



Celebrating 54 Years of
CONTINUING EDUCATION

Daytime Noncredit Courses for the Public

Sponsored by

The Alumnae of Northwestern University

Engaging Minds, Enriching Lives

Winter Quarter 2023

Tuesdays and Thursdays, January 3 - March 2

Register for Alumnae Courses [online](#) through Norris Box Office.
Check the Norris Box Office site for updated Winter 2023 online
registration dates and information: <https://nbo.universitytickets.com>
For additional support, call our voicemail number: (847) 604-3569.

- A. **The Age of Revolutions: The Birth of Modern Politics, 1789-1848**
Robin Bates, *Assistant Professor of Instruction, History*
Tuesdays, 9:30-11:00 a.m.
- B. **Profiles in Music**
Stephen Alltop, *Senior Lecturer, Henry and Leigh Bienen School of Music*
Tuesdays, 1:00-2:30 p.m.
- C. **The Creation of Native American Literatures in Cities**
Kelly Wisecup, *Associate Professor, English; Interim Director, Kaplan Institute for the Humanities; Affiliate, Center for Native American and Indigenous Research*
Thursdays, 9:30-11:00 a.m.
- As of 12/14/2022 new class time is 12:15 p.m. - 1:45 p.m.**
- D. **Philosophy of Humor**
Sanford C. Goldberg, *Chester D. Tripp Professor in the Humanities, Professor of Philosophy*
Thursdays, 12:15-1:45 p.m.

Winter 2023 courses will be offered both in-person and via Zoom Webinar. See details on pages 14-19 of this brochure.

The Alumnae of Northwestern University Continuing Education Program Winter 2023

The Alumnae of Northwestern University invites you to join us as we continue our 54th year of engaging minds and enriching lives.

Along with our traditional in-person course offerings, we are also offering the opportunity to attend our lectures via live-streaming for those times when you are unable to attend in person, or for those of you who are unable to attend any in-person sessions.

Everyone will also have access to the recordings of each week's lectures for a period of 6 days following the lecture.

You can register online at the Norris Box Office. See pages 14-19 for more detailed information.

Norris Covid Protocols

We will follow the Covid protocols established by Norris Center and Northwestern University. Check The Alumnae of Northwestern website for the most current information on COVID protocols. As of this printing, masks are **optional** in our lecture spaces. Individual professors may prefer audience masking, and this preference will be noted in their course and/or lecture descriptions. We are providing this information so that you may make an informed choice about masking if you plan to attend in-person. Masks continue to be available at the entrance to Norris Center.

Spring 2023 Preview

Tuesdays and Thursdays

March 28 - May 25, 2023

- A. **American Music**
Drew Edward Davies, *Associate Professor, Musicology*
- B. **Social Psychology**
Wendi Gardner, *Associate Professor, Psychology*
- C. **TBD**
- D. **Dilemmas of American Power**
Peter Slevin, *Professor, Journalism*



The Alumnae of Northwestern University is a volunteer women's organization founded in 1916. Their philanthropic activities serve to enhance the academic resources and educational vitality of the university and broader community. Since its inception, the board has given over \$9.5 million to the university in the form of grants, scholarships, fellowships, and programming.

Here are the ways that the Alumnae of Northwestern currently supports Northwestern University as an institution:

Alumnae Endowment for Academic Enrichment

Funds are used to bring distinguished scholars and artists to campus annually.

Alumnae of Northwestern University Graduate Fellowships

Awarded to full-time graduate students, each in a terminal Master's program, who show promise of achieving distinction in a career that will serve the public good and bring credit to Northwestern University.

Alumnae Grants Program

Annually helps University departments and faculty with important programs not included in their annual budgets. Past funding has gone to research, speakers, conferences, equipment, and study-related travel for faculty and students.

Alumnae of Northwestern STEM Scholarships

Awarded to students for their sophomore or junior year who are enrolled in a STEM discipline, Science, Technology, Engineering or Mathematics.

Alumnae of Northwestern Summer Interns

Sponsors multiple summer internships through Northwestern Career Advancement Summer Internship Grant Program.

Alumnae of Northwestern University Teaching Professorship

This endowed professorship honors a faculty member for excellence in teaching and curriculum innovation; the selected professor serves a three-year term.

Alumnae of Northwestern University Award for Curriculum Innovation

Awarded annually, this award supports faculty work over the summer to develop innovative course materials, new courses or new modes of teaching, including online education that will benefit undergraduate students.

