



Celebrating 50 Years of  
**CONTINUING EDUCATION**

Daytime Noncredit Courses for the Public

*Sponsored by*

*The Alumnae of Northwestern University*

*Engaging Minds, Enriching Lives*

## Winter Quarter 2019

Tuesdays and Thursdays

Tuesdays and Thursdays, January 8 – March 21

Online registration for Winter 2019 courses is now available.\*  
Registration by U.S. Mail is no longer accepted.

- A. **Story, Style, and Sexuality: Critical Frameworks in Contemporary Film**  
Nick Davis, *Associate Professor, English/  
Gender & Sexuality Studies Program*  
Tuesdays, 9:30-11:30 a.m.
- B. **The Ten Greatest Composers of All Time  
(and How I Chose Them)**  
Stephen Alltop, *Senior Lecturer, Conducting  
and Ensembles*  
Tuesdays, 12:45-2:45 p.m.
- C. **Love In and Out of Marriage**  
Michal P. Ginsburg, *Professor Emerita,  
French and Comparative Literature*  
Thursdays, 9:30-11:30 a.m.
- D. **Philosophy Looks at Language**  
Sanford C. Goldberg, *Professor, Philosophy*  
Thursdays, 12:45-2:45 p.m.

**\*In person registration is available at the Norris Box Office.  
For instructions on how to register, please visit [www.nualumnae.org](http://www.nualumnae.org)**

Most courses are held in Norris University Center on the south campus.  
Visit us at our website: [nualumnae.org](http://nualumnae.org)

## ABOUT NU ALUMNAE CONTINUING EDUCATION

**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 profits are given to the University in the form of scholarships, fellowships, and grants for carefully selected projects.

### Online Registration for Winter 2019

To register **online** for a course, go to the Norris Center Box Office:  
**nbo.northwestern.edu**

If you need help with registering online, please download the file *Instructions to Set Up a Norris Box Office Online Account for Alumnae of NU Course Registration* on our website: [www.nualumnae.org/continuing\\_ed](http://www.nualumnae.org/continuing_ed)

If you prefer, you may **register in person** at Norris Center's Box Office.

Please check the Norris Box Office website for hours of operation:

**norrisboxoffice@northwestern.edu**

or call them at 847-491-2305.

**Registration by U.S. mail is no longer accepted.**

### Class Location Information

Most of our classes are held in Norris University Center on south campus; however, space, construction, and other scheduling problems may necessitate changes. If there is a change in venue, information will be mailed with your course entry card and also will be given on our website. Classes are rarely cancelled because of bad weather or for any other reason, but we **strongly recommend** that you routinely check our website or voicemail before heading for class to check if there are any changes.

Honoring our Northwestern Faculty for  
*“Engaging Minds, Enriching Lives”*

675+ classes over 50 Years

Last year alone:

14 courses

25 NU professors

3,300 registered students

and

\$250,000 in ALUMNAE awards

for faculty as grants and for students as  
fellowships, scholarships and internships.

We couldn't have done it without you!  
To all of our professors and participants,

**THANK YOU!**



**The Alumnae Continuing Education Program  
SPRING 2019 PREVIEW of COURSES**

**Tuesdays and Thursdays, April 2 – June 11**

- A. New Frontiers in Science**  
*Multi-professor course*
- B. History Through Opera**  
**Drew Davies**, *Associate Professor, Musicology*
- C. The Problem of Poverty in American Culture**  
**Henry Binford**, *Associate Professor, History*
- D. Martin Buber: Philosopher, Theologian, Prophet**  
**Claire Sufrin**, *Associate Professor of  
Instruction, Religious Studies*

**Reading List for Winter 2019 Course C**

Love In and Out of Marriage

Goethe, *The Sorrows of Young Werther*. Trans. Michael Hulse. Penguin Classics.

Prévost, *Manon Lescaut*. Trans. Angela Scholar. Oxford World's Classics.

Austen, *Pride and Prejudice*. Ed. Mark Schorer. Riverside Editions.

Balzac, *The Girl with the Golden Eyes and Other Stories*. Trans. Peter Collier. Oxford World Classics.

Fontane, *Delusions, Confusions*. Trans. William Zwiebel, ed. Peter Demetz. Continuum/The German Library.

