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CONTINUING EDUCATION

Daytime Noncredit Courses for the Public

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The Alumnae of Northwestern University

Engaging Minds, Enriching Lives

Winter Quarter 2018

Tuesdays and Thursdays

January 9 - March 20

**Online registration for Winter 2018 courses is now available.
Registration by U.S. Mail will no longer be accepted.***

A. Shakespeare's Brilliant Contemporaries

Jeffrey Masten, *Professor, English*

Wendy Wall, *Professor, English*

Will West, *Associate Professor, English*

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

B. Musical Discoveries

Stephen Alltop, *Senior Lecturer, Conducting and Ensembles*

Tuesdays, 12:45-2:45 p.m.

C. Hamilton: The Man and the Musical

Geraldo Cadava, *Associate Professor, History*

Caitlin Fitz, *Assistant Professor, History*

Thursdays, 9:30-11:30 a.m.

D. The Mind, The Brain, and Behavior

Faculty from various departments

Thursdays, 12:45-2:45 p.m.

Most courses are held in Norris University Center on the south campus.

Visit us at our website: nualumnae.org

***In person registration is available at the Norris Box Office.
See inside for more detailed instructions on registering online.**

The Alumnae Continuing Education Program
SPRING 2018
PREVIEW of COURSES
April 3 - June 7

- A. *Spotlights on History***
Faculty from various departments
- B. *Christians and Jews***
David Shyovitz, Associate Professor, History
- C. *The Media, Technology, and Social Behavior***
Faculty from various departments
- D. *Shakespeare's Tragedies***
Glenn Sucich, Senior Lecturer, English

We Invite You to Join Our Mailing List

If you would like to receive the quarterly brochure by mail, you may go to our website www.nualumnae.org and click on "Courses" which will take you to the Continuing Education page. On that page, you will find a "Sign Up" for the Mailing List button on the left hand side.

Questions?

Call our voicemail at (847) 604-3569, and we will make every effort to return your phone call within 24 hours.

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 2018

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

nbo.northwestern.edu

If you need help with registering online, please see this brochure's insert for detailed instructions on how to register.

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 can no longer be 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.

**Need a parking permit for Welsh-Ryan
Field Lot D?**

**Please see page 3 of the insert
for instructions on how to order one.**

Important University Policy Notice: In order to respect copyright, 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.

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.

A. Shakespeare's Brilliant Contemporaries

Jeffrey Masten, *Professor of English and Gender & Sexuality Studies*

Wendy Wall, *Professor of English and Director, Kaplan Humanities Institute*

Will West, *Professor of English and Comparative Literary Studies and Chair, Classics*

Tuesday mornings, 9:30-11:30 a.m., Norris University Center

Shakespeare's brilliant and prolific contemporaries – his friends, collaborators, colleagues, and competitors – produced an outpouring of extraordinary drama in the period between the building of the first commercial London playhouse in 1576 and parliament's closing of the theaters in 1642. We will explore a hearty selection of these plays, many of which influenced, were influenced by, or are otherwise in conversation with the more familiar Shakespeare canon. Among other greatest hits from this drama, we'll read the "grandfather" of all revenge tragedies, a play that has become a central text for thinking about the history of homosexuality, several "city comedies" that place on stage (and then skewer) the many social types inhabiting urban London, a play based on a real-life London cross-dresser, and the first original play by an English woman. We'll explore the plays' conditions of performance, production, and eventual print publication, as well as their cultural and thematic preoccupations: the relation of plays to the classical, historical, and biblical texts they restage; the place of women and commoners in a hierarchical but increasingly mobile world; the heterogeneity of a rapidly expanding city and economy; the metadrama of players claiming all the world as stage; and the period's riveting focus on revenge, heresy, adultery, and incest. Plays by Christopher Marlowe, Thomas Kyd, Ben Jonson, Elizabeth Cary, John Webster, and others.

