

**Celebrating 43 Years of
CONTINUING EDUCATION**

Daytime Non-credit Courses for the Public

*Sponsored by the
Alumnae of Northwestern University*

**Winter Quarter 2012
Tuesdays and Thursdays
January 3 – March 8**

- A. The “Arab Spring” Revolutions: Causes and Consequences**
Faculty from various departments
Tuesdays, 9:30-11:30 a.m., January 3 – March 6
- B. Beethoven**
Drew Edward Davies, *Assistant Professor, Musicology*
Tuesdays, 12:45-2:45 p.m., January 3 – March 6
- C. The Many Dimensions of Charles Dickens’s *Bleak House***
Christopher Herbert, *Professor and Department Chair, English*
Thursdays, 9:30-11:30 a.m., January 5 – March 8
- D. Brush Up Your Shakespeare: New Interpretations**
Jeffrey Masten, *Associate Professor, English*
Thursdays, 12:45-2:45 p.m., January 5 – March 8

Visit us at our Web site: 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, it remains unique as a program organized and run entirely by volunteers, all alumnae of Northwestern.

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 11, or download a form from our Web site at: nualumnae.org

Questions?

Call our voicemail at (847) 604-3569 with any questions. Important changes, such as to class time or location, will be recorded on our voicemail message and will also be posted on our Web site.

PREVIEW OF SPRING 2012 COURSES Tuesdays and Thursdays, March 27 – May 31

A. From Molecules to Mind: New Discoveries in Neuroscience

Faculty from various departments
Tuesdays, March 27 – May 29, 2012, 9:30-11:30 a.m.

B. Spotlight On China

Faculty from various departments
Tuesdays, March 27 – May 29, 2012, 12:45-2:45 p.m.

C. Sexual Diversity: History, Politics, and Culture

Faculty from various departments
Thursdays, March 29 – May 31, 2012, 9:30-11:30 a.m.

D. Food, Glorious Food

Faculty from various departments
Thursdays, March 29 – May 31, 2012, 12:45-2:45 p.m.

PARKING INFORMATION

- Registrants for one or more 10-week Continuing Education courses may request a parking permit for the north half of the University's Ryan Field WEST parking lot D, located off Ashland Avenue just west of the stadium. Shuttle buses between WEST lot D and class locations run every 15 to 20 minutes between 8:30 a.m. and twenty minutes after the last class ends. The "Early Bird Lunch Bus" leaves the West parking lot promptly at 11 a.m. for afternoon students planning to eat lunch on campus before class. Enter WEST lot D at the north end of Ashland Avenue near the intersection with Isabella Street. Your "D" parking permit, mailed with your registration card, must be displayed with the printed side visible through the windshield and may not be used for other University lots. We strongly encourage carpools.
- Students attending *per diem* do not receive a parking permit. Parking permits for the Ryan West lot are limited to those registered for at least one full 10-week course.
- To receive a parking permit good for the course term, you must check the parking box in the registration form on page 11. We will mail your parking permit with your class entry card before classes begin if your registration is postmarked on or before the early registration date of December 6, 2011. For registrations postmarked after December 6, class entry cards and parking permits will be held at the door.

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. (Church runs eastbound only.)
- **HANDICAPPED PERMITS** for University lots are available from University Police, 1819 Hinman Avenue, upon showing them your (1) class entry card, (2) Ryan Field parking permit, and (3) proof of State of Illinois handicapped status.

A. The “Arab Spring” Revolutions: Causes and Consequences

Faculty from various departments

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

The uprisings that began in Tunisia and spread to Egypt, Libya, Syria and elsewhere caused autocracies to crumble and upended the status quo of the Middle East with unpredictable consequences which are still unfolding. This course will give insights from a variety of angles on this fast-moving situation.

