educational vitality of the university and broader community. Since its inception, the board has given over \$9.5 million to the university in the form of grants, scholarships, fellowships, and programming.

Here are the ways that the Alumnae of Northwestern currently supports Northwestern University as an institution:

Alumnae Endowment for Academic Enrichment

Funds are used to bring distinguished scholars and artists to campus annually.

Alumnae of Northwestern University Graduate Fellowships

Awarded to full-time graduate students, each in a terminal Master's program, who show promise of achieving distinction in a career that will serve the public good and bring credit to Northwestern University.

Alumnae Grants Program

Annually helps University departments and faculty with important programs not included in their annual budgets. Past funding has gone to research, speakers, conferences, equipment, and study-related travel for faculty and students.

Alumnae of Northwestern STEM Scholarships

Awarded to students for their sophomore or junior year who are enrolled in a STEM discipline, Science, Technology, Engineering or Mathematics.

Alumnae of Northwestern Summer Interns

Sponsors multiple summer internships through Northwestern Career Advancement Summer Internship Grant Program.

Alumnae of Northwestern University Teaching Professorship

This endowed professorship honors a faculty member for excellence in teaching and curriculum innovation; the selected professor serves a three-year term.

Alumnae of Northwestern University Award for Curriculum Innovation

Awarded annually, this award supports faculty work over the summer to develop innovative course materials, new courses or new modes of teaching, including online education that will benefit undergraduate students.

WCAS Teaching Awards

These awards provide financial support for the Judd A. and Marjorie Weinberg College of Arts and Sciences Awards for Outstanding Teachers.

The Alumnae of Northwestern University Scholarship Fund

This is an endowed three-year scholarship, conferred by Northwestern University.

Senior Woman's Award

Honors a senior woman whose volunteer work enhanced the University community.

B. Gothic Architecture: Aesthetics, Inspirations, and Cultural Influences

Christina Normore, *Associate Professor, Art History*
Tuesdays, 1:00 – 2:30 p.m.

From the towering heights of Chartres and Amiens to the carefully planned cityscapes of medieval Tuscany, late medieval architecture was a vital force within a rapidly changing world. This course investigates Gothic architecture from its rise in the Ile-de-France in the mid-twelfth century to the end of the Middle Ages. Special attention will be given to the role of the senses in the search for knowledge, the complex interactions between cultures made visible in their artistic production, the motivations behind the technical developments showcased in the great cathedrals, and the uses of Gothic modes in castle architecture and city planning.

Mar. 29 The Sensational Gothic

After a brief overview of the historiography of the term *gothic*, we'll consider the changing ideas about the place of sensation (and by extension art) and how they shaped the period that will be studied in this course.

Apr. 5 The Birth of the Gothic: Suger and Saint-Denis

While it drew on earlier developments from throughout Western Europe, Gothic Architecture is usually said to have been 'born' in the rebuilding work done under Abbot Suger of Saint-Denis in the 1130s and 1140s. Today we'll look at this rebuilding and Suger's explanation of it in order to identify some of the motivations behind the emergence of this new mode of building and decorating sacred spaces.

Apr. 12 Race to the Top

The stunning visual effect of light-filled Gothic cathedrals was only made possible by a series of engineering innovations. This class will explain how ribbed vaults, pointed arches and flying buttresses together enabled builders to seek an ever higher and brighter architecture.

Apr. 19 Written in Stone and Glass

The art historian Emile Mâle famously referred to Gothic churches as books written in stone. Today we'll consider both how these buildings used sculpture and glass to tell sacred stories and some ways in which these same media were used to question, even undermine, holy stories through the use of ribald and risqué imagery.

Apr. 26 Gothic Beyond France – Part 1: The Case of England

Gothic forms quickly spread beyond France. Their use in England at major sites such as Canterbury allows us to begin to think about what new audiences valued in this "French work" and how they adapted it to their own needs.

