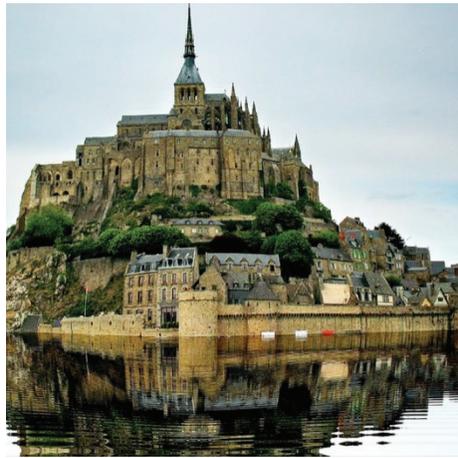


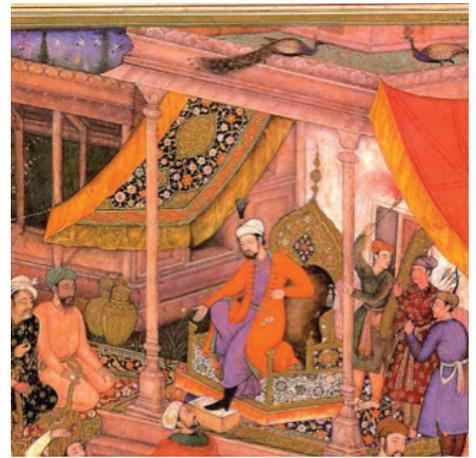


CULTURAL STUDIES



LITERATURE

HISTORY



POLITICS

SCIENCE



MATHEMATICS

CREATIVE ARTS



LANGUAGE



LITERATURE

HISTORY



POLITICS

SCIENCE

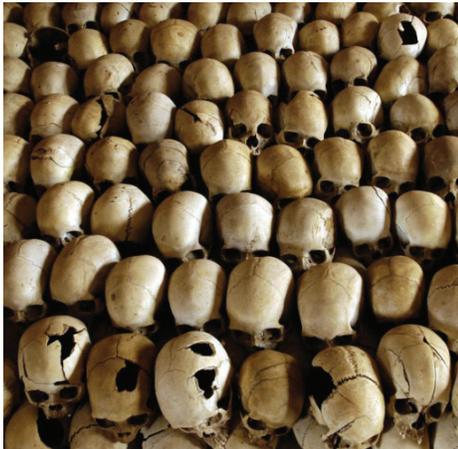


MATHEMATICS

CREATIVE ARTS

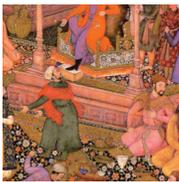


LANGUAGE



# Electives & Course Catalog

FALL 2018



## LITERATURE AND CULTURAL STUDIES

1. Greek Drama (Keppel)
2. The Short Story (Keppel)
3. Transcendence and Entrapment: Nineteenth-Century American Literature (Gatlin)
4. Cultural History of India (Row)

## HISTORY AND SOCIAL STUDIES

5. Cultural Capital: London, 1851–1919: Culture, Politics, and Society in the Age of Empire (Klein)
6. Genocide: The Political Crime of the 20th Century (Klein)

