



Celebrating 55 Years of  
**CONTINUING EDUCATION**

Daytime Noncredit Courses for the Public

*Sponsored by*

*The Alumnae of Northwestern University*

*Engaging Minds, Enriching Lives*

## Winter Quarter 2024

**Tuesdays and Thursdays, Jan. 9 - Mar. 7**

Register for Alumnae Courses [online](#) through Norris Box Office. Check the Norris Box Office site for updated Winter 2024 online enrollment dates and information: [nbo.universitytickets.com](http://nbo.universitytickets.com)  
For additional support, call our voicemail number: (847) 604-3569.

- A. The Evolution of Chicago**  
*Henry Binford, Professor Emeritus, History*  
**Tuesdays, 9:30 - 11:00 a.m.**
  
- B. Musical Excursions**  
*Stephen Alltop, Senior Lecturer,  
Henry and Leigh Bienen School of Music*  
**Tuesdays, 1:00 - 2:30 p.m.**
  
- C. Instant Classics of Contemporary Cinema**  
*Nick Davis, Associate Professor, English and Gender &  
Sexuality Studies*  
**Thursdays, 9:30 - 11:00 a.m.**
  
- D. The Extreme Universe: Travellers' Tales from Exotic  
Corners of the Cosmos**  
*Shane Larson, Research Professor, Astronomy  
Associate Director of CIERA*  
**Thursdays, 1:00 - 2:30 p.m.**

**Winter 2024 courses will be offered both in-person and via Zoom Webinar. See details on pages 15 - 17 of this brochure.**

**The Alumnae of Northwestern University  
Continuing Education Program  
Winter 2024**

The Alumnae of Northwestern University invites you to join us as we continue our 55th 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 the 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 enroll online at the Norris Box Office. See pages 15-17 for more detailed information.

**Spring 2024 Preview**  
Tuesdays and Thursdays  
March 26 - May 23, 2024

- A. Schisms in Society**  
*Multi-professor course*
- B. European Unification and the Question of Sovereignty**  
*Michael Loriaux, Professor, Political Science*
- C. The History of Antisemitism**  
*David Shyovitz, Associate Professor of History and Jewish Studies*
- D. Pinocchio to Pokémon: The History of Children's Media**  
*Jacob Smith, Professor, Communication*



**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 Centennial Endowment**

Funds multiple Summer Undergraduate Research Grants for recipients selected by Northwestern University's Office of Undergraduate Research.

#### **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 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 University's 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 Evolution of Chicago**

**Henry Binford**, *Professor Emeritus, History*

**Tuesdays, 9:30 - 11:00 a.m. Norris University Center**

This course will explore major developments in the history of Chicago. It will emphasize the relationship between national economic, social, and intellectual changes and the evolution of “Chicagoland” as a built environment and a place to live in. It will examine the city and its suburbs from the period of Euro-American settlement through the turn of the twenty-first century. The lectures will deal with developments of particular interest in business, politics, racial relations, and architecture. Among topics to be considered are the significance of Chicago in the early history of the middle west, the creation of the canal and the railroads, the construction of the Union Stock Yard and the model town of Pullman following the Civil War, “Progressive” responses to perceived urban problems, the formation of hypersegregated areas such as the “Black Belt,” and massive recent public projects, from highways to housing to parks.

### **Jan. 9                    Populating (Repeatedly) the Region: Nations, Property, Politics, and Speculation**

We begin with pre-urban Chicago: First Nations and their use of Chicago’s location in the Great Lakes/Mississippi region. French “Chicagou” and the Metis. The timing and pattern of Euro-American settlement waves in the Middle West. The importance of public power, “Improvement” ideology, and emergent technologies in changing the perceived utility of Chicago’s site and the surrounding area. We will consider how Chicago became regionally dominant by 1860, when many contemporaries expected other outcomes.

### **Jan. 16                    Civil War, Meat, Money, and a Fire**

Which was most important in shaping Chicago’s growth: the Civil War, the opening of the Stockyards, or the Great Fire? We will explore arguments for each, and maybe add some other things to the list.

### **Jan, 23                    Immigrants, Technology, and Industry**

The reasons for and consequences of Chicago’s rise to become the second largest city in the nation in the late nineteenth century. How the “new immigration” from Europe plus other population movements fed explosive growth. Why Chicago became a hotbed of labor-capital strife and a focal point of arguments about what contemporaries called “The Labor Question.” How changes in Chicago transformed the geography of the Middle West after 1880.

