



Celebrating 57 Years of  
**CONTINUING EDUCATION**

Daytime Noncredit Courses for the Public

*Sponsored by*

*The Alumnae of Northwestern University*

*Engaging Minds, Enriching Lives*

## Spring Quarter 2026

Tuesdays and Thursdays, March 31 - June 9

Register for Alumnae Courses online through Norris Box Office.  
Check the Norris Box Office site for updated Spring 2026 online  
enrollment dates and information: [nbo.universitytickets.com](http://nbo.universitytickets.com)  
For additional support, email us at: [alumnae@u.northwestern.edu](mailto:alumnae@u.northwestern.edu)

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**Tuesdays, 9:30 - 11:00 a.m.**
  
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**Spring 2026 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  
Spring 2026**

The Alumnae of Northwestern University invites you to join us as we continue our 57th 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.

**Parking for In-person Attendance**

***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.



**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 \$10.5 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. GOD AND NATURE: JUDAISM & THE NATURAL WORLD**

*David Shyovitz, Associate Professor, History*

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

**NOTE: In observance of Passover, this course will begin on Tuesday, April 14 and end on June 9.**

From biblical times until the present day, Jewish theologians, worshipers, heretics, politicians, dissidents, and ethicists have vigorously debated the relationship between Jewish values and the natural world. Indeed, they have frequently interrogated just what “nature” consists of in the first place. At certain junctures, Jewish authors have argued that “God and Nature” are irreconcilable opposites; at other times they have insisted that the two are one and the same. This course will undertake a thematic exploration of how Jews have thought about the religious import of the natural environment, the animal kingdom, and the miraculous or “unnatural” elements of the Jewish tradition that might seem incompatible with the natural world. We will pay particular attention to the interreligious settings in which Jewish texts and ideas were produced.

**Apr. 14 “Fill the Earth and Subdue It”: Biblical Perspectives on Creation, Dominion, and Stewardship**

God’s instructions to Adam and Eve in the Garden of Eden narrative have launched centuries of debate about the rights and responsibilities man has vis-à-vis the natural world. In this introductory session, we will examine the biblical story in its ancient context and survey the varied way it was subsequently interpreted (and misinterpreted).

**Apr. 21 Sinful, Saintly, and Suffering Animals: Biblical Creatures and their Theological Meaning**

Must animals rest on the Sabbath day? Were wicked animals punished by God in the primordial flood? How are we to interpret the constant use of animal symbolism in biblical prophecies—or for that matter, the talking animals that pop up from time to time in biblical narratives? This session will examine whether the Bible is a document whose message is addressed to human beings per se, or whether it is one that grants non-human animals spiritual standing.

**Apr. 28**            **"For this Purpose You were Created!" Eating Animals in Jewish Ethics**

Is meat murder? Long before PETA and the advent of veganism, Jewish texts debated the theological and ethical legitimacy of carnivorousness. We will trace some of these controversies across the ancient, medieval, and modern periods and explore the historical settings that shaped the contours of the debate.

**May 5**            **A Brief History of Teva: Between Revelation and Rationality in Medieval Judaism**

How does one say "nature" in Hebrew? The answer is surprisingly ambiguous. This session will try to identify the moment when "nature" (as a word and abstract concept) was invented, and trace the surprising reception history of this category.

**May 12**            **Unnatural Jews (I): Monsters, Real and Metaphorical**

Can "nature" exist without its conceptual opposite—the "unnatural"? Jewish authors and artists, like their Christian and Muslim neighbors, devoted extensive attention to the seemingly aberrant, and wrote prolifically about "monstrous births," zombies, werewolves, and a host of other creatures that seemed to undermine the natural order. This session will try to situate these ostensibly "superstitious" beliefs in their theological and historical contexts.