WCAS Teaching Awards

These awards provide financial support for the Judd A. and Marjorie Weinberg College of Arts and Sciences Awards for Outstanding Teachers.

The Alumnae of Northwestern University Scholarship Fund

This is an endowed three-year scholarship, conferred by Northwestern University.

A. **The Age of Revolutions: The Birth of Modern Politics, 1789-1848**
Robin Bates, *Assistant Professor of Instruction, History*
Tuesdays, 9:30-11:00 a.m., Norris University Center

Why do revolutions start? What factors make them succeed or fail? How have people sought to unleash and seize control of massive historical change – or, less grandly, simply tried to survive it?

We will consider these questions as we examine the era of modern revolutions, beginning with the outbreak of the interlinked French, Haitian, and American Revolutions of the late 1700s, then following their decades-long aftershocks as a wave of revolutions swept the globe from Europe to Latin America to the Middle East. This cascade of dramatic struggles between democracy and aristocracy, freedom and slavery, independence and colonialism, created a new world order as well as key components of our ongoing social reality: *socialism*, *capitalism*, *liberalism*, *conservatism*, *terrorism*, and perhaps most importantly *revolution* itself, an eruption of sudden and epochal social transformation, which has electrified but also terrified people ever since.

Jan. 3 The Boston Tea Party in the 18th Century World

We examine the globalizing economy of the 1700s, with special attention to the competition between the French and British Empires for supremacy within it. To grasp the dynamics of this global order and to set the scene for the American Revolution, we examine the action of Massachusetts Bay colonists in destroying British East India Company tea during the Boston Tea Party of 1773. This event illustrates both how this global economy functions and how threatening disruptions to it were to Early Modern empires.

Jan. 10 American Revolution

We consider how and why American patriots in the 1770s such as the Sons and Daughters of Liberty were able to mount a revolution against the British Empire. What were the sources of their strength? Did the War of Independence that began in 1776 constitute the revolution in itself, or was it an attempt to defend a revolution that was already substantially accomplished by 1775? And how could a revolutionary people know when their revolution was complete?

Jan. 17 The French Revolution

We examine how French imperial rivalry with Britain, including the French monarchy's alliance with the American revolutionaries, created the conditions for a revolution in France in 1789. We will follow the revolutionaries as they struggle with questions such as: Who has political rights and how do they have them? Does a Revolution mean only a change of government, or does it mean a complete restructuring of social relationships? Of gender? Of race? Of social class? Finally: When is a crowd making demands simply an angry mob and when is it the sovereign people assembled – and how can you tell the difference?

Jan. 24 War and Terror

France in the 1790s is an island of Revolution in a sea of European monarchies. The members of the National Assembly must decide whether to preemptively declare war or to hope for peace. And when war does come, in 1792, what do citizens owe to the Republic if the people are sovereign – and how does the mass participation of citizens change the nature of warfare? Finally, we will trace the connection between the course of the French Revolutionary Wars and the descent of France into the political Terror in 1792-94.

Jan. 31 The Haitian Revolution

The French Revolution's Declaration of the Rights of Man caused amazement and confusion in the French colony of St. Domingue, modern-day Haiti. St. Domingue was perhaps the most economically dynamic colony in the world during the 1700s, with its sugar exports providing a majority of French export revenue. Yet all of this sugar was produced with the unfree labor of enslaved people of African descent. Was the Declaration of the Rights of Man compatible with slavery or not? And did it apply to people of all races, or only to white Europeans? As these questions hung in the air, an insurrection of enslaved people began in 1791 and fighting did not definitively cease until the independence of St. Domingue as the nation of Haiti in 1804, the world's first Black republic, created by perhaps the only fully successful slave uprising in history.

Feb. 7 The Global Napoleonic Wars

We will trace the rise to power of Napoleon Bonaparte, culminating in his *coup d'état* of 1799, in order to illustrate the dilemmas of a French Republic in which the Terror may have been over, but the French Revolutionary Wars were not. We will ask why these wars continued for an entire generation, from 1792 to 1815, and proved so difficult to end. The wars extended beyond Europe itself, as Napoleon attempted to overturn Britain's hegemony within the global order, and permanently changed geopolitics. What did this mean for the people living through it?

