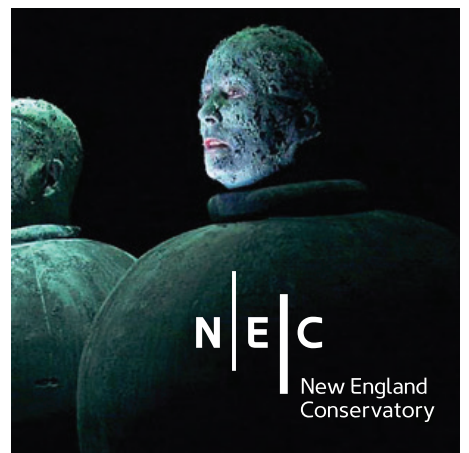
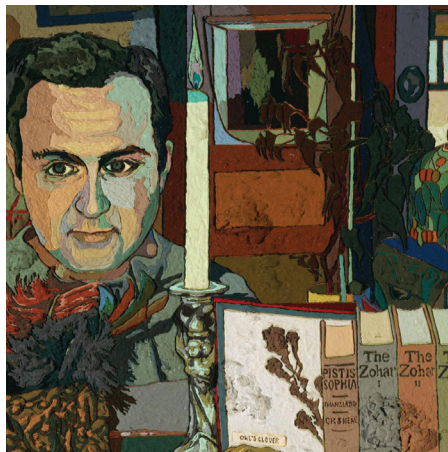


Liberal Arts
at NEC

Electives &
Course Catalog

SPRING 2018



Electives & Course Catalogue | SPRING 2018



CULTURAL STUDIES

1. Modernism (Gatlin)
2. Food for Thought: Representations of Food in Culture (Gatlin)
3. BioCultures: Nature, Gender, and Sexuality (Gatlin)
4. Philosophy of Religion (Vance)



LITERATURE

5. Modern Drama (Keppel)
6. Kafka (Keppel) 1 credit, first half
7. Beckett (Keppel) 1 credit, second half
8. Contemporary Poetry (Lepson)



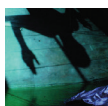
HISTORY AND SOCIAL STUDIES

9. Holocaust: Germany and the Destruction of the European Jews (Klein)
10. The American Century (Klein)
11. Advanced Seminar: Boston and New England Conservatory:
The Cultural Life of a Great City (Klein)



SCIENCE AND MATHEMATICS

12. Watershed Hydrology: Understanding Water in the Environment (Duveneck)
13. Climate Change Adaptation (Duveneck)



CREATIVE ARTS

14. Drama Workshop II (Keppel)
15. Social Dance (Duveneck)



FOREIGN LANGUAGES

16. German II (Stovall)
17. French II (Squire)
18. Italian II (Santovetti)
19. Italian III: Communicating in Contemporary Italy (Santovetti)



Pablo Picasso, *Three Musicians* (1921)

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, ethnic 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.

Modernism

JILL GATLIN

“Make it new!” demanded modernist poet Ezra Pound. Responding to shattered truths, fractured moral standards, shifting social norms, and rapid technological changes, modernists endeavored not only to record cultural change but also to make a stylistic break from the past. This interdisciplinary course will focus on the “new” literary styles and statements of modernist writers such as Ezra Pound, H.D., Gertrude Stein, T.S. Eliot, W. B. Yeats, William Carlos Williams, Wallace Stevens, Virginia Woolf, Marcel Proust, Langston Hughes, and William Faulkner. We will study not only “high modernism” but also the Harlem Renaissance and Proletarian movements. To contextualize and enrich our literary explorations, we will simultaneously study modernist innovations in music (atonality, serialism, jazz, blues) the visual arts (cubism, futurism, nonobjective art, expressionism, surrealism), and intellectual thought (psychology, physics, social sciences).



René Magritte, *Son of Man* (1964)

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Food for Thought: Representations of Food in Literature and Culture

JILL GATLIN

Although food is an essential element of daily life, fulfilling a basic biological need, we often ignore its many cultural meanings. Yet cultural commentary on food is all the rage these days, from television's Food Network to more critical assessments of food production, distribution, and consumption in films such as Morgan Spurlock's *Super Size Me*. This course examines the artistic, cultural, personal, and political significance of food on local and global scales. Through literature, critical essays, films, and personal observations, students will explore a menu of topics, including food as artistic inspiration; as entertainment, nourishment, and tradition; as object of desire and abhorrence; as tool of seduction and resistance; and as focal point in debates about health, disease, hunger, consumer culture, gender, race, class, nationality, colonization, social justice, genetic modification, and environmental degradation.



