



LITERATURE

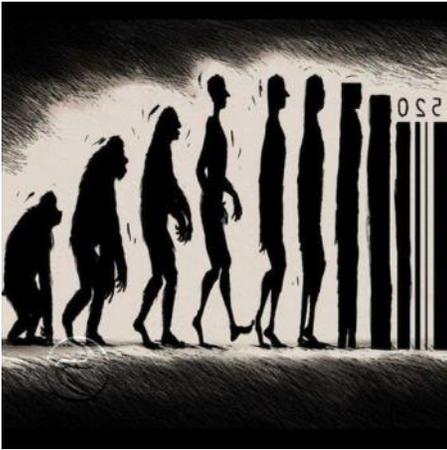


CULTURAL STUDIES



SCIENCE

MATHEMATICS



CREATIVE ARTS

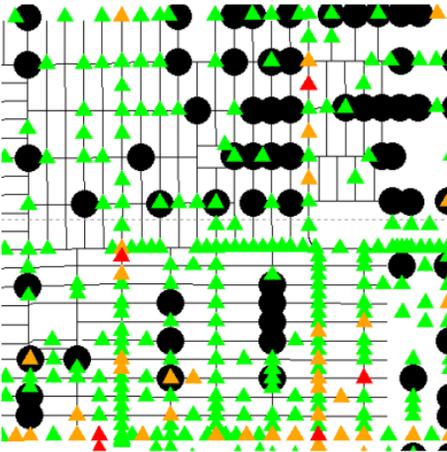
LITERATURE

HISTORY



CULTURAL STUDIES

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MATHEMATICS

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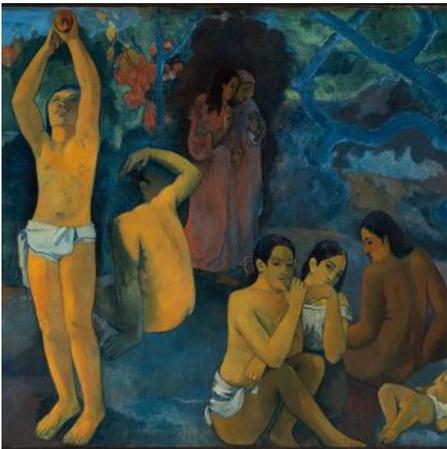


LITERATURE

HISTORY



CULTURAL STUDIES





**LIBERAL ARTS**  
**Spring 2022 Course Offerings**  
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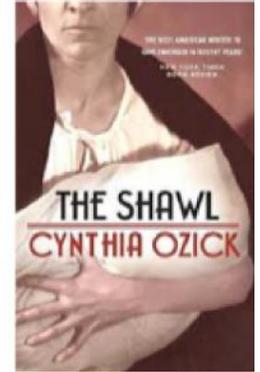
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## Women and Literature

**Jill Gatlin**

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 African, American, Bermudan, British, and Indian women writers. Many of our discussions will evolve from considering how these writers circulate and challenge stereotypes as they portray women in roles of ruler, political subject, slaveholder, slave, refugee, activist, social critic, worker, professional, consumer, artist, writer, religious subject, sexual object, sexual agent, wife, helpmeet, lover, sister, mother, daughter, and more.



## Modern Drama

**Patrick Keppel**

Modern Drama reflects a time of great stress and change in European and American culture when deeply entrenched social, political, and psychological structures were being challenged or shattered—a world that seemed at once to be teetering on the edge of chaos or rebirth. This climate of instability led to great innovation in all the arts, which explored new perspectives through aesthetic movements such as symbolism, expressionism, Dadaism, and surrealism. The theatre emerged as the living laboratory for this spirit of experimentation, submerging artists and audience in intense confrontational and multimedia experiences designed to rediscover the essential power of theatre to transform lives and society. Students will have the opportunity to attend at least one of the plays in performance and to engage the works through creative projects.





