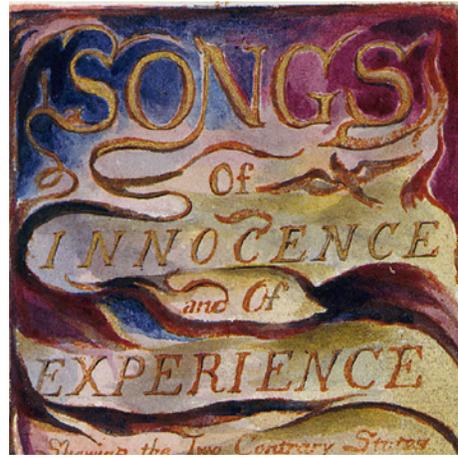


CULTURAL STUDIES



LITERATURE

HISTORY



POLITICS

SCIENCE



MATHEMATICS

CREATIVE ARTS

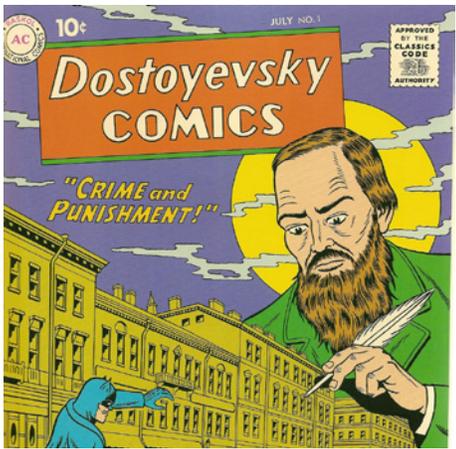


LANGUAGE



LITERATURE

HISTORY



POLITICS

SCIENCE



MATHEMATICS

CREATIVE ARTS



LANGUAGE



Electives & Course Catalog

SPRING 2017



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LITERATURE

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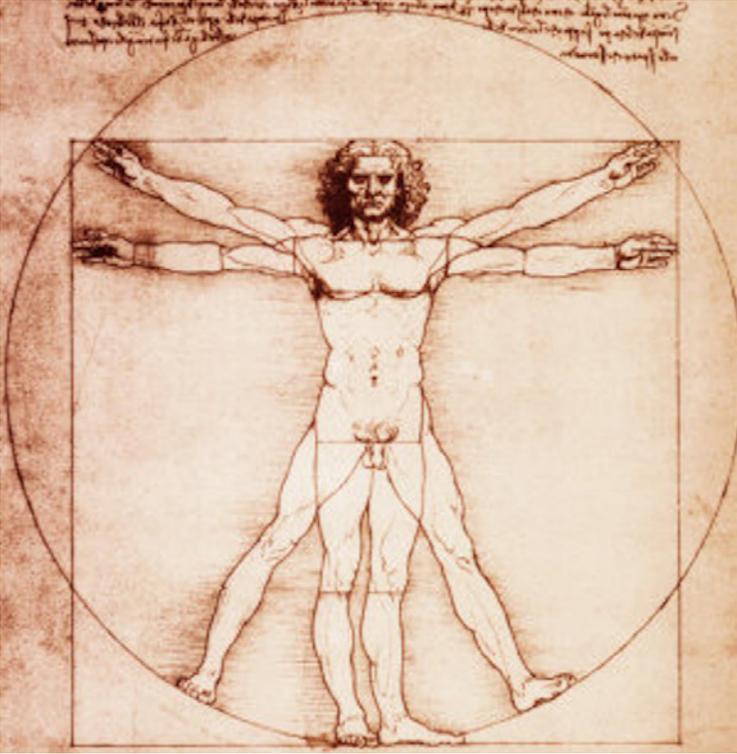
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16. French II (SQUIRE)
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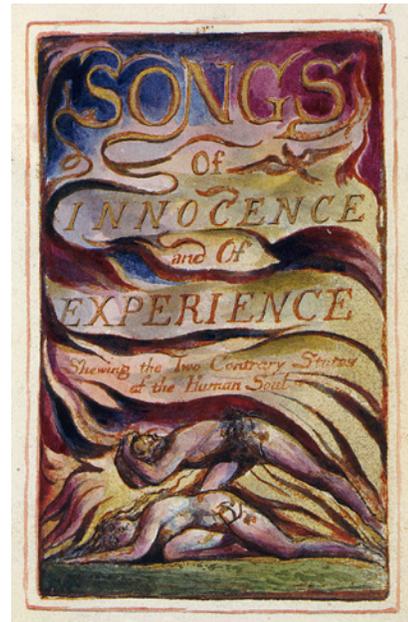
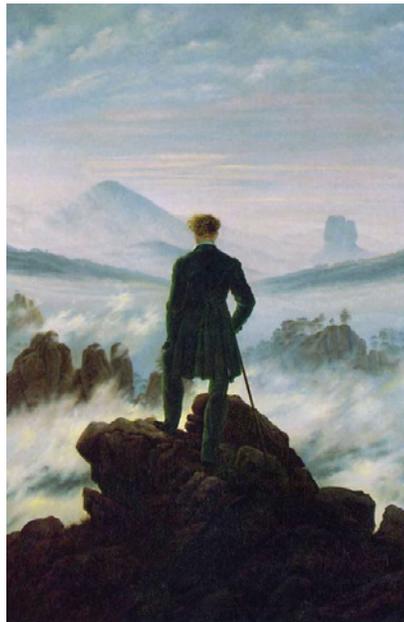