**May 19**            **Unnatural Jews (II): Demonology and the Boundaries of Creation**

According to the ancient rabbis, the account of the creation of the Earth in the book of Genesis included (if one knows how to properly read the texts) the parallel creation of a demonic realm. As we shall see, these demons played a surprisingly extensive role in the development of Jewish ritual, belief, and narrative.

**May 26**            **Urban Jews and Rural Romanticism: Zionism and the Natural World**

With the advent of modernity, Jews were increasingly, pejoratively labeled "urban" by their non-Jewish opponents—that is, cut off from the natural world with all its beauty and fecundity. Zionist authors pushed back on this designation, and developed a novel romantic account of Jewish attachment to wilderness and agriculture. As we shall see, this set of new ideas profoundly shaped modern Jewish identity and the politics of the nascent State of Israel.

**Jun. 2                    The Sabbatical Year: Utopian Theory or  
Pragmatic Reality?**

The Hebrew Bible's instruction to leave the land of Israel fallow once every seven years was mostly ignored over the course of Jewish history—but with the growth of the State of Israel this, and other Jewish agricultural laws, experiences a dramatic revival. Exploring this development will serve as a case study of the role ancient Jewish texts continue to play in the realm of modern politics and environmental policy.

**Jun. 9                    Revisiting the Tree of Life: Contemporary Jewish  
Environmentalism and the Debate over Jewish Values**

In recent decades, environmental activists have sometimes deployed and sometimes deplored the religious heritage of the ancient world. This session will explore the uneasy contemporary relationship between the values of ecological stewardship and conservation on the one hand, and religious texts and traditions on the other.

## **B. ANXIOUS TIMES: ART & POLITICS IN THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURIES**

*Michael Loriaux, Professor, Political Science*

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

From time immemorial the visual arts have been mobilized to legitimate political power through aesthetic glorification. The visual arts differed from literature by valuing conservatism over critique. But the visual arts in Europe took a critical, revolutionary turn in the nineteenth and twentieth centuries. They repudiated what was decried as decadent, nihilistic, exploitative “bourgeois” culture, and promoted controversial stylistic innovations and ambitions that gave rise to works of enduring influence. In this course we examine how political thought, the visual arts, and the world in which they evolve resonate with one another by following the visual arts through the twentieth century and up through the present. We examine art’s critical yet parasitical relationship with modern capital, and we focus specific attention on the power of art to encourage debate and engagement with the political challenges of our time.

### **Mar. 31 Painting Power**

Painters have painted power for centuries. We examine and discuss examples of representations of power. We discuss not only the iconography of power, but how the painter uses his or her skill to mobilize line and color to convey power visually.

### **Apr. 7 Re-Enchanting a Decadent World**

The end of the nineteenth century brought radical change to Europe. Industrialization, urbanization, nation-building, mass politics, and revolution all metamorphized western European society. Unaccountable forces – often likened to a “machine” – overturned customary values and expectations. Inherited values and expectations had fallen into decay. Critics complained of disenchantment. Artists sought to “re-enchant” this world by revolutionizing the purpose of art and by developing radically new techniques. We focus on fauvism, German expressionism, cubism, and suprematism.

### **Apr. 14 War, Revolution, and Nihilism**

War, revolution, political polarization, and the multiplication of authoritarian and fascist states channeled art in new directions and endowed it with greater philosophical self-awareness. We focus on Dada and surrealism.

### **Apr. 21            Making Art Relevant to the Masses**

The interwar period witnessed efforts to “bring art to the masses,” as demanded by a more urbanized, industrialized society, now highly mobilized by the trauma of world war and revolution. We focus on Bauhaus, *de stijl*, and socialist realism.

### **Apr. 28            Art in an Age of Mechanical Reproduction**

We focus on Walter Benjamin’s influential 1935 article. Industrial technology can reproduce art, display it outside the museum on the pages of magazines. Mechanical reproduction can therefore democratize the experience of art but can also be used to manipulate the image for political purposes.