## **Jan. 30                    Suburbs, Skyscrapers, and Squalor**

How regional economic and social changes also transformed the geography of the city and its surroundings. The local implications of the “second industrial revolution.” The transformative powers of steel, electricity, and national corporations. Chicago as a pioneer of vertical work organization and horizontal, class-defined residential space.

## **Feb. 6                    Progressive and Unprogressive Chicago**

How did late nineteenth century Americans define “progress?” The role of a youthful post-Civil-War generation offering new diagnoses of urban problems and new strategies of remediation. Chicago as a showcase of failures, a magnet for fixers, and an exporter of reforms and reformers. Why did Hull House and the Burnham Plan become so influential? What the Progressives did and did not achieve, and why.

## **Feb. 13                    The 20s without the Roar**

Yes, Chicago was a center of jazz, booze, political corruption and gangster crime in the 20s, but this lecture will examine how these well-known phenomena were symptoms of larger and less colorful developments that were more important in the long-term evolution of the city: the changing currents of immigration, the explosive growth of residential neighborhoods, suburbs, and industrial centers in and around the city, and the Great Migration of Black southerners that created a “Black Metropolis” on the south side.

## **Feb. 20                    The Shaping Forces of Depression and War**

This lecture takes a long view of Chicago’s history of governance from the 1920s to the 1950s. Given the huge changes sketched in the February 13 lecture, and the challenges posed by Depression and War, how did those who sought public office gain and wield power? What role did others – business leaders, activists, reformers and voters –play in the struggle to manage and direct an unprecedented metropolis?

## **Feb. 27                    Postwar Chicago: Race and Rust**

How three great developments defined the history of Chicago in the late twentieth century. First, Black citizens renewed and expanded the Great Migration but were hemmed in by racism in the housing market. Second, interwar visions of the future city, reflecting European Modernism and championed by the most powerful Mayor in Chicago’s history, remade the physical geography of the region. Third, deindustrialization took away half a million jobs and devastated neighborhoods.

**Mar. 5                      From Daley to Daley to What?**

No longer the Second City in population, maybe soon to be the fourth, Chicago remains nonetheless the dominant city of the nation's heartland, and the sprawling metropolis of the city plus its suburbs is still among the megacities of the world. It is also still a showcase of the nation's urban problems and possibilities. What can we learn from the city's past five decades that might help us to cope with its present condition?

## **B. Musical Excursions**

*Dr. Stephen Alltop, Senior Lecturer, Henry and Leigh Bienen School of Music*

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

This course will offer wide-ranging discussions on a variety of musical topics, from notable composers to luminaries in the realm of performance. As always, a variety of musicians and special guests will join Dr. Alltop to add their talents and insights.

### **Jan. 9 Vivaldi's *Four Seasons*: Old Wine in New Bottles**

Vivaldi's four descriptive concertos known as the *Four Seasons* are among the best-known of baroque pieces. This lecture will offer an in-depth look at this masterpiece and other modern compositions inspired by this music.

### **Jan. 16 Meet Andrew Megill**

Andrew Megill is the new Director of Choral Activities in the Bienen School of Music and one of the busiest choral conductors working today. This presentation will offer some lovely recordings of his work and much lively conversation about the art of choral music.

### **Jan. 23 Music and the Cathedral of Notre Dame, Paris**

The Cathedral of Notre Dame in Paris has a rich musical history dating over 900 years. As the modern-day musicians of Notre Dame await their return to the fire-ravaged cathedral in December of 2024, we explore the many distinguished composers and organists who have called Notre Dame their home.

### **Jan. 30 And the Winner is...**

The student body of the Bienen School of Music includes many notable competition winners. This presentation will offer a dazzling showcase of extremely talented performers featuring a variety of instruments and composers.

### **Feb. 6 Baroque Music in the New World**

The history of music from Mexico and Latin America in the 17th and 18th centuries is extremely rich and fascinating to compare to concurrent trends in Europe. This lecture delves into some of the composers and performers who helped bring the art of music to the people of Central and South America.

**Feb. 13                    Jonathan Bailey Holland, Composer and New Dean of  
the Bienen School of Music**

The Bienen School of Music is delighted to have the American composer Jonathan Bailey Holland as its new dean. Dean Holland will discuss his work as a composer and his visions for the Bienen School of Music.

