



Celebrating 49 Years of
CONTINUING EDUCATION

Daytime Noncredit Courses for the Public
Sponsored by
The Alumnae of Northwestern University
Engaging Minds, Enriching Lives

Fall Quarter 2017
Tuesdays and Thursdays
(See individual classes for start and end dates.)

Online registration for Fall 2017 courses is now available.
Registration by U.S. Mail will no longer be accepted.*

- A. **God After the Holocaust**
Claire Sufrin, *Assistant Director of Jewish Studies*
Crown Family Center for Jewish and Israel Studies
Tuesdays, 9:30-11:30 a.m.
- B. **Musical Explorations**
(Repeat of Winter 2017 course)
Stephen Alltop, *Senior Lecturer, Conducting and Ensembles*
Tuesdays, 12:45-2:45 p.m.
- C. **Notable Achievements: Focus on Women**
Faculty from various departments
Thursdays, 9:30-11:30 a.m.
- D. **The Book That Made Us Modern: Boccaccio's
*Decameron***
Thomas Simpson, *Associate Professor of Instruction, Italian*
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
WINTER 2018
PREVIEW of COURSES
January 9 - March 20**

A. *Shakespeare's Contemporaries*

Jeffery Masten, Professor, English

Wendy Wall, Professor, English

William West, Associate Professor, English

B. *Musical Discoveries*

**Stephen Alltop, Senior Lecturer, Conducting &
Ensembles, Music**

C. *Hamilton: The Man and the Musical*

Geraldo Cadava, Associate Professor, History

Caitlin Fitz, Assistant Professor, History

D. *The Mind, Brain, and Behavior*

Faculty from various departments

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.

Launching Online Registration, Fall 2017

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

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.

Norris Box Office Hours

8 a.m. - midnight, 7 days a week during academic periods

8 a.m. - 6 p.m. during academic breaks

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

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.

A. **God After the Holocaust**

Claire Sufrin, *Assistant Director of Jewish Studies*
Crown Family Center for Jewish and Israel Studies

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

Sept. 26 Defining the Task of Post-Holocaust Theology

In this lecture, I will introduce the idea of theodicy, a concept that refers to attempts to explain how God can be knowing, powerful, and good despite the presence of human suffering. We will examine examples of Jewish thinking about God in light of human suffering from the Bible and Talmud and also consider how the Holocaust is both like and unlike other tragic events in Jewish and world history.

Oct. 3 Richard Rubenstein and the Time of the Death of God

Richard Rubenstein is the first theologian to address the Holocaust directly in his writings, which were first published in the mid-1960s. His central thesis is that we must live as though God is dead, even though we will never know for sure that God has died. I will discuss what he means by this and why it has evoked such a strong negative response.

Oct. 10 Eliezer Berkovits and the Jewish Task in History

Eliezer Berkovitz affirms the existence of God and insists that the fact that some Holocaust survivors remain believers makes it impossible for non-survivors to deny God's existence. He argues that God has given Jews a special task in the world, which is part of the reason why they are hated and also why they have continued to exist against the odds.

Oct. 17 Emil Fackenheim and the 614th Commandment

Emil Fackenheim argues that the Holocaust must be understood as a revelatory moment. We will explore what he means when he says that Jews are commanded not to let Hitler have a posthumous victory.

Oct. 24 Christian Responses: John Roth and Stephen Davis

What are the implications of the Holocaust for Christianity? In this class, we will consider Christian attempts to make sense of the Holocaust with an emphasis on the meaning of Jewish suffering for non-Jews.

Oct. 31 NO CLASS

Nov. 7 Irving Greenberg, Rosemary Ruether, and Jewish-Christian Dialogue after the Holocaust

Here we will move beyond Jewish and Christian theologies to consider how the Holocaust opened up a new kind of conversation between Jews and Christians.

Nov. 14 Ultra-Orthodox Jewish Responses

While more liberal theologians like Rubenstein rejected the idea that the Holocaust was somehow a punishment from God, ultra-Orthodox responses to the Holocaust embraced this traditional paradigm for theodicy. We will look at examples of these responses as well as how they continue to shape ultra-Orthodox theology.

