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CONTINUING EDUCATION
Daytime Noncredit Courses for the Public
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The Alumnae of Northwestern University
Engaging Minds, Enriching Lives

Fall Quarter 2021

ONLINE ONLY

Tuesdays & Thursdays: Sep. 21 - Nov. 18

Register for Alumnae Courses online through Norris Box Office.
Check the Norris Box Office site for updated
Fall 2021 online registration dates and information:
<https://nbo.universitytickets.com>
For additional support, call our voicemail number: **(847) 604-3569**

- A. The Alumnae Lyceum**
Multi-professor Course

- B. Philosophy of the Arts**
Sanford Goldberg, *Professor, Philosophy*

- C. Pirates, Guns, and Empires**
Scott Sowerby, *Associate Professor, History*

- D. Introduction to Hinduism**
Mark McClish, *Associate Professor,*
Religious Studies

Fall 2021 courses will be offered online only, via Zoom webinar. See details on page 18 of this brochure.
Visit us at our website: nualumnae.org



**The Alumnae of Northwestern University
Continuing Education
Online Program
Fall 2021**

We look forward to the day when we can be back together in person; but until then, we're excited to offer you an enriching, educational experience with Northwestern's professors, but through a Zoom platform. For now, our classes are live-streamed and also recorded for limited viewing later.

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

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

**Winter 2022 Preview
Tuesdays and Thursdays
January 4 - March 3, 2022**

Due to ongoing concerns about the Covid spread, Winter 2022 courses will be offered online only, via Zoom webinar. The courses will be broadcast from McCormick Auditorium in Norris Center.

- A. Female Performance in Modern Hollywood**
Nick Davis, Associate Professor of English and Gender & Sexuality Studies

- B. Musical Chicago**
Stephen Alltop, Senior Lecturer, the Henry and Leigh Bienen School of Music

- C. Kellogg Showcase**
Professors from Kellogg School of Management

- D. Astrobiology: Looking for Life in the Cosmic Ocean**
Shane L. Larson, Research Associate Professor, Associate Director of CIERA, Physics and Astronomy

Thank You!

The Alumnae of Northwestern University wishes to thank everyone who participated in the launching of our online courses in the 2020-21 academic year.

We look forward to joining you back on Northwestern's campus when it is safe to do so, and whenever that time does come, we plan to launch a hybrid form of our offerings, giving you a choice of in-person and/or live-streaming of our courses.

Both modes of registration will provide for limited access to recordings of the lectures.



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.

Senior Woman's Award

Honors a senior woman whose volunteer work enhanced the University community.

A. The Alumnae Lyceum
Multi-Professor Course
Tuesdays, 10:00 – 11:30 a.m.

Historically the concept of a lyceum derives from the meeting place where Aristotle lectured to young minds of ancient Greece. Over the centuries it continued to connote a location for public education, debate, and discourse. The lyceum movement in the United States began in 1826 in Millbury, Massachusetts, organized by teacher and lecturer Josiah Holbrook. He believed that education was a lifelong experience that strengthened the moral and intellectual growth of a society. His idea for public events quickly became popular and spread throughout the northeastern and midwestern United States. Borrowing from the widespread appeal of lyceums in the 19th century, this Alumnae course will feature an eclectic nine-week lecture series on a range of topics both historical and of current public interest. The course will feature lecturers from various schools and departments within the university.

Sep. 21 Updating Lincoln’s 1838 Lyceum Speech
David Zarefsky, Professor Emeritus, School of
Communication

When he was not yet 29 years old, Abraham Lincoln spoke to the Young Men’s Lyceum of Springfield. Reviewing the signs of the times, he warned of the danger that democracy could deteriorate into lawlessness, inviting a despot who promised a solution. His warning is pertinent today, over 180 years later, but his proposed solution – making respect for laws the political religion – requires some updating in the light of experience. The lecture will review Lincoln’s argument, show how his diagnosis was prescient, examine some difficulties with his remedy, and suggest how we might update his ideas for 2021.