**Feb. 20                    Immortal Duos of the American Stage and Screen**

From Rodgers and Hammerstein to Lerner and Lowe, George and Ira Gershwin to Richard and Robert Sherman, dynamic duos have worked their creative magic on the Broadway stage and silver screen. This enjoyable reflection will include performances of numerous beloved songs.

**Feb. 27                    Amadeus: Analyzing the Genius of Mozart**

Wolfgang Amadeus Mozart was one of the greatest creative geniuses to ever live. What made Mozart so special? Utilizing passages from across Mozart's operatic, vocal, and instrumental output, Dr. Alltop will discuss aspects of Mozart's compositional gifts that placed him in a league of his own.

**Mar. 5                    The Organ and Friends**

**[PLEASE NOTE: This session will take place in Alice Millar Chapel. No live-streaming will be available for this session, but a link to a recording will be sent to all registrants.]**

While often thought of as a solo instrument, the mighty pipe organ is integral to many musical compositions featuring ensembles and other solo instruments. This final presentation of Musical Excursions will emphasize that the "King of Instruments" does indeed "play well with others," as shown in a number of orchestral, choral, and chamber works.



### C. **Instant Classics of Contemporary Cinema**

*Nick Davis, Associate Professor of English and Gender & Sexuality Studies*

**Thursdays, 9:30 - 11:00 a.m. Norris University Center**

This course surveys a range of provocative and innovative movies from the last five years, produced in the U.S. and around the world. Above all, our repertoire will resist the frequent lamentations that nobody is making challenging, layered movies for adults anymore. In some weeks, we cast a spotlight on great films that are easy to miss if you haven't been nudged where to look. At other times, we will lay some thematic and analytical paths through critical hits and box-office juggernauts that many viewers found baffling, or difficult to digest in one sitting. For every week, I have listed a headline movie that will get primary attention in my lecture and a suggested "complement" that, while handled more briefly, will help us build fresh context around both films, enabling us to appreciate each in new ways.

**NOTE:** *You will get the most out of lectures if you watch either or both of the suggested movies in advance. Search [justwatch.com](https://www.justwatch.com) to find where each movie is currently available to see. If you are viewing the PDF of this brochure, you may click on the links below. Please bear in mind that titles constantly cycle in and out of every streaming service's library. Should any movie become inaccessible between now and the lecture in question, I will offer a new suggestion at least one week in advance. Most films are available on DVD, for purchase, or at local libraries.*

#### **Jan. 11                    *The Fabelmans* (dir. Steven Spielberg, 2022)**

Steven Spielberg's largely autobiographical film *The Fabelmans* departed in many important ways from his typical genres and artistic signatures, though in other respects he considered it a culmination of his career to this point. We will look closely at the forms and styles through which the film conveys its story of family and of artistic coming-of-age—especially since the plot itself hinges on studying images carefully and facing what you find in them, for better or worse. We will also reconsider certain facts and folklores around Spielberg's career as (re)viewed through the prism of this colorful comedy-drama.

**Complement:** *Pain and Glory* (dir. Pedro Almodóvar, 2019)

**Jan. 18**            *Portrait of a Lady on Fire* (dir. Céline Sciamma, 2019)

In just a few years, this French period romance between a young woman pledged unwillingly into marriage and another woman commissioned to secretly paint her portrait has amassed an extraordinary following—so much so that a prestigious global poll of critics and scholars last year ranked *Portrait* the 30th best movie of all time! Like *The Fabelmans*, Céline Sciamma’s movie overtly addresses the craft of making art, the powers of looking and vulnerabilities of being looked at, and several ways a creative calling can solidify or unsettle a relationship. Those themes manifest not just in the plot but in *Portrait*’s aesthetic choices, which required painstaking efforts beneath a deceptively streamlined surface.

**Complement:** *Little Women* (dir. Greta Gerwig, 2019)

**Jan. 25**            *Parasite* (dir. Bong Joon-ho, 2019)

From winning the Cannes Film Festival, a first for Korean cinema, to its Best Picture Oscar, unprecedented for any film not made in English, *Parasite* was an unstoppable commercial and critical force in every world market where it played. We will analyze several of the movie’s artistic feats, from its novel, plot-crucial production design to a screenplay that shapeshifts constantly while still suggesting a tightly integrated system. (Not coincidentally, the movie views the world itself as teeming with chaos but also, in nearly Marxist terms, as an integrated, imbalanced system.) The lecture will expand to consider the miraculous revitalization of South Korean cinema in the 21st century and to address an even more recent Cannes winner that shares some of *Parasite*’s thematic leanings.