Jan. 3 Riots, Rabble and Revolutions

Hendrik Spruyt, *Norman Dwight Harris Professor of International Relations; Director, Buffett Center for International and Comparative Studies*

It is not always clear what constitutes a political revolution, even to participants themselves. This class will try to distinguish key features of the phenomenon. When does a popular uprising become a revolution? When is it simply anger of disgruntled elements against privileged classes or rulers? What causes revolutions? Are they unforeseen, almost random in their origins? A comparative analysis across historical and contemporary cases might allow us to place the Arab Spring in a larger context, and, perhaps, give insights into whether it was indeed a harbinger of major changes to come or something else altogether.

Jan. 10 Understanding the Middle East Uprisings: Contexts, Patterns, and Processes

Wendy Pearlman, *Crown Junior Chair in Middle East Studies and Assistant Professor of Political Science*

This class will offer a general political overview of the Arab uprisings by situating them in their historical context, examining their causes and mechanisms, identifying commonalities and differences in their unfolding across the region, and considering the major themes that they bring to the forefront.

Jan. 17 Creativity and Revolution: The View from Tahrir Square

Jessica Winegar, *Assistant Professor, Department of Anthropology*

In the early days of their revolution, Egyptians who gathered in Cairo’s Tahrir Square composed thousands of signs, poems, songs, music videos, jokes, graffiti, and murals, and engaged in countless other acts of civic creativity. This revolutionary creativity of Egyptians in expressing their demands, frustrations and hopes continues today. Drawing on the professor’s first hand experience in Egypt, this class explores the major themes of exasperation, dignity, and victory in creative works and analyzes some of the tensions in these works, raising important questions about the potential outcomes of Egypt’s uprising.

Jan. 24 Women, Youth, and Religion in Egypt: The Ongoing Revolution

Jessica Winegar

The first eighteen days of Egypt’s revolution are typically depicted by Western media as a secular youth revolution in which people of all social classes, religions, and genders met in Tahrir Square to topple the Mubarak regime. Such frameworks lead to simplistic and inadequate understandings of the post-Mubarak era. This class will provide an in-depth, on-the-ground analysis of the role of gender, class, generation, and religion in the revolution that offers a richer understanding of the gains, setbacks, and challenges of the new Egypt.

- Jan. 31 The Muslim Brotherhood**
Elie Rekhess, *Visiting Crown Chair in Middle East Studies; Professor, History*
The Muslim Brotherhood, established in Egypt in 1928, is considered the most important fundamentalist Islamic organization in the world. Its ideology considers Islam as an all-inclusive, all-embracing system to be applied to present day society. Presently, the Brotherhood in Egypt is seen as the best-organized body to emerge from the revolution, with a strong ideology and a popular leadership. In this class, we will discuss the repercussions of the Muslim Brotherhood's strength on the Egyptian domestic scene, on relations with Israel, and in the regional context.
- Feb. 7 Monarchies in the Arab Spring; The Case of Bahrain and the Persian Gulf States**
Henri Lauzière, *Assistant Professor, History*
The monarchies of the Arab world either did not face the same level of popular unrest generated by the Arab Spring or quelled revolts early on. Why is that, and what does it mean for the region? In this lecture, we will examine the case of Bahrain and will compare it to the situation in other monarchies of the Persian Gulf. For good measure, we will add some remarks about Morocco.
- Feb. 14 Why the US Didn't See the Egypt Revolt Coming**
Elizabeth Shakman Hurd, *Associate Professor, Political Science*
The Egyptian revolution came as a surprise to most Western analysts. Why was this the case? We will assess the current state of affairs in Egypt as the country transitions to democracy. We will also explore why terms such as "secular" and "religious" are unhelpful in categorizing actors and institutions on the contemporary Egyptian political landscape.
- Feb. 21 Uprising in Syria: Regional and International Implications**
Elizabeth Shakeman Hurd
The uprising in Syria has significant implications for regional order in the Middle East. This class explores the regional political dynamics mobilized by events in Syria with attention to the roles of Turkey and Iran as important participants in this regional drama. The implications of the Syrian uprising for the Green Movement in Iran will also be discussed.
- Feb. 28 Media of the Arab Spring: From Al Jazeera to Mobile Phones**
Jack Doppelt, *Professor, Medill School of Journalism*
This class will explore how the Arab world, smothered by repressive strictures on the media, erupted beginning in January 2011, thanks to proliferating technologies that could not be contained. We will cover the singular inroads made by Al Jazeera, the techniques used by journalists and the masses to get word out, the kinetic energy of Twitter and Facebook, and the searing simplicity of mobile text messaging.
- March 6 The Impact of the Arab Spring on United States Interests**
Ambassador Richard S. Williamson, *former Roberta Buffett Visiting Professor of International Studies*
American values embrace the march of freedom and the eventual expansion of representative government in the Arab world. But the turmoil of these transitions, the abuses committed by some Arab authoritarian regimes, the uncertainties created, the impact on vital oil supplies, the implications for a rising Iran, and the effect on Israel are just some of the other dimensions that must be considered when assessing United States interests vis-à-vis the Arab Spring.