Recommended anthology (containing all the plays), on order at Norris Center Bookstore and available new and used online:

• *English Renaissance Drama: A Norton Anthology*, ed. David Bevington *et al.*, (Norton), ISBN-10: 0393976556; ISBN-13: 978-0393976557

Instructors:

Professors Masten, Wall, and West, all longtime faculty in Northwestern's English department, have each taught and published extensively on Renaissance drama. All have served as trustees of the Shakespeare Association of America and as editors of the journal *Renaissance Drama*.

Jeffrey Masten is Professor of English and Gender & Sexuality Studies and a Charles Deering McCormick Professor of Teaching Excellence. Previously, he has taught an Alumnae course on Shakespeare's plays. Prof. Masten is the author of *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* and *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time*. He is currently editing Christopher Marlowe's *Edward II* with the support of the National Endowment for the Humanities.

Wendy Wall is Avalon Professor of the Humanities, a Charles Deering McCormick Professor of Teaching Excellence, and the Director of the Alice Kaplan Institute for the Humanities. Prof. Wall is the author of *The Imprint of Gender: Authorship and Publication in the English Renaissance*, *Staging Domesticity: Household Work and English Identity in Early Modern Drama*, and *Recipes for Thought: Knowledge and Taste in the Early Modern English Kitchen*. She is the current president of the Shakespeare Association of America.

Will West is Associate Professor of English and Comparative Literary Studies and Chair of Northwestern's Classics Department and has taught as an Invited Professor at the École Normale Supérieure-Lyon. He is the author of *Theatres and Encyclopedias in Early Modern Europe* and *As If: Essays in 'As You Like It'*, and a recent Huntington Library National Endowment for the Humanities fellow for his current book project, *Understanding and Confusion in the Elizabethan Theaters*.

Jan. 9 Introduction
Jeffrey Masten, Wendy Wall, Will West

The first English commercial theaters thrived in their variety and competition between 1576-1642, producing hundreds of plays only a few of which are well-known today. We'll introduce the theaters, theatrical geography of the city, acting companies, playwrights, conventions of performance, range of dramatic genres, and the eventual print publication of scripts, and we'll preview the selection of plays we'll read. Our looming question: what do we learn when we read drama beyond Shakespeare?

Jan. 16 Christopher Marlowe, *Edward II* (1592?)
Jeffrey Masten

Marlowe's great historical tragedy, one of the earliest history plays, was the model Shakespeare closely followed in *Richard II*. Focused on an English king's love for his lower-class, immigrant boyfriend against the objections of the nobles and the Church, the play's issues have remained shockingly relevant. Additional topics: the history of sexuality, religion, Renaissance hierarchies of the body and their reversal, Marlowe as controversial bad-boy of early drama.

Jan. 23 Thomas Kyd, *The Spanish Tragedy* (late 1580s)
Will West

Kyd's *Spanish Tragedy*, like the plays of his roommate Marlowe, exploded the performance expectations of an earlier era and continued to challenge them for generations of playgoers. Kyd's play of love and revenge set the standards for many plays after it, among them *Hamlet*. Perhaps the most-quoted play of the period, it also attracted additions from Ben Jonson and maybe Shakespeare himself. Translated into German and Dutch, endlessly quoted and parodied (including in several plays on our syllabus), current for fifty years in England and played across Europe, it may be the most-performed play of the early modern period. Topics: revenge, rhetoric, the purpose of playing.

Jan. 30 **Anonymous, *Arden of Faversham* (1588-92?)**
Will West

Far removed from the courtly imaginings of histories and romances, *Arden of Faversham* finds tragedy and comedy in the ordinary lives of contemporary provincial Englishmen and -women. Overtly conservative both in its morals and its dramaturgy, *Arden* nevertheless is bold in setting its tale of infidelity, murder, and detection among common folk, in finding its dark humor, and above all in suggesting that justice is far more complicated than simply determining who done it. Topics: sociality, domestic life, social class in literature and in reality, love and marriage, criminality.