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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 biological/cultural. 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-bending, 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?



JACOB VANCE joined the Graduate Languages Department at NEC in Spring 2014 and is French staff for NEC's Foreign Language Center. He previously taught the French language at the University of Washington for three years and at Johns Hopkins for one and a half years. He holds a B.A. in English Literature and Western Society and Culture, an M.A. in Comparative Literature, a DEA (or MA) in Early Modern European Culture and Civilization, and a PhD in Romance Languages and Literature. He has published a book and articles, as well as presented at conferences, on Renaissance literature and intellectual history. He has lived and studied in Canada, France and Switzerland, and has worked at the University of Washington, Johns Hopkins, and Emory University. As a youth, he played the violin for twelve years and sang in a choir for three years.

Philosophy of Religion

JACOB VANCE

This course will explore how thinkers from the Hindu, Buddhist, Jewish, Christian and Islamic traditions have responded to a number of religious and philosophical questions. These questions will include: How can multiple religions that all claim divine truth reconcile their respective views through philosophy? Is it possible to prove the existence of the divine? What is the nature of God, or of the Gods, and of piety? How do we account for the existence of evil? How do reason and faith relate to each other? Does the idea of divine omniscience conflict with that of human free will? In addressing these and other questions, the course will reflect on methodological issues in the comparative and philosophical study of religions.



Scene from *Transformation* by Ernst Toller

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.

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.



"Franz Kafka" by Andy Warhol (1980)

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Kafka

PATRICK KEPPEL
(1 credit, first half)

This 1-credit course examines the shorter works of Franz Kafka, whose intriguing body of work helped define the complex anxieties of life in modernity. After a discussion of the cultural and personal tensions that shaped Kafka the man and artist, the course will explore the characteristics of his unique literature of dream and parable—meticulously exact descriptions of nightmares and obsessions, the quiet desperation of sensitive human beings lost in a suddenly threatening world of conventions and routine. We will examine the stories' contemporary relevance—How does the world reduce people to insects and what is the antidote? Is injustice and even cruelty latent in any ordered society? But as Kafka's texts are always in some way about the creative process itself—the compulsion to write, the transcendent joy of writing, and the ultimate futility of writing—we will also explore Kafka's view of the relationship of the artist to the audience and social order he/she seeks to transcend, transform, or even subvert.



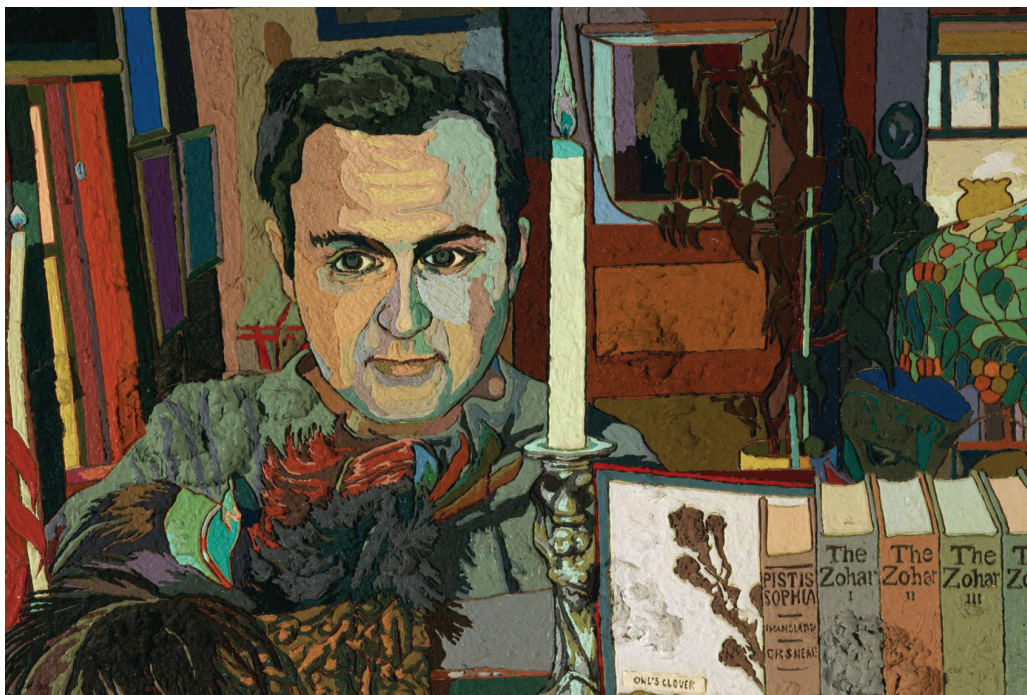
PATRICK KEPPEL'S fiction has appeared in a number of literary journals; his story "A Vectorial History of Leroy Pippin" was read by Eli Wallach at Symphony Space in New York as part of NPR's Selected Shorts program. Patrick's plays have been presented at various venues in Boston and New York. His multimedia 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.