Bronte, *Wuthering Heights*. Ed. David Daiches. Penguin Classics.

James, *Daisy Miller*. Ed. David Lodge. Penguin Classics.

Duras, *The Lover*. Trans. Barbara Bray. Harper & Row, Perennial Library.

A. **Story, Style, and Sexuality: Critical Frameworks in Contemporary Film**

**Nick Davis**, *Associate Professor, English/ Gender & Sexuality Studies Program*

**Tuesdays, 9:30-11:30 a.m.**

This course analyzes ten commercial narrative movies that had major critical and cultural impacts during the last five years. Lectures will explain cinema-specific crafts related to images, editing, and sound, applying these concepts to illuminate artistic subtleties in each film. Alongside other interpretive approaches specific to each case study, every lecture will explore how these movies tested old ideas about gender and sexuality or innovated new ones. Half the films originated as pre-existing short stories, plays, memoirs, or essays; in those instances, we will discuss how not just the scripts but the filmmaking nuances transform the literary material. Finally, each lecture will end by drawing connections to other recent movies—mostly of lower profile, but all equally accomplished - that relate in meaningful ways to the ideas, stories, and styles of the assigned texts.

**Jan. 8** ***Moonlight* (USA, 2016, dir. Barry Jenkins, 111 min.)**

This opening lecture examines a Best Picture Oscar winner that made poetic use of camera, editing, and sound to characterize black men in love in modern Miami. Studying these techniques will help us learn how to read any film closely, and to grasp unspoken layers in this unique story. We will also take peeks at foreign films that influenced *Moonlight's* aesthetics, and at other U.S. movies that portray the lives of LGBT men of color.

**Jan. 15** ***Lady Bird* (USA, 2017, dir. Greta Gerwig, 93 min.)**

Greta Gerwig's Oscar-nominated directorial debut has a more plainspoken style than *Moonlight* but still contains subtle, important nuances. We will also unpack quick allusions in *Lady Bird's* script that, when researched further, reveal new facets of its story and characters. In the second hour, we will review recent movies about high school girls from as far away as Tunisia and Iran, asking what is universal and what is culturally specific about teenage women's experiences.

**Jan. 22**            *A Fantastic Woman* (Chile, 2017, dir. Sebastian Lelio, 104 min.)

This drama about a transgender woman at odds with the family of her recently deceased lover won the most recent Best Foreign Language Film Oscar. While addressing the cultural significance of this story within its native Chile, we will also seize the opportunity to understand transgender lives and experiences more clearly and to review other films that have told these stories—as early as 1915!

**Jan. 29**            *Arrival* (USA/Canada, 2016, dir. Denis Villeneuve, 118 min.)

For our first literary adaptation of the course, we will compare the Ted Chiang story that inspired the script to the finished film, which changes the perspective and events themes of the original while maintaining its spirit and themes. We will also compare *Arrival* to other recent works of female-driven science fiction and to other films outside that genre that positioned women as the guardians of history.

**Feb. 5**             *20th Century Women* (USA, 2016, dir. Mike Mills, 118 min.)

Sustaining our conversation about women as historical figures, we transition to a comedy-drama in which three women of different generations try to raise a teen boy into manhood in the late 1970s, as U.S.-based conversations about feminism took on new prominence. We will compare the movie's ideas to the feminist texts it quotes from that era, examining what the characters have understood or distorted, and discuss the ongoing cultural legacies of Second Wave feminism.

**Feb. 12**            *12 Years a Slave* (USA/UK, 2013, dir. Steve McQueen, 134 min.)

As Black History Month unfolds, we will analyze another Best Picture winner that faces two huge challenges: how to make the language and incidents of a 19th-century autobiography accessible to modern viewers, and how to represent slavery on screen, authentically but also artistically. To better contextualize this film's choices, we will compare them to other films that took different approaches to similar material, including an earlier dramatization of the same life story.

**Feb. 19**            ***The Lobster* (Ireland/UK/Greece, 2015, dir. Yorgos Lanthimos, 114 min.)**

Departing from actual histories, we enter a surreal alternate universe that prohibits living single; anyone who does not form a romantic attachment within a set time gets turned permanently into an animal! This Oscar-nominated script sparks much conversation about love and partnership, how violently we treat others whose lives look different from ours, and the very nature of personal freedom—a surprising but sincere link to the themes of *12 Years a Slave*.