Feb. 6 **Francis Beaumont, *The Knight of the Burning Pestle***
(1607)
Wendy Wall

Sometimes considered the period's most outrageous play, *The Knight of the Burning Pestle* offers a satiric send-up of plots, tastes, and even audience behavior. Two citizen "audience" members interrupt the city comedy and demand that their servant star in a less satirical, more fantastical drama. The result is a hilarious pastiche of two different plays, with running audience commentary that shapes the outcome. Beaumont's burlesque reflects on the nature of theater by making fun of just about every device used in contemporary plays. Topics: the exotic vs. the ordinary, class conflict, tensions around domestic roles, how theater imagines the power and/or limits of art.

Feb. 13 **Ben Jonson, *The Alchemist* (1610)**
Will West

Picked out by Coleridge as one of the three most perfect plots in literature, *The Alchemist* churns through a half dozen plots hatched by three con artists in an abandoned building to take money from their marks, who include a wealthy epicure with a boundless desire for physical luxury, a young heir from the country who wants to enter fashionable London society, an able druggist trying to start a business, two Puritans, and others. The trio's claim is to be able to turn any metal to gold, and their tricks look surprisingly like the methods of theatrical performance. Topics: wealth and poverty, faith and deceit, performance and transformation.

Feb. 20 **Elizabeth Cary, *The Tragedy of Mariam, Fair Queen of Jewry* (1603-1612?)**
Jeffrey Masten

Educated, multilingual, and secretly Catholic, Cary wrote this first original play by an English woman, using the story of the biblical Herod to focus on marital fidelity and women's "public voice." Published but not performed in its own time, the play closely follows classical models toward transgressive ends, with a chorus of "a company of Jews" commenting on Mariam's plight at the end of each act. Topics: early women's writing, women as "chaste, silent, and obedient," religion(s), resonances with *Othello*, *Antony and Cleopatra*, and classical tragedies.

Feb. 27 **No Class**

Mar. 6 **Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611)**
Wendy Wall

"Ripped from the headlines," *The Roaring Girl* is a fictionalization of the notorious Mary Frith (or Moll Cutpurse), known for public brawling, outspoken speech, petty crime, and cross-dressing as a man. While Shakespeare often presents female characters dressing as men, Middleton and Dekker import a real-life crossdresser into a classic city comedy. The result is a play in which questions of gender identity intermix with the economic problems of urban life. Additional topics: the allure of the criminal underworld, fashion's place in urban consumer culture, love and property in the marriage market, sexual identity.

Mar. 13 **John Webster, *The Duchess of Malfi* (1613)**
Wendy Wall

The Duchess of Malfi is the only publicly staged Renaissance tragedy named solely for a woman (compare Shakespeare's *Hamlet*, *Othello*, or even *Antony AND Cleopatra*). The play thus necessarily poses the question: what is a tragic heroine? How is her brand of heroics different from those assigned conventionally to men? Webster's Duchess courageously dares to defy her family's wishes and marry a lowly steward in secret. In a play with gruesome murders, incestuous desire, and poisoned bibles, additional topics include: startling acts of personal will, psychological torture, ghosts, poetic beauty.

Mar. 20 **John Ford, *'Tis Pity She's a Whore* (1629-33)**
Jeffrey Masten

Set in Catholic Italy with a cast of characters to stock an English Protestant nightmare, Ford's brilliant, bloody remake of *Romeo and Juliet* adds a riveting twist: brother-sister incest. Is the solution to Capulet/Montague feuds marrying within the family? Should marriage be about likeness or difference? Is there any escape from a morally bankrupt culture? Topics: incest, exogamy, and sexual taboo; staging the perceived mystery of women's bodies and desires; drama "after Shakespeare" (in both senses).

B. Musical Discoveries

Stephen Alltop, *Senior Lecturer, Conducting and Ensembles*

Tuesday afternoons, 12:45 - 2:45 p.m., Norris University Center

Note: The February 27, 2018 class will be in Alice Millar Chapel.

