



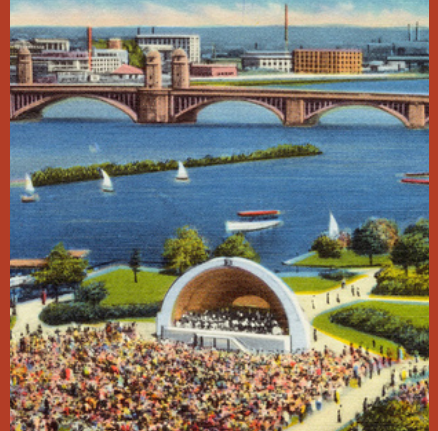
◦MATHEMATICS◦CULTURALSTUDIES◦HISTORY◦CREATIVEARTS◦HISTORY◦



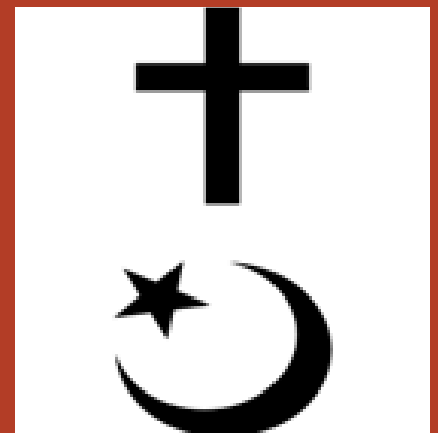
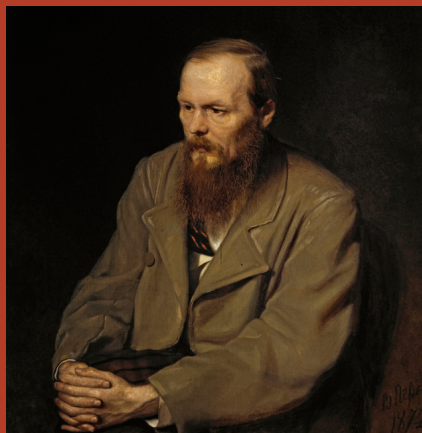
**Liberal Arts
Department**
Fall 2023 Electives &
Course Catalogue

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◦SCIENCE◦MATHEMATICS◦CULTURALSTUDIES◦HISTORY◦CREATIVEARTS◦



◦HISTORY◦SCIENCE◦CREATIVEARTS◦CULTURALSTUDIES◦LITERATURE◦



Electives & Course Catalogue

FALL 2023



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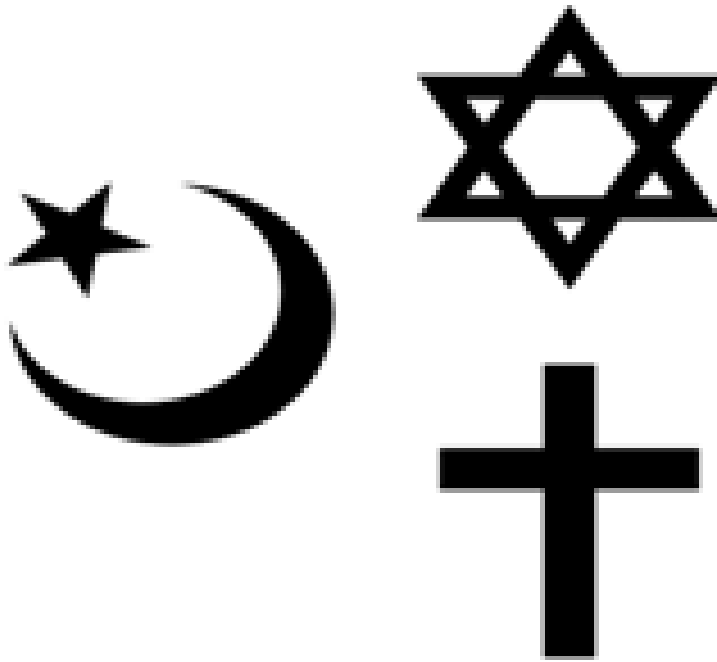
FACULTY



Shakespeare: The Tragedies

Patrick Keppel

William Shakespeare's tragedies feature astonishing figurative language, intriguing plots, complex, multi-faceted characters, and themes that speak to the core of human experience. This course will place the tragedies *Hamlet*, *Macbeth*, *Othello*, and *King Lear* in the social, political, and theatrical contexts of Elizabethan and Jacobean England and will examine the plays' major themes and patterns: the tragic characters' increasing isolation from identity and society, the complete divestiture of self and the inversion of order, the conspicuous waste of talent and feeling, and the glimpses of transformative understanding among the ruins. We will also examine the effect of the tragic 'process' upon audiences past and present and explore ways to make Shakespeare's sometimes difficult language come alive for today's audiences. Students will have the opportunity to respond to the texts creatively in class by performing scenes or monologues, composing and performing music, or creating visual art or multimedia works.



