



Celebrating 46 Years of

CONTINUING EDUCATION

Daytime Noncredit Courses for the Public

Sponsored by

The Alumnae of Northwestern University
Engaging Minds, Enriching Lives

Summer Quarter 2015

Thursdays
June 25-July 30

- A: **What Makes Great Television: From Spark to Series**
Brett Neveu, *Lecturer, School of Communication, Radio/TV/Film*
Thursday mornings, **10:00 - noon (Doors open at 9:15 a.m.)**
Block Museum Auditorium
- B: **Between Stories and Beliefs: The Complicated Partnership of Religion and Literature**
Claire Sufrin, *Lecturer, Department of Religious Studies and Crown Family Center for Jewish and Israel Studies*
Thursday afternoons, **1:00 – 3:00 p.m.**
Block Museum Auditorium

Courses will be held in Block Museum Auditorium on the south campus.

Visit us at our website: nualumnae.org

ABOUT ALUMNAE CONTINUING EDUCATION

Alumnae Continuing Education is a program of university level noncredit courses taught by members of the Northwestern University faculty. Established in 1968, it remains a unique program 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.

Registration Information

To register for a course, see page 10, or download a form from our website: nualumnae.org

We Invite You to Join Our Mailing List

If you do not receive our brochures and would like to be placed on our mailing list, detach the registration form on page 10, mark the box indicating you wish to be on the mailing list, and mail it to the P.O. Box given. Or you may write out this information separately and send it to the P.O. Box.

Questions? Call our voice mail at: 847-604-3569. We will make every effort to return your phone call within 24 hours.



PREVIEW OF 2015 FALL COURSES

(September 24-December 3)

Thursday classes begin September 24 and run to December 3.

No class on Thanksgiving, November 26.

Tuesday classes begin September 29 and run to December 1.

- A. **Nationalism and the Arts**
Faculty from various departments
- B. **Optimizing the Journey: Health and Wellbeing**
Faculty from various departments
- C. **History of World War I**
Faculty from various departments
- D. **Infrastructure: Why Should I Care?**
Faculty from various departments

Important Policy Notice: In order to respect copyright, rights of publicity, and other intellectual property rights, our policy is to forbid use of video or audio recordings of lectures and class materials.

A. **What Makes Great Television: From Spark to Series**

Brett Neveu, *Lecturer, School of Communication, Radio/TV/Film*
 Thursday mornings, **10:00 - noon Block Museum Auditorium**
(Doors open at 9:15 a.m.)

The process of building a long-lasting and engaging television series has a multitude of creatively inspiring steps. Beginning with the seed of an idea, there are many hurdles and side roads that our “future favorites” must endure so they may find their way to our living rooms. Who decides which programs end up being made? How is a television script first built and later developed? What trends do networks follow and for what purpose? Why is our present day landscape considered the “new golden age of television”? Combining lectures with past and current media examples, television and its impact will be explored from the inside out.

June 25 Great Television!

This class will be an exploration of the definition of “great television” and the pieces that make up its creation process. From the network series to the new wave of the Internet content series, we’ll discuss how the public helps decide what stays relevant and how creators approach their ideas.

July 2 Today's Television Landscape

Using current television shows and scripts as examples, we’ll explore what it takes for a series to be “viable” among the many available modern shows. We’ll also discuss where series ideas come from and how they are vetted, developed, and ultimately pitched to a network.

July 9 Comedies, Drama and Dramadies

What makes a good comedy series? What makes a good drama? We’ll break down both, learning how they are approached at the development and production level. We’ll also compare and contrast how both styles have combined into the modern half-hour (and very popular) *dramady*.

July 16 Creating a Show: The Pieces and Parts How is a television show created and what steps does it take to get it on the air? We’ll discuss the process that networks follow to bring a television show to life and what tools a writer uses to breathe life into the process. From idea through development to series, we’ll see what it takes to get a show up and running.