## SCIENCE AND MATHEMATICS

7. Forest Ecology (Duveneck)
8. Mapematics: An Introduction to Geographic Information Science (Duveneck)

## CREATIVE ARTS

9. Poetry Workshop (Lepson)
10. Interarts (Popova)

## FOREIGN LANGUAGES

11. Italian I (Santovetti)
12. French I (Squire)
13. German I (Stovall)

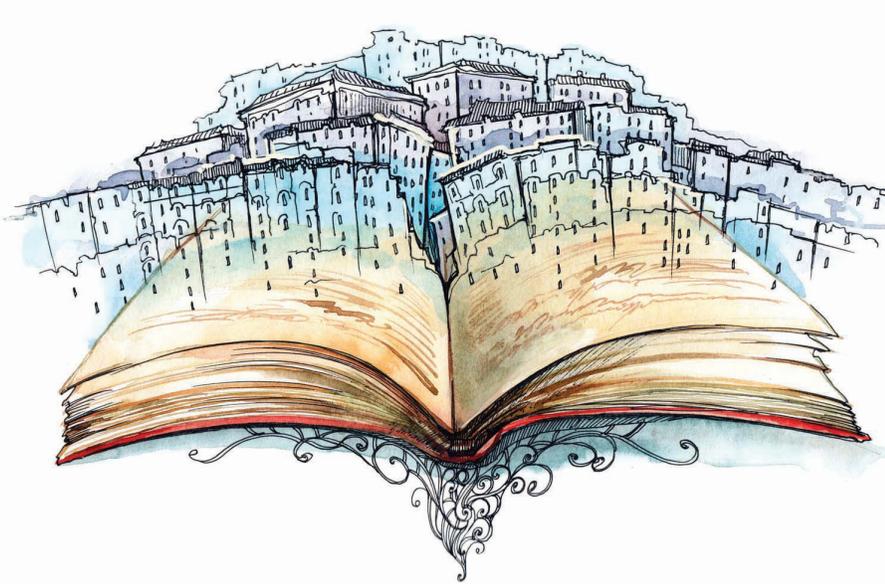


### **PATRICK KEPPEL**

*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.*

## **Greek Drama**

As the ancient Greek civilization progressed from scattered agrarian and seafaring kingdoms to more ordered city-states of the revolutionary tyrants and eventually to the democratic Athenian Empire, dramatic expression moved from ecstatic acts of worship of Dionysus to an organized annual religious/civic festival to an increasingly secular and political act, as central to the function of Athenian society as the Assembly. The major plays of the Classical period that this course examines—the tragedies of Aeschylus, Sophocles, and Euripides and the comedies of Aristophanes—are dramatic representations of the effects of this change on individuals and society. They are profound explorations of the dynamic tensions in the human psyche, described in rich metaphors and lyrics and played out through the interaction of compelling characters. The plays are also complex reflections on Greek society itself, celebrating how far it has progressed even while expressing ever deepening concerns about its current direction and future prospects.



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## **The Short Story**

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.

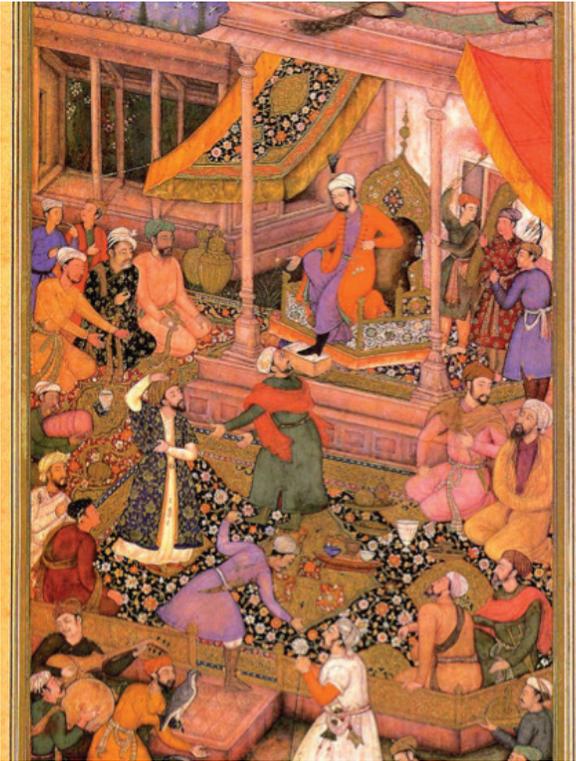


#### JILL GATLIN

*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 American literature, minority literature, and environmental justice; romanticism, modernism and postmodernism; visual and literary landscapes; 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.*

## Transcendence and Entrapment: Nineteenth-Century American Literature

Nineteenth-century American authors frequently imagine transcending cultural norms and codes, geographical constraints, the material world, and literary conventions, even while they detail the entrapments of identity, culture, nature, place, and the human mind. To explore these tensions, we'll consider how romanticist writers including Hawthorne, Poe, and Melville portray the relationship between the individual and society as a source of bewilderment, liberation, or oppression. Then we'll examine physical and psychological transcendence and entrapment in Transcendentalist writing and contemporaneous African-American slave narratives. After reading romanticist poetic renditions of the freedom of westward expansion, we'll look at corresponding Native American accounts of the entrapping and deadly boundaries of forced relocation. Emily Dickinson's poetry will immerse us in the paradoxical boundlessness and entrapments of the human mind, and the paradoxical freedom and limitations associated with mortality. Finally, realist and naturalist fiction will allow us to explore questions about the constraints of human nature and socially enforced constructions of gender and race.