**Complement:** *Triangle of Sadness* (dir. Ruben Östlund, 2022)

**Feb. 1**            *Atlantics* (dir. Mati Diop, 2019)

Being silver medalist at the same Cannes where *Parasite* won would be a badge of honor for any movie, and certainly for the first by a Black female director ever invited to compete there. “Like” *Parasite*, albeit differently in most specifics, *Atlantics* weaves together genres that rarely converge: youthful romance, protest picture, migration melodrama, unnerving ghost story, and urban portrait of Dakar. The film thus offers a perfect occasion for noting the vitality of speculative and supernatural storytelling modes in recent Black cinemas around the world but also for refining our grasp of various cultural, ecological, and economic trends in contemporary West Africa. Note: *Atlantics* is a Netflix exclusive.

**Complement:** *Saint Omer* (dir. Alice Diop, no relation, 2022)

**Feb. 8**            *Nomadland* (dir. Chloé Zhao, 2020)

Writer/director Chloé Zhao and her star/co-producer Frances McDormand set out to make a movie with barely any precedents: an adaptation of a journalistic work, cast largely with real people “playing themselves” amid the very circumstances the book documented, all orbiting one famous actor working incognito amongst amateurs. *Nomadland’s* ultimate success with awards and audiences may distract from its risky singularity as an experiment, the sharply dissenting opinions within an overall tide of admiration, and its odd intercultural identity as a U.S. movie by a Chinese filmmaker who honed her style on projects she made in and alongside Native American communities. A film where people no longer have any home base offers a lens on other global co-productions that aren’t “from” anywhere.

**Complement:** *EO* (dir. Jerzy Skolimowski, 2022)

**Feb. 15**            *Everything Everywhere All at Once* (dir. Daniel Kwan & Daniel Scheinert, 2022)

Like our last movie, *Everything Everywhere All at Once* is a tiny-budgeted, deeply idiosyncratic indie and unexpected Oscar champ, developed through unusually close collaboration between its directors and its leading lady. But if *Nomadland* is a psalm, *Everything Everywhere...* is a circus. Many audiences fumbled for interpretive through-lines or a legible method to all the calico madness, even if the core material about marriage and mother-daughter conflicts have the soul of classic Hollywood. This lecture will offer some maps through a movie that’s all about being mapless in a world of infinite possibility. We will also investigate why “multiverse” stories, in a range of modes and genres, have lately proved so popular in writing and moviemaking by U.S. artists of color.

**Complement:** *Sorry to Bother You* (dir. Boots Riley, 2018)

**Feb. 22**            *TÁR* (dir. Todd Field, 2022)

*TÁR* was one of the reigning love-it-or-hate-it propositions in recent commercial cinema—delighting its makers, who craved any reaction but indifference. *TÁR* demands exceptional attention to formal choices, some quite subliminal, that induce questions of major interpretive importance: are we watching a reliable record of events or a projection of one woman’s subjective experience? In a film about a deeply image-conscious conductor, how are sound and camerawork vital to whatever the movie says, shows, or doesn’t say or show? Is it possible to cleave praise for *TÁR’s* formidable craftsmanship from feelings about its divisive protagonist, much-debated politics, and slippery relations to “cancel culture”? Is the film about inflammatory abuses of power that remain stubbornly offscreen, or, if we adjust our prescriptions, are they hiding in plain sight throughout?

**Complement:** *The Assistant* (dir. Kitty Green, 2019)

**Feb. 29**      ***Oppenheimer* (dir. Christopher Nolan, 2023)**

Almost everything about today's Hollywood militates against the prospect of a mega-budgeted movie about a controversial scientist and his epoch-shaping ethical dilemma even getting made, much less becoming a worldwide box-office phenomenon. The industry is just as inclement, despite appearing otherwise, to a writer-director making his career on enormous, action-filled blockbusters of consistent interest to philosophers and op/ed columnists. This lecture will ponder the inimitable, circuitous paths that Robert Oppenheimer and Christopher Nolan followed into current mass-cultural obsession—while saving some time as well for a very different auteur's image of collective life under a nuclear shadow, at a time when that threat feels more pervasively present than it has in decades.