July 23 How Good Becomes Great

What are networks looking for among a giant pile of scripts and story pitches? We’ll sift through the best of the best, finding out what makes the good shows *good* and the great shows *great*. Using this information, we’ll discuss the current “golden age” and why the medium is changing faster than the content can keep up.

July 30 What Makes Great Television even...Greater!

In order for a series to truly succeed, it needs to continue to engage its audience and endure until its true finale. We'll shine a light on the best of television and ask why long-lasting programs worked and how they impacted their audience. We'll also return to the spark, tracking how a popular series was inspired and how it maintains its current spot on the television map.

Brett Neveu is a lecturer in Northwestern's Department of Radio, Television & Film as well as in the Graduate Writing for the Stage & Screen program. He has written multiple television pilots and has pitched scripted shows to networks such as Showtime, HBO and AMC. Film productions include the short *Convo* with Breakwall Pictures, the feature *The Earl* with Intermission Productions and the upcoming feature *Atari Christmas*. Recent theatre productions include *Red Bud* with Signal Ensemble, *Detective Partner Hero Villain* with SkyPilot Theatre Company and Strawdog Theatre Company as well as *The Opponent* with A Red Orchid Theatre/Bisno Productions/59e59. Past theatre work includes productions with The Royal Court Theatre and The Royal Shakespeare Company in London; The Goodman Theatre, Writers Theatre, The House Theatre, The Inconvenience, The Side Project, TimeLine Theatre Company, A Red Orchid Theatre and American Theatre Company in Chicago. A Sundance Institute Ucross Fellow, Brett is also a recipient of the Marquee Award from Chicago Dramatists, the Ofner Prize for New Work, the Emerging Artist Award from The League of Chicago Theatres, an After Dark Award for Outstanding Musical (Old Town) and has developed plays with companies including The Atlantic Theatre Company and The New Group in New York and The Goodman Theatre, Steppenwolf Theatre and Victory Gardens Theatre in Chicago. He is a resident-alum of Chicago Dramatists, a proud ensemble member of A Red Orchid Theatre and an alumni member of the Center Theatre Group's Playwrights' Workshop in Los Angeles. Brett has been commissioned by The Royal Court Theatre, Manhattan Theatre Club, Steppenwolf Theatre Company, The Goodman Theatre, TimeLine Theatre Company, Writers' Theatre, Strawdog Theatre, Northlight Theatre and has had several of his plays published through Broadway Play Publishing, Dramatic Publishing and Nick Hern Publishing.

**B. Between Stories and Beliefs: The Complicated
Partnership of Religion and Literature**

Claire Sufrin, *Lecturer, Religious Studies*

Thursday afternoons, 1:00 – 3:00 p.m. Block Museum Auditorium

(SEE RECOMMENDED READING LIST ON PAGE 8.)

June 25 Storytelling and Meaning Making: The Bible

This lecture will focus on chapters 12-23 of the biblical book of Genesis. These chapters tell the story of Abraham's covenantal relationship with God, which requires Abraham to "walk in God's ways" and entails great rewards for him and his descendants. Abraham is arguably the world's first monotheist, and the phrase "Abrahamic religions" is often used as an umbrella term for Judaism, Christianity, and Islam. In this lecture, I will use Abraham's story as a jumping off point for reflecting on the role of scripture and storytelling more broadly in religion. I will also briefly introduce Søren Kierkegaard's great work *Fear and Trembling*, which will be the focus of the next lecture. **Please bring a copy of Genesis to this class; any edition of the Hebrew Bible or Old Testament will suffice. Those who prefer may bring a computer or tablet to access the text online.**

July 2 Abraham as a Role Model? Kierkegaard's *Fear and Trembling*

In *Fear and Trembling*, the Danish philosopher Søren Kierkegaard uses the biblical story of the Binding of Isaac (Genesis 22) as a basis for his reflections on the nature of faith. In particular, he argues that Abraham was committed to fulfilling God's demand that he sacrifice Isaac while simultaneously believing that God would fulfill his promise that Isaac would be the inheritor of his covenant and legacy. These two statements are contradictory, yet Abraham held both to be true, thus illustrating for Kierkegaard the difficulty of being a true believer. In my lecture, I will focus on how Kierkegaard uses the story of Abraham to make his argument about belief. You are encouraged to read *Fear and Trembling* before this lecture. The Penguin Classics edition is recommended.