Stephen Alltop, Senior Lecturer in the Henry and Leigh Bienen School of Music, will delve into a variety of musical topics, from the lives of several great composers to the question of how composers choose their keys. These multimedia presentations will include musical guests and numerous live performances.

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 harpsichord and organ soloist with numerous orchestras, including the Chicago Symphony Orchestra, and as a guest conductor with ensembles across the United States, Europe and South Korea.

Jan. 9 Stacy Garrop: Composer in Our Midst

Evanston-based composer Stacy Garrop is taking the musical world by storm. With recent commissions from musical organizations across the world, including Chanticleer and the Kronos Quartet. Stacy will discuss her life as a composer, and many exciting recent works, including “Krakatoa: Concerto for Viola and Orchestra.”

Jan. 16 Camille Saint-Saëns: Carnival of Creativity

The output of Camille Saint-Saëns reflects the composer’s wide-ranging interests and fertile musical imagination. Saint-Saëns created beloved works such as *Carnival of the Animals* and the opera *Samson and Delilah*. This presentation will also explore some of the many delightful, lesser-known gems composed by this extraordinary Frenchman.

Jan. 23 Sergei Rachmaninoff: Russian Rhapsody

Sergei Rachmaninoff was one of the most important musicians of the early 20th century, and one of the greatest piano virtuosos of all-time. Beset by personal demons and political upheaval, Rachmaninoff’s music reflects the torment and brooding introspection that were so much a part of his life.

Jan. 30 Anton Bruckner - Cathedrals on Sound

Anton Bruckner was a curious blend of naïveté, religious devotion and symphonic genius. A disciple of Richard Wagner’s music, this humble church organist went on to compose some of the most majestic symphonies of the late nineteenth century.

Feb. 6 Handel's *Messiah*: Birth of an Immortal Masterpiece

Few works are more time-honored than Handel's *Messiah*. A musical rite of the holiday season, this Baroque-era oratorio still awes listeners over 270 years after its composition. Dr. Alltop will delve deeply into the history and substance of this masterpiece, and what special representation it is of Handel's rare talents.

Feb. 13 Great Women of the Baroque

A discussion of some of the talented women who composed music throughout the Baroque period, including Barbara Strozzi, Isabel Leonarda, and Elisabeth Jacquet de La Guerre.

Feb. 20 Lost Sounds - Extinct Instruments

From the Arpeggione to the Baryton, the Pedal Piano to the Ophicleide, music history has included numerous instruments that have not survived to the present day. Lovely sounds of the past will come alive again in this presentation.

Feb. 27 The American Organ

(NOTE: This lecture will take place in Alice Millar Chapel)

The pipe organ in the United States has a rich tradition, with a long and varied history. This lecture-recital will include music of William Selby, Charles Ives, Samuel Barber, Vincent Persichetti, Dan Locklair and others, featuring the mighty 100-rank Aeolian-Skinner organ.

Mar. 6 Carl Orff's *Carmina Burana*

Carmina Burana is not only the most famous work of composer Carl Orff, it is one of the most frequently-quoted classical pieces in popular culture and media. A fascinating blend of old and new elements, this music is unlike any other in the repertoire. Dr. Alltop will examine the origins and intricacies of this unique composition.

Mar. 13 NO CLASS**Mar. 20 Sports and Music**

The realms of classical music and sports intersect in fascinating ways. Many a musical composition has been inspired by athletic activities. Marching bands, gymnasts, figure skaters and various Olympic events have made frequent use of classical music. There are also many established similarities between performance in sports and music.



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nbo.northwestern.edu***

**See insert in this brochure for step-by-step instructions
on how to register for our courses.**

*** In person registration is available at the Norris Box Office, located
at the Information Desk across from the McCormick Auditorium
south entrance. See inside for more detailed instructions on registering
online.**

Norris Box Office Hours

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

**norrisboxoffice@northwestern.edu
or call them at 847-491-2305.**

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

Login Page

Before you can register for a course, you must create a user ID. Important: each person needs his or her own email address as part of that ID.