May 3 Gothic Beyond France – Part 2: Crusader Gothic

From their beginnings in the late eleventh century on, the Crusades and the Crusader States that were formed by them served as an unusual and fraught mixing pot of Western and Eastern Mediterranean cultures. Gothic was one of the many social forms that were transmitted and transformed by the Crusades, as we will see in examples from Jerusalem to Cyprus.

May 10 Hearth and Home

While most architectural historians focus on church building, domestic architecture and interior decoration were equally innovative, and their study reveals important information about the lives of medieval people. In this class we will consider some features of domestic settings with a focus on English and French examples at multiple social levels.

May 17 Making a City

Europe was rapidly urbanizing, and civic leaders then as now sought ways to control and regulate cities through urban planning and visual rhetoric alike. Today we'll look at the case of Siena, Italy, where Gothic architecture and painting were united in the project of crafting civic identity.

May 24 Ending the Middle Ages?

In this lecture we will look back on the materials we've covered and consider ways in which trans-Atlantic travel both did and did not end the Middle Ages when it comes to Gothic architecture.

Christina Normore, (Ph.D. 2008, University of Chicago) researches and teaches medieval art, with an emphasis on 14th- and 15th-century northwestern Europe. While her specific topics of investigation range broadly, her work is united by a concern with how medieval art objects and practices challenge current methodologies and reshape our understanding of period and geographical divisions. Her first book, *A Feast for the Eyes: Art, Performance and the Late Medieval Banquet* (University of Chicago Press, 2015), argued that banquet organizers and participants developed sophisticated ways of appreciating artistic skill and attending to their own processes of perception, thereby forging a court culture that delighted in the exercise of fine aesthetic judgment.

At present, she is engaged in two long-term research projects. The first considers how militarism was promoted and questioned by material culture ranging from intimate mirror backs and manuscript margins to the warring and fortification of the landscape in France, Flanders and England. Her second research project critically engages the possibilities as well as the problems posed by the rapidly expanding scholarly and institutional interest in transcultural exchanges in the Old World. She recently edited a volume showcasing current work on this topic by Byzantinists, East Asianists, Islamicists and Western medievalists (*Reassessing the Global Turn in Medieval Art History*, Arc Humanities Press, 2018).

C. The Healing Power of Music

Faculty from the Bienen School of Music, Feinberg School of Medicine, McCormick School of Engineering; Northwestern School of Communication, and Weinberg College of Arts & Sciences
Thursdays, 9:30 – 11:00 a.m.

From before birth to end of life, music has profound effects on human development, healing, and general well-being. Join us as we explore the magical powers of music.

Mar. 31 The Sound Mind: Music for Brain Health

Nina Kraus, *The Hugh Knowles Professor of Neurobiology, School of Communication*

Professor Kraus will explore the power of music for healing as well as the destructive power of noise on the nervous system. She describes why musicians - defined here as anyone who has played an instrument regularly at any point in their lives - have measurably better sound minds for decades. The sounds of our lives shape our brains, for better and for worse, and help us build the sonic world we live in.

Apr. 7 Music & the Mind: The Psychology of Music

David Smith, *Distinguished Senior Lecturer, Psychology, Weinberg College of Arts and Sciences*

What can music tell us about the mind and how does the mind constrain our experience of music? This discussion will focus on the human experience of music by integrating research and theory from cognitive, social, developmental, and performance psychology. Special attention will be paid to the positive ways in which music can affect the human condition.

Apr. 14 Music, Movement, & Mind in Parkinson's Disease

Jennifer G. Goldman, MD, MS, *Section Chief, Parkinson's Disease & Movement Disorders, Shirley Ryan AbilityLab; Professor, Department of Physical Medicine & Rehabilitation & Neurology, Feinberg School of Medicine*

In this session, we address the role and influence of music in neurological movement disorders focusing on Parkinson's disease. Dr. Goldman will discuss the therapeutic role that music can play in treating the symptoms of Parkinson's disease, recognizing the powerful effects of music on motor function, cognition, mood, reward, and many others. She will explore how the brain engages in music in Parkinson's and in turn, how music engages and benefits people living with Parkinson's.