B. Beethoven

Drew Edward Davies, *Assistant Professor, Musicology*

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

Franz Schubert once commented, “but who can do anything after Beethoven?” Forming a bridge between the musical periods often referred to as Classical and Romantic, Ludwig van Beethoven has remained a colossal figure, not only to composers and musicians, but in Western culture in general. Why? Beethoven’s often violent music, characterized by themes of heroism and transcendence, has no parallel in terms of influencing composers who followed him, yet it is generally approached on its own, apart from other music of his day. This course will look at a range of Beethoven’s music, from his most famous symphonies to his ephemeral musical jokes, and try to figure out why this sole legendary person would come to be the West’s “greatest composer.”

Jan. 3 Beethoven in Culture

This opening lecture explores Beethoven’s position as the West’s “greatest composer,” and asks how that narrative arose and how our culture reinforces it. Additionally, the class will cover the standard three-period historiography of Beethoven’s life and present an overview of the literature about his work.

Jan. 10 Beethoven and Music of the French Revolution

Beethoven came of age during the French Revolution, and incorporated elements of French music, especially wind bands and martial rhythms, into his style. In this lecture we will look at composers such as Gossec, Méhul, and Cherubini, whom Beethoven regarded as his greatest contemporaries, as well as Beethoven’s little known military marches.

Jan. 17 Beethoven, Heroism and Violence

Beethoven embodies many of his works with the theme of heroism, usually expressed abstractly in instrumental music, using strategies of form and tonality. Some recent scholarship has even compared the violence of Beethoven’s music to rape. Focusing on the *Eroica* Symphony, this lecture explores Beethoven’s heroic style and questions why our culture values this narrative so highly.

Jan. 24 Beethoven and the Theatre

In this class we will look at Beethoven’s incidental music for the plays *The Ruins of Athens*, *Egmont*, and *Coriolan*, as well as his ballet *The Creatures of Prometheus*, within the context of politics, myth, and theater history. Time will also be given to the composer’s lesser-known light works, such as musical jokes.

Jan. 31 Beethoven and the Voice

Much of Beethoven's fame lies in his instrumental music, even though he was the first composer to write a song cycle for solo voice. This class looks at some of the difficulties singers find in Beethoven's music, discusses the opera *Fidelio*, and explores some lesser known vocal works. We will also be comparing Beethoven's vocal writing to that of Schubert.

Feb. 7 Beethoven and the Piano

Beethoven wrote some of his most innovative music for the piano, his own instrument. This lecture looks at how Beethoven expanded piano technique and strove toward Romantic ideals in selections from the 32 piano sonatas, including the *Moonlight*, *Waldstein*, and *Hammerklavier*.

Feb. 14 Beethoven and the String Quartet

Situating Beethoven as the descendent of Haydn, this lecture looks at the formal and philosophical transformations in his quartet writing from the classical Opus 18 quartets to the provocative late pieces.

Feb. 21 Beethoven and Religion

Musicologist Theodor W. Adorno wrote "there is something peculiar about the *Missa solemnis*." How did Beethoven attempt to revive and reinvent earlier musical styles in his religious music? What do we know about the composer himself and his spirituality?