Feb. 14 NO CLASS

Feb. 21 The Bolivarian Revolutions in Spanish America

The Napoleonic invasion of Spain in 1808 disrupted that country's connection to its empire in Latin America. This disruption allowed revolutionaries to make a realistic bid for national independence – though not without a fight. We will consider competing visions of how revolutions should occur in Spanish America and what sort of future they should bring forth. We will also examine how Simon Bolívar emerged as the most important single revolutionary leader, including his alliance with revolutionary Haiti. What did it mean that Bolívar's vision achieved such centrality? What other visions of the revolution were sidelined? How could people far from leadership positions use these revolutions to open new possibilities in their lives?

Feb. 28 Restoration and Reaction

We consider Napoleon Bonaparte's final defeat at Waterloo in 1815 and the deeper reasons for his ultimate downfall. We then examine the politics of the Concert of Europe, the attempt of the victorious Allies and the returned French monarchy to create a world in which revolution could never recur. What had made the 18th century revolutions begin in the first place? How could that cause be isolated and prevented in the future? What could compensate the French for the glory of their lost revolution and empire?

Mar. 7 The Revolutions of 1848: The Springtime of Peoples and the Emergence of Socialism

The Concert of Europe was disrupted by a wave of revolutions across Europe in 1848, from France to the German lands to Habsburg Central Europe. These revolutionaries self-consciously imitated those who had come before, but could they avoid the pitfalls that had ensnared their revolutionary forebears? We trace how these revolutions collectively became the so-called turning point that failed to turn. Finally, 1848 saw the publication of the *Communist Manifesto*, in which Karl Marx and Frederick Engels reinterpreted the revolutions of the late 1700s and attempted to explain what kind of political revolution would be adequate to the world of the Industrial Revolution.

Robin Bates (PhD, The University of Chicago, 2015) is a historian of modern France and the francophone world whose work focuses on political culture in the decades following the Revolution of 1789. In 2015, he received his PhD from the Department of History at the University of Chicago, where his doctoral dissertation – and current book project – was titled *Regimes of Education: Pedagogy and the Political Reconstruction of Postrevolutionary France, 1789-1848*. This ongoing project examines how, at a moment of great instability and upheaval, the theory and practice of education was transposed onto many crucial relationships of power – whether between parents and children, masters and slaves, men and women, or political leaders and their people as a way to envision and enact a new order of things.

B. Profiles in Music

Stephen Alltop, *Senior Lecturer in the Henry and Leigh Bienen School of Music*

Tuesdays, 1:00 p.m. - 2:30 p.m. Norris University Center

This course will offer a wide-ranging contemplation on musical topics, from significant musicians such as Paganini and Maria Callas, to lectures that preview wonderful musical events scheduled at Northwestern. As always, a variety of performers and special guests will join Dr. Alltop to add their talents and insights.

Jan. 3 Basilica di San Marco: Jewel of Venice

Basilica di San Marco is not only one of the most famous tourist destinations in Europe, it is one of the most important buildings in music history. An impressive list of notable composers studied and worked there, including Giovanni Gabrieli, Claudio Monteverdi and Antonio Vivaldi.

Jan. 10 William Byrd and Thomas Tallis: Divine Voices

Thomas Tallis and his protégé William Byrd dominated sacred choral music in England for almost a century. In addition to the huge amounts of sublime music produced in their long lives, both composers were influenced by the struggles between Protestantism and Catholicism and the vicissitudes of royal patronage.

Jan. 17 Revisiting Jane Austen and Music

Stephen Alltop and Josefien Stoppelenburg share new insights into the prominent role that music played in the life of Jane Austen. The presentation will include composers favored by Austen, a beautiful new song by Stacy Garrop titled “You Pierce My Heart,” inspired by Captain Wentworth’s letter in *Persuasion*, and a reprise of “The Battle of Prague.”

Jan. 24 Niccolò Paganini: Wonder of the Violin

Niccolò Paganini astounded audiences with an almost supernatural virtuosity. Paganini cultivated an image of mystery and romance while elevating the art of violin playing to new heights.

Jan. 31 Beethoven and Bonn: Birthplace of a Master

Drawing upon a recent visit to Beethoven’s birth house in Bonn, this presentation delves into the history and artifacts surrounding Beethoven’s life and music.

Feb. 7 Maria Callas: Extraordinary Diva

The Greek-American soprano Maria Callas is regarded as one of the most important singers in opera history. The most highly touted diva of her time, the life of Maria Callas was filled with musical pinnacles, public scandals, and personal dramas.

Feb. 14 **NO CLASS**

Feb. 21 **Magical Opera: Handel's *Alcina***

A musical and historical preview of the Bienen School's Spring Opera production of George Frideric Handel's *Alcina*. Based on a magical and intriguing plot, *Alcina* is renowned for its beautiful arias and scintillating instrumental music.