To begin, go to
nbo.universitickets.com

On the right side of the page, click on

‘General Public New User Registration.’

BOX OFFICE

BUY TICKETS OTHER BOX OFFICES LOGIN ALUMNAE ASSISTANCE

Login
 Home > Login

In order to search for tickets, you will need to login or create an account. Your account information will allow us to find the right tickets and prices for you.

Northwestern Community

Northwestern
 • Northwestern Login

General Public

If this is your first time purchasing tickets through our web site, you will need to register as a new customer. It will only take a moment and you'll only need to do it once.

i NOTE: If you are a student or employee at Northwestern University, please register and login only through the link on the left for access to exclusive events and pricing when available.

General Public New User Registration

Existing Users: [Click here to login](#)

e-Mail Address:

Password:

Continue

[Forgot your password?](#)

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EVENT LISTINGS PAGE

From the list of options, select **Alumnae Continuing Education Courses**. Choosing an event will take you to the Course Selection page which outlines the 4 courses for the quarter **and a parking permit request option**.

- **Click on the first course desired.** (You must register for each course separately.)
 - o Doing so will give a description of the course with the day, time, and location of the event, as well as contact information and additional information pertaining to the course registration.
- **Scroll to the bottom of the page** to ticket option. **Select 1 ticket.** You may select **only 1 ticket per course**. Then, click on **“Add to Order.”**
- To register for an additional course for yourself, return to the Event Listings Page to select another course.
- To receive a parking **permit for Welsh-Ryan Field Lot D** return to the Events Listings Page and click **PARKING PERMIT REQUEST**. You must click on this selection to receive a parking permit. There is no charge for the permit, but you must indicate that you want one.
- Once you have registered for the desired courses, and the parking permit, if desired, click on the shopping cart.

SHOPPING CART AND ORDER SUMMARY PAGES

On the “Shopping Cart” page:

- Verify that all items are correct.
- Then, click “Checkout” in the bottom right.

On the “Order Summary” page:

- Verify that your address, course selection(s), and prices are correct.
- Fill in the “Additional Information” section in the middle of the page. This section may ask for information such as your phone number or if you need a parking pass for the Welsh-Ryan D parking lot.
- Scroll to the bottom of the page to input your payment information. Insert your full credit card number, card security code, and expiration date.
- Then, click “Checkout” in the bottom left. You will receive confirmation by email, detailing your course registration and payment.
- **This email confirmation is NOT your entry to the course.**
- **Your registration card, “purple sheet,” and parking permit (if requested) will be mailed to you about two weeks prior to the start of the first course.**
- **If you register after December 1, 2017, your card and requested parking permit will be held for pick up at the proctor table on the first day of class.**

C. **Hamilton's America**

Geraldo L. Cadava, *Associate Professor of History*

Caitlin Fitz, *Assistant Professor of History*

Thursday mornings, 9:30-11:30 a.m., Norris University Center

Jan. 11 ***Hamilton* and the Historians: an Introduction** **Professors Geraldo L. Cadava and Caitlin Fitz**

Why *this* founding father, and why now? Why is it that someone who was so controversial in the 1790s should become so beloved today? What is it about Hamilton's story that resonates with audiences today, and what parts of Hamilton's story may we be conveniently forgetting?

Jan. 18 **Hamilton's Caribbean and Hamilton's America: The Case for Revolution** **Professor Caitlin Fitz**

Britain had 26 American colonies in 1776, and only half of them revolted. Even in the thirteen colonies that did declare independence, less than half of the population supported the patriots, and many historians now consider the American Revolution to be our country's first civil war. In this lecture we will begin to explore the war's complex imperial and social contexts. We will start by asking why the British Caribbean—where Hamilton was born—declined to join the Revolution. Then we will follow Hamilton to the mainland and explore the patriots' case for war. Who were the patriots, and what did they hope to gain?