**Feb. 26**            ***Birdman* (USA, 2014, dir. Alejandro González Iñárritu, 119 min.)**

Our third Best Picture winner in the course, famous for its technical feat of seeming to transpire within one unbroken shot, contains other dizzying layers in its narrative and structure. *Birdman* adapts a Raymond Carver short story in a highly eccentric way, applying a brash, flamboyant style to a writer famous for restrained minimalism. We will investigate those ironies and compare *Birdman*, which only appears to be one-of-a-kind, to similar films of recent years.

**Mar. 5**             ***The Rider* (USA, 2017, dir. Chloé Zhao, 104 min.)**

Continuing our discussion on contemporary masculine anxieties, we move to a semi-documentary film that suggests *Birdman*'s opposite: a quiet study of a young Midwestern cowboy trying to make ends meet amid medical, professional, and family hardships. Casting real-life people to play versions of themselves, *The Rider* prompts conversation about how fiction and nonfiction converge on screen, and how recent films in and beyond the U.S. have addressed American experiences that national media mostly ignore.

**Mar. 12**           ***The Square* (Sweden, 2017, dir. Ruben Östlund, 151 min.)**

Our final film won the top prize at Cannes, combining outrageously imagined vignettes with some eye-opening scenarios drawn from real life. The story, about an art gallery curator whose life goes haywire just as he opens an exhibit on social justice themes, delves into some crises of modern manhood, our obligations to fellow citizens, and the role of art in all our lives.

*All films in this course are available to stream for free or for a nominal fee through Amazon Prime Video or Netflix – as of print time. Availability on these services is subject to change. You may also find these titles at your local library, or you may purchase from Barnes and Noble.*

**B. The Ten Greatest Composers of All Time  
(and How I Chose Them)**

**Stephen Alltop, Senior Lecturer, Conducting and Ensembles  
Tuesdays, 12:45 p.m. – 2:45 p.m.**

Stephen Alltop, Senior Lecturer in the Henry and Leigh Bienen School of Music, will offer a lively discussion about the ten composers he considers to be the greatest of all time, and the criteria employed in selecting them. A variety of live performances will be offered throughout the quarter. Class participants will be invited to submit statements in support of composers not shown on the list below. Dr. Alltop will address composers put forward by the class during the March 5 lecture.

**Jan. 8 Monteverdi – The Great Claudio**

In a discussion of the greatest composers in history, the place of Claudio Monteverdi should not be overlooked. Monteverdi achieved remarkable accomplishments in the nascent world of opera and helped lay a foundation for much music in subsequent generations.

**Jan. 15 Handel – Man of the Theater**

As a young man, George Frideric Handel was drawn to Italy to make a name for himself. In his later twenties, he moved to England and became one of the greatest theatrical composers of all time. Handel's eventful life was well-documented in colorful letters by his contemporaries.

**Jan. 22 Haydn – Classical Father**

Joseph Haydn was the most prolific composer of the Classical era. For much of his career, he labored in service of the Esterházy family before finding wider fame in the last two decades of his life.

**Jan. 29 Mozart – Beloved of God**

Perhaps the most gifted composer in history, Wolfgang Amadeus Mozart showed his brilliance in an amazing number of genres. From opera to chamber music, sacred works to concerti, symphonies to sonatas, music flowed from Mozart as from no other.

**Feb. 5 Beethoven – Heroic Genius**

The life of Ludwig van Beethoven was often as stormy as his music. Beethoven overcame adversity and took music to places it had never been before.

**Feb. 12            Brahms – Eternal Classicist**

Johannes Brahms achieved a musical craft rivaled by very few. Brahms's deep understanding and appreciation of earlier musical eras informed his own extraordinarily refined compositional style.

**Feb. 19            Peter Ilych Tchaikovsky – Ballet's Master and Tormented Soul**

Tchaikovsky's life was both fascinating and turbulent, contrasting the creation of timeless masterpieces with periods of deep personal uncertainty and conflict. The discussion will focus on some of Tchaikovsky's best-known works, and the drama behind them.