Sep. 28 The First Civil Rights Movement: From the American
Revolution to Reconstruction
Kate Masur, Associate Professor, History

Most people think of the “civil rights movement” as an entirely twentieth-century phenomenon, but Americans have been struggling for racial justice since the nation’s founding. This talk explores the nation’s first civil rights movement, which arose in the free states after the Revolution, and by 1860 had moved from the margins to the center of American politics. The Black and white activists in this movement fought back against policies that denied free Black people their basic civil rights. They did not always succeed, but their efforts ultimately gave shape to the nation’s first federal civil rights measures: the Civil Rights Act of 1860 and the 14th Amendment.

Oct. 5 Blood Ties: An Intimate History of Political Violence In Twentieth Century America

Kevin Boyle, *William Smith Mason Professor, History*

Political violence runs through the American experience. In this lecture Kevin Boyle will explore two terrible events in modern American history, one from the 1910s, the other from the 1930s. They have no connection whatsoever; yet once they're put together, they reveal a central dynamic of the brutal violence that has long plagued our nation.

Oct. 12 How to Hide an Empire: Telling the Story of the Greater United States

Daniel Immerwahr, *Professor, History*

Look at a map of the United States and you'll see the familiar cluster of states in North America, plus Hawai'i and Alaska in boxes. But what about Puerto Rico? What about American Samoa? The country has held overseas territory – lands containing millions of U.S. Nationals – for the bulk of its history. They don't appear often in textbooks, but the outposts and colonies of the United States have been central to its history. This talk explores what U.S. history would look like if it weren't just the history of the continental States but all of U.S. land: the Greater United States.

Oct. 19 Prosperity and Depression

Robert Coen, *Professor Emeritus, Economics*

The American economy has long experienced alternating periods of boom and bust, but recent cycles are marked by disturbing new features. While the ups and downs of success continue to affect many, growing numbers are experiencing near-constant economic failure. Increasingly, prosperity for some coexists with depression for others – and not just economic depression, but emotional depression as well, as those falling behind feel disillusioned and hopeless. My Lyceum lecture examines who is being left behind and why and considers the consequences of their despair.

Oct. 26 A Tale of Two Federations in the Arabian Peninsula: Comparing the Late Federation of South Arabia and the United Arab Emirates.

Henri Lauzière, *Associate Professor, History*

Few people seem to remember the existence of the Federation of South Arabia - a federation of sultanates that collapsed and gave way to the Marxist republic of South Yemen in 1967. Only four years later, a different federation that is still with us today emerged in the Persian Gulf - namely, the United Arab Emirates. This lecture will address a simple question: why did the Federation of South Arabia disappear whereas the UAE survived nearly the same impact as it does currently.

Nov. 2 **U.S. Asylum and Migration Along the U.S.-Mexico Border**
Uzoamaka Nzelibe, *Clinical Professor, Pritzker School of Law*

The migrant situation along the U.S.-Mexico border has been described as a humanitarian crisis since 2014. News agencies report that the U.S. is on track this year to encounter more than one million migrants along its southern border, including a large number of unaccompanied minors and families traveling with young children. The last time southern border apprehensions surpassed one million was in 2006. This lecture will take you beyond the headlines. Drawing on her nearly eighteen years of experience representing Central American and Mexican asylum seekers, Uzoamaka Emeka Nzelibe will answer your questions about who is coming and why, provide an overview of the U.S. asylum system, and discuss how different administrations have used a wide range of policies to manage migration along the U.S.-Mexico border.

Nov. 9 **The Syrian Conflict Ten Years On: Understanding Revolution, War, and Displacement**
Wendy Pearlman, *Charles Deering McCormick Professor of Teaching Excellence, Political Science*

2021 marks the tenth year of the start of the Syrian uprising, which evolved to become one of the most brutal wars and humanitarian crises of this century. What is this conflict about and why does it matter? In this lecture, Professor Wendy Pearlman will explain the conflict from its origins to the present. To bring human experiences of war to life, she will incorporate voices from among the 450 Syrian refugees whom she has interviewed all over the world since 2012, as featured in her book, *We Crossed a Bridge and It Trembled: Voices from Syria*.