**Complement:** *Asteroid City* (dir. Wes Anderson, 2023)

**Mar. 7**      ***Barbie* (dir. Greta Gerwig, 2023)**

One would never, ever, ever have said this before the last 12 months, but at this moment in history, you simply don't invite Robert Oppenheimer to a party where Barbie isn't also a guest. Without pretending these movies are mirrors, we will track their shared questions about thin lines between adulation and hatred, the gaps between public iconography and private anguish, and the artistically interesting missions to which Hollywood might devote its deepest pockets and fanciest tools. We will probe *Barbie's* simultaneously subtle and fluorescent responses to questions about feminism, commercialism, and embodiment, which any Barbie movie worth its salt might have confronted. But before the lecture is over, we will also prioritize the film's less predictable investments: its satirical yet sympathetic comment on the listless loneliness of so many modern men, and its barely veiled response to the Dobbs ruling and the January 6th insurrection.

**Complement:** *A Beautiful Day in the Neighborhood* (dir. Marielle Heller, 2019)

## **D. The Extreme Universe: Travellers' Tales From Exotic Corners of the Cosmos**

*Shane L. Larson, Associate Director of CIERA, Research Professor, Astronomy*

**Thursdays, 1 - 2:30 p.m., Norris University Center**

Earth is an idyllic and friendly place to live, with blue skies, rippling waters, and soft green hills. But the Universe beyond is vast beyond our ability to comprehend and filled with places and things that are exotic, dangerous, and strange. We'll visit some of these places, explore what they are, and how we know about them.

### **Jan. 11 The Vastness**

In our first encounter with the Universe, we'll establish one of the most incomprehensible things about it: its immense size, far beyond ordinary human experience.

### **Jan. 18 The Primordial Universe**

Humans have always had ideas and created stories about the origins of the Universe. This week we'll chat about what modern cosmological observations have taught us about the violent maelstrom that was The Beginning.

### **Jan. 25 Quasars & Supermassive Black Holes**

As telescopes have grown ever more powerful, we have peered far back into the earliest days of the Cosmos, and discovered it is populated by monstrous black holes and the most energetic objects we know of -- the Quasars.

### **Feb. 1 Islands of Stars**

Galaxies are the largest things that can be seen with the naked eye. We often think of them as swirling islands, just like the Milky Way. But galaxies are not all the same; like little lima beans in the sky, their variety and form hide the secrets of how the Universe came to be.

### **Feb. 8 The Empty Void**

We often think of outer space as empty space, but for almost a hundred years we've known this is not true. The Cosmos is filled with two mysterious and unknown substances we call dark matter and dark energy.

### **Feb. 15 The Hearts of the Stars**

The Universe began simply, filled with nothing more complicated than hydrogen. The Cosmic bakers, the stars, took that hydrogen and used the nuclear fire in their hearts to make all the stuff that we see around us.

**Feb. 22                    Dead Stars and Stellar Skeletons**

If there is any single lesson we know about the Universe, it is that everything dies. Stars, like people, live long, lustrous lives, and ultimately perish, leaving behind exotic skeletons known as white dwarfs, neutron stars, and black holes.

**Feb 29                    Hostile & Exotic Planets**

Science fiction has always imagined what other worlds are like, but we have begun to discover actual planets elsewhere in the Cosmos. We have found exotic and strange worlds, which rain molten iron from their skies, or roast in orbits skimming near their parent star, or have broken loose from their orbits and wander the void on their own.

**Mar. 7                    An Eden in the Chaos**

The Universe is a violent and exotic place compared to our idyllic home, the Earth. But even here at home, we find strange and mystifying phenomena. By studying our home up close, we hope to understand the distant places in the Universe where we will never tread.

## ENROLLMENT DETAILS

### Winter 2024

The opening date to enroll for all courses will be posted on the Norris Box Office website: [nbo.universitytickets.com](http://nbo.universitytickets.com) We cannot provide advance notice of the date.

### Pricing

- EACH 90 minute, 9-week course is \$225.00. The fee covers both in-person attendance and access to each live-streaming, in-person lecture as well as the weekly recording which is available for 6 days only following the lecture.
- Late registration requires full payment; course fees are not prorated. Late registrants cannot access recordings from prior weeks if the links and passcodes have expired.
- There is no multi-course discounting.
- **In-person per diems are available:** \$30 per session by cash or check made payable to Northwestern University. Per diem students will not have access to lecture recordings. There are no online per diems.

