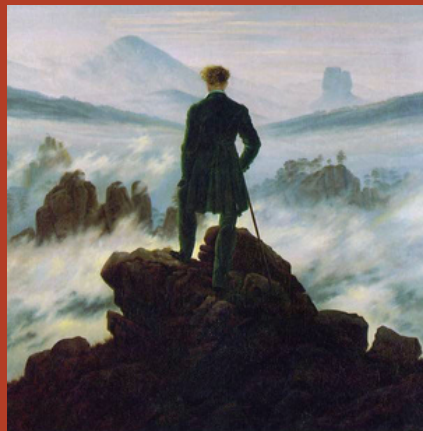




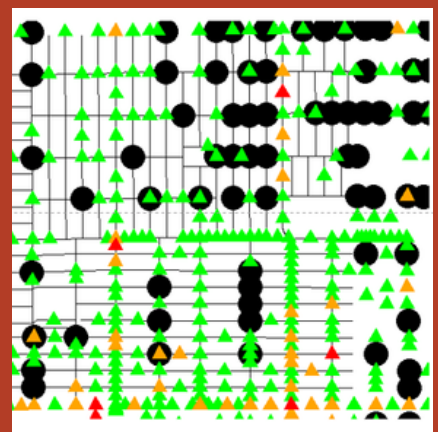
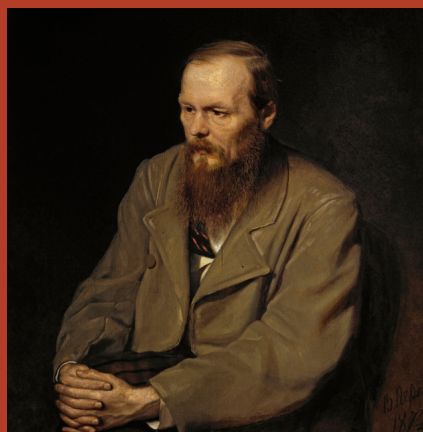
◦ MATHEMATICS ◦ CULTURAL STUDIES ◦ HISTORY ◦ CREATIVE ARTS ◦ HISTORY ◦



◦ SCIENCE ◦ MATHEMATICS ◦ CULTURAL STUDIES ◦ HISTORY ◦ CREATIVE ARTS ◦



◦ HISTORY ◦ SCIENCE ◦ CREATIVE ARTS ◦ CULTURAL STUDIES ◦ LITERATURE ◦



Liberal Arts

Spring 2023 Course Catalog

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The Doppelganger

Patrick Keppel

This seminar examines psychological, anthropological, and artistic explorations of the Doppelganger, or Double. A figure common to all cultures in some form or another, the Doppelganger 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 doppelganger 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 doppelganger 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 doppelgangers 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 Villeneuve, Fincher, Kieslowski, Aronofsky, and Inarritu.



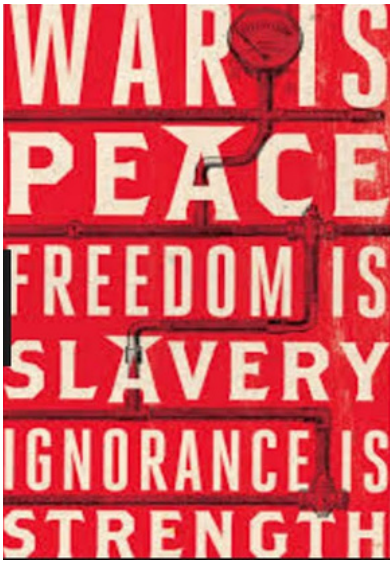
The Revolutionary Theatre of Bertolt Brecht

(3 credits: 2 LARTS, 1 Free Elective)

Patrick Keppel

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 composers like Kurt Weill. 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. One of the central themes of Brecht's life and work—and one for all of us to consider on a personal level as well—is the question "How is it possible as citizens (or artists) to maintain humane values and ideals in a world which requires one to compromise those ideals in order to profit or simply to survive? In workshops throughout the semester, students will also have the opportunity to engage Brecht's work aesthetically, creating musical/ theatrical/multimodal responses to his plays and lyrics. In the spirit of Integrative Learning, the course is also thus an opportunity for students to challenge themselves to reconsider their identities as musicians, exploring aspects of their musicianship in ways they might not have done before.