Nov. 16 **Northwestern in Qatar: Teaching Journalism in a Country without a Free Press**
Craig LaMay, *Professor, Medill School of Journalism; Director of Journalism-NUQ*

Northwestern opened its Qatar campus in 2008 with two home campus schools: the School of Communication and Medill School of Journalism. Unlike other American universities in Qatar, which can easily explain their mission and presence in the country, Northwestern's elevator speech is more complex because it has to address an obvious question: Why does it have a journalism school in a country without a free press?

B. Philosophy of Art
Sanford Goldberg, Professor, Philosophy
Tuesdays, 1:00 – 2:30 p.m.

This course will focus on the philosophical questions raised by art. What is art? Is there anything distinctive of the experiences we have when observing an artwork? Is beauty an objective feature in the world, or is it all in the eye of the beholder? What does it mean to say that a work of art “has a meaning,” and how can we tell what a work of art “means”? When it comes to producing or appreciating a work of art, what is the significance of such things as genre and artistic tradition? What is the role of creativity, technology, and science in the production and appreciation of art? How has the artworld changed over time, and how does this affect both the creation and the appreciation of art today? Are there moral constraints on what should be produced as a work of art? Should art speak to the politics of our day? The ambition will be to raise these questions in an effort to enhance our appreciation of all that goes under the name “work of art”. We will also spend time focusing on particular arts: theater, film, literature, music, and painting.

Sep. 21 Aesthetic Experience and Judgments of Taste

Daily life is full of occasions in which we offer *judgments of taste*: we judge something to be beautiful or ugly, charming or grotesque, awe-inspiring or chintzy, sublime or absurd. Are these judgments objective, or is beauty (or ugliness etc.) in the eye of the beholder? If we call the type of experience associated with such judgments “aesthetic experience,” what makes an experience distinctly aesthetic? Finally, what does all of this have to do with art?

Sep. 28 What is a “Work of Art”?

In this session we address the challenge of defining “art” and “work of art.” We explore the main theories and characterize their virtues and drawbacks. We discuss distinct kinds of works of art, and how the variety might pose problems for the general definition we seek. Finally, we conclude with remaining questions that derive from our attempts at definition, including metaphysical questions (As a work of art, *what*, exactly, is Beethoven’s 9th symphony?), epistemological questions (How can we *tell* if something is a work of art?), and questions of aesthetic value (“That’s art? My kid can do that!”)

Oct. 5 Aristotle’s Question: Why Are We So Moved by Fiction?

Some works of art – film, theater, literature – present us with *fictions*: narratives that are just stories, not meant to be taken as factual. When these stories are well-presented, they often move us deeply. But this can seem curious. After all, we know that the stories themselves are not real events. Why, then, are we so moved by them? This lecture addresses this question. It aims to shed light both on the nature of these works, but also on the nature of our emotional responses to them – and by extension, the nature of our response to artworks more generally.

Oct. 12 On the Significance of *Genre* in the Production and Experience of Art

One salient characteristic of works of art is *genre*: in film we speak of dramas, comedies, thrillers, and horror movies; in literature we distinguish historical fiction, science fiction, crime, romance, and fantasy; in painting we differentiate portraits, landscapes, still lifes, historical paintings, and religious paintings; in music we think of pop, jazz, R&B, classical, and rock. What is the significance of these categorizations? Is it of merely marketing interest, or does it go deeper? How, if at all, do these categories affect the production and experience of the relevant arts?

Oct. 19 Philosophical Questions about Painting as an Art

This is the first of four consecutive lectures that will focus on a particular type of art, focusing on what makes it distinctive and what philosophical questions it raises. Here our focus is on painting. Among other things, we will explore the following questions: How does the two-dimensionality of a painted surface determine the prospects for painting as an art? What is the role of pictorial representation in paintings? Can some paintings be more “true to life” than others (and what would this even mean to say)? To what extent does fidelity to ordinary perception (and perceptual experience) affect the standards of painting? When it comes to painting, what are the relevant aesthetic categories of assessment? What role do paintings play in our attempt to understand visual culture more generally?