### 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.*

## Cultural History of India

This course is a study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 BC), through the growth of Buddhism (c. 563–200 BC), the “classical era” (c. 320–647 AD), the period of Islamic influence (1200–1750 AD), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the Bhagavad Gita and Ramayana, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyam (classical dance), and miniature paintings.



### 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.*

## Cultural Capital: London, 1851–1919: Culture, Politics, and Society in the Age of Empire

Cultural Capital explores London, the greatest city of the 19<sup>th</sup> Century world. Following the careers of such famous – and infamous – London figures as Queen Victoria, Jack the Ripper, Oscar Wilde, Edward Elgar, and Count Dracula, we will study the rich social, cultural, musical, and political life of the London they inhabited. We will examine the modern innovations that shaped their London; discuss the artists, writers, politicians, and musicians who flocked to this great market for culture; look closely at the lives of the workers who sustained that great enterprise; consider the roles of the men and women who made their lives in – and around – this great city; and inquire into the psychology behind the greatest metropolis that European culture had ever created.



Rwanda, 1994

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## Genocide: The Political Crime of the 20<sup>th</sup> Century

This course will examine the realities of genocide in the 20<sup>th</sup> century. We will discuss particular cases – ranging from the plight of the Armenians at the beginning of the 20<sup>th</sup> century, to the fate of Darfur at its close – to better understand the ambitions of the perpetrators, the isolation and endangerment of the victims, and the attention – or inattention – of the outside world. More than this, we will also consider the political, economic, and social motives behind these genocides, their psychological impact on victims, survivors, and collaborators. And we will look at recent efforts to achieve some sort of justice in responding to one of humanity's most devastating crimes.

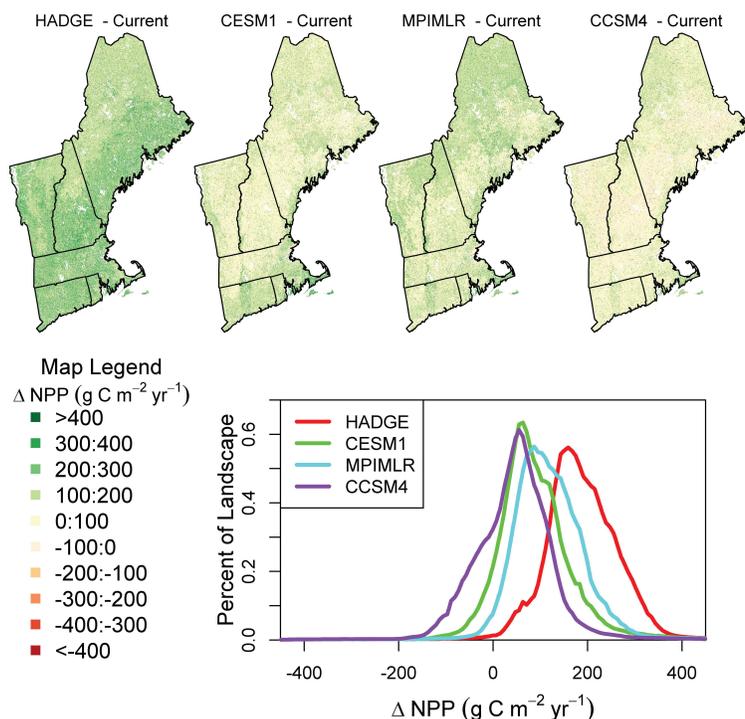


#### MATTHEW DUVENECK

*Matthew Duveneck received a B.S. in Resource Conservation from the University of Montana, a 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 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.*

## Forest Ecology

This course will explore theories and principles of forest ecology as a framework for understanding forest ecosystems. Forest ecology considers forest succession as the change in species structure over time but also addresses disturbance dynamics such as wildfire, carbon and nitrogen dynamics, forest soils, and climate. These drivers operate together over long durations to create the forests that are a defining feature of our biosphere. Students will explore these topics through class lectures, reading and discussion, completion of hands-on exercises designed to provide experience with quantitative tools, and walking field trips. In addition, a requirement of this class will be to attend an all-day class field trip to a forest with transportation provided or to complete a self-guided tour of a forest requiring your own transportation.