1984 and the Protest against Totalitarianism

(1 credit)

James A. Klein

In "1984", George Orwell created for us a dystopian vision of the future: deeply impoverished, politically repressive, anti-intellectual, committed to the techniques - and the horrors - of totalitarianism. In doing so, Orwell presents not only a powerful protest against massive, intrusive, media-driven political oppression in the Cold War era, but also an insight into our own fears about the loss of individuality, culture, and language. And while these themes crystallized in the wake of Hitler's destruction and Stalin's rise to world power, they remain critical issues in our 21st century world. Our one-credit class will undertake a close reading of Orwell's novel, supplemented by critical exploration of such seminal works on this subject as Yevgeny Zamyatin's "We," Aldus Huxley's "Brave New World," and Arthur Koestler's "Darkness at Noon."



Crime and Punishment: Dostoevsky and the Politics of Tsarist Russia

(1 credit)

James A. Klein

The one-credit class "Crime and Punishment" offers students the opportunity to read and discuss one of the major works of modern social, political, and philosophical literature in the context of 19th century European politics and society. Students will read Dostoevsky's great novel as his contemporaries did: week by week, following the descent of his anti-hero, Raskolnikov, into poverty, crime, and degradation in a world where values seem to have no meaning, and purpose to have no value.

Reading, Writing, and Race in Contemporary U.S. Literature

Jill Gatlin

Focusing on African American, Native American, Latinx, and Asian American short stories, novels, poems, and memoirs, this course investigates the cultural and literary politics of reading, writing, and race. As we explore themes including individual and national identity, immigration and assimilation, language and power, and violence and rebellion, we will examine what readers (including ourselves) expect of minority writers, what these writers expect of their readers, and what these writers expect of other authors. We'll also ask how race impacts reading practices, assumptions, expectations, and motivations; how authors address cultural "insiders" and "outsiders"; why minority literature is a distinct category in American literature; and whether readers have real world responsibilities bridging the texts they read and the lives they lead.



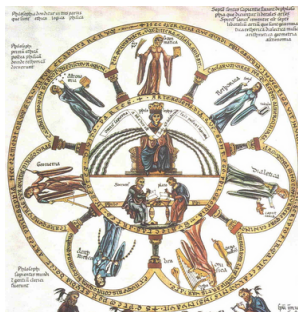
Contemporary Poetry

Keith Jones

This course will examine a complex range of poetic traditions and forms that have contributed to the richness of contemporary poetry. We will explore the relationship between poetic form and its historical contexts, attending to the intricate ways contemporary poetic practice registers new modes of consciousness in order to break down and challenge norms and hierarchies of being, language, and belonging. 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 and visionary poets of our time, we will think closely and rigorously about syntax, placement of words, speaker, imagery and figurative language, levels of diction, point of view, historical context, and word choice, while also listening for tone, sounds, pacing, line breaks, and rhythmic effects. Over the course of the semester, we will engage docupoetry, ecopoetry, queer and trans poetry, innovative Black women's poetry, Jazz poetry, conceptual poetry, poetry of disability, and Native American poetry, as well as poetry and poetic traditions that are non-Western and decolonial in their politics and aesthetics. As Audre Lorde reminds us, "Poetry is not only dream and vision...It lays the foundations for a future of change, a bridge across our fears of what has never been before." As a community of artists, we will take up and explore poetry's radical imagination this semester.

Poetry is not only dream and vision; it is the skeleton architecture of our lives. It lays the foundations for a future of change, a bridge across our fears of what has never been before.