Feb. 28 **The Period Instrument Movement: Authenticity in Music**

What is authenticity in music? When was the "period instrument" movement born, and what effect has it had on musical performance? These stimulating questions will be the springboard for a lively and entertaining discussion.

Mar. 7 **Modern Conductors: Profiles in Leadership**

Accomplished orchestral conductors offer a variety of models for the study of leadership. Adapting a presentation given to many business leaders and MBA students over the past ten years, Stephen Alltop will share insights into the ways conductors lead and inspire musicians and audiences.

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 Champaign-Urbana Symphony Orchestra and the Elmhurst Symphony Orchestra. 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 Management.

Named Illinois Council of Orchestras Conductor of the Year for 2021, 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. The Creation of Native American Literatures in Cities
Kelly Wisecup, *Associate Professor; English; Interim Director; Kaplan Institute for the Humanities; Affiliated Faculty, Center for Native American and Indigenous Research*
Thursdays, 9:30-11:00 a.m., Norris University Center

This course is an introduction to Native American literature created in and about cities. While many popular and scholarly narratives about Native American literatures define it in contrast to cities, seeing reservations or the “wilderness” as the setting for stories about Native peoples, there is a long history of Indigenous writers who engage, live in, describe, and critique cities. In addition, there is a recent wave of interest in Native American fiction about cities, spurred on by the success and popularity of the 2018 novel *There There*, by Cheyenne and Arapaho writer Tommy Orange. This course will examine the creation of Native American literatures in cities, asking how Native writers described their relationship to cities, the feeling of being urban, the institutions like boarding schools that brought them to cities, and the intertribal communities they made in cities. We will discuss novels, poems, autobiographies, protest literature, newspapers, and short stories created by Indigenous writers from North America between the nineteenth century and the present, with attention as well to pre-colonial Indigenous cities.

Jan. 5 Native American Literature & Its Creation in Cities

What is Native American and Indigenous literature? What is its relation to cities? A brief introduction to key terms, literary movements and periods, and authors, including the Native American Renaissance, the recent wave of novels, books of poetry, and television shows, the Indigenous intellectuals of the early twentieth century, and early Indigenous literatures. A discussion of cities as sites of diplomacy, part of federal Indian policy, and centers for Indigenous arts.

Jan. 12 “An Urban Indian belongs to the city, and cities belong to the earth”: Tommy Orange and *There There* (2018)

Why did Orange’s (Cheyenne and Arapaho Tribes of Oklahoma) 2018 novel strike a chord with Indigenous and non-Indigenous audiences alike? What makes it different from many previous novels representing Indigenous peoples and their relation to cities? We’ll discuss the significance of the novel’s multi-voiced structure, its representation of the Alcatraz occupation, and the novel’s representation of Oakland, CA and Indigenous relations to place.

Jan. 19 “Boarding School Seasons”: Gertrude Bonnin (Yankton Dakota), Luther Standing Bear (Sicangu and Oglala Lakota), and Carlos Montezuma (Yavapai Apache)

How did boarding school experiences affect Indigenous peoples’ experiences in and writing about cities? In the late nineteenth and early twentieth century, the US pursued a policy of removing Native children from their families and

Jan. 19 **“Boarding School Seasons” (cont’d)**

taking them to be educated at boarding schools, often, but not always, far from their homes. This was part of a policy of seeking to assimilate Indigenous children into the US. We’ll discuss the policies and traumatic effects of those policies, and a survey of three important writers who attended or taught at Carlisle Industrial School. We’ll examine some of Bonnin’s short stories, Standing Bear’s autobiography, and Montezuma’s newspaper *Wassaja*, and will consider how these texts were shaped by and shaped these writers’ relations to the cities where they lived and wrote.

Jan. 26 **Worlds Fairs: Simon Pokagon (Pokagon Band of Potawatomi) and Charles Eastman (Santee Dakota)**

At exhibitions where organizers presented Indigenous peoples as objects of study, curiosity, and sympathy, how did Indigenous peoples critique those exhibitions? We’ll look at Simon Pokagon’s birchbark booklet, printed for the Chicago World’s Fair in 1893, and discuss its description of the fair and of Chicago. A survey of writing on birchbark in the Great Lakes and its relation to printed literatures. A discussion of Charles Eastman’s appearance at the Chicago Fair and his writings and speeches at the Fair.

