

CULTURAL STUDIES



HISTORY



MATHEMATICS

CREATIVE ARTS



SOCIAL STUDIES



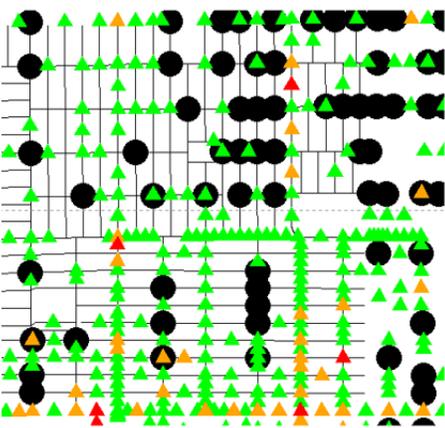
LITERATURE

MATHEMATICS



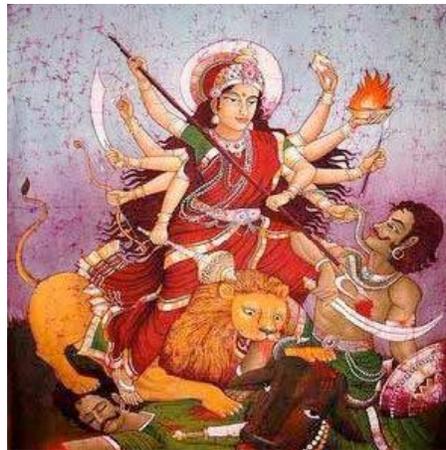
LITERATURE

SCIENCE



CREATIVE ARTS

SCIENCE



SOCIAL STUDIES

LANGUAGE

CULTURAL STUDIES





**LIBERAL ARTS**  
**Spring 2020 Course Offerings**  
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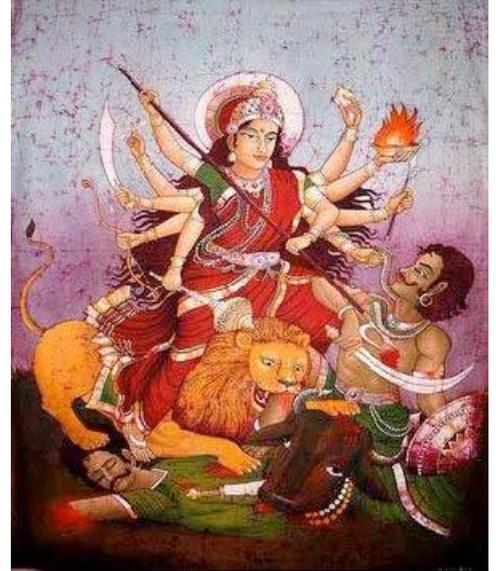
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## Hindu Myths

**Dolores Minakakis**

Hindu Myths is a course designed to introduce students to the rich mythology of India, a domain populated by extraordinary deities, powerful demons and supernatural humans all engaged in a complex narrative from creation through the evolution of the significant Hindu concepts of dharma, karma, samsara, and moksha (roughly 1500 BC to 200 AD). Since understanding Hindu Myths requires a knowledge of the philosophies and religious practices of Hinduism, the course will use appropriate background reading to supplement inquiry into the myths, such as Wendy Doniger's *Hindu Myths* and Gavin Flood's *An Introduction to Hinduism*.



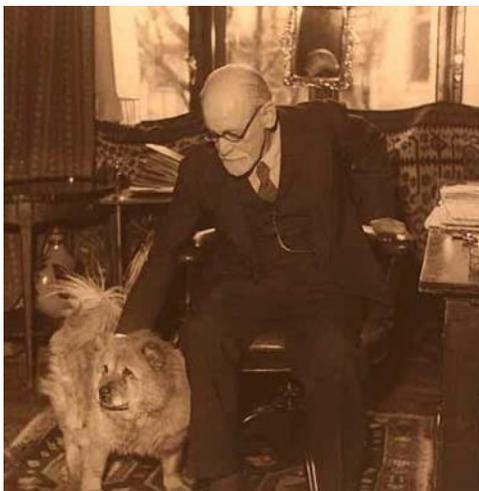
## History of Philosophy I

**Jacob Vance**

This course overviews the history of Platonic and Aristotelian philosophies and traces their development through a number of selected medieval and early modern philosophical texts. The course will examine the assimilation and transformation of ancient Greek philosophy into medieval (Jewish, Christian, and Islamic) philosophical works. Then, the course will focus on problems of knowledge and morality in two important early modern European works by René Descartes and David Hume. Students will engage these texts in discussion and writing by considering philosophical questions such as: How did Socrates define the nature of virtue, inquiry and knowledge? How did Aristotle transform Plato's thought and contribute to laying the foundations for later philosophical thought? How did medieval thinkers draw on ancient Greek philosophy in attempting to prove the existence and nature of God? How did they engage with Greek philosophy in theorizing the nature of time? Why do Descartes's theories of knowledge and God's existence represent the beginning of modern philosophy? How and why does Hume develop skeptical views about human knowledge and morality?