**Feb. 26            Stravinsky – Force of Nature**

Stravinsky was a musical chameleon whose output encompasses an enormous range of styles and influences. From his earth-shattering early ballets to the austere works of his later years, Stravinsky was one of the most influential composers of all time.

**Mar. 5            What About \_\_\_\_\_ ?**

What about Debussy, Schubert, Dvorak, Verdi, Mahler and Wagner? Dr. Alltop will discuss composers suggested by class members, and reveal his own Greatest Composers List, Numbers 11 – 20.

**Mar. 12            Bach – The Master of Them All**

NOTE LOCATION: Alice Millar Chapel

NOTE EARLY START and END TIME: 12:30 - 2:15 p.m.

Johann Sebastian Bach never ventured more than 300 miles from the place of his birth, yet he was an ultimate musical cosmopolite. Amidst his duties as a court composer, church musician, teacher and father, Bach achieved immortality as he created the culminating masterworks of the Baroque era.

*Stephen Alltop serves on the Conducting Faculty of the Henry and Leigh Bienen School of Music, and as Director of Music at Alice Millar Chapel. His other appointments include Music Director and Conductor of the Apollo Chorus of Chicago, Music Director and Conductor of the of the Champaign-Urbana Symphony Orchestra and the Elmhurst Symphony Orchestra, and Music Director of the Green Lake Choral Festival. In recent seasons he has coordinated the WFMT Bach Organ Project and Bach Keyboard Festival, collaborated with Chicago Opera Theater in productions featuring the Apollo Chorus, and done presentations on leadership for the Kellogg School of Business Administration.*

*Dr. Alltop has appeared as a harpsichordist and organist with numerous orchestras, including the Chicago Symphony Orchestra, Milwaukee Symphony Orchestra and Minnesota Orchestra, and as a guest conductor with ensembles across the United States, Europe and South Korea.*

**C. Love In and Out of Marriage**  
**Michal P. Ginsburg, Professor Emerita, French and**  
*Comparative Literature*  
**Tuesdays 9:30 a.m. - 11:30 a.m.**

**Please see reading list on page 4.**

In this course we will read English, French, and German novels of the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> century that center around love in and out of marriage. The comparative perspective will allow us to see how love, marriage, and the relation between are determined by socio-historical circumstances and are therefore different in different cultures. Our main focus would be social rather than psychological. We will also pay close attention to the way modes of representation and narration shape the meaning of the text and the way we read it.

**Jan. 10 Goethe, *The Sorrows of Young Werther***

In the first part of class we will ponder several questions central to our topic: Why does love play such an important role in novels of the 18th to the 20th century? What is the relation between love and the novel form? Why do British love novels of that period almost always end in marriage whereas practically none in the French tradition do? Why and how is the German tradition different from both? How do we explain the differences among these novels in their treatment of sexual love and of sexual difference? In the second part of the class we will discuss Goethe's early novel, *The Sorrows of Young Werther* as well as its disturbing reception. This early novel will introduce us to the idealized, de-sexualized woman as the object of impossible love.

**Jan. 17 Prevost, *Manon Lescaut***

At the antipodes of Goethe's novel is Prevost's *Manon Lescaut*. Reading the novel against the grain of Prevost's explicit moralizing purpose, we will explore why Manon (and "woman" in general) is considered an enigma, will pay attention to the particular way in which the story is narrated, and will see the role transgressive love plays in the socialization of a young man.

**Jan. 24 & Feb. 7 Austen, *Pride and Prejudice***

We will spend two weeks discussing Austen's famous novel. Noting that neither Werther's idealized love nor Des Grieux's transgressive desire could end in a viable marriage, we will look at the various love stories told in *Pride and Prejudice* to see how Austen evaluates the different ways one can get from love to marriage. We will pay special attention to the relation between the love story, centered on the individual, and the "novel of manners," which centers on the reproduction of the social fabric.

***No class January 31***

**Feb. 14**            **Balzac, *The Girl with the Golden Eyes***  
**(*la Fille aux yeux d'or*)**

If Prevost's novel depicts sexual desire that disregards class differences and social customs, Balzac's short novel describes same-sex desire (as well as hints at incest) that ends catastrophically but not because it is socially transgressive. We will discuss the peculiar relations among the various characters in the novel as well as the relation between the story proper and its longish introduction, where the narrator discusses the relation between pleasure and money (or gold).