Apr. 21 **Neuronal Prediction & Musical Pleasure**
Indira M. Raman, Bill & Gayle Cook Professor of
 Biological Sciences, *Weinberg College of Arts and Sciences*

Our brains reach into the past (memory) but also anticipate the future (prediction) to decide on behaviors in the present. All kinds of art, including music, challenge our ability to predict the short-term future and to perceive what is “pleasant.” Professor Raman will discuss neuronal circuits (in humans and animals) that are involved in prediction, and how music walks the line between the expected and unexpected to generate the aesthetic experience.

Due to unforeseen circumstances, Dr. Martha Twaddle will not be able to lecture for us at this time. We are pleased to include Dr. Stephen Alltop as our speaker for April 28.

Apr. 28 **The Sustaining Power of Music**
Stephen Alltop, *Senior Lecturer, the Henry and Leigh
 Bienen School of Music*

Music has an amazing capacity to invigorate and inspire composers and musicians through times of hardship, even through the final days of life. With examples from Bach to Bartok, and the personal accounts of musicians, this presentation will examine the remarkable sustaining power of music.

May 5 **The Impact of Music on Child Development & Learning**
Sarah J. Bartolome, *Associate Professor, Music Education,
 Bienen School of Music*

Does music make you smarter? Does studying piano help kids develop executive functioning skills? Does participation in choral or instrumental music lead to better academic performance? This session will explore the ways music and music education impact the developing minds and bodies of children and youth, providing a high-level overview of research that has examined the influence of music on children’s motor skill development, social and emotional development, language, cognitive development, academic performance, and other, non-musical skills.

May 12**Music & Emotion****David Smith**, *Distinguished Senior Lecturer, Psychology, Weinberg College of Arts and Sciences*

Music can evoke powerful emotional responses such as chills and goosebumps in listeners. In fact, positive emotions are more frequently associated with musical experiences for listeners, even when they are exposed to powerfully sad music. How does music listening produce emotions and pleasure in listeners, and what might that tell us about music's potential as a mechanism of healing? Our discussion will focus on our current understanding of the psychology of emotion, music and their interplay.

May 19**The Unforgettable Joy of Making Music****Nancy Gustafson**, *Artist-in-Residence, Bienen School of Music*

Renowned opera singer Nancy Gustafson has been connecting people with memory loss to the language and joy of music through "Songs by Heart," an organization she founded to help seniors with dementia to engage with others. This class will highlight how to improve the quality of lives with just one song!

May 26**Trauma, Music & the Breath****Sarah J. Bartolome**, *Associate Professor, Music Education, Bienen School of Music***Heather Aranyi**, *Farley Center Creative Entrepreneur-in-Residence, McCormick; Lyric Opera Unlimited Teaching Artist*

How might we leverage group singing, rhythm, and breathing techniques as interventions for children processing trauma worldwide? This is the question that the Trauma, Music and the Breath (TMB) Initiative seeks to answer. An interdisciplinary effort sponsored by the Buffett Institute for Global Affairs, TMB brings together a team of experts to investigate the effect of musical interventions on human health and wellbeing. In this session Professors Bartolome & Aranyi, co-leads for the TMB Initiative, will share preliminary data from this innovative pilot study.

D. The History of the Recording Industry

Jacob Smith, *Professor, Radio-Television-Film; Director, MA in Sound Arts and Industries*

Thursdays, 1:00 – 2:30 p.m.