### Attendance Options and Timing

- **In-person attendance:** To ensure receipt of a course card for in-person attendance, enrollment must be completed by Friday, December 16, 2023. Materials will be mailed about two weeks before the courses begin. If one enrolls after Friday, December 16, 2023, materials will be held for pick up at Norris Center on the first day of the course.
- For those attending in person, a registration card must be shown each time you enter the lecture hall. Those arriving without their card will be given a temporary card, ONE time only. Thereafter, a replacement entry card will be required for \$30.
- **Online/live stream attendance:** To access the live stream webinar, the **TWO step enrollment process** must be completed by midnight, Thursday, January 4, 2024. If enrollment is not completed by Thursday, January 4, 2024, we cannot guarantee timely entry to the first sessions on Tuesday, January 9, the first day for Courses A and B or Thursday, January, 11 the first day for Courses C and D.

## How to Enroll

- **In-person:** Enroll at the Norris Box Office located at the Information Desk across from the McCormick Auditorium south entrance in Norris Center. Check the Norris Box Office website for hours of operation: [northwestern.edu/Norris/services/box-office.html](http://northwestern.edu/Norris/services/box-office.html) After 4 pm, campus parking is free.
- **Online:** Enroll at [nbo.universitickets.com](http://nbo.universitickets.com)

**New Students:** If this is your first Alumnae course, create an account profile as “General Public.”

- o Verify your email address. Typos or an unused email address will make it impossible to send you information.
- o One needs to create an account profile once. If the system does not accept your email address, it is likely that you already have an account on the website. For assistance with issues creating an account, complete the Help Form on the Norris Box Office website. ***Do not create another account.***

## Returning and New Students

- o Follow the steps to enroll. An email confirmation from [noreply@audienceview.com](mailto:noreply@audienceview.com) verifies your **payment**.
- o If you do not receive a confirmation email, complete the Help Form on the Norris Box Office website to verify your enrollment.
- o No new enrollments will be accepted after 11:59 p.m. on January 25, 2024.

## Zoom Webinar Registration to access the live stream

- To view the live stream, you **must** take the additional step of registering for Zoom Webinar through the link(s) provided in your payment confirmation email. (Scroll down the email to find the link.) Each course has its own registration link.
- **Zoom will ask you to confirm your name and email. You only have to do this once each quarter for each course.** Then, you will receive a confirmation email (no-reply@zoom.us) containing information about joining the webinar.
- 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 <noreply@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.



## Access to Recordings

- The recording link and passcode will be provided by email within 24 hours after the live session concludes. **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 complete the help form on our website [nualumnae.org/content/online-help-form](http://nualumnae.org/content/online-help-form)

For support from Norris Technical Services or from  
Norris Box Office,  
please fill out the form on our website  
[nualumnae.org/content/online-help-form](http://nualumnae.org/content/online-help-form)

**Please do not email professors regarding technical support.**

## 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: [nualumnae.org](http://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:** [nualumnae.org](http://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](http://nualumnae)



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

## POLICIES

**UNIVERSITY POLICY:** 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.

### COURSE REFUNDS

If one withdraws 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.
- If enrolled to attend in-person, the class entry card must be returned before the refund is issued.

Return card to:

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

If one withdraws 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.
- If you have enrolled to attend in-person, the class entry card must be returned before the refund is issued.
- Return card to:

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

- **Thereafter, no refunds are given.**
- Credits are not given for future classes.
- A transfer, at no cost, to another class offered during the same quarter is an option. To request a transfer, complete the Help Form on the Norris Box Office website. Access to the live stream session and recording will depend on when the transfer is requested.

## Parking for In-person Attendance

*Busing from Ryan Field is no longer available.*

*Parking options are:*

- **City of Evanston Public Parking:** Public parking garage four blocks southwest of Norris Center, east of Chicago Avenue. Access garage from Clark Street or Church Street. (Church runs eastbound only.)
- **Sheridan Road:** Metered parking on Sheridan Road, south of campus.
- **Segal Visitors Center:** Pay-on-site parking in the Segal Visitors Center Parking Garage, located at the Campus Drive entrance on South Campus.
- **Accessible Parking:** A limited number of accessible spaces for people with disabilities are available in the parking lot northeast of the McCormick Tribune Center. To reach this lot, enter the NU south campus on Campus Drive; go to the first stop sign and turn left into the lot. Additional accessible spaces are 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 parking space that is designated as accessible in this lot, provided that your vehicle has a valid government license plate or placard for people with disabilities.



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