Feb. 28 Beethoven and Performance Practice

Probably no composer's music has been performed or recorded as often as Beethoven's. Recently, the early music movement has extended to Beethoven, and groups now perform his works on "period" instruments. This is a drastic change from mid twentieth-century performance practices.

March 6 Beethoven and Transcendence

Our final lecture will focus on the theme of transcendence in Beethoven's music, especially in the 9th Symphony and the piece's legacy. Why do we hear Beethoven's music as transcendent?

Well-acquainted with all aspects of music history, **Drew Edward Davies** specializes in music of Iberia and Latin America. In 2006, he received the Wiley Housewright Award from the Society for American Music for his University of Chicago dissertation on the influence of Italian music on the aesthetics of devotional music in 18th century Mexico. His monograph "Santiago Billoni, Complete Works" was recently published by A-R Editions, and he frequently collaborates with early music performing groups.

C. The Many Dimensions of Charles Dickens's *Bleak House*
Christopher Herbert, *Professor and Department Chair, English*

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

Published in nineteen monthly installments in 1852-53, *Bleak House*, Charles Dickens's ninth novel, has gained recognition as perhaps his greatest masterpiece and, indeed, as one of the supreme works of English literature. It certainly is one of the most engrossing and most fabulously entertaining of all novels, and yet it is a dauntingly complex and bewilderingly original book that calls for focused, patient reading if one is to discover its full richness. In this course, as we commemorate the 200th year of Dickens's birth, we will read through *Bleak House* chapter by chapter, scene by scene, sometimes sentence by sentence. Emphasis will be given to the unparalleled artistic inventiveness of Dickens's novel; on its uncanny modernness of imagination; on its almost unbridled use of outlandish humor as a main expressive device; and on the paradoxical-seeming interplay between Dickens's deployment of a melodramatic "romance" plot and his searing commentary on contemporary social realities. Why, if his goal in *Bleak House* was to reveal the cruelties of modern life to a complacent Victorian readership, did he choose to do so via the sometimes preposterous conventions of pop fiction? And why the compulsive joking about the most serious things?

The first two lectures will provide background material on nineteenth-century social and literary history and then on Dickens's life and career, focusing in the second week on *Oliver Twist* (1837-39) and on the novel that immediately preceded *Bleak House*, *David Copperfield* (1849-50). The remaining eight lectures will move through *Bleak House* in eight equal sections, that is, around 100 pages per week. Readers are warned that it may require too much self-control to put the book down at the end of each week's reading assignment.

Recommended Edition: The Norton Critical Edition of *Bleak House*, edited by George Ford and Sylvère Monod, is strongly recommended, as this is the version of the text that we will be following closely during the course.

Christopher Herbert is the Chester D. Tripp Professor in the Humanities and is currently the chair of the Northwestern English Department. He is the author of four books and many articles on the nineteenth-century novel and on diverse themes of Victorian literary and cultural history. His many published articles have included studies of Dickens, George Eliot, Trollope, Henry Mayhew, Bram Stoker, and Virginia Woolf, as well as various issues of nineteenth-century scientific and social thought. His most recent book was *War of No Pity: The Indian Mutiny and Victorian Trauma* (2008).

D. Brush Up Your Shakespeare: New Interpretations
Jeffrey Masten, *Herman and Beulah Pearce Miller Research*
Professor in Literature; English and Gender Studies

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

With apologies to Cole Porter, we will “brush up our Shakespeare” by going back to the theatrical, historical, and cultural contexts in which he wrote. These include his theater on the outskirts of an ever-expanding Renaissance London; a financially successful acting company in which Shakespeare played overlapping roles of writer, actor, and co-owner; a world in which words, plots and texts were constantly being re-circulated into new plays; the rich possibilities of the English language around 1600; and the complexities of a social world in which gender, sexuality, social class, race, and other categories differ significantly from our own. New historical understanding will bring fresh interpretations of the place of the stage in Shakespeare’s time, the complexities of identity as capitalism emerged in Renaissance England; marriage and same-sex friendship; women as property and/or agents in love and war; the role of the boy actor for Shakespeare’s audiences; playwriting at the advent of English colonialism; and Shakespeare as writer and collaborator in a time before the modern notion of “the author,” or before Shakespeare became SHAKESPEARE.