Feb. 2 **“Firsting and Lasting” in the City: Relocation, Indigenous Families, and Mark Turcotte’s *Exploding Chippewas* (2002)**

Why, in the 1950s and 1960s, did cities become sites where the US decided it would relocate and separate Indigenous peoples from their homelands and identities as members of sovereign nations? How do cities further what Ojibwe historian Jean M. O’Brien calls “firsting and lasting,” in their arrangement of space, naming practices, and commemorations? We’ll discuss these questions by considering public art, Bureau of Indian Affairs promotional materials, and the Chicago-based poet Mark Turcotte’s (Turtle Mountain Chippewa) poems. This week will bring together several themes: relocation policies and boarding school writing and will consider them alongside poems about the road, travel, and family.

Feb. 9 **Ancient Cities: Earthworks, Architecture, Art**

This week reconsiders histories of cities in the Americas by surveying several ancient cities and the earthworks built there, from Cahokia to the Newark Earthworks and more, that pre-dated the arrival of explorers and settlers, and that remain important places of origin and mathematical and artistic expertise for Indigenous peoples. We’ll discuss the significance of earthworks for the peoples who built them and for Indigenous writers such as Leanne Howe (Choctaw) and Chadwick Allen (Chickasaw), and Indigenous architects such as X (Coushatta Tribe of Louisiana (Koasati) and Indigenous CHamoru from the Island of Guam (Hacha’Maori).

**Feb. 16 Cities as Sites of Protest: Louise Erdrich's *The Sentence*,
the American Indian Movement, and #noDAPL**

How does Native American literature participate in and reflect on urban protests? Despite relocation policies seeking to sever Indigenous peoples relations to their nations and homelands, cities became in the twentieth and twenty-first centuries places where Indigenous peoples made connections with people from their own tribal communities and others, often creating multi-national (involving people from many tribal nations) coalitions, Indian centers, and protest movements. We'll survey some of these moments and their literary companions, from the American Indian Movement's Trail of Broken Treaties protest, which ended in Washington DC, to Louise Erdrich's (Turtle Mountain Chippewa) most recent novel, *The Sentence*, which represents 2020 Black Lives Matter protests in Minneapolis in the wake of George Floyd's murder.

**Feb. 23 Chicago: Susan Power's *Roofwalker* (2002) and Chris
Pappan's *Drawing on Tradition* (2018-2019)**

How do Indigenous writers re-imagine their relations to Chicago, in short stories and in art? A discussion of Susan Power's (Dakota) short stories, including her use of speculative fiction and autobiographical stories about Lake Michigan and the Field Museum. A discussion of the Kaw/Osage/Cheyenne River Sioux artist Chris Pappan's installation/intervention at the Field Museum, and how it asked viewers to see the Native American Hall differently.

Mar. 2 What's Next in Urban Indigenous Literatures?

This concluding class session will discuss several recent developments in urban Indigenous literatures, providing a survey of Indigenous poets, film directors, and fiction writers to follow. The survey is likely to include Tommy Pico's (Viejas Indian reservation of the Kumeyaay nation) book of food poems, *Feed* (2019); films such as *The Body Remembers When the World Broke Open* (2019) and *Blood Quantum* (2019); TV shows such as *Rutherford Falls*; Elissa Washuta's (Cowlitz Indian Tribe) *White Magic* (2021); speculative fiction such as Cherie Dimaline's (Métis) *The Marrow Thieves* (2017) and more.

Kelly Wisecup is a literary and cultural historian whose work brings together early American studies, Native American and Indigenous Studies, and histories of books and archives. She is a professor in the Department of English and affiliate faculty at the Center for Native American and Indigenous Research. Her research seeks to understand the many avenues through which Indigenous peoples—published authors and otherwise—created, interacted with, used, and read books, manuscripts, newspapers, and other texts. Her recent scholarship traces relationships between 18th- and 19th-century Indigenous literatures and colonial archives, examining how Indigenous communities made compilations, intentionally-assembled texts like recipes, scrapbooks, and lists, and how the travels of those texts into colonial archives constituted acts of anti-colonial criticism. She teaches courses on Indigenous literatures and arts made in and about Chicago, early Native American literatures, early American literatures, and archival histories and theories.

As of 12/14/2022 new class time is 12:15 p.m. - 1:45 p.m.

