



THE ALUMNAE OF
NORTHWESTERN UNIVERSITY

**Celebrating 48 Years of
CONTINUING EDUCATION**

Daytime Noncredit Courses for the Public

*Sponsored by
The Alumnae of Northwestern University
Engaging Minds, Enriching Lives*

Summer Quarter 2017
Thursdays
June 29 - August 3

- A. Courts, Cops, and Docs: How Television's Favorite Professions Continue to Thrive and Survive**
Brett Louis Neveu, Lecturer, Radio/Television/Film;
School of Communication
Thursday mornings, 9:30-11:30 a.m.
Norris University Center
- B. The Art of the Short Story**
Michal P. Ginsburg, Professor Emeritus, French and Italian;
Judd A. and Marjorie Weinberg College of Arts and Sciences
Thursday afternoons, 12:45-2:45 p.m.
Norris University Center

Most courses are held in Norris University Center on the south campus.
Visit us at our website: nualumnae.org

ABOUT NU ALUMNAE CONTINUING EDUCATION

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

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

Registration and Class Location Information

To register for a course, see the inside of the back cover, or download a form from our website at: **nualumnae.org**.

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 to class to check for any changes.

We Invite You to Join Our Mailing List

If you do not currently receive our brochures and would like to be placed on our mailing list, detach the registration form, 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 with a note requesting to be placed on the mailing list.

Other Questions?

Call our voicemail at (847) 604-3569 with any questions. We will make every effort to return your phone call within 24 hours.

Preview of Fall 2017 Courses

A. **Post-Holocaust Theology**

Claire Sufrin, Lecturer, Department of Religious Studies

B. **Musical Explorations**

*Stephen Alltop, Senior Lecturer, Conducting & ensembles;
(Did you get closed out this past winter? Here's another chance
to take this class. It is a complete repeat from Winter 2017).*

C. **Notable Achievements: Focus on Women**

Multi-professor course

D. ***The Decameron***

*Tom Simpson, Associate Professor of Instruction,
Department of French and Italian*

Continuing Education Online Registration LAUNCH HAS BEEN POSTPONED until Fall 2017 Registrations

In order to facilitate the process of registration for The Alumnae's Continuing Education classes, we will begin offering online registrations and payments beginning with the Fall 2017 classes.

We have yet to finalize all the details, but what we can tell you now is that the registrations and payments will be handled by the Norris Box Office. If you cannot or do not wish to register and pay online, then you can register and pay in person with cash, check, or credit card at the Norris Box Office, which is located opposite the proctors' table outside McCormick Auditorium. Per diems also can be purchased immediately before class at the box office.

For your convenience in registering in person, campus parking just south of Norris Center is free after 4 p.m. every day. The box office is open every day until midnight.

Once we begin the online registrations and payments, we no longer will be able to offer the ability to register and pay by U.S. mail. However, we will continue to mail the brochures each quarter, and we will continue to mail the registration cards, parking passes, and "purple" sheets.

The Alumnae Continuing Education program is produced and directed by volunteers, and it is our goal not only to facilitate the process for our students but also to allow the Alumnae to continue to sustain this community service.

We will provide more detailed instructions on how to register and pay online as soon as all the procedural details are finalized.

A. Courts, Cops, and Docs: How Television's Favorite Professions Continue to Thrive and Survive
Brett Louis Neveu, Lecturer, Radio/Television/Film;
School of Communication
Thursdays, 9:30-11:30 a.m., Norris University Center

Television viewers seem endlessly fascinated by the industry's three most popular genres: legal, police, and medical dramas. We will examine the evolution of these professional portrayals, as well as production elements that continually provide awards-worthy, binge watching, water cooler fodder for global consumption.

Jun. 29 Who's the Star? The Character or the Crime?

Beginning with a brief overview, we'll start with the history of law enforcement-themed television shows, focusing on the stories they tell and how point of view has changed over time.