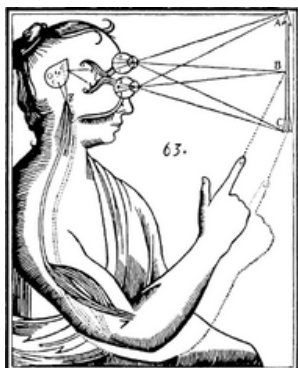
- Audre Lorde



History of Philosophy II

Jacob Vance

This course on the history of modern philosophy will deal with the opposition between rationalism and empiricism from the 17th to the 20th century, taking into account the scientific and religious frameworks in which European philosophy developed during this time period. Modern European philosophy has traditionally been divided into two general camps: rationalists (Descartes, Spinoza, and Leibniz) who argue that knowledge can be grounded on innate ideas of the human mind, and empiricists (Locke, Berkeley, and Hume), who reject the theory of innate ideas and argue that knowledge is based ultimately on sensory experience. The governing tension between realism and empiricism was a major concern for thinkers throughout the modern period, and has been central for historians of philosophy in the twentieth and twenty-first centuries as well.



Philosophy of Mind

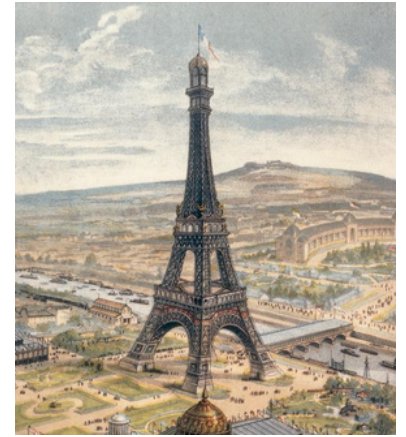
Jacob Vance

This introductory course in philosophy invites students to explore some of the central questions about the nature of mind that contemporary philosophers continue to debate. How has Descartes's dualism of mind and body shape contemporary discussions in the philosophy of mind? How have recent philosophers responded to Descartes's distinction dualism? Does mind accompany physical states, but without having a causal power of its own? What is the relation of mind to brain? Is thought comparable to machines and artificial intelligence? In addition to studying the relation of mind and body, the course will also explore the subject of consciousness and mental states. What are they? Can they be reduced to biological states? Further, what is personal identity? In considering these questions, the course will invite students to actively engage in philosophical reasoning, discussion, and writing.

Cultural Capital: Paris, 1848-1919: Culture, Politics, and Society in the Belle Epoque

James A. Klein

“Cultural Capital: Paris, 1848 – 1919” studies the artistic, cultural, social, and political events of modern Paris – the city Walter Benjamin once dubbed ‘the capital of the 19th century.’ Students will read, view, and listen to the revolutionary artists who defined the modern age: we will analyze such crucial achievements as the novels of Zola, the paintings of the Impressionists, the music of Satie, the films of Méliès, and the edifice of Eiffel. We will examine the society that was both exasperated and enthralled by a new generation of young artists, the society that made fashion, style, and consumption achievements in their own right. And we will look at the political upheavals that took shape around – and gave shape to – these revolutionary ideas of the modern age. “Cultural Capital: Paris, 1848 – 1919” will study how a great modern city took shape, even as the men and women who lived there made it the cultural capital of the contemporary world.



Advanced Seminar: Film and Politics

James A. Klein

“Film and Politics” looks at contemporary social and political issues through the lens of mainstream American movies. Students will examine and discuss the artistic efforts to portray such issues as the changing roles of women and the place of gender; racial injustice and civil rights; war and American international policies; terrorism, immigration, work, and class, along with the still larger questions of political power and personal freedom. We will consider film as historical narrative, as allegory, even as satire, focusing on questions of how choices of presentation, genre, and action help shape our thinking – and our emotions – on critical issues confronting us today.