*The Death of Socrates by Jacques-Louis David*



## Advanced Seminar: Freud: The Personal and Social Theories of Freudian Psychoanalysis in the Modern Age

**James Klein**

In a sense, we are all Freudians now. This seminar offers students the opportunity to investigate the fundamental ideas of Sigmund Freud. Together, we will read, discuss, and analyze representative works from Freud's long and diverse career as the leading voice – the 'conquistador' – of 20th century psycho-analytic thought. Through readings and discussion, we will critically examine his controversial ideas and insights, as well as their development – and transformation - over the course of Freud's long intellectual career. We will then study his application of personal psychoanalytic methods to larger questions of art, religion, society, and – ultimately – our entire civilization. In doing so, we will explore Freud's controversial theories about the relationship between the irrational unconscious and humankind's most notable achievements in art, music, and culture.



*D.A. Pennebaker's documentary, "Don't Look Back."*

## Film Studies II

**Tracy Strauss**

As with Film I, we will examine the visual and aural techniques filmmakers use to convey story, but in Film II we will additionally study the genres of documentary, the experimental film, and the literary adaptation. Students should be proficient in the film terms taught in Film I and will be required to write substantial papers, deliver an oral presentation, and take a midterm exam.

## British Literature from Romanticism to Modernism

### James Klein

Over the past two hundred years, British authors have provided some of the most eloquent and thoughtful narratives of individualism, cultural change, and social development – and they have done so in the context of a rapidly modernizing world that has shaped our own. We will read, analyze, and discuss works that have made significant contributions to that literary tradition, ranging from the early Romantic ‘Lyrical Ballads’ of Wordsworth and Coleridge to the bleak, modern ‘Crow’ poems of Ted Hughes. The class will feature poems, plays and novels, with special attention to major works by Charles Dickens, Joseph Conrad, Graham Greene, and Doris Lessing.



## The Doppelgänger

### Patrick Keppel

This course 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; 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, helping them to 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, and Villeneuve.



*Ingmar Bergman talks to Death on the set of The Seventh Seal.*



*A scene from the Los Angeles Opera's 2007 production of The Rise and Fall of the City of Mahagonny by Bertolt Brecht and Kurt Weill.*

## The Revolutionary Theatre of Bertolt Brecht

**Patrick Keppel**

Many of the artistic and literary trends of our own time, as well as our moral and political dilemmas, are exemplified in the life and work of 20th century playwright Bertolt Brecht. This course will examine Brecht's remarkable dramatic contributions, such as his experiments in Expressionist drama, his concept of Epic Theatre and the 'alienation' effect, his innovative incorporation of multimedia effects, and his musical collaborations with Kurt Weill, Hanns Eisler, and Paul Dessau. We will also place Brecht's artistry in his ever-changing socio-historical contexts: the post-WWI generation in Europe, the influence of Marxist ideology, the rise of European Fascism, his American exile and confrontation with McCarthyism, and his ambiguous relationship with Cold War Europe. Students will also have the opportunity to create musical and theatrical settings for Brecht's lyrics.



*Diane Wakoski: "High and low culture come together in all Post Modern art, and American poetry is not excluded from this."*

## Contemporary Poetry

**Ruth Lepson**

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 ecopoetry, queer theory poetry, innovative women's poetry, conceptual poetry, and other poetics.

## Presidential Campaign: Party Politics in the 21st Century

**James Klein**

A deeply divisive President; a confused and uncertain Democratic Party; a polarized and angered electorate: the presidential politics of 2020. In 'The Presidential Campaign,' we will study presidential politics in the 21st century, focusing on the contentious contest for the Democratic presidential nomination and the re-nomination of Republican President Donald Trump. We will read, analyze, and discuss the underlying realities of presidential politics, looking not only at the long calendar of primaries and caucuses, but the 'invisible primary' that precedes it, and the much-publicized national conventions that follow. Studying presidential politics will help us to understand better the American political system, the voters who shape it, and the larger socio-economic forces that give it such urgency in our modern world.