Oct. 26 Philosophical Questions about Theater and Film as an Art

This lecture explores philosophical questions that arise in connection with theater and film. Our main question will be: how do theater and film exploit the features of their respective media to “tell” the stories they tell, and how does their doing so affect their significance as works of art? In the course of discussing this we will also have occasion to explore various questions such as: how theater and film differ (e.g. theater is live, and so it makes sense to speak of *the particular performance* one saw, whereas film is a recording); what it means to say that an actor portrays or represents a character; how the script itself relates to the ultimate film or play; and how conformity to (and sometimes violation of) the norms of filmmaking and playwriting can be an integral part of the story that is told in a film or play.

Nov. 2 Philosophical Questions about Literature as an Art

This lecture explores philosophical questions that arise in connection with literature. Here our main question will be: how do writers exploit the features of the written word to “tell” the stories they tell, and how does their doing so affect their significance as works of art? Given that literature, like film and theater, indulges in fiction, how does storytelling in literature differ from storytelling in film and in the theater? Why it is that many people have strongly negative reactions to filmed versions of their favorite novels? And wherein, exactly, is the (artistic and aesthetic) power of the written word?

Nov. 9 Philosophical Questions about Music as an Art

In this lecture we will focus on philosophical questions arising regarding the curious case of music. We will begin by noting how music is importantly different from the previous arts that we encountered: music is primarily an *auditory* form of art; and, while a piece of music exists in time, it is unclear that there are any distinctly spatial features to music (though of course where one hears music will affect one's listening experience!). We will go on to note how live music shares features with theater (one observes a *particular performance*), and how recorded music shares features with film (one observes a *recording* of a particular performance). How do these features contribute to music as a work of art? Can we ever describe music itself as representational? Focusing on music that lacks lyrics, are there pieces of music that nevertheless tell stories? And for music that involves lyrics, how does the combination of the two combine to constitute the meaning of the piece of music?

Nov. 16 Art, Morality, and Politics

Plato famously worried about artists, and he banned them from his ideal state. His reason for doing so was that he wanted to ensure that the ideal state was a just state in which all citizens acted virtuously, and he worried that art could only confuse people, or lead them to have false opinions, about what was just and good. In this class session we will explore the intersection of art, morality, and politics. After giving several examples of works of art whose content or message is immoral or unjust, we will discuss how to approach such works. Can it ever be OK to enjoy a work of art whose content is unjust or immoral, or is this an example of the very sort of danger Plato worried about? What, if any, role should politics have in the production of art? What arguments can one offer in defense of views in this area?

C. Pirates, Guns, and Empires
Scott Sowerby, Associate Professor, History
Thursdays, 10:00 – 11:30 a.m.

Pirates have long captured our imaginations. From Long John Silver to Captain Jack Sparrow, stories of pirates have been the source material for novels, films, and tales of romance and adventure. But what were pirates really like? This course will consider the history of piracy in the Caribbean during the early modern period, beginning with the arrival of the Spanish and ending in the early eighteenth century. Along the way, we will examine maritime warfare, life on board ship, and the impact of European colonization on indigenous peoples.

Sep. 23 Make Way for Tortuga

We will begin our voyage with a discussion of pirate mythology. How much of the depiction of pirates in Hollywood films and popular culture is accurate? For example, did pirates have a distinctive accent? (The short answer is: no.) We will then explore the emergence of the first major pirate nest in the Caribbean – the island of Tortuga. We will investigate how pirates managed to hang on to Tortuga despite frequent efforts by Spanish forces to drive them off the island.