JACOB VANCE

Jacob Vance holds a B.A. in English Literature and Liberal Arts from Concordia University, an MA in Comparative Literature from the University of Washington, a DEA (or MA) in Early Modern European Culture and Civilization from the University of Geneva, and a PhD in Romance Languages and Literature from Johns Hopkins University.

The Renaissance

This course will study the Renaissance by focusing on the emergence and development of the movement known as Renaissance humanism. We will address the following questions: What were the social, political, and economic changes that brought about the rise of the Renaissance in general and humanism in particular? What were the conditions that emerged in Italy in the late fourteenth century and that gave rise to the beginnings of the Renaissance humanism? Beginning with Petrarch, and moving through such Italian Renaissance authors as Lorenzo Valla, Niccolò Machiavelli, and Castiglione, the course will trace how Renaissance humanistic culture developed in Italy and then became a powerful cultural force extending into Northern Europe, notably Germany, England, and France. Readings from major northern Renaissance humanist and Reformation authors include Erasmus, More, Luther, Rabelais, Calvin and Montaigne. Through social, linguistic, historical, political, religious, and artistic works, we will explore the innovations of Renaissance and humanistic thought from 1350 to 1590.



Mary Shelley's *Frankenstein*; Caspar David Friedrich's *Wanderer above the Sea of Fog*; William Blake's *Songs of Innocence and Experience*

JILL GATLIN

Jill Gatlin holds a B.A.M. in Music and B.A. English from the University of Colorado, and an M.A. and Ph.D. in English from the University of Washington, where she taught in the English Department and the Program on the Environment. She enjoys interdisciplinary study of literature, art, and music, with particular interests in romanticism, modernism and postmodernism; visual and literary landscapes; American literature, environmental justice, and ethnic literature; and cultural studies of nature, race, gender, and sexuality. In the classroom, she aims to help students become confident critical thinkers, readers, writers, and speakers and to facilitate their discovery of the problems and possibilities of language, literary and visual texts, and cultural contexts.

The Romantic Movement

Passionate individualism, spontaneous expression, imaginative power, mysterious minds, grotesque and monstrous creatures, sublime nature, and great hopes and hostilities of heroism, liberty, and tyranny: this interdisciplinary course examines the dramatic psychological journeys, natural landscapes, and cultural conflicts that inspired Romanticist writers. To contextualize and enrich our literary explorations, we will also study Romanticist innovations in music, the visual arts, and intellectual thought. Materials include poetry by Wordsworth, Coleridge, Keats, Blake, and Percy Bysshe Shelley; Mary Shelley's *Frankenstein*; selections from Napoleon's *Diary* and Goethe's *Faust*; paintings by Constable, Friedrich, Turner, Géricault, David, Gros, Goya, and Delacroix; and music by Beethoven, Schubert, and Berlioz. This class is part of the Romanticism-Modernism-Postmodernism course series.