Romantic Movement

Jill Gatlin

This interdisciplinary course will focus on the literary styles and statements of Romanticist writers concerned with passionate individualism, spontaneous expression, the power of the imagination, the sublimity of nature, the mysteries of the human mind, the grotesque and monstrous, and the great hopes and hostilities of heroism, nationhood, liberty, tyranny, and oppression. To contextualize and enrich our literary explorations, we will study romanticist innovations in music, the visual arts, and intellectual thought. Materials may include poetry by Barbauld, Blake, Coleridge, Hemans, Percy Bysshe Shelley, and Wordsworth; 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.



BioCultures: Nature, Gender, and Sexuality

Jill Gatlin

This course examines three recent Cultural Studies trends: Green Cultural Studies, Gender Studies, and Queer Theory. These fields investigate how nature, gender, and sexuality are “natural” and/or socially constructed, working toward more complex understandings of binaries including nature/culture, nature/nurture, and biology/culture. In addition to asking what nature, gender, and sexuality are, we will explore what they mean in contemporary culture. How do our understandings of these terms affect our interactions with human and nonhuman others; our social structures and ecological values; and our sense of identity, performance of identity, and self-expression? What does it mean to live in an era of ecological crisis, celebrated and vilified gender-nonconformity, and polarized public discourse on sexuality? What are the implications of the ways we represent nature, gender, and sexuality in the arts and popular culture?

Evolution of Life on Planet Earth

Matthew Duveneck

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.

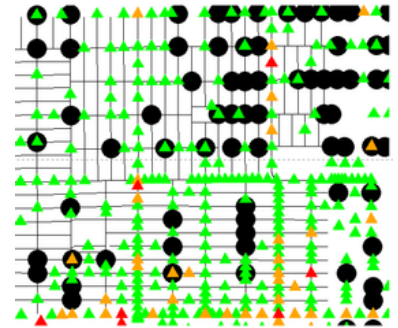


Mapematics: An Introduction to Geographic Information Science

Matthew Duveneck

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.





The Art of the Monologue and Storytelling

Patrick Keppel

A monologue is a story, and musicians and composers must be good storytellers too— through both their musical art and through the personality they present on stage. By telling stories we show vulnerability, gain strength, and give strength. We not only express our individuality, our unique experiences, but also celebrate our commonality with others. In this workshop-style course, students will have the opportunity to gain confidence in their public speaking skills through the study and performance of monologues from plays, film, or narrative fiction, as well as from the students' own imaginations and experiences. Students will learn the essentials of good storytelling, the various techniques of preparing a successful monologue, and specific ways to use emphasis and silence to improve their delivery.



Three Dimensional Design

Katya Popova

We will explore and articulate how compositional ideas can be brought into objecthood. Studio sessions will offer the time and space to construct ideas that generate object-making. Likewise, we'll structure objects in order to originate new ideas. In the studio and frequent sessions at the Museum of Fine Arts, we will continually question what sculpture can be. We will explore genres such as puppetry, video installation, and site-specific work and will confront issues of duration and place, narrative and abstraction. Cultural, socioeconomic, spiritual and psychological perspectives and motives will be critically considered as we encounter sculpture from prehistoric times and ancient civilizations right up to contemporary art practice. Ultimately, each student's personal contemporary practice will tackle perplexing arrangements of objects and unexpected spatial experiences.

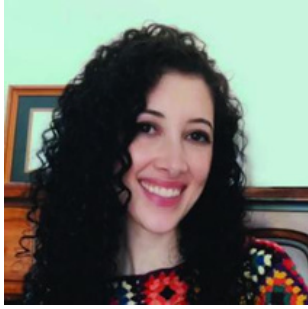


Social Dance

Matthew Duveneck

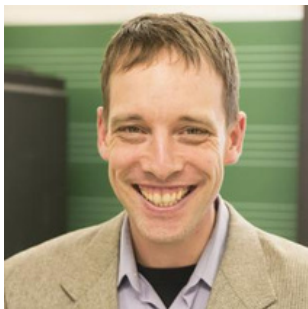
Social dance can be defined as movement arts where sociability and socializing are a primary focus of the dance. In this workshop style class, students will get an introduction to partnering dances including Argentine tango, waltz, swing, and North American/English folk dances, all taught in a gender-free 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.