July 9 The Prodigal Son and the Possibility of Grace:

Marilynne Robinson's *Home*, Part 1

This lecture will open with a discussion of the parable of the Prodigal Son, found in chapter 15 of the Gospel of Luke. The parable provides the inspiration for Marilynne Robinson's novel *Home*, which examines the relationship of a reverend, his theology, and his grown children in small town in 1950s Iowa. As in the original parable, the story of the rebellious son who returns to his father's house is an occasion for theological reflection. But Robinson's characters are developed far beyond those we see in Scripture, and they allow her to explore sin, forgiveness, and grace with nuance and pathos and to comment on major political issues of the day. In this lecture, I will address the first half of the novel, which you are encouraged to read before the lecture.

**July 16 The Prodigal Son and the Possibility of Grace:
Marilynne Robinson's *Home*, Part 2**

As *Home* continues, we learn more about the central characters—the Reverend Boughton and his children Jack and Glory—deepening our understanding of why Jack and Boughton cannot reconcile. This lecture will explore the theological disagreement at the heart of their conflict with brief discussions of Robinson's other two novels about these characters, *Gilead* and *Lila*, and Robinson's autobiographical essays about religion. You are encouraged to finish *Home* before this lecture.

**July 23 Literature and Redemption:
Cynthia Ozick's *Messiah of Stockholm***

Cynthia Ozick's novella *Messiah of Stockholm* weaves together fiction and reality. The central character is her invention: a socially alienated book critic named Lars. But Lars believes himself to be the son of Bruno Schulz, the very real Polish-Jewish author murdered by a Nazi officer in November 1942. According to rumors, Schulz's final novel, *The Messiah*, was uncompleted at the time of his death and has since been lost. Ozick's character Lars devotes his life to the pursuit of Schulz's manuscript and his hope that his father will someday receive the recognition he deserves as a literary genius. Lars' devotion clouds his judgment, and he falls prey to a bookstore owner who entraps him with documents related to Schulz's life. Ultimately, a fiery showdown between Lars and his adversary release him from his obsession with Schulz. Ozick's title is both a play on the title of Schulz's lost manuscript and an indication that her book addresses the religious theme of redemption. In this lecture, I will explore how the theme of redemption is reflected in the relationship of Lars and Schulz. You are encouraged to read *Messiah of Stockholm* before this lecture.

July 30 Understanding the Past: *Great House* by Nicole Krauss

Our final lecture will address *Great House* by Nicole Krauss as an example of contemporary literature that engages with theological questions through both form and content. The idea of redemption that was central to Ozick reappears in *Great House* but it is secondary to the question of how we remember and retell stories of the past shapes our collective present and future. Krauss explores this question with multiple narrators, each providing a chapter in the history of a large desk. The book's concluding chapter suggests that our recollection of the past is inherently incomplete but we must not let that paralyze us. More specifically, I will suggest that *Great House* may be read as an argument about how we should relate to the idea of finding meaning in history in light of the events of the Holocaust. You are encouraged to read *Great House* before this lecture.

Claire Sufrin is a Lecturer in the Department of Religious Studies and Crown Family Center for Jewish and Israel Studies. A Chicago-area native, she holds a PhD from Stanford University and a BA from Yale University. Her research and teaching interests focus on modern Jewish thought, American Judaism, and religion and literature.

Course B Recommended Reading:

Reading the material under discussion will enhance the lectures, but it is not required. Books are listed in the order that they will be discussed.