Jan. 5 Introduction to Shakespeare and His World

Jan. 12 *A Midsummer Night’s Dream*

Jan. 19 *The Merchant of Venice*

Jan 26 *Henry the Fifth*

Feb. 2 *As You Like It*

Feb. 9 and 16 *Hamlet*

Feb. 23 *Antony and Cleopatra*

March 1 *The Tempest*

March 8 *The Two Noble Kinsmen*

Recommended: *The Norton Shakespeare*, edited by Stephen Greenblatt, et al.
Also, consider seeing this year’s productions of *A Midsummer Night’s Dream* and *The Tempest* at Chicago Shakespeare Theater.

An expert in Renaissance literature, culture and drama, **Jeffrey Masten** has received numerous teaching accolades from Northwestern, including the E. LeRoy Hall Award, and the Charles Deering McCormick Professor of Teaching Excellence award. He is a former trustee of the Shakespeare Association of America, and currently serves as a member of the MLA’s (Modern Language Association) committee on the New Variorum Edition of Shakespeare. At present, he is writing a book entitled *Spelling Shakespeare, and Other Essays in Queer Philology*.

REGISTRATION INFORMATION

- To register for one or more courses, use or copy the registration form on the facing page (page 11). Make checks payable to: **Northwestern University**. Mail check and registration form to:
Alumnae Continuing Education, P.O. Box 2789, Glenview IL 60025.
- **The early registration deadline is Tuesday, December 6, 2011.** For registrations postmarked by December 6, the cost is \$165 per 10-week course. Special savings for **one individual** signing up by December 6 for more than one course are listed in the box on the registration form. After December 6, the cost per course is \$180.
- To receive a parking permit, you **must** register for at least one full 10-week course and check the appropriate registration form box.
- If your registration is postmarked by December 6, your class entry card, parking permit, and a “purple sheet” giving all class locations and times will be mailed to you about two weeks before classes begin.
- **Be sure to bring your class entry card to each class, as it must be shown to the proctors at the door for entry to the class.**
- **Those registering after December 6** can pick up their class entry card and parking permit on the first day they attend class and will need to find alternative parking for that day. Registrations cannot be confirmed by phone. Your cancelled check verifies your registration.
- While most of our classes are held in Norris University Center, space and scheduling problems may necessitate changes. Classes are rarely cancelled because of bad weather or for any other reason, but if in doubt, call our voice mail (847) 604-3569, or, in extreme conditions, Norris Center (847) 491-1201.
- **Enrollment may be limited by room capacity.** When the number of applications exceeds capacity, applications will be honored in order of receipt, or if mailed, by postmark. If the course you have requested is filled, we will notify you and return your check. Since *per diem* students are seated as the class begins, be sure to arrive promptly for courses that are at capacity. After class begins we will make every effort but cannot promise a seat, even for those with a class card.

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 will be admitted at the beginning of the class as space permits. Our Web site identifies courses at capacity enrollment. *Per diem* students do not receive parking permits, so they must find alternative parking.

Winter 2012 Continuing Education Registration Form

Please enroll me in the course or courses checked below.

Early fee per course per person, if postmarked by December 6:

- A. The "Arab Spring" Revolutions \$165
- B. Beethoven \$165
- C. The Many Dimensions of Dickens's *Bleak House* \$165
- D. Brush Up Your Shakespeare: New Interpretations \$165

EARLY REGISTRATION FEE (through Dec. 6)

One person attending 2 courses	\$300
One person attending 3 courses	\$430
One person attending 4 courses	\$550

Registrations must be **postmarked** by Tuesday, December 6, 2011, for **all** early fees listed above. **After December 6, the fee per course will be \$180, and there will be no discount for multiple courses.**

To receive a parking permit for **Ryan West Lot D**, check the box below.

Name _____

Address _____

City _____ State _____ Zip _____

Phone (____) _____ email: _____

- I would like a parking permit good for the quarter.
- 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.)