**Feb. 21 & 28**    **Brontë, *Wuthering Heights***

We will spend two weeks reading and discussing Brontë's complicated novel. Though Brontë writes long after Austen, we will see how the love story she tells constructs a mythical past whose negation and cancellation enables the social world of the novel of manners to come into being. We will pay particular attention to the complicated narrative framing that mediates our reading and, time permitting, will compare Brontë's novel to the story of Tristan and Isolde.

**Mar. 7**            **Fontane, *Delusions, Confusions (Irrungen, Wirungen)***

Though not as scandalous as Flaubert's *Madame Bovary* or Hardy's *Tess of the D'Urbervilles*, Fontane's novel created an uproar since, like Prevost's novel, it tells the story of a sexual love that transgresses social class (and therefore cannot lead to marriage). We will ponder the reasons why his novel differs so much from that of Prevost and how his view of social constraints and limitations, expressed through customs and manners (the German "Sitte") differs from that of Austen's.

**Mar. 14**            **James, *Daisy Miller***

The plot of this early novella, like that of many of James's later novels, is structured by what came to be called "the international theme": the contrast between Americans--honest, naïve, free—and Europeans—sophisticated, cultured, corrupt. The outcome of this confrontation varies in James's novels and we will be particularly interested in explaining the abrupt and rather unexpected end of this tale. We will also examine how James continues and changes the tradition of the novel of manners he inherited from both Austen and French fiction of the 18<sup>th</sup> century.

**Mar. 21**            **Duras, *The Lover***

We will end the course with Duras's novel, where love transgresses both social and racial barriers and the story is told from the point of view of the woman and in her voice. We will pay attention to the way Duras's novel differs not only thematically but also formally from the novels that we have read in the rest of the course.

**D. Philosophy Looks at Language****Sanford C. Goldberg**, *Professor, Philosophy*

Thursdays, 12:45 p.m. – 2:45 p.m.

**Jan. 10 Introduction to Philosophy of Language**

What does the discipline of philosophy have to contribute to our understanding of language, and how does this differ from what we can learn from linguistics or cognitive psychology? After exploring various answers to this question, we will explore the tripartite distinction in the study of language between syntax, semantics, and pragmatics; and we will raise a variety of issues that will be addressed, and a variety of concepts and terms that will be used in addressing these issues, in the remaining weeks of this course.

**Jan. 17 What is Language?**

We speak of the written word as well as the spoken word; there are natural languages, and there are artificial (computer) languages; there is body language, and much else besides. What exactly is language itself? This lecture begins with two different ways philosophers have conceptualized linguistic phenomena as these pertain to human language: as (part of) a symbol system, and as (part of) speech. I will discuss the implications of these different conceptions, the methods that are brought to bear in thinking about language so conceived, and the competing aims we might have in trying to illuminate the nature of language. We will distinguish between two different aims one might have in studying human language: one might aim to construct an ideal language (one perfectly suited to our needs), or one might aim to characterize ordinary language as we find it. Finally, we will consider the status of natural language(s) such as English; it turns out that some philosophers and linguists think that the very idea of a shared language is a fiction, and we will explore the arguments for and against this provocative claim.

**Jan. 24 Language and the Nature of Communication**

Language is traditionally taken to be a medium through which we communicate. Are there forms of communication that do not involve language? What is distinctive of linguistic communication? What role does language play in the communication of knowledge?

*No class January 31***Feb. 7 Do Non-Humans Have Language?**

Ethologists tells us there is communication among non-human animals. We will explore several of these communication systems. Do they amount to language? And why (if at all) is this question important?

## **Feb. 14            Look It Up: Dictionaries, Definitions, and the Meanings of Our Words**

Many of us assume that disputes as to the meaning of a word can be decisively settled by appeal to the dictionary. But what exactly is a dictionary, and how do the lexicographers who are responsible for dictionaries know when their proposed “definitions” are correct? More fundamentally still, what determines the meaning of a word? And what is it to know the meaning of a word? (Must one know the dictionary definition of a word in order to count as knowing its meaning? If not, what then?)