## The Short Story

**Patrick Keppel**

The short story is an *experience* shared among authors, their characters, and individual readers. It is a disruption designed to ‘arrest’ you, to give you the contemplative space to think about life—about your life, and the lives of people you know—in a profound and memorable way. This course will examine the genre’s traditional and innovative narrative techniques, its various ways of constructing point of view, and its range of styles. We will also be interested in reflecting on how the stories speak to us as individuals, whose experiences are the stuff of stories. Readings will be drawn from masters of the genre such as Chekhov, Tolstoy, Poe, and Joyce, as well as from several modern and contemporary authors.



*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, poetry of disability, and Native American poetry, as well as poetry from other parts of the world.

## Holocaust: Hitler and the Destruction of European Jews

**James A. Klein**

Holocaust traces the origins of the Third Reich's program for genocide, from the first shouts of anti-Semitism in the Munich streets to the Endlösung at places like Sobibor, Treblinka, and Auschwitz. We will read and discuss original documents, historical analyses, and personal accounts, tracing out the development of the 'final solution' from brutal discrimination and dispossession through forced emigration, ghettoization, 'special action,' and – ultimately – physical annihilation. Students will examine not only the plight of the victims, but the motives and ambitions of the perpetrators, as well as the roles of allies, enemies, and by-standers in the years of war and in the wake of Nazi defeat.



*Einsatzgruppen in the Ukraine*

## Wealth and Poverty: An Introduction to Economics

**James A. Klein**

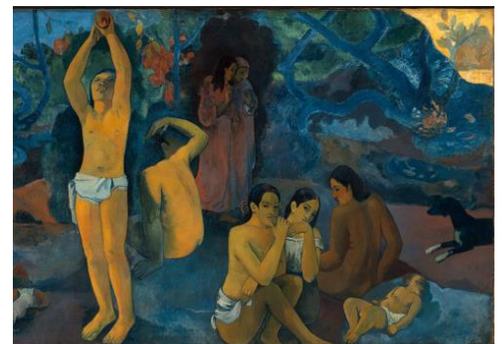
We read about the issues every day: globalization; inflation and unemployment; the housing crisis; the environment; energy and its costs; financial leverage; income inequality; national, corporate, personal and – for most of us – even student debt. What does it all mean? How can we come to understand personal, social and national economic issues in ways that help us to make crucial decisions about our individual, our national, even our global future? In *The Wealth and Poverty of Nations*, we will look at our own individual financial challenges as a way of better appreciating the larger economic issues facing societies today, exploring those challenges as a way of better understanding the theories – and the realities – of modern economics.



## Art in History: Art, Culture, and Society in Europe, 1750-1939

**James A. Klein**

Art in History will study the major developments in Western Art from 1750 until 1939. Students will analyze individual art works, considering the place of these works within the context of western culture, studying art not only as aesthetic expression, but as political ideology, as social manifestation and as economic commerce. We will examine the structure of the art world, how artists addressed the political and economic difficulties of expressing their ideas within that world, and the unique challenges faced by women artists within a powerfully patriarchal model of aesthetics. Art in History will focus not only on major individual works, but on their relationship to the larger world as audience and market; so, for example, we will consider the political goals of Jacques Louis David; the market economics of the first Impressionist Exhibition of 1874; and the *épater la bourgeoisie* strategies of the Futurists and Surrealists of the early 20<sup>th</sup> century. At the same time, we will explore the reactions of the larger societies to those challenges, most notably expressed in the proscribing of such artists as Elisabeth Vigée Le Brun, Eugen Delacroix, and Edouard Manet, the scandal of the *salon des refusés* of 1863, and the Nazi 'Degenerate Art' Exhibition of 1937.