### **May 5             An Anxious Peace**

After World War II European Union brought lasting peace to western Europe. But the task of rebuilding Europe caused avant-garde art to migrate from Paris to New York City. The American homeland had suffered no material damages from the war, but the anxieties of the interwar period persisted, both in the form of fear of nuclear war and in the form of the “machine” of modern technological life, and finally in the form of political revolution. Those anxieties affected American art as they did the art of the previous generation in Europe. We focus on abstract expressionism, pop art, and minimalism.

### **May 12            Politically Engaged Art as Capitalist Asset**

One of the riddles of avant-garde “anti-bourgeois” art is the fascination it elicits among the “bourgeoisie,” to the point that it has become an object of capitalist speculation. We examine the “cultural foundations of power.”

### **May 19            Conceptual Art**

In the 1960s and 1970s, a new kind of art – conceptual art – emerged as a new medium through which to express and explore the anxieties and fears of the age. It was made possible by the appearance of new actors on the art scene: foundations and universities. We focus on eco art, the attempt to use art to alert the public to the perils of climate change.

### **May 26            Art, Populism, and the modern “Bourgeois” Elite**

Today’s “bourgeois,” university-educated elite has embraced avant-garde art despite (or in rare cases because of) its revolutionary pretensions. Its artistic tastes drive a wedge – one among many – between this educated elite and the “rest” of the population that finds avant-garde art weird and ugly. That wedge has contributed to the rise of modern-day “populism.” We examine two ways to think about this aesthetic division of our society and how to address it. We explore this issue through the writings of two modern philosophers, Jacques Derrida and Jacques Rancière.

## **C. POSITIVE PSYCHOLOGY: THE SCIENCE OF WELL-BEING AND HAPPINESS**

*Wendi Gardner, Associate Professor, Psychology*

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

Psychology has traditionally focused on understanding mental illness, rather than the factors that lead to optimal mental well-being. This course will instead focus upon the questions asked within the growing science of positive psychology. Does money make us happy, and if so, when and why? How do our relationships contribute to a feeling of meaning in life? What types of situations encourage cognitive mastery and creativity? Can happiness be learned, or is our happiness “setpoint” mostly determined by genetics? How do we, as a society, encourage generosity and altruism?

### **Apr. 9 Eudaimonic Well-being (Meaning)**

We will start with an outline and roadmap for the course, introduce the three foundations for human well-being, and then jump right into the first one, eudaimonic well-being. Eudaimonic well-being was Aristotle’s definition of the “good life.” We will discuss how it differs from more ‘modern’ perspectives on happiness, as well as how it has fared when examined through the lens of modern human psychology studies.

### **Apr. 16 Hedonic Well-Being (Pleasure)**

In this class we will discuss the functions of positive emotions like joy, wonder, and contentment, as well as present research showcasing the importance of emotional well-being to physical health and even mortality. We will discuss the robust scientific evidence of psychological biases that lead us to be poor at predicting what will make us happy in the future, as well as remembering what has made us happy in the past. We will wrap up the class by presenting some simple psychological practices that can increase emotional well-being on a day-to-day basis.

### **Apr. 23 Flow and Mindfulness (Cognitive Engagement)**

Ever get so enthralled with a project that you lost all sense of time? Today we will discuss what we know about these types of “flow” states, and why flow, mindfulness and cognitive engagement more generally are considered the third foundation of human well-being. How can we fight the distractions of media and multi-tasking to develop greater cognitive “presence” in our own lives?

### **Apr. 30            The Role of Wealth in Well-being**

In this class we will discuss the evidence (largely from economists, but from some psychologists as well) examining both how and why our material/monetary well-being influences our emotional well-being and overall life satisfaction. We will examine the studies that imply there is a ceiling above which increased wealth no longer contributes to emotional well-being and explore where this ceiling may be. The ways in which materialism has been shown to degrade well-being will be presented, and, finally, we will discuss the few ways in which money **can** buy happiness, as well as present some rules for spending wisely when it comes to boosting emotional well-being.