Nov. 21 Melissa Raphael: a Feminist Theology of the Holocaust

The last two lectures of the course focus on more recent examples of post-Holocaust theology. Today we will consider how a focus on women's experiences in concentration camps might produce a theology that is distinct from a theology based on men's experiences.

Nov. 28 Memory and History in a Post-Holocaust Era: Yehuda Kurtzer

The course will conclude with a new generation of Jewish thinkers. Rather than turning to paradigms for theodicy, Kurtzer turns to the Jewish tradition as an inspiration as he reflects on our relationship to the Holocaust as a historical event. Rather than focusing on God, he focuses on ritual as a source of meaning in a post-Holocaust world.

B. Musical Explorations*

Stephen Alltop, *Senior Lecturer, Conducting and Ensembles*

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

Note: The November 28 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 discussion of early string instrument. These multimedia presentations will include musical guests and numerous live performances.

**This course is a repeat of the closed-out course taught in Winter Quarter 2017.*

Sept. 26 Franz Liszt: Virtuoso Visionary

Franz Liszt is best known for his exploits as one of the first and greatest virtuosos on the piano. While initially he composed to support his performance needs, Liszt ultimately became one of the most influential and forward-looking composers of the 19th century.

Oct. 3 Béla Bartok: Hungarian Genius

Along with his countryman Zoltán Kodály, Béla Bartók melded the essence of Hungarian folk songs with musical forms of great imagination and sophistication. Bartók achieved worldwide prominence during the turbulent first half of the 20th century.

Oct. 10 NO CLASS

Oct. 17 Samuel Barber: American Voice

From his early days as a young musician who caught the attention of Toscanini to his ascendancy as one of America's greatest composers, Samuel Barber enjoyed a stellar career. His music is imbued with a vocal quality that was derived in part from his own singing as a baritone.

October 24 Ornamentation and Variation

Ornamentation and *variation* are two closely-related ways that musical themes and compositions are embellished and developed. The lecture will examine how performers and composers enhance beautiful music through both imagination and careful craftsmanship.

October 31 NO CLASS

Nov. 7 Crossing the Line – Where Jazz meets Classical Music

While the melding of jazz and classical idioms is now a long-standing concept, other parallels between these musical styles are compelling to examine, particularly the similarities between the rhythms section of a jazz combo and the *continuo* group in baroque music. Supported by live performers, you can expect some improvisation in this presentation!

Nov. 14 Plucked and Strummed: Harp, Harpsichord, and Theorbo

An in-depth presentation on three closely-related instruments: the harp, harpsichord, and theorbo. The fascinating histories, capabilities and importance of these instruments will be discussed and supported by live performances.

Nov. 21 Strings and Things

The forebearers of modern string instruments such as the violin, viola, cello and bass include rebecs, bowed lyres, and viols. Each of the members of the modern string family will be presented and played by outstanding performers from the Bienen School of Music.

Nov. 28 Maurice Duruflé: Musical Perfectionist

NOTE LOCATION: ALICE MILLAR CHAPEL

Maurice Duruflé was an enigmatic and highly accomplished organist and composer. His music blends elements of Gregorian chant, exquisite counterpoint and impressionistic harmonies. Dr. Alltop will discuss Duruflé's *Requiem*, one of the masterpieces of the choral repertoire, and perform organ works by Duruflé, Louis Vierne and Charles Tournemire.

Dec. 5 Giacomo Puccini: A Lion of Opera

Giacomo Puccini was the most famous creator of the *verismo* operas – works that drew upon real-life subjects and characters as opposed to those of mythology or legend. One of the great melodists of all time, his music also features sumptuous harmonies and soaring vocal lines. From *Manon Lescaut* to *Turandot*, Puccini's hit parade is one of the most beloved in opera history.

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.