Sep. 30 Life in Port Royal

Around the year 1660, the focus of pirate society in the Caribbean shifted away from Tortuga to the new English settlement of Port Royal, Jamaica. The pirates base at Port Royal developed a mutually beneficial relationship with the English settlers. In the late 1660s and 1670s, the governors of Jamaica granted letters of marque to pirates, granting them a veneer of legitimacy when they attacked Spanish shipping. In exchange, the English authorities received part of the booty. The resulting boom in authorized piracy, also known as “privateering,” underpinned the development of a thriving *entrepôt* at Port Royal. This lecture looks at life in this port. What did people do there? How were they governed (or not governed)? How did they relate to each other?

Oct. 7 Pirate Economics

Privateering helped to strengthen the English hold over Jamaica and the French hold over Tortuga and the western half of Hispaniola. Without the gold and booty brought by these maritime marauders, the settlements of Port Royal and Tortuga might have withered in the face of Spanish hostility. But as English and French colonies in the Caribbean developed their own export industries, especially the growth and production of sugar, they had less need for the pirates and their disruptive ways. Eventually, the governors of these colonies turned against the pirates, to lethal effect.

Oct. 14 Pirate Lairs in Madagascar

In the 1680s and 1690s, with their old haunts in Tortuga and Port Royal barred to them, the pirates of the Caribbean began to rove in search of new lairs. Some of them headed north to the American seaboard, finding a warm welcome in Rhode Island and New York City. Others headed east, to the Indian Ocean, joining the burgeoning pirate community on St Mary's Island, Madagascar. This lecture asks what life was like on St Mary's Island: how the pirates sustained themselves, how they spent their time, and how they interacted with the Malagasy people of Madagascar.

Oct. 21 Pirate Hunting in the Indian Ocean

The pirates of Madagascar soon made a new set of enemies. The leaders of the English East India Company were alarmed by the threat that pirates posed to their lucrative trading routes. The English government, anxious to avoid any interruption of the trade between London and Bombay, commissioned pirate hunters to track down the corsairs of Madagascar and bring them to justice. This lecture focuses on the most famous of those men, Captain Kidd: the pirate hunter who went bad and turned pirate himself.

Oct. 28 Enemies of All Nations

For a brief period in the 1690s, some pirates had found a warm welcome in ports along the eastern seaboard of North America, including Boston, Newport, New York, Philadelphia and Charleston. But in 1700, the English Parliament passed a new law against piracy. Unable to find friendly ports to shelter in, pirates began to turn against merchant shipping from their own nations, attacking English and French ships as well as their usual Spanish prey. Instead of flying the flag of their own country, they flew a new sort of flag: the black flag, or the skull and crossbones.

Nov. 4 The Pirate Codes

The pirates who flew the black flag were outlaws. They could no longer turn to English or French courts to settle disputes among themselves. In order to govern themselves, they had to write their own rules. Thus began the pirate codes. These elaborate documents, which were written by the crew of each pirate ship and to which all crewmembers had to agree, set out the rules and regulations for the ship and the punishments that the crew would exact for each infraction. Pirate crews were effectively writing their own constitutions. In this lecture, we will examine the political philosophy underlying these texts and will ask how they were applied in practice.

Nov. 11 The War on Pirates

By the late 1710s, pirates had become so dangerous to European shipping that colonial governors became determined to wipe them out completely. The pirate lifestyle became increasingly hazardous and, as a result, pirates found it hard to gain new recruits. In an effort to find new shipmates, some crews began to diversify, with Black sailors taking prominent places on several ships, and the first women pirates, Anne Bonny and Mary Read, setting sail in 1720. The difficulties of pirate life in this period are embodied by the short career and bloody end of the most famous pirate of them all, Blackbeard.

Nov. 18 The End of Piracy?

By the year 1726, most of the pirate ships operating in the Caribbean and Atlantic had been seized or destroyed by the British Navy and dozens of corsairs had been executed in grisly fashion. What happened to the few who remained? Was it possible for a pirate to escape and retire? In this lecture, we will examine the pirates who managed to get away with their treasure. We will then turn to surveying the global history of piracy in the nineteenth and twentieth centuries. We will ask why the maritime raiders who lived in those later periods have not captured the imagination of the modern American public in the same way as the earlier pirates of the Caribbean.