Ingmar Bergman talking to Death on the set of *The Seventh Seal*. (From *The Magic Lantern*)

PATRICK KEPPEL

Patrick Keppel's fiction has appeared in a number of literary journals; his story "A Vectorial History of Leroy Pippin" was read by Eli Wallach at Symphony Space in New York as part of NPR's Selected Shorts program. Patrick's plays have been presented at various venues in Boston and New York. His multimedia play about the 1911 Triangle Shirtwaist factory fire, Triangle, was performed at the Center for Performance Research in Brooklyn in March 2011, at the Sandglass Theater in Putney VT in June 2013, and at NEC in Brown Hall in January 2014 as part of the Music: Truth to Power festival.

The Doppelgänger

This seminar examines psychological, anthropological, and artistic explorations of the Doppelgänger, or Double. A figure common to all cultures in some form or another, the Doppelgänger is a ghostly image of a person's deepest fears or desires. When a period of crisis challenges or shatters the very psychological or social structures designed to keep those fears and desires hidden, the doppelgänger arises and haunts the person, demanding acknowledgment if not complete acceptance. Although the person's familiar identity no longer provides a safe retreat, his/her first reaction is often to try to hide behind it (or behind disguised versions of it); as a result he/she becomes trapped in a kind of delusory underworld, a hall of mirrors. On the other hand, since the doppelgänger is the embodiment of one's deepest secrets, it is also one's "familiar," one's best, most intimate friend. Some find as a result that their doppelgängers have arisen not to destroy them, but rather to save them, to release them from self-imprisonment so that they might reconcile conflicting aspects of themselves and become 'whole.' Texts include analyses by Rank, Freud, and Jung; poems and stories by Ovid, Hoffmann, Stevenson, Conrad, Gilman and Cortazar; and films by Kieslowski, Kurosawa, Aronski, Villeneuve, Ayoade, and Fincher.



PETER ROW

Peter Row studied sitar and rudra vina in Kolkata, India (1965-1973) with Pandit Gokul Nag of the Vishnupur Gharana and obtained the Bachelor of Music, Master of Music and Doctor of Music (Sangitacharya), from the Prayag Sangit Samiti in Allahabad, India. He has performed in concert throughout North America and India and has made numerous radio and television appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. He was the recipient of a JDR Third Fund Fellowship for Doctoral Studies in India and has been a research associate at the Harvard Graduate School of Education. He has also served as a consultant on Asian music for the Smithsonian Institute.

The Buddha

This course explores the life and teachings of the Buddha through the study, primarily, of significant parts of two major and very early Buddhist writings (composed in the 1st century A.D.), Ashvagosha's *Buddhacarita* and the Sanskrit *Dharmapada*, as presented in English translation by Edward Conze in his *Buddhist Scriptures*. Students will work directly with these primary texts as well as consider the writings of other significant (20th century) explicators of Buddhist thought, particularly D. T. Suzuki and Walpola Rahula.