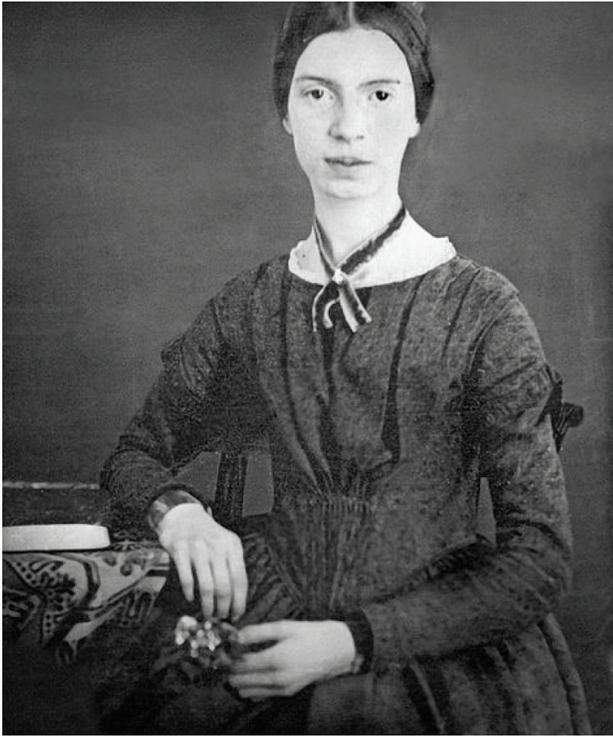


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## Mapematics: An Introduction to Geographic Information Science

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.



Emily Dickinson

### RUTH LEPSON

*Ruth Lepson has been poet-in-residence at NEC for over 20 years & has often collaborated with NEC musicians. Her recent book, ask anyone, comes with musical settings, by former NEC students, of some of the poems. It has won the Phillip 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 taught at Northeastern, Boston College, The Kennedy School of Government, The School of the Museum of Fine Arts, Bentley University, and at other colleges and universities in the area, and she gave poetry workshops for all grades through the Mass. Poets-in-the-schools program. Her poetry and prose have appeared in numerous periodicals, and she has given many readings, including in St. Petersburg, Russia, in Barcelona, and on NPR's "All Things Considered." [ruthlepson.com](http://ruthlepson.com)*

## Poetry Workshop

In this course, students will read and write poetry, and read and discuss the poetry of classmates, both in the workshop itself and in small groups outside class. As poet Robert Creeley points out, "Form is never more than an extension of content, and content is never more than an extension of form." So, we will concentrate on the techniques of poetry, such as rhythm, alliteration, assonance, consonance, rhyme, line breaks, pace, tone, point of view, and the use of such figurative language as metaphor, simile, irony, paradox, personification, and apostrophe, and of imagery. We will take some time to talk about myriad avenues contemporary poetry has taken, and why. Students will also watch weekly on-line poetry videos. At the end of the term, the class will give a poetry reading and produce a class poetry chapbook.



Photograph by Andrew Hurlbut

### KATYA POPOVA

*Katya Popova is a multimedia artist-designer, who has been teaching Visual Art courses at the New England Conservatory since 2014. After coming from Moscow with a fine arts background, she graduated with a BFA from Rhode Island School of Design, and an MFA from Boston University. Katya has taught at Mass College of Art, the New England School of Design, Rhode Island School of Design, Boston Architectural College and other art schools. Katya's process is often informed by performance art and installation art. Her work is exhibited locally and internationally.*

## Interarts

“Performance art” is an “inter-art” genre, a hybrid of many art disciplines: movement, scenic design, light, sculpture, acting, sound, video, graphic design etc. “InterArts” is an experimental performance laboratory, collaborative in nature.

In the course of the semester, students will work on short assignments leading towards the final production at the end of the semester. Students will learn how to express themselves through different means: movement, spacial thinking, visual objects and graphic form. Through studying examples of 20<sup>th</sup> century performance and installation art, we will investigate different approaches to sound-visual objects. Visiting the MFA, watching local performance art, participating in class critiques, and engaging with guest speakers will all be important parts of the class.



### 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 I

This course is the first part of the year-long course for beginners in the Italian language designed for vocal performance music majors but open to all students. Students 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.



Artistic expression, improvisation

©AISamin

### 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 License 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 I

This course is the first 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 is to focus on communication and the accomplishment of tasks that are taught within the framework of authentic situations. A grammar book provides additional support to these topics.



### **SIA LISS 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.*

## **Introduction to Spoken German I**

This course is the first part of the year-long introductory course in German. Students learn fundamental German grammar and practice speaking as well as listening, reading, and writing in German with the aid of controlled exercises. Correct pronunciation is stressed.