D. Philosophy of Humor

Sanford C. Goldberg, *Chester D. Tripp Professor in the Humanities, Professor of Philosophy*

Thursdays, 12:15 p.m. – 1:45 p.m. Norris Center

In this course we will explore humor from a philosophical point of view. Our questions will be these: What is humor? What makes a joke or scene funny? What (if anything) does this tell us about the nature of the human mind or of the human condition? Is it ever wrong to laugh at a joke? Why does it often (typically? always?) seem improper to respond to another's criticism of something we said by saying "It was only a joke!?" How should we think about humor that denigrates a person or group of people? How important in life is having a good sense of humor, and why?

Jan. 5 What Do We Want From a Philosophy of Humor?

In this class we will learn a bit about the history of philosophizing about humor. We will discuss the following questions: what can philosophy contribute to our understanding of humor? Why hasn't humor been such a central topic of philosophical investigation? Why did so many philosophers worry about humor? Are all philosophers humorless, or were there any who appreciated the virtues of humor?

Jan. 12 What is Humor?

What are the leading theories of humor? What are their strengths and their drawbacks? What can they explain?

Jan. 19 Laughter and Humor

How does humor relate to laughter? Why do we laugh at things that aren't funny? What does this tell us about humor?

Jan. 26 Types of Humor

Consider the wide varieties of types of humor: dark humor, satire, sarcasm, irony, observational humor, physical/slapstick, puns and word play, self-mocking humor, deadpan (or "dry") humor, political humor, scatological/surrealist/absurdist humor, improvisational humor, wit, "cringe" humor, and "potty" humor. These categories are not exclusive and the list itself is not exhaustive. What distinguishes the various types? What does it tell us about humor that there are so many types? What does it tell us about our personalities when we enjoy certain types and not others?

Feb. 2 Jokes

Jokes are packages that are designed to deliver a dose of humor. Here we will explore their nature. Is there something that all jokes have in common? What is a punchline, and how does it work? What role does timing play in joke-telling? When it comes to what we find humorous, how do jokes differ from other scenarios we find funny?

Feb. 9 The Morality of Humor

Can we evaluate the ethical aspect of humor? Consider jokes that are offensive or off-color or derogatory—is it immoral to tell them, or to laugh at them? When we find a joke off-color, does that mean that it can't be funny? Or is it funny even though it is immoral? If there are immoral jokes (or jokes that shouldn't be told), what is the basis for this sort of judgment?

Feb. 16 The Politics of Humor

Humor is often a very effective tool for political engagement (think John Oliver, Samantha Bee, John Stewart, or Trevor Noah). What makes humor such an effective tool? Are there political truths that can't be delivered with humor? Are there some political topics that are off-limits? Why or why not?

Feb. 23 The Sense of Humor and the Good Life

What is a sense of humor? Are there standards for one's sense of humor? Is it better to laugh at "high-brow" humor rather than "low-brow" humor? Why, or why not? Can one's sense of humor be defective or immoral? What is the role of a sense of humor in living a good and fulfilling life?

Mar. 2 Humor, Tragedy, and the Human Condition

Many authors argue that humor is closely related to tragedy. What is the connection? What light does humor, and our disposition to the humorous, tell us about the human condition?

Sandy Goldberg (PhD Columbia University, 1995) works in the areas of Epistemology, Philosophy of Language, and Philosophy of Mind. His interests in Epistemology include such topics as social epistemology, reliabilism, the epistemology of testimony, the theory of epistemic justification, epistemic normativity, self-knowledge, and skepticism. In the Philosophy of Language and Mind, his interests center on speech act theory, the semantics of speech and attitude reports, the individuation of the propositional attitudes, and externalist theories of mental content and linguistic meaning.

Audio Support

McCormick Auditorium and the Louis Room are equipped with hearing loop technology for those who have compatible hearing aids or implants. There are a limited number of headphones available upon request for those who need enhanced audio during the lectures.

Important University Policy Notice:

In order to respect copyrights, 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.