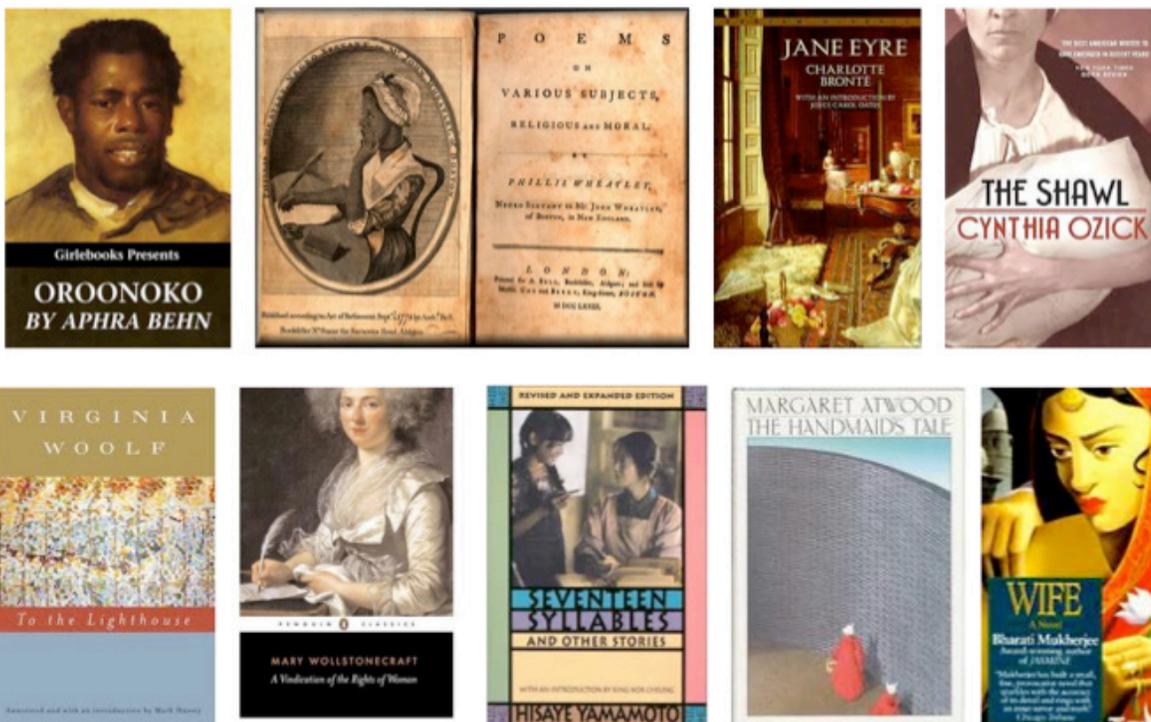
Ludovico Einaudi performs for Greenpeace on a floating platform in front of the Wahlenbergreen glacier, Svalbard. Tom Foreman.

JILL GATLIN

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Climate Change Arts and Culture

Scientists agree that climate change is a real threat with human causes, but popular debates on the matter, and what to do about it, persist. This interdisciplinary course explores climate change culture: How do emotions, psychologies, and values shape perceptions of climate change? How have the media represented climate change? What ethical problems and local and global inequalities emerge as climates change? We'll develop analytical, emotional, and aesthetic insights by examining scholarly studies, arts, literature, popular media, and other cultural phenomena, and we'll consider possibilities for responding to climate change through daily practices, political activism, culture jamming, communication across opposing viewpoints, immersive enactments of climate change scenarios, and other creative works. Students will have the opportunity to pursue a creative or activist project (or traditional paper) at the end of the semester.