- Genesis (any edition of the Hebrew Bible or Old Testament)
- Søren Kierkegaard, *Fear and Trembling* (Penguin Classics, 1985)
- Marilynne Robinson, *Home* (Picador, 2009)
- Cynthia Ozick, *Messiah of Stockholm* (Vintage Books, 1988)
- Nicole Krauss, *Great House* (Norton, 2010)

Summer Parking Information

A limited number of parking permits are available for parking **ONLY** in the two-level structure at the south end of campus. This is the **only** lot where the permits can be used.

• **Having a permit does not guarantee that a space will be available upon arrival on campus.**

• **Only one permit will be issued per household.**

• **We will not be able to replace lost or misplaced permits.**

Per diem students will need to find alternative parking, either on the street or in the public parking lot described below.

Alternative Parking and Parking for the Handicapped

There is a public parking garage four blocks southwest of Norris Center, just east of Chicago Avenue. It can be accessed from Clark Street or Church Street, an eastbound only street. Those who have handicapped license plates or placards will find a limited number of spaces available on the upper level of the east end of the two-level structure and in the street-level parking lot west of the Block Museum. To reach the west lot, enter the campus from the south and drive to the first stop sign. Turn left into the lot. A visitor parking pass is not required to park in a handicapped-designated space in this lot if your vehicle has a valid handicap license plate or placard.

REGISTRATION INFORMATION

- To register for one or both courses, use or copy the registration form on page 10. Make checks payable to: **Northwestern University**, and mail check and registration form to:
Alumnae Continuing Education, P.O. Box 2789, Glenview IL 60025.
- **Early registration deadline is Tuesday, May 26.** For registrations postmarked by May 26, the cost is \$100 per course. Special savings for **one individual** signing up by May 26 for more than one course are listed in the box on the registration form. After May 26, the cost per course is \$110.
- To receive a parking permit, you **must** register for at least one full six-week course and must check the appropriate registration form box. Only one permit per household.
- If your registration is postmarked by May 26, your class entry card, parking permit, and a purple sheet giving lecture schedules and a map of the course location will be mailed to you about two weeks before classes begin.
- **PLEASE NOTE: Be sure to bring your class entry card to each class, as it must be shown to the proctors at entry door. In order to guarantee seating for registered students, there will be only one time registered students will be allowed in with a temporary card. After that, they will be charged as a per diem.**
- **Those registering after May 26** can pick up their class entry card and parking permit on the first day they attend class. Registrations cannot be confirmed by phone. Your cancelled check verifies your registration.

Per Diem Students: When space allows, *per diem* students will be admitted for \$25 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. *Per diem* students do not receive parking permits, so they must find alternative parking. **Guest passes are not valid for classes that are closed.**

Refund Policy: Before a refund can be issued, your registration card and parking pass must be returned. Send materials 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 \$25 will be deducted from the refund. After the second class meeting, \$50 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.

Summer 2015 Continuing Education
Registration Form

I would like to enroll in the course or courses checked below:

*Fee per course per person
if postmarked by May 26:*

- A. **What Makes Great Television: From Spark to Series** **\$100**
- B. **Between Stories and Beliefs: The Complicated Partnership of Religion and Literature** **\$100**
- I would like to reserve a parking permit for the south campus 2-tier parking structure for the summer term. (ONLY ONE PER HOUSEHOLD)**

For registrations postmarked by Tuesday, May 26, one individual may sign up for both courses for \$180. After May 26, the fee per course will be \$110, or \$220 for both courses.

Parking permits must be requested in advance by checking the box above. Otherwise, permits may not be available.

Name _____

Address _____

City _____ State _____ Zip _____

Phone (____) _____

E-mail _____

- This is a new address.
- I would like my name added to your mailing list.

Please make checks payable to *Northwestern University* and mail to:

Alumnae Continuing Education

P.O. Box 2789

Glenview, IL 60025-6789

(We are unable to accept credit card payment.)



The parking lot just east of the McCormick Medill building is now marked almost completely for handicap parking. To reach the lot, drive to the first stop sign after entering campus and turn left. A visitor parking pass is not required to park in a handicapped-designated space if your vehicle has a valid handicap license plate or placard from a government agency.