Jan. 25 **“Hear ye, Hear Ye”: The Case Against Revolution** **Professor Caitlin Fitz**

Who were the Loyalists, and what were they thinking? We will answer this question by looking at class, kinship, race, empire, and ethnicity, with particular attention to why so many enslaved people and native people threw their weight to the British. We will then consider how and why the musical's portrayal of Loyalists diverges from historians' understanding.

Feb. 1 **“Include Women in the Sequel!”** **Professor Caitlin Fitz**

How did the Revolution shape women's lives? We will consider why the birthrate declined after the war, as men and especially women advocated new ideas about motherhood, marriage, and family planning. Then we will compare Lin Manuel Miranda's portrayal of women with historians' understandings. We will conclude by considering how the musical portrays masculinity and male relationships.

Feb. 8 **“Can We Get Back to Politics?”**
Professor Caitlin Fitz

Having won the war against Britain, Americans set out to build a new government only to realize how profoundly they disagreed about what kind of nation to be. The political contests that ensued were so divisive that (according to one account) Americans of opposing political factions would cross the street to avoid interaction. Why was partisan hatred so intense? And what could possibly have impelled men as smart as Hamilton and Burr to have fought that fateful 1804 duel?

Feb. 15 **A Revolution on Stage: *Hamilton* and the history of women, African Americans, and Latinos on Broadway**
Professor Geraldo L. Cadava

Hamilton is widely considered to have revolutionized the Broadway musical. This lecture will explain what’s new and what’s old about *Hamilton* by exploring Lin-Manuel Miranda’s dramatic and musical influences, as well as the long history, and contested politics, of African Americans and Latinos in American theater.

Feb. 22 **“I’m just playing my dad ... down to the hair”:** Lin-Manuel Miranda and *Hamilton* in the context of Latino and African American history
Professor Geraldo L. Cadava

In the documentary about the making of *Hamilton*, titled *Hamilton’s America* (2016), Lin-Manuel Miranda said that, when he played Alexander Hamilton, he always felt like he was just playing his dad, who migrated from Puerto Rico to the United States. What exactly do Alexander Hamilton and Luis Miranda have in common? This lecture will seek to answer this question by placing his family’s experience in the context of Latino history and the history of U.S.-Latin American relations.

Mar. 1 **“Immigrants ... We Get the Job Done!”: The politics of immigration in the Early Republic and in our own times**
Professor Geraldo L. Cadava

The line in *Hamilton* that always draws the greatest applause and audience participation is, “Immigrants ... We Get the Job done!” It forcefully represents the musical’s pro-immigrant position. But what were Alexander Hamilton’s views on immigration in the late eighteenth and early nineteenth centuries, and what does Lin-Manuel Miranda want us to believe about immigration today?

Mar. 8 **“The Theater Must be a Safe and Special Place”:
Hamilton, the politics of race in the United States, and
 the election of 2016**
Professor Geraldo L. Cadava

In the weeks after the election, Vice President Mike Pence attended a performance of *Hamilton* in New York. One cast member, on behalf of the whole cast, gave a speech at the end of the show that was directed at Pence, which expressed their hope that the Trump administration would represent all Americans. The seemingly uncontroversial request nevertheless sparked a controversy, provoked by Donald Trump’s tweet the following morning, that that politics has no place on Broadway. Americans seek entertainment there, he argued, and, perhaps, even a sanctuary from the affairs of the day. Nevertheless, Broadway and American theater more broadly had always been a space of political celebration and critique. *Hamilton* should be viewed in light of this tradition as well, because of the musical’s content, and because of performances that were contemporaneous with protests against racial violence in Florida, California, Missouri, New York, and elsewhere in the United States.