PARKING & BUS SERVICE FOR IN-PERSON ENROLLEES

- Parking at Ryan Field Lot D will be offered with bus service to Norris Center, at no cost to those who enroll for in-person attendance in one or more courses this quarter. **The service will be contingent on the number of requests and utilization. If there is a low level of interest in the busing option, busing will NOT be offered.** If there is sufficient interest in the bus service but actual use of the bus is low, the service may be terminated.
- **You will be given advanced notice if bus service must be cancelled.**
- Any student requesting a parking pass **will be advised two weeks prior to the start of classes** as to whether the bus will be available. **Those who are dependent on the bus will be able to obtain a course refund if the lack of bus service prevents them from attending in-person, unless they wish to access the course(s) remotely.**

BUS SERVICE INSTRUCTIONS

- You must request the parking permit when you register online or in person at the box office. The parking permit will be mailed with your class entry card and **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. However, *per diem* students may ride the bus if they arrive at the lot by other means.
- Parking is allowed in 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.
- **The bus will run between West Lot D and class locations on a schedule to be announced. Details of the schedule will be included with the mailing of registration materials and parking passes.**

ALTERNATIVE AND HANDICAP PARKING

- City Public Parking: Public parking garage located four blocks southwest of Norris Center, east of Chicago Avenue, can be accessed from Clark Street or Church Street. (Church runs eastbound only.)
- Sheridan Road: Sheridan Road, south of campus, is metered parking.
- Segal Visitors Center: Pay-on-site parking is available in the Segal Visitors Center Parking Garage, located at the Campus Drive entrance on South Campus.

- Handicap Parking at Ryan Field, Lot D: Students who have handicap license plates or placards are encouraged to park at Ryan Field West Lot D and take the Alumnae bus, which delivers students to the door of Norris Center. **If you plan to park at Lot D, please request a parking permit so that we can track the number of requests for the bus.**
- 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. There are more handicap spaces on the upper level, eastern end of the two-tier parking lot just north of the Segal Visitor Center. A visitor 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.

WAYS TO STAY IN CONTACT

The Alumnae of Northwestern University
Continuing Education Program

How to Join Our Mailing List:

If you would like to receive the quarterly course brochure by mail, go to either our website homepage: www.nualumnae.org or to the Continuing Education page and click on the button “Sign Up for the Mailing List” on the left hand side of the page. This will take you to an online form to complete. Hit “Submit” after completing the form.

Voicemail: (847) 604-3569

(We will make every effort to return your call within 24 hours)

On the Web: www.nualumnae.org

Email us: Go to “Contact Us” in the menu bar at the top of our home page on our website.

Like us on Facebook: [nualumnae](https://www.facebook.com/nualumnae)



Follow us on Twitter: [@nualumnae](https://twitter.com/nualumnae)



COURSE ENROLLMENT INFORMATION WINTER 2023

Pricing

- EACH 90 minute, 9-week course is \$225.00. The fee covers in-person attendance and grants access to live-streaming the in-person lecture and the weekly recording which is available for 6 days only following the lecture. For those attending in person, a registration card must be shown each time you enter.
- Late course registrations require payment of the full course price. Courses cannot be prorated. Late registrants will NOT be able to access recordings from prior weeks if the links and passcodes have expired.
- There is no multi-course discounting.
- In-person **per diems**: When space allows, per diem students will be admitted for \$30 per class session (cash or check only). Per diem students will not have access to the recordings of the lectures. There are no online per diems.

Registration Options

Registration will be accepted each quarter once the brochure has been mailed and posted on the website nualumnae.org. We cannot provide advance notice of the mailing/posting day.

- **Online registration**: go to Norris Box Office at <https://nbo.universitytickets.com>. Follow the steps to enroll and indicate your attendance preference for each course (online only or both online and in-person). Your email confirmation from Norris Box Office verifies your registration but it is not your entry to class.
- **In-person registration**: go to the Norris Box Office, located at the Information Desk across from the McCormick Auditorium south entrance in Norris Center. Please check the Norris Box Office website for hours of operation: norrisboxoffice@northwestern.edu. After 4 pm, campus parking is free; no permit is needed.

Attendance Options:

- **In-person attendance**: To ensure receipt of materials for in-person attendance, registration must be completed by Monday, December 12, 2022. Your class entry card, “purple sheet” with all class locations and times, and parking permit for using the bus service, if requested, will be mailed to you about two weeks before the courses begin. If registration occurs after Monday, December 12, 2022, these items will be held for pick up at the proctor table.
- Your class entry card must be shown each week to the proctors at the entry door. To guarantee seating for registered students, those arriving without their card will be given a temporary card, ONE time only. Thereafter, a replacement entry card will be provided for \$30.