C. Notable Achievements: Focus on Women

Faculty from various departments

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

A list of history's most notable and often ground-breaking achievements by women is fascinating for its length and broad diversity of fields of endeavor. These accomplishments often required overcoming great obstacles in a male-dominated world. In literature, many women have written poignantly about the human condition, while others have been tenacious pioneers in addressing gender inequalities, human rights issues, and abuses of power. In the fine arts, women for several centuries have composed stirring music and lyrics; created original and thought-provoking dramatic productions; and painted exquisite works that greatly influenced their respective genres. Still other women have achieved pre-eminent success in fields of science, law, business, sports, politics and public service. This lecture series will explore the lives and extraordinary achievements of selected women whose passion and determination made a difference in the world.

Sept. 28 Speaking Out: Bold Voices in Journalism and Political Writing

Michael Dreyer, *Political Theory, Friedrich-Schiller Universität, Jena, Germany; Former NU DAAD Visiting Professor*

This class will examine the significant impact of the writings of American journalists Ida Tarbell and Dorothy Thompson on the turbulent first half of the 20th century. It will be followed by a discussion of the 18th century feminist writings of Olympe de Gouges and 19th century works of Mary Wollstonecraft.

Oct. 5 Three Female Nobelists

Michael Dreyer

Writing about the Nobel Prize in Literature, author Burton Feldman has suggested that "the world's most prestigious literary award has become widely seen as a political one – a peace prize in literary disguise. For the Nobel judges, it is charged, art and social reform are inseparable." This lecture will discuss the careers and poignant observations of humanity by Nobelists Nelly Sachs (1966), Elfriede Jelinek (2004), and Herta Müller (2008).

Oct. 12 Frances Perkins: Campaigner for Economic Security and Opportunity

Robert Coen, *Professor Emeritus, Economics*

Frances Perkins, appointed Secretary of Labor by Franklin Roosevelt in 1933, was the first woman to serve as a cabinet secretary and one of just two secretaries to serve throughout the Roosevelt years. She was FDR's most passionate and effective promoter of legislation to protect workers' health and safety and to establish unemployment insurance and Social Security. We will examine her path-breaking career and look at subsequent contributions of women in the field of economics.

Oct. 19 Mary Cassatt as the Insider Outside *par excellence*

S. Hollis Clayson, *Bergen Evans Professor in the Humanities*

This lecture explores aspects of Cassatt's art career in France that were shaped by her American nationality, a topic incompletely examined in the copious literature on her art that includes extensive consideration of her class and gender, neither completely irrelevant here. We then will focus on two markers of Cassatt's outside status seen through the lens of Gallic xenophobia, which first arose on economic grounds and accelerated during the 1870-80s, taking on a socio-cultural cast in the case of Americans; the artist's obsession with printmaking; and recourse to an explicitly Japanese aesthetic in 1891 etchings.



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***Online registration for all Fall 2017
courses is now available.***

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***To register for Fall 2017 Courses,
go to the Norris University Box Office Website
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
8 a.m. - midnight, 7 days a week during academic periods
8 a.m. - 6 p.m. during academic breaks
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 i.d.

Important: each person needs his or her own email address as part of that i.d.

To begin, go to
nbo.universitytickets.com

On the right side of the page, click on

‘General Public New User Registration.’

The screenshot shows the 'Box Office' website interface. At the top, there is a navigation bar with links for 'Home', 'Buy Tickets', 'Other Box Offices', and 'Login'. Below this, the 'Login' section is visible, including a 'Login' link and a 'Northwestern Community' section with the university's logo and a 'Northwestern Login' link. On the right side, the 'General Public' section is highlighted, featuring a note about first-time users and a 'General Public New User Registration' link circled in red. Below this link are input fields for 'E-Mail Address' and 'Password', along with a 'Continue' button and a link to 'Forgot your password?'.

Box Office


Home Buy Tickets Other Box Offices Login

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 Login](#)

General Public

If this is your first time purchasing tickets through our website, you will need a new customer ID and may have a reserved and you'll only need to do it once.

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

[General Public New User Registration](#)

Editing your profile information

E-Mail Address:

Password:

[Forgot your password?](#)

Last Updated: 5/28/2017 | Support Contact: ticketsoffice@northwestern.edu | (847-491-2325) | Powered by Universitytickets

EVENT LISTINGS PAGE

From the list of “Event” options, select **Alumnae Continuing Education Courses**. Choosing an event will take you to the Course Selection page which will display the 4 courses for the quarter.