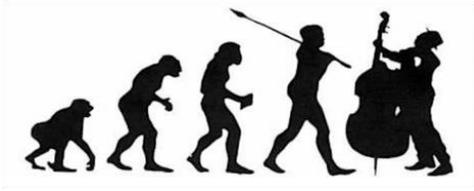
## Religion, Conflict, and Peace

**Jacob Vance**

This course offers an introduction to the academic study of religion. Religion, Conflict and Peace (RCP) as an academic field of study is interdisciplinary in nature, because it takes into account the complex interconnections between racial, ethnic, economic, social, political, and cultural factors that can contribute to religious conflict and violence. This RCP course explores the various factors that can contribute to religious conflict and violence, and it invites students to reflect on the potential roles that religions can have in promoting peace. The course approaches the subject of religious violence and peace through the lens of both theoretical models and through attention to particular examples from different locations in the world. This RCP course explores the thought of several major contemporary thinkers in the field of RCP, thereby offering students the opportunity to acquire methods for thinking critically about the roles that religions can play in promoting conflict and peace at local, national and global levels. The further invites students to deepen their understanding of the place of religion in contemporary world affairs through the analysis of specific case studies.



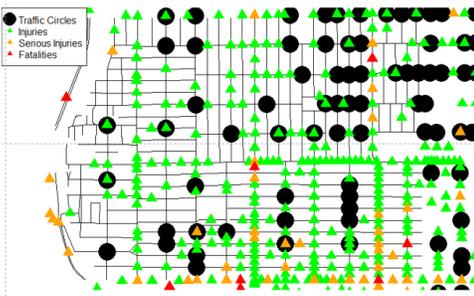
*Dove of Peace by Pablo Picasso (1949)*



## Evolution of Life on Planet Earth

**Matthew Duveck**

This class will explore the evolution of life and Earth environments through time. We will both discuss the history of the theory of evolution and will examine the current scientific understanding of evolution. Topics will include natural selection, speciation, mutation, extinction, evolutionary genetics, hominid evolution, and major lines of evidence supporting the theory of evolution. From an applied perspective, we will examine the role of evolution in biodiversity and the changes in biodiversity across time including a discussion of antibiotic and pesticide resistance, influenza virus, personalized genomics, and climate change. Students will investigate, through in-class labs, lecture, and readings evolution of life that has shaped the biological world we experience today.



## Mapematics: An Introduction to Geographic Information Science

**Matthew Duveck**

This course will explore how mathematics can be used to evaluate spatial information. Specifically, students will learn modern spatial analysis techniques using the R free computer programming language and software environment. As computer programming has emerged as an important discipline, students will be introduced to, and will practice, command-line programming to evaluate spatial layers using the R software. The goals of this course are to introduce basic GIS concepts such as spatial data sources and structures, projections and coordinate systems, data editing and creation, and geospatial analysis. Specific class projects may include, but are not limited to, the evaluation of the density of performance venues within a specific proximity to a transportation network, the assessment of the probability of a flood at a given point given historical flood layers, or the evaluation of the spatial variation in nitrogen deposition (air pollution) over time.

## Drama Workshop II

### Patrick Keppel

Drama Workshop II shares many of the same objectives as its prerequisite, Drama Workshop I: the creation of a truly collaborative, “serious-play” space where students can take risks and explore the dramatic art form in order to become better actors and better musicians. However, Drama Workshop II takes this training further by emphasizing what goes into the creation of a full theatrical production. Prerequisite: LARTS 352.



## Social Dance

### Matthew Duveneck

Social dance can be defined as movement arts where sociability and socializing are a primary focus of the dance. In this workshop style class, students will get an introduction to partnering dances including Argentine tango, waltz, swing, and North American/English folk dances, all taught in a gender-free style. As Argentine tango represents one of the most challenging and exciting opportunities to explore partnering techniques, we will focus a large portion of the class on tango. To be an excellent social dancer, one must master five connections: to music, to self, to partner, to floor, and to community. We will focus on the deep connection between music and dance. Students will reflect on their own musicianship through dance. The course will be taught in a safe and respectful way; no previous experience is required. Personal physical contact between students will be expected.



## Fundamentals of Graphic Design

### Katya Popova

“A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.” — Antoine de Saint-Exupéry

In this introductory course to Graphic Design, students will study the basic elements of Visual Language: shape, image, color, typography, and layout. Using successful examples from the history of Graphic Design, we will learn how to clearly communicate a message by creating work in different design genres, including logotype, posters, book/brochure, and websites. This course is designed to help both beginners and more experienced students learn the elements of self-promotion, from posters to websites.



*Scale Poster by Michael Bierut*



## French II

**Tali Zechory**

This course is the second of two college-level introductory French courses. Students will practice and build upon basic vocabulary and grammatical structures developed in Beginning French I (Fall); through individual, small and large group work, students will continue to develop the four linguistic competencies – reading, writing, speaking, and listening – through exposure to and engagement with authentic multimedia artifacts (music, film, images, press) from the contemporary French-speaking world. Particular attention will be paid to grammar, speaking, and listening in order to develop communication skills and cultural literacies.