Jul. 6 Grit and Gore

Next, we'll talk about current-day law enforcement-themed television, discussing how specific and detailed locations bridge the audience to the themes of the show.

Jul. 13 The Legal Landscape

How do legal dramas mirror society? How are lawyers historically portrayed on television and what role do they play in exploring societal issues? We will learn how lawyer characters rip stories from the headlines, bringing resolution (or sometimes, even more questions).

Jul. 20 From Perry Mason to Alan Shore

Modern-day lawyer characters have become more complex throughout television history. We will examine their motivations by parsing anti-hero characters. How do television writers imbue lawyer characters with human flaws to make for a more invested audience?

Jul. 27 What's Up, Doc?

Medical programs may be one of the longest running genres on television. We will study how character dialogue and heightened drama breathe life into what might otherwise be a sterile environment.

Aug. 3 The Heart of a Hospital

The big-time action of today's medical-themed television shows help viewers connect with both the work-place drama of the hospital, as well as the family relationships. How do television writers and directors create compelling scenes?

For your consideration, here is a screening list of popular programs throughout television history. To view these programs, please check Netflix, Amazon Prime, Hulu, or your local library.

Police dramas: *Naked City, Streets of San Francisco, Columbo, Hill Street Blues, Miami Vice, NYPD Blue, The Wire, The Shield, True Detective*

Legal dramas: *Perry Mason, The Defenders, Matlock, L.A. Law, JAG, Law & Order, The Practice, Boston Legal, Damages*

Medical dramas: *Dr. Kildare, St. Elsewhere, E.R., Grey's Anatomy, House*

Important 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.

B. The Art of the Short Story

Michal P. Ginsburg, *Professor Emeritus, French and Italian;
Judd A. and Marjorie Weinberg College of Arts and Sciences*

Thursday afternoons, 12:45-2:45 p.m.

Norris University Center

In this course we will read short stories (some very short, some longer) from a variety of literary traditions in order to better understand the genre and become familiar with some of its greatest practitioners. We will discuss a few of the formal features of short stories (such as the surprise twist at the end, the frame), study some sub-genres (the ghost story, the detective story) and explore the differences between realist, fantastic, and symbolic short stories. Our main method of interpretation will be “compare and contrast.” Hence, each week’s reading will include two or three stories; though we may not have time to discuss all of them in detail, we will use all of them as foils for each other.

Jun. 29 Introducing the Short Story.

How do we define the short story, given that basing the definition of a genre on length is problematic? We will look for an answer by examining the way the short story was perceived and defined in different literary traditions and by different critics. We will then look at what became the “typical” (or “cliché”) short story: the one predicated on a surprising twist at the end. Looking at three different versions of the “surprise” story we will examine why short stories so often depend on recognition and reversal (the elements that create “surprise”) and try to evaluate different manifestations of this structure.

Texts:

O’Henry, “After Twenty Years”

Reuven Miran, “Counting the Stars”

Heinrich von Kleist, “The Earthquake in Chile”

Jul. 6 Potraits and Frames

With our examples of a very short story by Edgar Allan Poe and a fairly long one by Theodor Storm, we will analyze the use and effect of narrative frame (common in short stories but rarely found in novels) and examine its connection to another common trait of short stories: the use of the first person.

Texts:

Edgar Allan Poe, “The Oval Portrait”

Theodor Storm, “*Aquis Submersus*”

Jul. 13 The Ghost Story

Ghosts tend to be the preserve of the short story (we do not normally speak of “Ghost novels”). While the ghost story prospered in the Anglo-American tradition, deriving from the “Gothic,” the French produced the “fantastic,” an undecidable mix of the real and the supernatural. We will discuss both traditions and their relation to the short story.

Texts:

Elizabeth Gaskell, “The Old Nurse’s Story”

Prosper Mérimé, “The Venus of Ille”

Guy de Maupassant, “The Horla”

Jul. 20 The Symbolic Short Story

This week we will look at stories that mix realism and symbolism and through our three examples will investigate the different ways in which a story can be “symbolic.” We will also examine the way stories represent the activity of creating symbols and reflect on their uses.