Mar. 15 **“Who Lives, Who Dies, Who Tells Your Story?”
 Endings and Legacies**
Professors Geraldo L. Cadava and Caitlin Fitz

D. The Mind, The Brain, and Behavior

Faculty from various departments

Thursday afternoons, 12:45-2:45 p.m. Norris University Center

How do our brains develop? What is the difference between brain and mind, and where does behavior fit in? The development of our brain and mind and behavior can be seen as a journey, from birth to death, with a main pathway and sidetracks. This course will look at the stages in this journey.

Jan. 11 Understanding Our Brains: Great Discoveries That Led To Modern Neuroscience

William Klein, *Professor of Neurobiology, Weinberg College of Arts & Sciences, and Professor of Neurology, Feinberg School of Medicine.*

This introduction to the brain will make it possible to understand and appreciate the cutting edge neuroscience research taking place at Northwestern.

Jan. 18 Windows into the Infant Mind: How Infants Link Language and Cognition

Sandra Waxman, *Louis W. Menk Chair in Psychology; Professor of Cognitive Psychology*

The press is full of stories about what infants know about the world around them... and how early they know it. But how can we know what's in the mind of an infant? We will describe some of the tools developmental scientists use to uncover infant knowledge. The focus will be on powerful contributions of both 'nature' and 'nurture' in infants' surprisingly early ability to link language and cognition, and to use this link to learn about their world.

Jan. 25 Memory and the Brain

Joel Voss, *Associate Professor, Medical Social Sciences, Neurology, and Psychiatry; Director, Laboratory for Human Neuroscience*

Memory is a collection of abilities that are crucial to everything from remembering where we left our car keys to having a sense of personal identity based on past experiences. We will discuss how memory is supported by a variety of brain regions and their interactions, as well as how the normal mechanisms break down in people with memory impairments. New avenues for improving memory via surgical and nonsurgical brain stimulation will also be discussed.

Feb. 1 The Mind, The Brain, And Business
Moran Cerf, Professor of Neuroscience and Business;
the Neuroscience Program

Professor Cerf will discuss the new science of decision making, and how our new understanding of the brain (and the interplay between multiple systems that govern our thinking) lead to our behavior. Additionally, he will address the notion of ‘free will’ and what we learned about it recently, and how all of these can help businesses think better about customers’ choices, persuasion and behavior change.

Feb. 8 Getting Along and Getting Ahead: Understanding Personality Development in Youth
Jennifer Tackett, Associate Professor, Department of Psychology; Director of Clinical Psychology

Children manifest differences in how well they get along with others (e.g., characteristics such as altruism, benevolence, and alternatively, aggression) and their abilities and motivation to get ahead (e.g., characteristics such as achievement motivation and leadership). Where do these early characteristics come from? What shapes them across development? How do children and adolescents grow to be productive members of society? We will look at modern research on personality development in youth to shed light on these questions.

Feb. 15 Remembering, Unconscious Memory, And Sleep
Ken Paller, Professor of Psychology; Director, Cognitive Neuroscience Program

Professor Paller will discuss human memory, consciousness and related issues; understanding conscious memory experiences as well as ways in which memory can influence our behavior in the absence of awareness of memory retrieval.

Feb. 22 Alzheimer’s Disease: It’s Not Just Memory
Emily Rogalski, PhD, Associate Professor of Cognitive Neurology and Alzheimer’s Disease Center (CNADC), Northwestern Feinberg School of Medicine

Progressive loss of memory is the most common clinical symptom associated with Alzheimer’s disease pathology (AD). AD appears in up to 30% of cognitively normal older adults. Increasing age is one of the strongest risk factors for AD, yet it also appears in primary progressive aphasia (PPA), a language-based dementia that tends to manifest before the age of 65. This presentation will address the conundrum of AD from two unconventional vantage points: through SuperAging as a model of potential resilience to AD and through PPA as a model of AD where some disease components display atypical distributions. It will also highlight opportunities for maximizing quality of life through non-drug interventions for those with dementia.

Mar. 1 The Positives and Negatives of Cognitive Aging: Can Dementia Be Prevented?