***NOTE:** Prof. Smith will provide a syllabus on our website with suggested listening material. Pre-listening is optional, but doing so will greatly enhance the lecture experience. As of this printing, the hyperlinks have been tested and are available on the internet, but bear in mind that links do disappear from time to time. Please be patient with any ads.*

This course will explore the history of the recording industry from the invention of the phonograph in 1877 to recent developments in digital audio. We will examine the social, cultural, and technological factors that have shaped the development of the recording industry, and consider musical genres such as jazz, blues, rock, swing, muzak, tropicalia, dub, EDM, rap, and K-pop. We will consider the production, distribution, and reception of recordings, tracking the changing ways in which sounds have been produced, sold, and consumed. Recordings of popular music will be our primary focus, but we will explore synergies with the film industry, radio, television, and other digital platforms. Some of the key themes in the course will be the intersection of multiple sound industries; the tension between independent and major labels; questions of copyright and creativity in popular music; struggles for diversity and inclusion in the music industry; the relationship between technology and innovation in sonic arts; and the increasing mobility and cultural ubiquity of recorded sound. Looking back across a “century of sound” allows us to gain a deeper appreciation of our current immersion in recorded music, and to better understand some of the central debates and dynamics that have shaped the recording industry.

Mar. 31 Fugitive Sounds

We begin with pre-modern conjectures about how sound might be captured and preserved. We track how some of those ideas led directly into the invention of Thomas Edison’s phonograph in 1877. From there, we consider some of the first reactions to, and proposed uses for this remarkable new technology, listen to some of the earliest recordings, and examine some of the recording industry’s first “hits” and “misses.”

Apr. 7 NO CLASS MEETING

Apr. 14 Icons of Phonography

The first era of studio recording is known as the “acoustic” era because sounds were recorded without electronic amplification or microphones. With the aid of listening examples, we focus on several “icons” of this first era of recording, and by extension, the importance of genres such as opera, blues, and jazz in early industry catalogs. In addition to thinking about African American musical styles on record, we will cover some of the first African American-owned companies and industry figures.

Apr. 21 Empires of Sound

This week we cross into the second era of recording technology with the arrival of radio, microphones, loudspeakers, and other electronic technologies. The “electric” era of recording is characterized by a new set of musical forms, performance styles, and institutional links with radio and the “talkie” films being produced by the Hollywood studios. The result was the rise of new media conglomerates, and these “Empires of Sound” were one factor in helping the record industry to survive the market crash of the late 1920s and early 1930s.

Apr. 28 Revolutions in Sound

The postwar era was marked by a number of technological revolutions in recorded sound, including the proliferation of magnetic tape as a recording medium. The flexibility of tape played a key role in the emergence of new sounds, new genres like rock and roll and musique concrete, and new independent record companies. Rock and roll also represented a shift in the industry’s approach to audience demographics, and the baby boomer generation explored the new possibilities of a cross-media relationship between record companies and television.

May 5 Multitrack Masterworks

The creative possibilities of tape were first explored during the 1950s but flowered in the 1960s. We track the work of several influential producers and artists, but also expand beyond popular music to think about a number of uses of recorded sound during the era of the “long-playing” (LP) record: spoken word, comedy, and “environmental” records.

May 12 Cassette Culture

Tape technology changed the way music was made in the studio, and in the form of portable cassettes; it also changed the way music was consumed. This week, we examine the rise of “cassette culture” and its impact on the industry, and also consider the cultural and artistic life of several key genres of the era: disco, reggae, and dub.

May 19 Digital Boom

Continuing our examination of Jamaican forms like reggae and dub from last week, we move to American hip hop, and in the process, make our last technological sea-change to the era of digital audio. Rap was the site of pioneering techniques like sampling, and we examine several influential hip hop producers, styles, and record companies. We bask in the glow of an industry boom driven by MTV, the new digital format of the CD, and the rise of teen pop.

May 26 **Digital Bust**

Bust follows boom, as the record industry is brought low by the emergence of digital distribution platforms like Napster. We track the fall of cherished record store chains, and the rise of new ways in which consumers experienced digital music. New industry players like Apple enter the game, and musicians and record labels scramble to develop strategies for surviving in a radically new economic landscape.