Alison Cotti-Lowell



Alison Cotti-Lowell joined the Liberal Arts Department at NEC after spending several years teaching literature and writing at Boston College, where she completed her PhD in English Literature in 2021. She holds a BA in English from Brown University and an MA in English from New York University. Her scholarly work focuses on British literature and culture of the 18th and 19th centuries, particularly the histories of empire, colonialism, and Romanticism. Her book project, “Home and Away: Romantic British Citizenship and the Transatlantic World,” illuminates the literary history of citizenship as shaped by transformative events in British colonial spaces, including the American Revolution and the abolition of the slave trade. Through examining a set of mobile or unstable figures that challenge British national borders—stateless individuals, migrants, cosmopolitans, newly-minted Americans, dependent women, people of color, and more—the book addresses perennial questions of what brings people together as a nation, what can force them apart, and how legacies of xenophobia evolve in theory and practice. Accordingly, as a teacher, Alison aims to bring students into the literary histories of global empires and their consequences to empower them to engage with the contemporary world in newly informed, sensitive, and compassionate ways.

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.

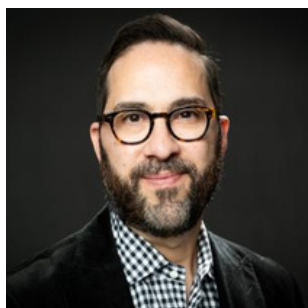
Jill Gatlin



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.

Keith Jones



Keith Jones is the author of the poetry chapbooks, *blue lake of tensile fire* (Projective Industries), *shorn ellipses* (Morning House), *the lucid upward ladder* (Verse), *Fugue Meadow* (Ricochet Editions), and *Surface to Air, Residuals of Basquiat* (Pressed Wafer). An earlier version of his poetry manuscript *Echo's Errand* was a finalist for both the 2016 Numinous Orisons, Luminous Origins Literary Award (Agape Editions) and the 1913 Prize for 1st Books (1913 Press). His poetry chapbook *the lucid upward ladder* was a finalist for

the 2015 Tomaž Šalamun Prize (Verse Magazine). His poems have appeared or are forthcoming in such journals as *Barrow Street*, *Chicago Review*, *Denver Quarterly*, *Flag + Void*, *Harvard Review*, *HERE*, *Let the Bucket Down*, *No Infinite*, *Positive Magnets*, *The Winter Anthology*, *Verse*, and elsewhere. His prose has appeared in *Consequence Magazine* and *Stylus*, the blog of the Woodberry Poetry Room, at Harvard University. Recently, his poem, "Echoes," was named a finalist for the 2020 Omnidawn Single Poem Broadside Prize. The chapbook, *Limbs of Earth*, was also named a finalist for the 2020 Omnidawn Chapbook Prize. His first full-length book of poems, entitled *Echo's Errand*, is forthcoming from Black Ocean.

Patrick Keppel



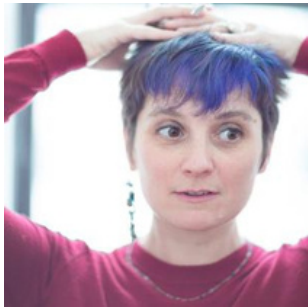
Patrick Keppel's fiction has appeared in a number of literary journals; his story "A Vectorial History of Leroy Pippin" was read by Eli Wallach at Symphony Space in New York as part of NPR's Selected Shorts program. Patrick's plays have been presented at various venues in Boston and New York. His multimedia 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, multidisciplinary artist, graphic designer and educator. She holds a BFA from the Rhode Island School of Design and MA from Boston University. 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) and small design firms (Tank Design). Katya 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



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).