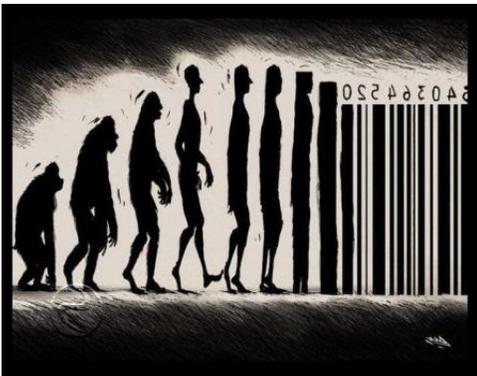
*Gauguin, 'Where Do We Come from? What Are We? Where Are We Going?' [MFA]*



## Postmodernism

Jill Gatlin

This interdisciplinary course will focus on the styles and statements of late twentieth-century writers, architects, artists, musicians, and filmmakers, considering how this era presents us simultaneously with dark, inescapable labyrinths—“modernism with the optimism taken out”—and outlets for formless, reckless joy—“the sheer pleasure of . . . invention” (Hewison, Lyotard). We’ll enter these bleak mazes and find this creative delight as we tackle postmodernist theories about art and originality, knowledge and experience, identity and performance, technology and cyberpunk culture, late capitalism, and the loss of reality, drawing on Baudrillard, Jameson, Lyotard, Butler, Haraway, and others. Through these lenses, we’ll explore Borges’s and Barth’s disorienting fictional worlds; stories questioning pleasure in dystopic hyper realities, including Rushdie’s “At the Auction of the Ruby Slippers,” Cadigan’s “Rock On,” Vizenor’s “Feral Lasers,” and Scott’s film *Blade Runner*; experimental, minimalist, and electronic music; architectural pastiche, play, spectacle, irrationality, and allusion; and agglomeration, sublimity, appropriation, resistance, feminism, post colonialism, and hybridity in the visual arts.



## Consumer Culture: Stuff, Shopping, Self, and Society

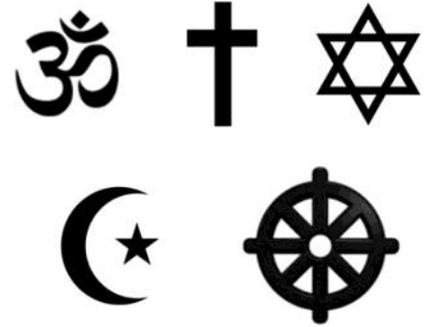
Jill Gatlin

Do you love shopping? Do you hate it? Are you addicted to new gadgets? Are you a freegan? Studies estimate that the average American sees thousands of advertisements every day, and most Americans make multiple purchases weekly, if not daily. Applying ideas from philosophy, cultural theory, anthropology, sociology, psychology, history, political science, economics, and environmental studies to popular culture and daily life, we’ll explore consumerism as a source of happiness and depression, liberation and anxiety, bonding and anti-sociality, community and social injustice, creativity and conformity, subversive power and psychological manipulation, and survival and ecological degradation. We’ll investigate producer, laborer, consumer, and citizen identities; competitive displays of taste and status; the commodification of objects, leisure, pleasure, and the arts; the economic and non-materialistic values placed on objects and experiences; the sensory and emotional appeals of sites of consumption (the mall, the internet); and culture jamming, resistance, and economic alternatives to consumer capitalism.

## Philosophy of Religion

**Jacob Vance**

This course takes a philosophical approach to Western and Eastern religious thought concerning questions about the nature of the truth, the divine, evil, and religious experience. We will explore, discuss, and debate how to conceptualize the way thinkers from the Hindu, Buddhist, Jewish, Christian and Islamic traditions have speculated about these topics in ways that remain important for contemporary philosophical debates. Students will be invited to engage in critical reasoning about different kinds of problems relating to religious thought: how can we conceptualize multiple religions all claiming to know divine truth? How have religious thinkers attempted to prove the existence of the divine through philosophy? How have religious thinkers across a diversity of traditions defined the nature of God, or of the Gods, and of piety? How do we account for the existence of evil? What is the relationship between reason and faith? Does divine omniscience conflict with human free will? In addressing these and other questions, the course will reflect on methodological issues in the philosophical study of religions.