## **Feb. 21            What’s in a Name?**

All natural languages contains words, and among these are names. The importance of these items cannot be overstated. In this lecture we will focus on what distinguishes names from other expressions, and we will explore what the existence of names tells us both about the nature of language and the nature of thought. How does a thing come to have a name? How do audiences determine to whom or what a name refers? How does referring to a thing by its name differ from other ways of referring to the same thing? To get at some of these matters we will consider what a language without names would be like. How would its users be different from us?

## **Feb. 28            Language and Thought: the Sapir-Whorf Hypothesis and Beyond**

French is said to be the “language of love”; but do the French have a richer emotional palate in matters of love, owing to the richness of their language? Some languages enable their speakers to speak of what is in front of them or behind them, to their right or to their left; while other languages only have “objective” spatial terms such as East, West, North, and South. Does this affect how monolingual speakers think about the world, or how they make spatial judgments? In general, how does the language that one thinks bear on the thoughts one thinks? The claim that language determines thought is known as the Sapir-Whorf Hypothesis (named after two anthropologists who endorsed it); in this lecture we explore the case for and against this hypothesis.

## **Mar. 7            Conversation and Its Norms**

We spend a good deal of our lives talking with one another, but talk exchanges typically have a particular structure. Paradigmatically, this is the structure of a conversation. Understanding the structure of and norms governing conversation helps us illuminate any number of language-related phenomena. In this lecture we develop this idea by focusing on one very influential philosophical theory that purported to characterize the norms of conversation. This is the theory of Paul Grice. Thinking of conversation as a rational and cooperative activity, he proposed a principle – the Cooperative Principle – that, he claimed,

**Mar. 7** (continued)

illuminated a wide variety of linguistic phenomena, including how we succeed in communicating more than we say. After developing this idea, and introducing Grice's notion of a conversational implicature, we will explore how thinking about conversations changes the way we think about language.

**Mar. 14** **The Power of Language: Performatives, Slurs, and Other Speech Acts**

Consider the various acts we perform in speaking: we state, question, and request; we inform, congratulate, and declare; we promise, speculate, and insist; but we also joke, kibbitz, and flirt with others; we enrage them, convince them, and worry them; and so on and so forth. Speech Act Theory is an attempt to bring order to this seeming mess. It does so by postulating a fundamental kind of speech act – the 'illocutionary' act – where, *very roughly put*, this captures the way in which the speaker intends for her words to be taken. In this lecture I present one such theory, and apply it to some interesting cases. We consider so-called *performatives* (in which in the very act of speaking as one does one succeeds in performing the very illocutionary act in question, as in "I hereby promise..." or "I hereby announce" or "I hereby guarantee ..."); slurs and derogatives; and so-called "institutional" speech acts (such as acts of naming, of firing, of placing under arrest, of marrying, or of declaring a strike...).

**Mar. 21** **The Politics of Language**

No discussion of language would be complete without understanding its social and political dimensions. We will discuss such topics as (i) language diversity, (ii) language and identity, (iii) free speech, hate speech, and other questions of regulation, as well as (iv) social (gender, race, and class) dimensions of speech.

## GENERAL PARKING AND BUS INFORMATION

- Registrants for one or more 10-week Continuing Education courses may request a parking permit for the north half of the University's Ryan Field West Parking Lot D, located off Ashland Avenue just west of the stadium. Enter West Lot D at the north end of Ashland Avenue near the intersection with Isabella Street. This permit is not valid for any other University lot. Shuttle buses between West Lot D and class locations run every 15 to 20 minutes from 8:30 a.m. until 9:45 a.m. No buses run between 10:00 a.m. and 10:30 a.m. The "Early Bird Lunch Bus" begins loading at 11:00 a.m. for afternoon students planning to eat lunch on campus before class. Buses for afternoon classes then run every 15 to 20 minutes until 12:45 p.m. There is no bus service between 1:00 p.m. and 1:45 p.m. Bus service resumes at 1:45 p.m. and continues until twenty minutes after the last class ends, which is usually 2:45 p.m. Your "D" parking permit must be requested when purchasing your course registration. The permit will be mailed with your course card. EACH week it must be hung from the rearview mirror with the printed side visible through the windshield.
- Do NOT mark your parking permit – it has been punched by the parking office with the proper date range.
- Students attending *per diem* do not receive a parking permit and may not park in Ryan West Lot D. However, per diem students may ride the shuttle buses if they arrive at the lot by other means.
- To receive a parking permit good for the course term, it must be requested when purchasing a course registration, either online or at the Norris box office. The parking permit will be mailed with your class entry card before classes begin if you register by December 1. For those registering after December 1, class entry cards and parking permits will be held for pick up at the proctor table on the first day of class.
- We strongly encourage carpools.