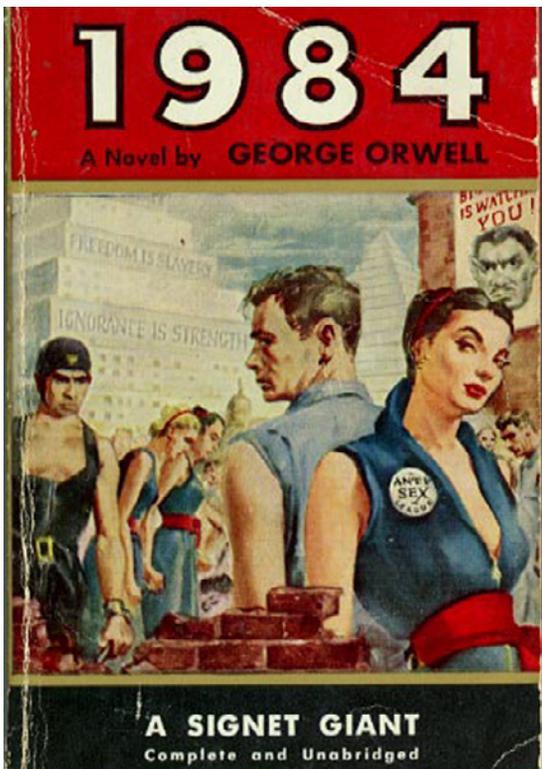


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Women and Literature

What has womanhood meant, and how has the status of the woman writer changed, at different historical moments, in different cultural contexts and social settings? This course traces surprising historical changes and continuities in women's literary works and societal roles from the Middle Ages to the present, examining the writing of British, American, and Indian women writers. We'll consider how these writers circulate and challenge stereotypes as they publish their work and portray women in roles of political subject, self-determined being, ruler, captive, refugee, subaltern, slave, slaveholder, religious subject, sexual object, sexual agent, wife, helpmeet, lover, sister, mother, daughter, patient, activist, social critic, worker, professional, consumer, artist, writer, and more. Students will have the opportunity to choose some of the readings for the class from the course anthology, *Women's Worlds: Women's Writing in English across the Globe*, and to pursue a creative project (or traditional paper) at the end of the semester.



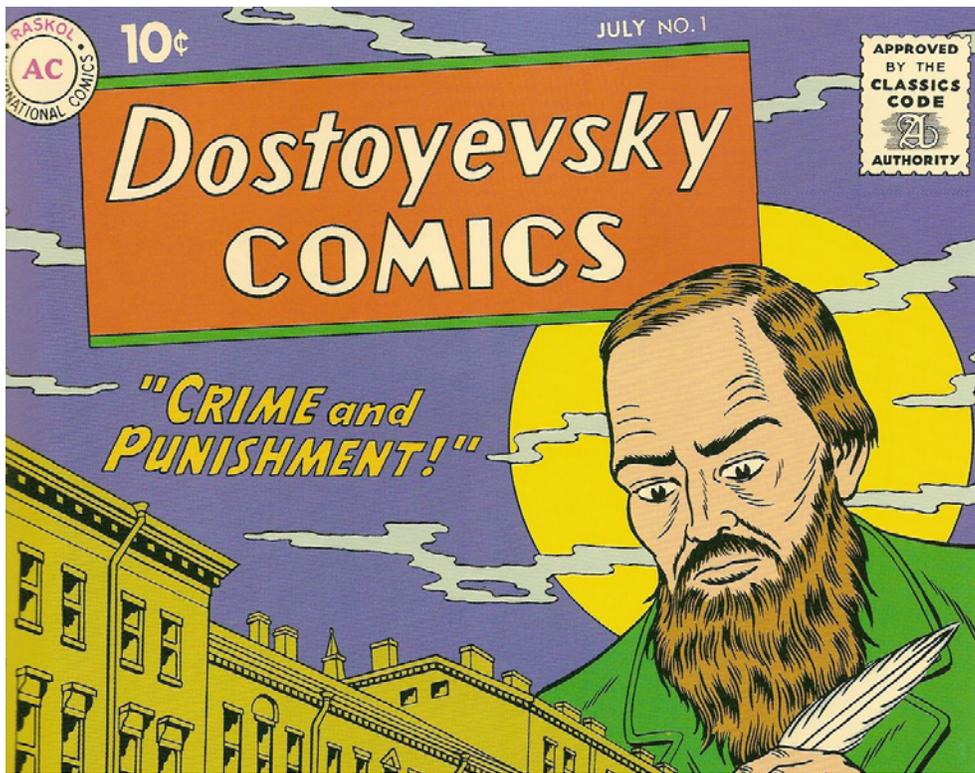
JAMES KLEIN

James Klein [BA, BA, MA, AM, PhD] received Harvard University's Delancey Jay Award for outstanding work in Constitutional History and New England Conservatory's Louis and Adrienne Krasner Teaching Excellence Award.