Sandra Weintraub, *Professor of Psychiatry, Neurology and Psychology, Cognitive Neurology and Alzheimer's Disease Center, Northwestern Feinberg School of Medicine*

The focus of this presentation is on the differentiation of dementia from age-related, “normal” cognitive changes, and the early detection of dementia due to Alzheimer’s disease. What Alzheimer’s disease is, how it is detected, and novel approaches to possible prevention will be covered.

Mar. 8 The Hype Versus the Science of Meditation and Mindfulness

Marcia Grabowecky, *PhD, Research Professor, Psychology*

Reports in the news about meditation and mindfulness suggest that these practices will make us healthier, happier, and more successful: miracle interventions that improve everything for everyone. In this talk, we’ll define what these practices are and explore how they relate to one another. We will describe possible mechanisms for the effectiveness of these practices at psychological and neural levels, and how meditation and mindfulness relate to other types of training. We will also review evidence for the effectiveness of mindfulness and meditation from the domains of physical and mental health, experimental psychology, and neuroscience. Finally, we will consider the costs and benefits of adding meditation practices into our lives.

Mar. 15 Predicting Our Brain’s Future: Science Fiction Or ... ?

William Klein, *Professor, Neurobiology, Weinberg College of Arts & Sciences, and Professor of Neurology, Feinberg School of Medicine*

What neuroscience has in store for brain health and function will almost certainly amaze you.

GENERAL PARKING AND BUS INFORMATION

- Registrants for one or more 10-week Continuing Education course 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, **if requested**, will be mailed with your registration card, and **it must be hung from the rearview mirror with the printed side visible through the windshield**. We strongly encourage carpools.
- Students attending *per diem* **do not** receive a parking permit and may not park in Ryan West Lot D. Parking permits for Lot D are limited to individuals who are registered for at least one full 10-week course. 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, you must request one by checking the parking box on the appropriate page, either when you register online, or in person at the box office. The parking permit will be mailed with your class entry card before classes begin if you register by Friday, December 1, 2018. 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.

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 in this lot if your vehicle has a valid government handicap license plate or placard.

Refund Policy

Before a refund can be issued, your registration card must be returned. Send your entry card and parking pass to Alumnae Continuing Education, P.O. Box 2789, Glenview, IL 60025. A processing fee of \$10 will be charged on all refunds. If you withdraw from class prior to the first meeting, a full refund, **less the processing fee**, will be given. After the first class meeting, an additional \$30 will be deducted from the refund. After the second class meeting, \$60 plus the processing fee will be deducted. Thereafter, no refunds will be given. A transfer, at no cost, to another class offered during the same quarter is an option, provided there is space available. Credits are not given for future classes.

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.

COURSE REGISTRATION INFORMATION

Course Pricing

One 10-week course \$190.00

Multi-Course Discounting

2 ten-week courses	\$190 x 2 = \$380 - \$25	\$355.00
3 ten-week courses	\$190 x 3 = \$570 - \$50	\$520.00
4 ten-week courses	\$190 x 4 = \$760 - \$75	\$685.00

To register online, go to **Norris Box Office** at nbo.northwestern.edu and follow the appropriate steps to enroll in the desired number of courses.

Enrollment is limited by room capacity.

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 Friday, December 1, your class entry card, “purple sheet” with all class locations and times, and a parking pass (if requested) will be mailed to you about two weeks before the courses begin. If registration occurs after December 1, 2017, these items will be held for pick up at the proctor table.

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

Norris Box Office Hours

Please check the **Norris Box Office** website for hours of operation:
norrisboxoffice@northwestern.edu or call them at 847-491-2305
 After 4 p.m., campus parking is free, no permit needed.

Registration by U.S. mail can no longer be accepted.

Per Diem Students: When space allows, *per diem* students will be admitted for \$30 per class session, payment by cash or check at the proctor table. 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.**



**The Alumnae of
Northwestern University
P.O. Box 2789
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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.