### **May 7                Kindness & Compassion**

Were humans born to be kind? We will discuss the scientific evidence that our species appears wired to be prosocial, as well as the biological underpinnings of empathy and compassion. We will also discuss why so many of us find it easy to feel compassion for others and much harder to find compassion for ourselves when we fail. A brief but powerful compassion exercise will be introduced during the second part of class.

### **May 14              Social Connections**

Today the class will talk about all forms of social connections and their importance to well-being. We will also discuss the ways in which men and women may differ in the types of social connections they most benefit from. Finally, the science-backed benefits of romantic partners, broader social networks and even shallow social connections will be reviewed.

### **May 21              Resilience and “Grit”**

Today’s class will discuss the compelling evidence that humans typically bounce back from even the most terrible of traumas. The factors that lead to emotional resilience will be reviewed. In the second part of class we will discuss “Grit” — or passion and perseverance in the pursuit of goals. I also will present some science-backed strategies that make pursuing any goal feel psychologically easier.

**May 28      Successful Aging**

What is the trajectory of happiness across the lifespan? What are some relationships between aging and happiness that appear universal across people (and can even be seen in apes)? Today we discuss what is known about thriving at every age, from childhood to elderhood. We will end the class with some science-backed suggestions for ensuring emotional and social flourishing, in older ages in particular.

**Jun. 4      Positive Communities**

Up until now the class has focused on the individual level of well-being. The first part of this class will briefly discuss the characteristics of positive communities (those in which people have the greatest chance of thriving). What can we learn from the happiest cultures? What can be done in communities (broadly defined) that would benefit the well-being of all? In the second part of class, we will review some of the biggest take-home points from the class as a whole to remind us of small steps we can each take to create greater well-being for ourselves (at the individual level) and for others within our communities.

**D. COLONIAL MEXICO: HISTORY, MUSIC, ART 1520-1820***Drew Davies, Professor; Musicology***Thursdays, 1:00 – 2:30 p.m. Norris University Center**

In this class we will explore the history and arts of Mexico, focusing primarily on music, but also on visual art, architecture, and poetry. We will explore how music was used as a tool for indoctrination, follow two 18th-century musicians from southern Italy to Mexico and become familiar with the main composers, artists, and poets of the colonial period. After taking the course, attendees will have solid overview knowledge of Mexican history, geography, and cultures, as well as specialized knowledge about music history, most of which is derived from the professor's work in Mexico over the past 25 years.

**Apr. 9 Introduction to Mexico**

This initial session offers an overview of the geography, history, and arts of Mexico in three contrasting epochs: the pre-Columbian, the colonial, and the modern. We will learn about distinct traditional cultures and their presence as both archeological and living heritage, in addition to a broad timeline of significant historical events. The course as a whole focuses on the colonial period (1521-1821) with excursions to earlier and later centuries.

**Apr. 16 Music and Indoctrination**

European missionaries included music teaching as an integral part of religious indoctrination and social control in sixteenth-century Mexico. In this class, we explore the earliest accounts of European style music activity in mission settlements, discuss the compositions *Sancta Mariae in ilhuicac* and *Dios itlazonantzine* (with texts in the indigenous *nahuatl* language) and virtually visit the Franciscan convent of Huejotzingo to see its art and architecture. We will learn how to differentiate among the different Catholic religious orders in colonial Latin America and to identify different types of church buildings.

**Apr. 23 Seventeenth-Century Puebla**

The central Mexican city of Puebla de los Ángeles was a seventeenth-century economic powerhouse that supported a vibrant cultural life. This lecture focuses on Puebla Cathedral around the time of its consecration in 1649 and neighboring institutions such as the Biblioteca Palafoxiana, the oldest public library in the Americas. Puebla hosted a notable lineage of composers throughout the century, with Juan Gutiérrez de Padilla counting as the most important. We will study his *Missa Ego flos campi* and explore the achievements and controversies of the contemporaneous bishop, Juan de Palafox y Mendoza.