Jun. 2 **Music in the Cloud**

In our final session, we consider the most recent developments in streaming audio, business strategies for artists and music companies, emerging technologies like smart speakers, and the state of the industry in the era of COVID. We assess the “century of sound” that we have traversed, our current experience of recorded sound in our lives, and contemplate the sounds of the future.

Jacob Smith (Ph.D., Indiana University) is co-founder and director of the Master of Arts in Sound Arts and Industries, and professor in the Department of Radio/Television/Film. He writes and teaches about the cultural history of media, with a focus on sound and the relationship between media and the environment. He is the author of *Vocal Tracks: Performance and Sound Media* (University of California Press 2008); *Spoken Word: Postwar American Phonograph Cultures* (University of California Press 2011); *The Thrill Makers: Celebrity, Masculinity, and Stunt Performance* (University of California Press 2012); and *Eco-Sonic Media* (University of California Press, 2015). His experimental audiobook, *ESC: Sonic Adventure in the Anthropocene* (University of Michigan Press 2019) can be heard here: <https://doi.org/10.3998/mpub.10120795>.

The MA in Sound Arts and Industries is a multi-disciplinary opportunity for sound professionals to have an understanding of the sonic world that encompasses cutting-edge approaches to sound art, the neurophysiology of hearing, and the social and cultural history of the sonic world. They have hands-on experience with the latest audio production technologies, and an up-to-date awareness of multiple sound industries. They are conversant in Sound Studies – a vital area of academic study at the crossroads of the humanities and sciences – and they are ready to add their voice to a new wave of sound art that is echoing across media industry sectors from podcasting to Hollywood sound design to major museum exhibits.

WAYS TO STAY IN CONTACT

The Alumnae of Northwestern University
Continuing Education Program

How to Join Our Mailing List:

If you would like to receive the quarterly course brochure by mail, go to either our website homepage: www.nualumnae.org or to the Continuing Education page and click on the button “Sign Up for the Mailing List” on the left hand side of the page. This will take you to an online form that you will need to complete. Click “Submit” after completing the form.

Voicemail: (847) 604-3569

(We will make every effort to return your call within 24 hours)

On the Web: www.nualumnae.org

Email us: Go to “Contact Us” in the menu bar at the top of our home page on our website.

Like us on Facebook: [nualumnae](https://www.facebook.com/nualumnae)



Follow us on Twitter: [@nualumnae](https://twitter.com/nualumnae)

Important University Policy Notice:

In order to respect copyrights, rights of publicity, and other intellectual property rights, we forbid the taking of photographs or the making of video or audio recordings of lectures and class materials.

Accessing our Online Courses Spring 2022

FOR FIRST-TIME STUDENTS IN THE ALUMNAE CONTINUING EDUCATION PROGRAM

- If this is your first Alumnae course ever, register online for an account as “General Public” at <https://nbo.universitytickets.com>.
- When entering your information, verify that your email address is listed correctly. Typos or an unused email address will make it impossible to get the necessary information to you.
- You only need to register once for an account. If the system does not accept your email address, it is likely that you already have an account on the website. Do not create another one. Complete the Help Form on the NBO website in order to contact the Norris Box Office about any issues registering for an account.

First: ENROLL AND PAY FOR COURSE(S)

- Log in to your account online at <https://nbo.universitytickets.com> and select the course(s) you are interested in attending.
- Upon successfully paying for your enrollment, you will see a **six-letter reference code** on your screen. This is proof of your registration. You will also receive an email from noreply@universitytickets.com confirming your enrollment and payment.
- If you do not see the reference code or confirmation email, please use the Help Form on the website to contact the Norris Box Office and verify your enrollment as soon as possible.
- The email will also have the instructions for the next step: registering with Zoom for the live sessions (see below).
- No new enrollments will be accepted after 11:59 p.m. on April 14, 2022. Late enrollments are not prorated for missed sessions and will not allow access to expired recordings.