*Roman Forum, Rome*

## Italian II

**Francesca Santovetti**

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.



## German II

**Sia Liss Stovall**

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.



## German III

**Sia Liss Stovall**

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 .

**Matthew Duveneck** received a B.S. in Resource Conservation from the University of Montana, an M.S. in Forest Resources from the University of Massachusetts, and a Ph.D. in Environmental Science from Portland State University. Previously, he worked on the ground as a fire fighter and taught fire science at the Southern Maine Community College. More recently, he has worked at Harvard University/Harvard Forest as a research associate studying the interactions of climate change and land use on New England Forests. In addition, Matthew has vast experience and passion for social dance. In the classroom, Matthew aims to engage students to think critically and become active participants in understanding scientific methods and how components of our natural world connect with the ecosystem services they provide.

**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.

**James A. Klein** [BA, MA, 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.

**Ruth Lepson** has been poet-in-residence at NEC for 24 years & has often collaborated with musicians. Her recent book, *ask anyone*, comes with musical settings, by former NEC students, of some of the poems. It won the Philip Whalen Award from Chax Press. Her new & selected poems is coming out this winter (see [ruthlepson.com](http://ruthlepson.com)). 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 given many readings, including ones in St. Petersburg, Russia, Barcelona, on NPR's "All Things Considered," at the Woodberry Poetry Room at Harvard, and at MIT. 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.

**Dolores Pizarro Minakakis** is a Sanskritist who specializes in classical literature. She studied at the University of Pennsylvania (BA, MA) and earned her PhD in 2011 from Universität Hamburg in Germany. Her research interests include single stanza love poetry and the role of women as objects and subjects in literary texts. She has a great deal of experience in foreign language instruction and most recently has been teaching French, Spanish, and English at The Cambridge School of Weston. She currently lives in Cambridge with her family.

**Katya Popova** is a multidisciplinary artist, graphic designer and educator. She holds a BFA from the Rhode Island School of Design and MA from Boston University. As an artist, Popova works at the intersection of physical texture, shadow, and sound. Her works explore what could have been by tracing the physical gestures and material qualities of everyday things via performance, sonic art or immersive installation. She often collaborates with sound artists. As a graphic designer, Katya has twenty years of professional experience, working in major publishing houses (Random House, Houghton Mifflin), colleges (MIT, Columbia University), small design (Tank Design) on print and digital design. As an educator, Katya has taught design and visual art classes at major universities: RISD, Mass Art and others. Presently she teaches courses on visual art and design at NEC. To learn more about her projects please see: <https://popova.space> <https://www.popovadesign.com/>

**Francesca Santovetti** received her Doctorate in English Literature from the University of Rome and her Ph.D. in Italian Studies from the University of California, Los Angeles. She has taught at UCLA, Georgetown, the University of Michigan, and Mount Holyoke College. At NEC, she teaches Italian at the undergraduate and graduate levels. She has chaired the Task Force on Foreign Languages and is a member of the Foreign Language Center. The author, editor and translator of numerous books and articles on Italian literature, culture and film, she recently edited and wrote the introduction for *Modernitalia*, a collection of essays on Italian Modernism by Jeffrey T. Schnapp. Her awards include international scholarships, fellowships and grants. She holds a degree in Culinary Arts at the Academie d'Art Culinaire Cordon Bleu in Rome, likes to think of herself as an educated, trans-cultural, trans-lingual chef and she uses gastronomic recipes to help her students to learn the secrets of the 'imperativo' and the 'forma personale'.

**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.

**Tracy Strauss** has been on the liberal arts faculty at NEC since 2011. She has taught College Writing, Film I, and the liberal arts seminar, "The Roles of Music in Narrative Film." She also serves as a faculty tutor in the NEC Writing Center and was the 2017-2018 faculty advisor for NEC's liberal arts journal, *Hear, Here!* The 2015's Writers' Room of Boston Nonfiction Fellow, named by *Bustle* as one of eight women writers to follow, she's published essays in *Ms.*, *Glamour*, *Oprah Magazine*, *HuffPost*, *Writer's Digest Magazine*, *War, Literature & the Arts: An International Journal of the Humanities*, and other publications, and recently published her first book of narrative nonfiction. She holds an MFA in film/screenwriting from Boston University.

**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.

**Tali Zechory** has taught all levels of French language and culture classes, and developed and taught intermediate and advanced level courses at Harvard University, where she also pursued graduate studies in French literature. She has also taught French language and literature courses at the Massachusetts Institute of Technology (MIT) and Tufts University. She is passionate about introducing students to the French language and the cultures of the French-speaking world through media, art, and, of course, music!