D. An Introduction to the Hindu Traditions

Mark McClish, *Associate Professor, Religious Studies*
 Thursdays, 1:00 - 2:30 p.m.

One of the largest and most ancient of all religions, ‘Hinduism’ is better understood as a family of related traditions. Over the last 5000 years, the Hindu traditions of South Asia have developed an astonishing diversity of rituals, beliefs, and spiritual practices and a pantheon of hundreds and thousands of gods and goddesses, from the elephant headed Gaṇeśa to the fierce goddess Kālī and many local deities. This course will examine the breadth of the Hindu traditions as they have developed over time, highlighting the major elements that characterize them collectively, such as ritual sacrifice (*yajña*), world renunciation (*saṃnyāsa*), law (*dharma*), spiritual discipline (*yoga*), devotion (*bhakti*), and worship (*pūjā*). We will pay particular attention to how these traditions have contributed to the development of modern Hinduism. During the course we will explore the great works of Hindu literature, such as the *Rāmāyaṇa* and the *Bhagavad Gītā*, as well as other important sources such as art, architecture, anthropology, and film.

Sep. 23 Hinduism and History

We begin the course by exploring the colonial origins of the idea of ‘Hinduism’ and what it means to study Hinduism as a ‘world religion.’ We will use this discussion as a launching point to explore the differences between academic and traditional histories of the Hindu traditions, and how each tells a very different story.

Sep. 30 The Vedas

One of the most commonly shared features among Hindu traditions is acceptance of the authority of scriptures known as the Vedas. The Vedas are the oldest extant texts of the Hindu traditions, and from them (as well as from archaeology, linguistics, and genetics) we learn much about the confluence of cultures that gave birth to the earliest form of Hinduism, often called ‘Vedic Hinduism’ (ca. 1500 – 600 BCE). We will also look this week at the sacred language, Sanskrit, in which the Vedas and later Hindu scriptures were composed.

Oct. 7 Dharma: Duty, Law, and Order

From the period of Vedic Hinduism forward, we can trace two religious impulses that will shape the development of Hinduism over the next several centuries: world maintenance and world renunciation. This week, we will explore the concept of *dharma*, which means ‘sacred law,’ ‘duty,’ ‘order,’ and even ‘religion.’ The rules of *dharma* organize a religious life that attends to upholding tradition, custom, and social order. An exploration of *dharma* provides the opportunity to explore caste, gender, ritual, sacraments, and ethics within Hinduism.

Oct. 14 ***Mokṣa: The Quest for Liberation***

In tension with the inclination to support or uphold the world, Hinduism has also been strongly shaped by the desire to leave the world behind and emancipate oneself from suffering. Those who follow this path are renouncers, or *saṃnyāsins*, who seek to overcome death itself. They cultivated contemplative and yogic practices that were accompanied by sophisticated philosophical systems, such as Sāṃkhya and Vedānta. This week, we explore renunciation as a social practice and also peek into the erudite world of Indian philosophy.

Oct. 21 ***Bhakti: The Love of God***

Hinduism, as we know it today, begins to come into full view in the second half of the first millennium with the development of theistic systems devoted to the great deities Viṣṇu, Śiva, and Devī (the goddess). The myths and stories of these deities, along with rituals for their worship, have been passed down in vast compendia called Purāṇas. Theologians of this period began to articulate new philosophies based on the saving power of devotion (*bhakti*) to god. Love for gods like Viṣṇu and Śiva came to be interwoven with conceptions of *dharma* and renunciation, forming the basis of modern Hinduism.

Oct. 28 ***The Mahābhārata and Rāmāyaṇa: The Sanskrit Epics***

We step back this week from the nuances of Hindu thought and practice to enjoy the timeless stories of *The Mahābhārata* and *Rāmāyaṇa*. These beloved epics tell of great wars: a cosmic civil war within one of India's founding dynasties and the war between Rāma and the demon king Rāvaṇa, who abducted Rāma's beloved wife Sītā, respectively. Both texts are read as sacred scriptures, but they also happen to be enormously entertaining tales. This week we will look at these sacred tales as windows onto Classical Hinduism.