Second: REGISTER WITH ZOOM

- To view the online lectures live, you also will need to register for each course on the Zoom Webinar platform.
- In your enrollment confirmation email, there will be a link that can be used to register for the Zoom webinar. There will be a separate Zoom registration link for each course in which you are enrolled.
- On the Zoom registration page, enter your First Name, Last Name, and Email Address, and click Register.
- You will not be able to access Zoom Webinar from your personal Zoom account.

Third: LINK TO LIVE-STREAMING SESSIONS

- Upon registering on Zoom, you will receive a confirmation email from **Norris Virtual** <no-reply@zoom.us> containing information about joining the webinar and the attendee link that will allow you access to the live sessions.
- The attendee link you receive is specific to that course and will be the same link you will use for each of the nine live sessions of a course.
- Reminder emails will be sent from **Norris Virtual** 24 hours and one hour before each session.
- If you do not see the email with the attendee link, check your spam, junk, trash or deleted messages folders for an email from **Norris Virtual** <no-reply@zoom.us>
- Plan on “arriving” at the session at least 10 minutes before the session begins.
- Your link is specific to your email and may not be shared. Sharing your links may void your registration without refund.

Fourth: ACCESS THE RECORDINGS

- You will be sent an email with the link and passcode to the live-streamed recording within 24 hours of the live-streamed lecture. The email will come from **Norris Virtual** <norris-virtual@northwestern.edu>.
- The recording will be available for six days following that week’s session.
- Your recording link and passcode is specific to your email and may not be shared. Sharing your links may void your registration without refund.

For support from Norris Technical Services OR Norris Box Office, please fill out this form on our website:

<https://www.nualumnae.org/content/online-help-form>

For additional support, call The Alumnae of Northwestern voicemail number: (847) 604-3569.

COURSE REGISTRATION INFORMATION

Spring 2022

Pricing

- EACH 90 minute, 9-week online course is \$155.00 for access to both a live webinar and a temporary recording of the week's session.
- Late registrations require payment of the full course price. Courses cannot be prorated. Late registrants will NOT be able to access recordings from prior weeks if the links and passcodes have expired.
- There is no multi-course discounting.
- There are no per diems for these online courses.

Registration

- All registrations will be *ONLINE ONLY*; no in-person registration at Norris Box Office, no mail-in registration, and no phone registrations will be available. See pages 13-14 for detailed instructions on how to register.
- Your email confirmation from Norris Box Office verifies your registration but it is not your Zoom entry to class.
- In order to access the first webinar on March 29 or March 31, your online registration must be completed by midnight, March 24. If you have not completed registration by March 24, we cannot guarantee timely entry to the first sessions on March 29, the first day for Course B, or March 31, the first day of Courses C and D.
- All presentations will be recorded and will be available for six days following the session. You will be sent an email with the link to the recording within 24 hours of the session.
- All course times listed are in the Central Daylight Time zone (UTC -05:00).

Refund Policy

- If you withdraw from class prior to the first webinar, a \$10 cancellation fee must be purchased online and a full refund will be given to the credit card used for the initial purchase.
- **Thereafter, no refunds will be given.**
- Credits are not given for future classes.
- A transfer, at no cost, to another class offered during the same quarter is an option. Access to the live-streamed session and recording will depend on when the transfer is made. Transferred registrants will not receive links to both course sessions in the week the transfer is made.



The Alumnae of
Northwestern University
P.O. Box 2789
Glenview, IL 60025-6789

First Class
Pre-Sort
U.S. Postage
PAID
Northwestern
University

The Continuing Education Program of the Alumnae of Northwestern University is staffed by volunteer members as an educational project. All profits go to provide scholarships, fellowships, gifts and grants to the University.