## ALTERNATIVE AND HANDICAP PARKING

- There is an Evanston city public parking garage four blocks southwest of Norris Center, just east of Chicago Avenue. It can be accessed from Clark Street or Church Street. (Church runs eastbound only.)
- Students with handicap license plates or placards are encouraged to park at Ryan Field West Lot D and take an Alumnae bus with a handicap lift, which delivers students to the door of Norris Center. A limited number of handicap spaces are available in the parking lot northeast of the McCormick Tribune Center. To reach this lot, enter the south campus on Campus Drive, go to the first stop sign, and turn left into the lot. In addition, there are more handicap spaces on the upper level, eastern end of the two-tier parking lot just north of the visitors' center. A visitor's parking pass is not required to park in a handicap-designated space if your vehicle has a valid government handicap license plate or placard.

## **The Alumnae Continuing Education Program**

**Refund Policy:** Before a refund can be issued, your registration card (and parking permit, if applicable) must be returned to:

**Alumnae Continuing Education,  
P.O. Box 2789, Glenview, IL 60025**

- A \$10 cancellation fee must be purchased online.
- If you withdraw from class prior to the first class meeting, a full refund will be given.
- After the first class meeting, an additional \$30 fee must be purchased online.
- After the second class meeting, an additional \$60 fee must be purchased online.
- 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, provided there is space available.

**PLEASE NOTE:** Be sure to bring your class entry card to each class as it must be shown to the proctors at the entry door. In order to guarantee seating for registered students, those without their card will be given a temporary entry card, but ONE time only. After that one time, a replacement card will be provided at a fee of \$30.

## 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](http://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. Hit “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](http://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](http://www.nualumnae.org)



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



## **AUDIO SUPPORT**

McCormick Auditorium and the Louis Room are equipped with hearing loop technology for those who have compatible hearing aids or implants.

There are a limited number of headphones available upon request for those who need enhanced audio during the lectures.

### ***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.*

### **Norris Box Office Hours**

Please check the Norris Box Office website for hours of operation: **[norrisboxoffice@northwestern.edu](mailto:norrisboxoffice@northwestern.edu)**

or call them at **847-491-2305**

After 4 p.m., campus parking is free: no permit needed.

## COURSE REGISTRATION INFORMATION

### Course Pricing One 10-week course    \$190.00

#### Multi-Course Discounting

<b>2 ten-week courses</b>	$\$190 \times 2 = \$380 - \$25$	<b>\$355.00</b>
<b>3 ten-week courses</b>	$\$190 \times 3 = \$570 - \$50$	<b>\$520.00</b>
<b>4 ten-week courses</b>	$\$190 \times 4 = \$760 - \$75$	<b>\$685.00</b>

**To register online, go to Norris Box Office at [nbo.northwestern.edu](http://nbo.northwestern.edu) and follow the appropriate steps to enroll in the desired number of courses.**

**Your email confirmation from Norris Box Office verifies your registration but it is not your entry to class.** Registrations cannot be confirmed by phone.

If your registration occurs by December 1, 2018, your class entry card and “purple sheet” with all class locations and times and parking permits (if requested) will be mailed to you about two weeks before the courses begin. If registration occurs after December 1, 2018, these items will be held for pick up at the proctor table.

**In-person registration is available at the Norris Box Office, located at the Information Desk across from the McCormick Auditorium south entrance.**

**Enrollment is limited by room capacity.**

***Per Diem* Students:** When space allows, *per diem* students will be admitted for \$30 per class session. If a course is at capacity enrollment, *per diem* students will receive numbered cards and be admitted at the beginning of the class as space permits. Our website identifies courses that are closed because of capacity enrollment. **Guest passes are not valid for classes that are closed.**



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