### **Apr. 30 Villancicos and Fiestas**

This class introduces the characteristic Spanish baroque genre of the *villancico*, which presents poetry for major religious occasions in popularizing styles. We will look at how *villancicos* by Padilla and others work together with visual iconography to convey the central meanings of feast days such as Christmas, the Immaculate Conception of Mary, and saints' days. Finally, we shall trace the performance history of Latin American baroque music since the 1960s and see how contemporary ideas about folklore and diversity have been appended onto the baroque material. The case study will be *Convidando está la noche* by Juan García de Céspedes, the most frequently recorded piece of Latin American colonial music.

### **May 7 Italians in New Spain**

This class follows the migration of two musicians, Santiago Billoni and Ignacio Jerusalem, from southern Italy to Mexico in the eighteenth century. The former, a Roman violin virtuoso, created a unique repertory of music for Durango Cathedral that showcased his own talents. Jerusalem, a cellist, became the most widely disseminated composer in the colonial period, with his works reaching California. Looking at Billoni's *Por qué Pedro* and *En silencioso calma*, as well as at Jerusalem's *Lamentations of Jeremiah* and *Missa "de los niños,"* we will consider how Italian baroque music was transformed abroad, and how local composers like Manuel de Sumaya wrote Italian style pieces. We will also compare the architecture of Mexico City and Durango Cathedrals.

### **May 14 Al combate**

In 1761, the University of Mexico held a poetry competition in honor of the recently crowned King Charles III of Spain. As part of this elaborate event, Jerusalem wrote an ode entitled *Al combate* that counts as the longest known piece of colonial period secular music from New Spain. This lecture situates the work within the history of the Spanish Enlightenment, the role of the university in Mexico, and compares it with similar pieces by Handel. We will look in depth not only at the poetry written for this occasion but also at poems and other literature by Juana Inés de la Cruz that contain references to music.

### **May 21            Our Lady of Guadalupe**

No religious symbol is of greater centrality to Mexican culture than Our Lady of Guadalupe, an advocacy of Mary that commemorates a series of apparitions near Mexico City in 1531. This lecture explores the original image and the iconography of Our Lady of Guadalupe, *villancicos* in her honor by Manuel de Sumaya including the piece *Cerca de México el templo*, and popular devotional activities including community singing of religious songs. We will also look at the architecture of the Basilica of Guadalupe in Mexico City and contemporary popular Guadalupan art.

### **May 28            Mexico in Photolithography**

Taking a break from music, this lecture delves into an early layer of photography in Mexico, using images by Hugo Brehme and others, to see not only how the pre-Columbian and colonial heritage appeared in ca. 1895-1925, but also to contemplate how competing narratives of progress and primitivism were staged to build identity at home and convey exoticism to foreigners. Focusing on buildings and ethnographic images, it will also look into the fascinating commercial world of the early postcard industry in Mexico City and its connections to Central Europe. This occurred at a turbulent time in history that spanned the end of the dictatorship of Porfirio Díaz and the centennial of Mexican independence.

### **Jun. 4              Modern and Contemporary Mexican Music**

In the final class, we look at the music of three composers – Carlos Chávez, Silvestre Revueltas, and Gabriela Ortiz – to see how issues such as identity, folklorism, religiosity, the pre-Columbian heritage, modernism, and cosmopolitanism are present in the arts of the twentieth and early twenty-first centuries. The works studied will include Chávez's *Sinfonía india* (1936), Revueltas's *Sensemaya* (1938), and Ortiz's *Altars* series (1995+), and we will try to find resonances in these works of the topics we studied from further back in time. You will be an informed visitor to Mexico after completing this course!