1984: The Protest against Totalitarianism

(1-credit, first half)

1984 - George Orwell's dystopian vision of the future - offers us a cruelly satiric interpretation of the modern world: there we see the rise of totalitarian regimes, as in Germany and Russia; the robotic automation of modern industry, as in America; the horrors of the Second World War – all filtered through the lens of science fiction, as explored by such diverse artists as H.G. Wells and Yevgeny Zamyatin. Students will read and discuss Orwell's *1984*, considering it in the context of the larger ideological debate, drawing not only on Orwell, but also on other theorists of freedom and totalitarianism, including Arthur Koestler [in *Darkness at Noon*] and Friedrich Hayek [The Road to Serfdom]. Together, we will explore Orwell's ideas on literature and contemporary politics, on the power of media, and on the use – and abuse – of public language. Our discussion will focus not only on the politics of Orwell's only successful novel, but on its expression of concerns so vital to the 21st century: fears about the loss of individuality, the homogenization of culture, and the distortion of language itself.



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James Klein [BA, BA, MA, AM, PhD] received Harvard University's Delancey Jay Award for outstanding work in Constitutional History and New England Conservatory's Louis and Adrienne Krasner Teaching Excellence Award.

Crime and Punishment: Dostoevsky and 19th Century Political Philosophy

(1-credit, second half)

Crime and Punishment offers students the opportunity to read, discuss, and analyze one of the greatest works of literature, doing so in the context of Dostoyevsky's own development as a writer and thinker. We will read this major work as a compelling narrative, as the expression of modernist moral concerns, as a vital contribution to the on-going debate within 19th century European politics and culture. We will also approach *Crime and Punishment* as Dostoyevsky's own contemporaries did: in installments that allow us to read, reflect, and evaluate the powerful clash of ideas presented in this remarkable narrative.



PATRICK KEPPEL

Patrick Keppel's fiction has appeared in a number of literary journals; his story "A Vectorial History of Leroy Pippin" was read by Eli Wallach at Symphony Space in New York as part of NPR's Selected Shorts program. Patrick's plays have been presented at various venues in Boston and New York. His multimedia play about the 1911 Triangle Shirtwaist factory fire, Triangle, was performed at the Center for Performance Research in Brooklyn in March 2011, at the Sandglass Theater in Putney VT in June 2013, and at NEC in Brown Hall in January 2014 as part of the Music: Truth to Power festival.

The Theatre of the Absurd

This course examines the innovative style of the Theatre of the Absurd, the culmination of the 20th century modernist eruption in European theatre and an influence on the non-tonal languages of composers such as Feldman, Berio, and Glass. We will explore the Theatre of the Absurd's origins in mime and the silent films of Charlie Chaplin; verbal nonsense and the films of the Marx Brothers; the literature of surrealism, dream, and nightmare and the works of Franz Kafka; the Existentialist philosophy of Albert Camus and Jean Paul Sartres; and the theatrical theories of Antonin Artaud and Eugene Ionesco. Students will study the context, content, and structure of plays by Ionesco, Pinter, Genet, and Beckett and will have the opportunity to compose and perform original musical/theatrical responses to these plays.



Nikki Finney reading at the Annikki Poetry Festival in Tampere, Finland 2012

RUTH LEPSON

Ruth Lepson has been poet-in-residence at NEC for 20 years & has often collaborated with musicians. Her recent book, ask anyone, comes with musical settings, by former NEC students, of some of the poems. Her other books of poems are Dreaming in Color, Morphology (a collaboration with photographer Rusty Crump & including her own photographs), and I Went Looking for You. She edited the anthology Poetry from Sojourner: A Feminist Anthology. She has taught at Northeastern, Boston College, The Kennedy School of Government, The School of the Museum of Fine Arts, and at other colleges and universities in the area, in addition to giving poetry workshops for all grades through the Mass. Poets-in-the-schools program. Her poetry and prose have appeared in many periodicals, and she has given many readings, including last year in St. Petersburg, Russia. She organized poetry readings for Oxfam America. ruthlepson.com