Western Religions

Jacob Vance

This introductory course in religion will focus on three western traditions: Judaism, Christianity, and Islam. The course will introduce students to basic methods in the academic study of religion, and it will also introduce students to diverse dimensions of these three traditions: historical, conceptual, scriptural, ritual, theological, mystical and artistic. The course will begin by dealing with methods in the academic study of religion, and it will then explore a variety of aspects of the three traditions from their beginnings to the twenty-first century. These aspects include the histories, the scriptural traditions; the theological traditions; the forms of mysticism; the diverse expressions of identity; the rituals and practices; the views on violence; the interactions with governments; the literature, art, and architecture.



Cultural Capital, Vienna, 1848-1919: Music, Culture, and Society in Mitteleuropa

James A. Klein

Cultural Capital, Vienna, 1845 – 1920 studies the cultural, social, intellectual and political life of 19th Century Europe's most diverse capital city. In contrast to the steady continuity of London, or the abrupt changes of 19th century Paris, Vienna presents us with a world of dichotomies: conservative monarchy and revolutionary thinkers; staid bourgeois life and the most challenging psychological theories; monumental art and the iconoclasm of the Secessionists' designs; the leisure music of the waltz and the radical explorations of Mahler and Schoenberg. In *Cultural Capitals: Vienna* we will examine those polarities as they shaped the ideas, and the daily lives, of this great Middle European capital, discussing the artists, writers, philosophers and politicians who created so much of our modern culture. In doing so, we will also examine the place – and the ambition – of the court aristocracy, the bourgeoisie, and the workers who sustained a great empire, while exploring the changing social ideas about women's roles, nationalism ethnicity, and the urban world of the city itself in an era marked by a growing sense of darkness and pessimism.



Advanced Seminar: Boston and New England Conservatory: The Cultural Life of a City

James A. Klein

Students in the Seminar Boston and New England Conservatory: The Cultural Life of a City will explore the institutions and issues that have made modern Boston – and that helped shape the Conservatory’s place within this American city. Throughout its history, Boston has been at the heart of America’s cultural life: its educational resources, its commitment to the arts, and its unique politics have made it one of the world’s great metropolises. And since its founding in 1867, New England Conservatory has been a part of that life. So we will examine the interplay of great city and small school to better understand Boston’s rich traditions: the transformation of its land, of its society and politics, but most of all changes in its cultural institutions that have shaped our contemporary understanding. We will explore the Conservatory and Boston through critical readings, discussion, guest lectures, individual projects, and site visits, to better understand the urban world in which we work and live.



Climate Change Culture and Performance Practicum

Jill Gatlin

Climate Change Culture explores how emotions, psychological processes, cultural values, and media representations shape perceptions of climate change, investigating local and global political and ethical problems. As we consider responses to climate change including community practices, activism, culture jamming, and literary, visual, and musical artworks, you'll also participate in a project-based Performance Practicum. Determining roles, outcomes, and contributions within a shared project framework, you'll produce a climate change-related performance (e.g., a multigenre concert, original opera scene, interactive event, or whatever you might imagine!). As your interdisciplinary studies and performance work intersect, we'll discuss how to make scientific facts emotionally relevant through different musical and artistic styles; how to engage with climate deniers and intervene in climate media landscapes; how to approach diversity, equity, and inclusion in programming; how our own climate beliefs, practices, and privileges or disadvantages impact our work; and how artistic encounters may inspire real-world action. Ultimately, we'll discover the cultures, communities, and environments you can create as twenty-first-century musicians.



Natural Disasters & Catastrophes

Matthew Duveneck

During the 2011 tsunami in Japan, people were standing on top of their “indestructible” sea walls as the tsunami waves came in, only to be washed out to sea along with the rubble from ruined cities. In this course students will learn about how humans react to the natural world and about the geology of disasters, but it’s the interplay between the two that will be of greatest concern. How does this relationship exacerbate disasters and catastrophes, including how many people are injured or killed and how much damage is sustained by the built environment? Exponentially increasing population growth is causing more people to live in disaster prone regions, and this makes it important to see how loss of life can be avoided and damage to structures lessened. Also, disaster response and rescue, and the dissemination of information about the scope of the disaster will be investigated through laboratory exercises, mathematical-based homework, and discussion.