## ENROLLMENT DETAILS

### SPRING 2026

Enrollment for all courses is accepted each quarter after the NBO enrollment portal is activated and the brochure has been posted on the website **NUalumnaecourses.org**. The opening date for enrollment will be posted on both sites.

### Pricing

- EACH 90 minute, 9-week course is \$235.00. The fee covers in-person attendance, access to each live-stream, as well as the weekly recording which is available for 6 days following the lecture.
- **If you plan to attend class in person at any time during the quarter, check “yes” in the column that asks if you want a course card.**
- Course attendance cards will be available for pick up at The Alumnae proctors’ table when you come to campus.
- Course cards are no longer mailed.
- Late enrollment requires full payment; course fees are not prorated. Late enrollees cannot access recordings from prior weeks if the links 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.

## How to Enroll

**In-person:** Enroll at the Norris Box Office located at the Information Desk across from McCormick Auditorium in Norris Center.

Check [northwestern.edu/norris/services/center-desk.html](http://northwestern.edu/norris/services/center-desk.html) for Norris's hours of operation. Campus parking is free after 4 p.m. and on weekends.

**Online:** Enroll at [nbo.universitytickets.com](http://nbo.universitytickets.com)

**Log In as GENERAL PUBLIC.**

In the left Category section, click on Alumnae Continuing Education and follow the steps to enroll.

***If this is your first Alumnae course, click on the “Register” tab to create an account.***

- Carefully follow the instructions and click the purple button at the bottom of the window.
- Now go back and Log In as GENERAL PUBLIC to enroll.
- If the system does not accept your email address, you may already have an NBO account. For assistance with issues creating an NBO account, complete the Help Form on the Norris Box Office website.
- ***Do not create another account.***

## Returning and New Students

- A payment confirmation email from [noreply@audienceview.com](mailto:noreply@audienceview.com) will be sent to the email you provided in your NBO account.
- If you do not receive a payment confirmation email, first check **all** of your email accounts. If you still don't see it, then complete the Help Form on the NBO website to verify your enrollment.
- **No new enrollments will be accepted after 11:59 p.m. on April 22, 2026.**

### **NEW! BEGINNING SPRING 2026**

**All enrolled students will automatically receive access to the livestream and the recordings.**

**You no longer have to register separately on Zoom.**

### **•IMPORTANT•**

**Unsubscribing from Zoom Webinars and Events will cause you to lose access to the recordings.**

- Links will be sent to the email you used to enroll through Norris Box Office.
- Reminder emails will be sent from Zoom Webinars and Events both 24 hours and also one hour before each session.
- If you do not see the email with the attendee link, **check all** of your email accounts, spam, junk, trash, archives, and deleted messages folders.
- 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 **will be sent from Norris Virtual within 24 hours after the live session concludes.** If you maintain multiple email accounts, be sure to check **all** of them.
- 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 from  
Norris Box Office,  
please fill out the form on the NBO website,  
**nbo.universytickets.com**

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

### WAYS TO STAY IN CONTACT

On the Web: **NUalumnaecourses.org**

To Receive our Continuing Education Brochure:

Go to **NUalumnaecourses.org**  
Click on "Join Mailing List"

Please email us with questions at:  
**alumnae@u.northwestern.edu**

For technical guidance, go to **NUalumnaecourses.org** and  
scroll down to find the FAQs.



Learn more about The Alumnae of Northwestern University  
organization and the ways we give back to NU students,  
professors, and programs at  
**nualumnae.org**

## 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 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.

## FALL 2026 Preview

- A. The Alumnae Lyceum**  
*Multi-Professor Course*
- B. Music Theatre History**  
*Masi Asare, Associate Professor, Theatre and Director, American Musical Theatre Project*
- C. TBD**
- D. Democracy on the Brink**  
*Jordan Gans-Morse, Associate Professor, Political Science*

Explore our  
Continuing Education Website  
[NUalumnaecourses.org](http://NUalumnaecourses.org)





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

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

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