Contemporary Poetry

This course will examine various styles, methods of writing, and groups of poets that have made contemporary poetry “contemporary”, including the ways in which contemporary poetry records the workings of the mind and the ways it breaks down the hierarchies of language. As poet Robert Duncan says, “A poem is an event; it is not a record of the event.” Reading and listening to the work of some of the most innovative poets of our time, we will think about their choices in syntax, placement of words, speaker, imagery and figurative language, levels of diction, point of view, and word choice, and listen for tone, sounds, line breaks, and rhythmic effects. We will consider such types of poetry as Language poetry, ecopoetry, innovative women’s poetry, poetry of disability, and conceptual poetry each year.



Camille Pissarro, *Boulevard des Italiens, Morning, Sunlight* (1897)

JAMES KLEIN

James A. Klein [BA, BA, MA, AM, PhD] has received Harvard University's Delancey Jay Award for outstanding work in Constitutional History and New England Conservatory's Louis and Adrienne Krasner Teaching Excellence Award.

Europe in the 19th Century

Europe in the 19th Century discusses the political, cultural and philosophical forces shaping the great age of European power – and of modernity – from the fall of Napoleon to the origins of the Great War. Students will investigate the central ideas and accomplishments of that age: the triumph of urban consumer capitalism; the ascendance of secularism; the growth of political democracy; the rise of nationalism; and the emergence of women into the public realm. We will also examine the era's critical cultural movements, ranging from Romanticism to Impressionism, exploring major works by such artists and thinkers as Lord Byron, Alexandre Dumas, Charles Darwin, Edouard Manet, Soren Kierkegaard, Fyodor Dostoyevsky, and Henrik Ibsen.



The World Trade Towers, 9/11

JAMES KLEIN

James Klein [BA, BA, MA, AM, PhD] received Harvard University's Delancey Jay Award for outstanding work in Constitutional History and New England Conservatory's Louis and Adrienne Krasner Teaching Excellence Award.

Post War World

Students will explore the crucial social and political issues that have shaped – and are now shaping - our 21st Century world. We will trace out the collapse of European Empires, the rise of America's 'New World Order', and the challenges facing the 21st century. Among the issues we will explore are the collapse of the Soviet Union and rise of Vladimir Putin's oligarchic Russia; the economic and political successes of Japan and China; and the emergence of new nation-states in Asia, Africa, and the Middle East. We will look not only at nations, but also at new 'players' in the international arena: emerging international organizations ranging from the European Union and United Nations to Exxon and Amnesty International to Al Qaeda and ISIS. As part of that discussion, we will consider contemporary global challenges: nuclear proliferation; the rise of global terrorism; the threat of ecological change; the crises of war in Europe, the Middle East, and Africa; the politics of globalization; and the tragedy of 'failed states' within this 'New World Order'.



JOHN FELIX

Prior to joining the faculty at NEC, John Felix spent many years addressing a wide range of environment issues for the Massachusetts Department of Environmental Protection. He is most interested in identifying those key elements that determine the success (or failure) of environmental policies. Felix has taught environmental policy courses at Northeastern University and Merrimack College and presented lectures on wetlands protection and climate change at Harvard University. Felix has also authored a reference book on marine mammal parasites and was awarded a Bradford Fellowship to Harvard's Kennedy School of Government. Felix received a B.S. in Fisheries Biology from the University of Massachusetts (Amherst), a M.S. Biology/Marine Biology from San Diego State University, and a MPA from Harvard University.

Topics in Environmental Science

Environmental studies deals with relationships between humans and environments. How do these relationships mediate or exacerbate human/environment problems? What are the problems with, and solutions to: water supply and pollution, air pollution, the environmental impacts of agriculture, materials use, recycling, overpopulation, and resource use? Answers to these questions are life-long queries, and in this course students will learn what they need to know to continue the search. We will not concern ourselves with how people feel about environmental issues, but rather will focus on what it is possible to know and how to use scientific facts to understand problems and to act in ways that improve the human condition. Students will be exposed to both “environmentalist” as well as “economic development” perspectives on environmental issues and by the end of the course should be able to hold and articulate distinct views on specific environmental topics.