Nov. 4 ***Medieval Hinduism***

Major innovations occurred within the Hindu traditions in the first half of the second millennium CE, and this week we will look at three: the spread of what are known as the *bhakti* movements; the construction of the great Hindu temples; and the emergence of new practices of *tantra* and *yoga*. These developments will help to complete our picture of the development of the Hindu traditions in the pre-modern period.

Nov. 11 Two Visions of Hinduism in Modern India

In week eight, we move forward to explore colonialism and its legacy in South Asia. In particular, we will focus on two visions of modern India and the place of Hinduism in each. We begin with a look at Nehruvian modernism, which relied on a version of Hinduism friendly to the secular state and tolerant of its pluralistic society. We turn then to look at Hindu nationalism, and the effort to forge an intrinsic connection between Hinduism and the Indian state. We will look at recent events, including the rise of the BJP, in this context.

Nov. 18 The Life of Hinduism

In this, our final week, we take all that we have learned to this point and focus on the lives, beliefs, and practices of Hindus today, in India and around the world. In this context, we will look at Hindu ethics, sacraments, ritual practice, temple worship, and identity, with particular attention to diasporic Hinduism in North America.

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 that you will need to complete. Click “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.

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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.

Accessing our Online Courses Fall 2021

First: REGISTER

- Register online at <https://nbo.universitytickets.com>
- Upon registering successfully, you will see a six-letter reference code on your screen. Please note this for your records. You will also receive an email from noreply@universitytickets.com confirming your registration and payment.
- If you do not receive the reference code or need help with your registration, please contact NorrisBoxOffice@northwestern.edu as soon as possible.
- No new registrations will be accepted after **October 7, 2021** at 11:59 p.m. Late registrations are not prorated for missed sessions and will not allow for access to expired recordings.

Second: LINK TO LIVE-STREAMING SESSIONS

- Each session of the course will have its own unique access link. This link will be sent to you by email on the Friday before the session starts. For your convenience, you will also be emailed a reminder with same link one hour prior to the start of each session.
- If you do not see the email with the link, check your spam, junk, trash or deleted messages folders for an email from Norris Technical Services <no-reply@zoom.us>. If you can't find the email, please complete the online Help Form at bit.ly/ContEdHelp or contact Norris-Virtual@northwestern.edu no later than 3 p.m. on the day before the session to ensure timely assistance.
- 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.

Third: ACCESS THE RECORDINGS

- You will be sent an email with the link to the live streamed recording within 24 hours of the live streamed lecture.
- The recording will be available for six days following that week's session.
- If you don't receive the email with the link and passcode to the recording, please complete the online Help Form at bit.ly/ContEdHelp or contact Norris-Virtual@northwestern.edu as soon as possible to ensure timely assistance. Weekend support is not available.
- For additional support, call The Alumnae voicemail number: (847) 604-3569.

COURSE REGISTRATION INFORMATION

Fall 2021

Pricing

- EACH 90 minute, 9-week online course is \$155.00 for access to both a live webinar and a temporary recording of the week's session.
- Late 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.
- There are no per diems for these online courses.

Registration

- All registrations will be *ONLINE ONLY*; no in-person registration at Norris Box Office, no mail-in registration, and no phone registrations will be available. See page 18 for detailed instructions on how to register.
- Your email confirmation from Norris Box Office verifies your registration but it is not your Zoom entry to class.
- In order to access the first webinar on September 21, your online registration must be completed by midnight, September 16. If you have not completed registration by September 16, we cannot guarantee timely entry to the first sessions on September 21, the first day.
- 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 session.
- All course times listed are in the Central Daylight Time zone (UTC -05:00). Course times will return to Central Standard Time (UTC -06:00) on Sunday, November 7, 2021, at 2 a.m.

Refund Policy

- **If you withdraw from class prior to the first 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.
- **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 not receive links to both course sessions in the week the transfer is made.



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Northwestern University
P.O. Box 2789
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