- **Click your desired course option.** You may register for only **one** course at a time.
- Here you find a description of the course with the day, time, and location of the event, as well as contact information and additional information pertaining to your course registration.
- **Scroll to the bottom of the page for the ticket options.** Select the appropriate ticket option by clicking the white box and selecting **1 ticket.** (You may purchase only **1 ticket per course.**)
- Then select “**Add to Order.**”
- To register for more than one course for yourself, return to the Event Listings Page to select another course.
- Once you have registered for all desired courses, 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 pass (if requested) will be mailed to you about two weeks prior to the start of the first course. If you register after August 28, 2017, your card and requested parking pass will be held for pick-up at the proctor table on the first day of class.**

Oct. 26 Gwendolyn Brooks, American Poet

Reginald Gibbons, *Frances Hooper Chair in the Arts and Humanities; Professor, English and Classics*

The Poetry Foundation describes Brooks as “one of the most highly influential, and widely read poets of the 20th century.” This lecture will illustrate her marvelous virtuosity and great heart. To see the long continuum of poetry by women, we’ll also read works by Sappho and other ancient Greek women poets.

Nov. 2 Women Composers and Musicians in Early Music

Drew Edward Davies, *Associate Professor, Musicology*

It is surprising to learn of the notable presence of women as composers of music not only in the present day, but back as far as at least the twelfth century. This lecture will engage the music of several significant composers from before 1750, including Hildegard von Bingen and Barbara Strozzi, both of whom created historically innovative and unique music repertoires. It will consider the social constructions that facilitated their work, including traditions of nuns’ music.

Nov. 9 Surprising Leaders: Women and the Environmental Movement

Kimberly Gray, *Professor, Civil and Environmental Engineering*

Women from many walks of life and at many different life stages played surprisingly important roles in the environmental movement of the second half of the 20th Century. We will discuss the contributions of Rachel Carson, Jane Jacobs, Gro Harlem Brundtland, Jane Goodall, and Theo Colburn. What propelled them to resist the steamrolling effects of modern urban development and the loss of ecological integrity?

Nov. 16 NO CLASS**Nov. 23 NO CLASS (THANKSGIVING HOLIDAY)****Nov. 30 Legal Luminaries: Sandra Day O’Connor, Ruth Bader Ginsburg**

Jerry Goldman, *Professor Emeritus, Political Science*

This class focuses on the first two women to serve on the U.S. Supreme Court. Pioneers in their own right, they traversed different paths to reach the pinnacle of their profession. They changed the institution and the law in distinct ways.

Dec. 7 Women on Stage: From Actress to Director

Cindy Gold, *Professor, Theatre*

Why did women appear on the English-speaking stage so long after men? The answer isn’t simple, and the reality was messy. We will discuss maverick women who dared to perform publicly, then jump to notable 19th and 20th century actresses and the advent of female directors in the last 100 years.

D. The Book That Made Us Modern: Boccaccio's *Decameron*
Thomas Simpson, Associate Professor of Instruction, Italian
Thursday afternoons, 12:45-2:45 p.m., Norris University Center

The Decameron, by Giovanni Boccaccio, is the book that presages the modern world in all its paradoxical exuberance. Written in the wake of the Black Death, the hundred tales in the *Decameron* reveal the rich panoply of humanity as a fabric of individuals of every imaginable class and condition, each trying as best they can to survive the universal challenges of daily life. Cruelty and kindness, lust, and spirituality, hypocrisy and sincerity clash bitterly and co-exist tenderly in a literary monument of the Middle Ages that heralds the advent of modernity.

In this course, we will read the *Decameron*, examine its thematic and formal architecture, and conduct close readings of many of the tales.

(Required Text: Giovanni Boccaccio, *The Decameron*, trans. by G. H. McWilliam, Penguin, 1995, or trans. by Wayne Rebhorn, Norton 2013. Please obtain book and read Prologue and Introduction prior to first class).