Energy in the 21st Century

Matthew Duveneck

The near meltdown of Fukushima, the upheavals in the Middle East, the BP oil spill, and the looming reality of global warming have reminded all of us that nothing has more impact on our lives than the supply and demand for energy. The procurement of energy dominates our economy and foreign policy more than any other factor. But the “energy question” is more confusing, contentious, and complicated than ever before. We need to know if nuclear power will ever really be safe. We need to know if solar and wind power will ever really be viable. And we desperately need to know if the natural gas deposits in Pennsylvania are a windfall of historic proportions or a false alarm that will create more problems than solutions. Our goal will be to debunk misinformation while maintaining a positive tone, and develop energy expenditure calculations on the regional, national, and international levels that could enable us to make individual, societal, and national choices that would benefit the world at large.



Drama Workshop I

Patrick Keppel

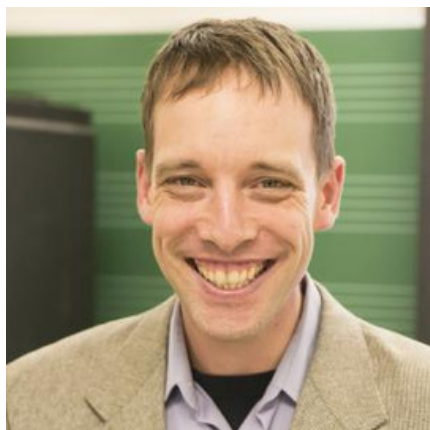
Drama Workshop I is a collaborative workshop in the elements of acting and directing: the creation of a “serious-play” space where students can take risks and explore the dramatic art form in order to become better actors and better performers. No previous acting experience is required. Students engage in various sense memory exercises and group improvisations and work together as a unit on a series of scenes from a play currently being rehearsed and performed by students in the Boston University acting program.



Visual Arts Studio

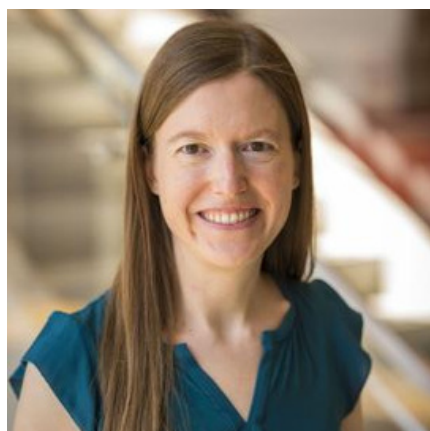
Katya Popova

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.



Matthew Duveneck

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 firefighter and taught fire science at the Southern Maine Community College. Matthew continues research with collaborators throughout North America including Harvard University/Harvard Forest where they study 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

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.



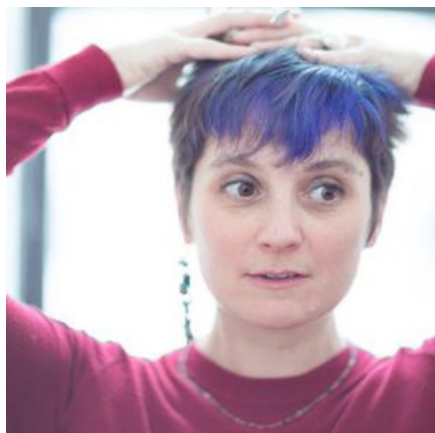
Patrick Keppel

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.



James A. Klein

James A. Klein (BA, Kenyon College; BA and MA, Oxford University; AM and PhD. Harvard University) 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.



Katya Popova

Katya Popova is a Boston-based artist, working at the intersection of painting, performance, and design. Katya received training in the fine arts in Moscow, Russia, before studying graphic design in the US. In addition to working as a graphic designer and illustrator, Katya has a background in physical theater and puppetry, often collaborating with sound artists. In the past ten years, she has presented her work at numerous street festivals, shows and galleries, participated in artist residencies, and worked on projects with the Bread and Puppet Theater. She also teaches courses on visual art, design, and performance at the New England Conservatory and other colleges in the Boston area.



Jacob Vance

Jacob Vance holds a Ph.D. in Romance Languages and Literatures from The Johns Hopkins University, a D.E.A (equiv. M.A.) in Early Modern European Culture & Civilization from the University of Geneva, an M.A. in Comparative Literature from the University of Washington (Seattle), a B.A. in English Literature and Western Society and Culture from Concordia University (Montreal), and a DEC (Diplôme d'Études Collégiales) in Social Sciences from Marianopolis College (Montreal).