Texts:

Franz Kafka, “An Imperial Message”

Vladimir Nabokov, “Signs and Symbols”

Henry James, “The Altar of the Dead”

Jul. 27 The Detective Story

Though we do have detective novels (plenty!), the genre was born with three short stories by Edgar Allan Poe and achieved wide popularity with the short stories of Arthur Conan Doyle. We will discuss the social origins of the detective story and the role it played in the cultures that produced it.

Texts:

Edgar Allan Poe, “The Murders in the Rue Morgue”

Arthur Conan Doyle, “The Musgrave Ritual”

Aug. 3 The Woman in the Story

To finish our discussion of the short story, this week we will read two realist, longish short stories that center around a woman (since it so happens that the stories in the symbolic, fantastic, and realist mode we have discussed are for the most part centered around a man). This focus will allow us to look at the relation between realist representation and idealization, myths, and stereotypes.

Texts:

Honoré de Balzac, “Adieu”

Amos Oz, “The Hill of Evil Counsel”

Note: A reader comprised of the short story texts above will be available to purchase at cost.

Summer 2017 Parking Information

No shuttle bus will be available for summer classes.

Pay for Parking Options

1. 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.)

HOURLY RATES FOR CITY GARAGES

0-1 Hour	Free
1-2 Hours	\$2
2-3 Hours	\$3
3-4 Hours	\$4
4-5 Hours	\$5
5-6 Hours	\$6
6-12 Hours	\$8

2. There is a limited number of day rate parking places at the Segal Visitor's Center on Campus Drive for \$8.00/day and at the 2 tier structure just south of Norris Center.

Free Parking: There is free parking on the street, with limited hours.

Parking for the Handicapped

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 these two lots if your vehicle has a valid handicap license plate or placard.

Parking Map Summer 2017



COURSE REGISTRATION INFORMATION

- To register for one or more courses, use or copy the registration form on the facing page. Make checks payable to: **Northwestern University**. Mail check and registration form to:
Alumnae Continuing Education, P.O. Box 2789, Glenview IL 60025.
- **Early registration deadline is Friday, Jun. 2, 2017.** For registrations postmarked by Jun. 2, the cost is \$100 per course. After Jun. 2, the cost per course is \$110.
- If your registration is postmarked by Jun. 2, your class entry card and a “purple sheet” giving all class locations and times 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 the entry door. In order to guarantee seating for registered students, there will be only one time registrants will be allowed in with a temporary card. After that, they will be charged a replacement card fee of \$30.**
- **Those registering after Jun. 2** can pick up their class entry card on the first day they attend class. Registrations cannot be confirmed by phone. Your cancelled check verifies your registration.
- **Enrollment may be limited by room capacity.** When applications exceed capacity, registrations will be honored in order of receipt, or if mailed, by postmark. If your requested course is filled, we will return your check.
- **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.**
- **Refund Policy:** Before a refund can be issued, your registration card 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 \$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.

Summer 2017 Continuing Education Registration Form

Please enroll me in the course or courses checked below.

Early fee per course per person, if postmarked by June 2:

- A. Courts, Cops, and Docs \$100
- B. The Art of the Short Story \$100

EARLY REGISTRATION FEE (through June 2)

One person attending 2 courses \$180

Registrations must be **postmarked** by Friday, June 2, 2017, for all early fees listed above. **After June 2, the fee per course will be \$110, and there will be no discount for multiple courses.**

Name _____

Address _____

City _____ State _____ Zip _____

Phone (____) _____ email _____

- This is a new address.
- Add my name to your brochure mailing list.

Make your check payable to ***Northwestern University***, and mail to:

Alumnae Continuing Education

P. O. Box 2789

Glenview IL 60025

(We are unable to accept credit card payment.)



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

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

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