## Religion and Science

**Jacob Vance**

How have religious and scientific traditions historically developed in relation to each other in the Christian West and in non-Western traditions? What continuities and discontinuities can be observed in the development of religious and scientific thought? This course examines the history of religion and science through a number of historical periods in western history: the early, the pre-modern, the modern, and the contemporary. It approaches the history of religion and science through the lens of contemporary debates about their relations. This is an introductory course in the academic study of religion, particularly as it relates to science. As such, it offers a general historical overview of the historical development between science and religion from the first centuries of the common era, to the twenty-first century. In so doing, the course presents students with a general contextual overview that also allows them to pursue in-depth research projects through research for written assignments. The course focuses primarily on religion and science in the West, but also explores cross-cultural perspectives by examining select case studies from world religious traditions (Islamic, Eastern, and African traditions).

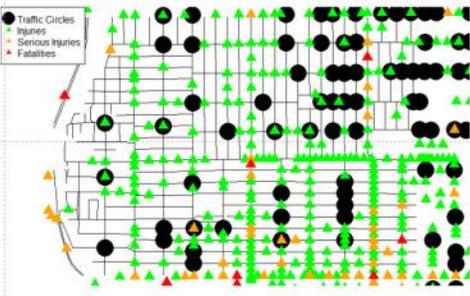




## Our Cosmic Origins

**Matthew Duveck**

This course will examine the rich history of the Universe, from a single event in the depths of space to the creation of atoms and molecules, from the formation of stars and planets to the emergence of life on Earth. We will chronicle how the first light atoms formed stars and how heavier atoms were cooked in stars and scattered in space, creating dust grains and organic molecules. We will explore how Earth was assembled from the remnants of stars and gain an understanding of Earth in its broadest context, as well as a greater appreciation of its rare ability to sustain life over geologic time. The recent discoveries of dark energy and dark matter, hydrothermal vents at ocean ridges, and the importance of climate change will be examined by interweaving physics, astronomy, chemistry, geology, and biology. This course will appeal to any student who has ever looked at the sky and wondered how we got here.



## 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 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.



## Visual Arts Studio

**Katya Popova**

In this course students will be introduced to the fundamentals of freehand drawing, composition, and watercolor painting, as well as to intellectual risk-taking, which is inherent in the creative art process. The many platforms and mediums we will investigate include: working from observation and imagination; group critiques; digital and physical mediums; fast sketching and long term drawing; playful environment to consider elements of composition and improvisation, as well as concepts that grapple with today's world issues; working outside (*en plein air*)—a great way to connect to observational drawing and nature; online collaborations—a useful environment for performance based exercises, such as Toy Theater.





## 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.



## Creative Writing

**Suzanne Hegland**

In the Creative Writing workshop, students explore various craft elements that contribute to the art of storytelling. Through a sampling of diverse voices in fiction and short memoir including Anton Chekov, Raymond Carver, Toni Morrison, Zadie Smith, and Yoon Choi, we will analyze approaches to narrative structure, point of view, concrete details, figurative language, plot, character motivations, conflict, and dialogue. Borrowing from the technique of Critical Response Process, our workshops will support works -in-progress through a facilitated dialogue among writers and readers where each artist's personal exposures and risks are treated with respect and appreciation. By the end of the semester, each student will emerge with a portfolio of their writing and a more nuanced understanding of their own creative process.

**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.

**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 cultural studies of nature, race, gender, and sexuality; American literature, minority literature, and environmental justice; romanticism, modernism and postmodernism; and visual and literary landscapes. 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.

**Suzanne Hegland** teaches College Writing and directs The Writing Center at New England Conservatory. She is also faculty advisor for the student newspaper, The Penguin. Hegland's writing has appeared in the Boston Globe, The Huffington Post, The Rumpus, The World Scholar, and Creative Nonfiction. In addition to teaching, Suzanne is founder of CaptivatInk, a one-on-one coaching service helping writers at all levels from brainstorm to the final draft. *B.A., M.A. in History, University of Massachusetts/Amherst; M.Ed. in Higher Education Administration, Suffolk University; M.F.A. in Creative Writing, Lesley University*

**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, 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.

**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 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.

**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/>

**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.