- **Online attendance only:** In order to access the first webinar in January, registration must be completed by midnight, Thursday, December 29. If you have not completed registration by Thursday, December 29, we cannot guarantee timely entry to the first sessions on Tuesday, January 3rd, the first day for Courses A and B or Thursday, January 5th, the first day for Courses C and D.
- **Recordings:** All presentations will be recorded and will be available for six days following the session. You will be sent an email with the link to the recording within 24 hours of the live-streamed session.
- Course times are listed in Central Standard Time (CST/UTC -6:00)

Refund Policy

If you withdraw from class **prior to the first class/webinar**,

- a \$10 cancellation fee must be purchased online and a full refund will be given to the credit card used for the initial purchase.
- your registration card and parking permit, if applicable, must be returned before the refund is issued. Send materials to:

**Alumnae Continuing Education,
P.O. Box 2789, Glenview, IL 60025**

If you withdraw from class **after the first class/webinar**,

- a \$10 cancellation fee must be purchased online.
- \$30 must be purchased online in addition to the cancellation processing fee if withdrawing after the first class.
- \$60 must be purchased online in addition to the cancellation processing fee if withdrawing after the second class.
- your registration card and parking permit, if applicable, must be returned before the refund is issued. Send materials to:

**Alumnae Continuing Education,
P.O. Box 2789, Glenview, IL 60025**

Thereafter, no refunds will be given.

- Credits are not given for future classes.
- A transfer, at no cost, to another class offered during the same quarter is an option. Access to the live-streamed session and recording will depend on when the transfer is made. Transferred registrants will receive only the link to one course session, which will depend on when the transfer is completed.

INSTRUCTIONS FOR REGISTRATION WINTER 2023

FOR FIRST-TIME STUDENTS IN THE ALUMNAE CONTINUING EDUCATION PROGRAM

- If this is your first Alumnae course ever, register online for an account as “General Public” at <https://nbo.universytickets.com>.
- When entering your information, verify that your email address is listed correctly. Typos or an unused email address will make it impossible to get the necessary information to you.
- You only need to register once for an account. If the system does not accept your email address, it is likely that you already have an account on the website. Do not create another one. Complete the Help Form on the NBO website in order to contact the Norris Box Office about any issues registering for an account.

First: ENROLL AND PAY FOR COURSE(S)

- Log in to your account online at <https://nbo.universytickets.com> and select the course(s) you are interested in attending.
- For each course, indicate if you are attending in-person or only online.
- Upon successfully paying for your enrollment, you will see a **six-letter reference code** on your screen. This is proof of your registration. You will also receive an email from noreply@universytickets.com confirming your enrollment and payment.
- If you do not see the reference code or confirmation email, please use the Help Form on the website to contact the Norris Box Office and verify your enrollment as soon as possible.
- The email will also have the instructions for the next step: registering with Zoom for the live sessions online.
- No new enrollments will be accepted after 11:59 p.m. on **January 12, 2023**. Late enrollments are not prorated for missed sessions and will not allow access to expired recordings.

Second: REGISTER WITH ZOOM

- To view the online lectures live, you also will need to register for each course on the Zoom Webinar platform.
- In your enrollment confirmation email, there will be a link that can be used to register for the Zoom webinar. There will be a separate Zoom registration link for each course in which you are enrolled.
- On the Zoom registration page, enter your First Name, Last Name, and Email Address, and click Register.
- You will not be able to access Zoom Webinar from your personal Zoom account.

Third: LINK TO LIVE-STREAMING SESSIONS

- Upon registering on Zoom, you will receive a confirmation email from **Norris Virtual** <no-reply@zoom.us> containing information about joining the webinar and the attendee link that will allow you access to the live sessions.
- The attendee link you receive is specific to that course and will be the same link you will use for each of the nine live sessions of a course.
- Reminder emails will be sent from **Norris Virtual** 24 hours and one hour before each session.
- If you do not see the email with the attendee link, check your spam, junk, trash or deleted messages folders for an email from **Norris Virtual** <no-reply@zoom.us>
- Plan on “arriving” at the session at least 10 minutes before the session begins.
- Your link is specific to your email and may not be shared. Sharing your links may void your registration without refund.

Fourth: ACCESS THE RECORDINGS

- You will be sent an email with the link and passcode to the live-streamed recording within 24 hours of the live-streamed lecture. The email will come from **Norris Virtual** <norris-virtual@northwestern.edu>.
- The recording will be available for six days following that week’s session.
- Your recording link and passcode is specific to your email and may not be shared. Sharing your links may void your registration without refund.

For support from Norris Technical Services OR Norris Box Office, please fill out this form on our website:

<https://www.nualumnae.org/content/online-help-form>

For additional support, call The Alumnae of Northwestern voicemail number: (847) 604-3569.



The Alumnae of
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Glenview, IL 60025-6789

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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.