Quint Buchholz, *Auf dem Weg zu den Büchern*

PATRICK KEPPEL

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Creative Writing

In the Creative Writing workshop, students explore the various ways to create a successful short memoir, story, or ten-minute play by understanding how to use point of view, concrete details, figurative language, plot, character, motivations, conflict, and dialogue. The workshop will discuss two or three original student works per class in a supportive, challenging environment where every member of the workshop's personal exposures and risks are treated with respect and appreciation.



FRANCESCA SANTOVETTI

Francesca Santovetti received her Ph.D. in Italian Studies from the University of California, Los Angeles, and has taught at UCLA, Georgetown, the University of Michigan, New York University, and Mount Holyoke. She has edited and translated many books and articles and is herself a published author. Her awards include scholarships, grants, and fellowships from organizations in both Italy and the United States. Describing herself as a gourmet, she also earned a degree in Culinary Arts at the Academie d'Art Culinaire Cordon Bleu in Rome.

Italian II

This course is the second part of the year-long course for beginners in the Italian language, designed for vocal performance music majors but open to all students. The linguistic and phonetic structure of the language will be explored through its application to the field of music, with particular attention to opera. Students will learn vocabulary, grammar, and idiomatic expressions that will enable them to understand and express themselves in a variety of situations in written and spoken Italian. We will address different aspects of Italian culture, and students will have the opportunity to speak Italian in every class. Students will learn the basic skills necessary to understand, speak, and write Italian at the advanced beginner level and will develop the competence, interest, and enthusiasm for a language that will inspire their careers in music.



ANNE SQUIRE

A native of France, Anne Squire has been teaching a two-semester French course at NEC since 1990 and at Berklee College of Music since 2002. She received a Licence from the Sorbonne Nouvelle in Paris and a Master's degree in violin performance in 1988 at NEC where she was a student of Dorothy Delay and Paul Kantor. Anne Squire has performed with Emmanuel Music, Cantata Singers, The Boston Opera Company, Springfield Symphony Orchestra and other ensembles in the New England area. Co-author of the college-level workbook En Avant, she has been a freelance editor in Boston, working in foreign language departments at Houghton Mifflin Company and Heinle & Heinle.

French II

This course is the second part of the year-long introductory course that enables students to acquire oral and written communication skills in French. One of the priorities of the assigned textbook, VIS-à-VIS, is to focus on communication and the accomplishment of tasks that are taught within the framework of authentic situations. This year a grammar book provides additional support to topics presented in VIS-à-VIS. The course includes cultural information, French poetry, and traditional French songs.



SIA STOVALL

Sia Liss Stovall has taught German both in Germany and in the US. She joined the faculty of NEC in 2005. Her main interests are European languages, music, art and architecture. Her passion for the music and Lieder of German/Austrian composers led her to her fascination with the German language. Teaching at NEC has offered her the marvelous opportunity of combining her love of language with her love of music. It is her goal that her students, upon completion of her German course, will be able to visit a German-speaking country and communicate freely and with joy.

German II

This course is the second part of the year-long course that teaches students the basics of German. Students will learn fundamental grammar and will practice speaking as well as listening, reading, and writing with the aid of controlled exercises. By the end of the year, students will be able to express themselves in the present, past, and future tenses and will possess a basic vocabulary. Correct pronunciation will be stressed. Students will be able to read uncomplicated texts in German with relative ease and will learn to write clearly structured German sentences.



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German III

German III is an intermediate level German language course emphasizing reading, conversation, comprehension and grammar. Within an interactive classroom format students will discuss German essays relating to music and musicians. They will be engaged in focused exercises aimed at building an active vocabulary and developing fluency with more complex grammatical structures. The class will be conducted in German as much as possible. Each student will prepare an oral presentation to be given in front of the class at the end of the semester.