Sept. 28 Introducing Boccaccio's *Decameron*
Reading: Prologue, Introduction, Day I, 1

We start with an introduction to the life of Boccaccio, the historical situation in Italy (specifically Florence), and discuss the Prologue and Introduction to the *Decameron*.

Oct. 5 What Most Pleases You
Reading: Day I: 1, 2, 3, 4, 6, 10, Conclusion

Today's lesson analyzes key stories told by the group of ten storytellers during their first Day, where themes and techniques are established that structure what is to come.

Oct. 12 From Misfortune to Happiness Beyond Hope
Reading: Day II: 1, 4, 7, 9

The unifying theme of the stories of the second Day is: *Those who after suffering a series of misfortunes are brought to a state of unexpected happiness.* Today's stories, that is, focus on that most unmanageable of forces: fortune.

Oct. 19 With Much Labor Achieving Your Desire
Reading: Day III: 1, 2, 3, 5, 10, Conclusion

The theme of Day III: *people who by dint of their own efforts have achieved an object they greatly desired or recovered a thing previously lost.* The theme sounds like a perfect set-up for the classic self-made man, "Horatio Alger" story, but where it goes may surprise you.

Oct. 26 **Love That Ends Unhappily**
Reading: *Day IV: Intro, 1, 2, 5, 9, 10*

Alas, the theme of Day IV is: *those whose love ended unhappily*. Bring your hankies.

Nov. 2 **Love Conquers All**
Reading: *Day V: 1, 4, 8, 9*

The Day Five theme is: *The adventures of lovers who survived calamities or misfortunes and attained a state of happiness*. This will require a certain measure of magic.

Nov. 9 **Quick Wit Saves the Day**
Reading: *Day VI: Intro 4, 5, 7, 9, 10, Conclusion*

The theme of Day VI is typically Florentine: *those, who... by a prompt retort or shrewd maneuver, have avoided danger, discomfiture or ridicule*.

Nov. 16 **NO CLASS**

Nov. 23 **NO CLASS (THANKSGIVING HOLIDAY)**

Nov. 30 **Sex, Sin, & Silliness**
Reading: *Day VII, 2, 10; Day VIII, 7; Day IX, 3*

What fools these mortals be!

Dec. 7 **Munificent Deeds**
Reading: *Day X: 3, 9, 10*

The final day is dedicated to those who have performed liberal or munificent deeds, whether in the cause of love or otherwise.

Professor Simpson (PhD: University of Chicago, 1998) teaches beginner Italian courses. Translator of theatre by De Filippo, Pasolini, Strehler, Martinelli, Baliani, Paolini, La Ruina, Maraini, Valentini and others. Courses for Italian include student-created Futurist Performance and the Teleromanzo course, in which students created and filmed a parody of an Italian soap opera. In 2005 he brought Teatro delle Albe to Chicago for a residency at NU and performances at the Museum of Contemporary Art; in 2009 he brought Marco Baliani to perform his monologue about the Moro assassination, *Corpo di stato*; in 2014 he brought Teatro delle Albe to Chicago for performances of *Noise in the Waters*.

- **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: 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.

GENERAL PARKING AND BUS INFORMATION

- Registrants for one or more 9-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 9-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 August 28, 2017. For those registering after August 28, class entry cards and parking permits will be held for pickup 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.

Fall 2017 Continuing Education Schedule

IMPORTANT

PLEASE NOTE: All four courses this quarter are **9 weeks instead of 10** due to a lack of on-campus space for 10 weeks this quarter.

In addition, please pay close attention to each course's individual class meeting dates, as there is considerable variation for each course.

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.

COURSE REGISTRATION INFORMATION

Course Pricing

One 9 week course \$175.00

Multi-Course Discounting

2 nine-week courses	$\$175 \times 2 = \$350 - \$25$	\$325.00
3 nine-week courses	$\$175 \times 3 = \$525 - \$50$	\$475.00
4 nine-week courses	$\$175 \times 4 = \$700 - \$75$	\$625.00

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 August 28, 2017, 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 August 28, 2017, these items will be held for pickup 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.

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 8 a.m. - 6 p.m. during academic breaks
 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. 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
Glenview, IL 60025-6789

First Class
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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.