Beckett

PATRICK KEPPEL

(1 credit, second half)

This 1-credit course examines the short prose and plays of Samuel Beckett, whose work was on the vanguard of postmodern artistic expression. As the critic Martin Esslin notes, Beckett's works are essentially "poems on time, evanescence and the mysteriousness of existence, the paradox of change and stability, necessity and absurdity." Especially Beckett's short pieces—interior monologues in which disembodied "characters" present their fragile, fragmented lives—are the essence of communication, a conjuring of the creative experience itself. Several of these shorter plays reflect Beckett's deep interest in music and, as many have noticed, are themselves musical in nature. As such, students will also have an opportunity to respond to Beckett's work through original musical/theatrical creations.



RUTH LEPSON has been poet-in-residence at NEC for over 20 years & has often collaborated with NEC musicians. Her recent book 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 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, Barcelona, and NPR's "All Things Considered." She organized poetry readings for Oxfam America.

Contemporary American 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, choice and placement of words, levels of diction, speaker, imagery and figurative language, point of view, and listen for tone, sounds, line breaks, and rhythmic effects. We'll consider ecopoetry, queer theory poetry, innovative women's poetry, conceptual poetry, and other poetics.

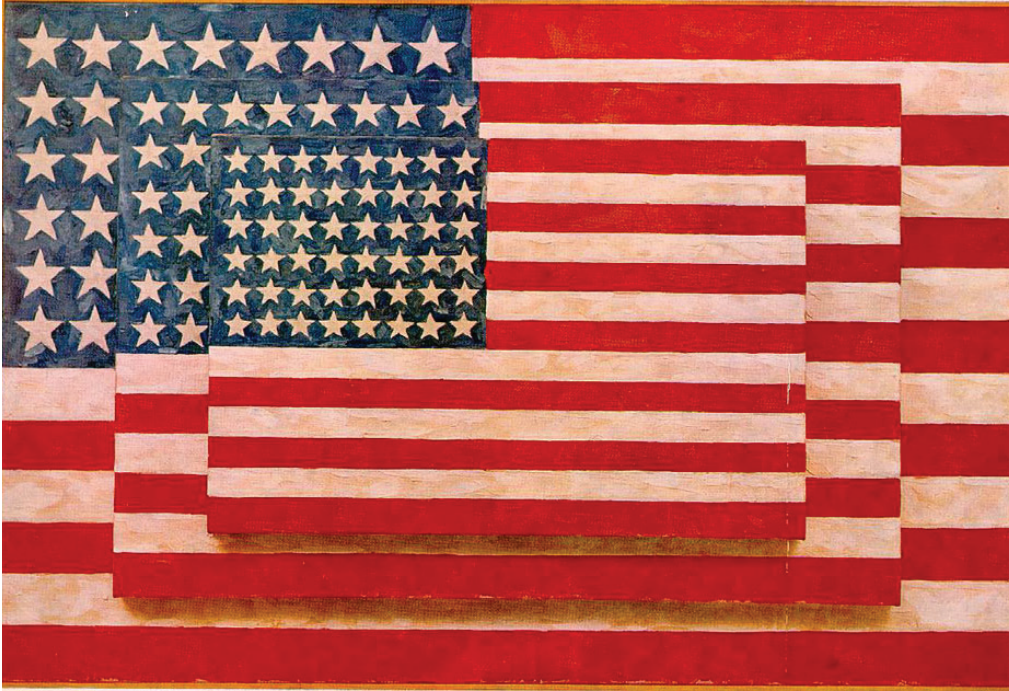


JAMES KLEIN [BA, BA, MA, AM, PhD] has received Harvard University's Delancey Jay Award for outstanding work in Constitutional History and New England Conservatory's Louis and Adrienne Krasner Teaching Excellence Award

Holocaust: Germany and the Destruction of the European Jews

JAMES 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.



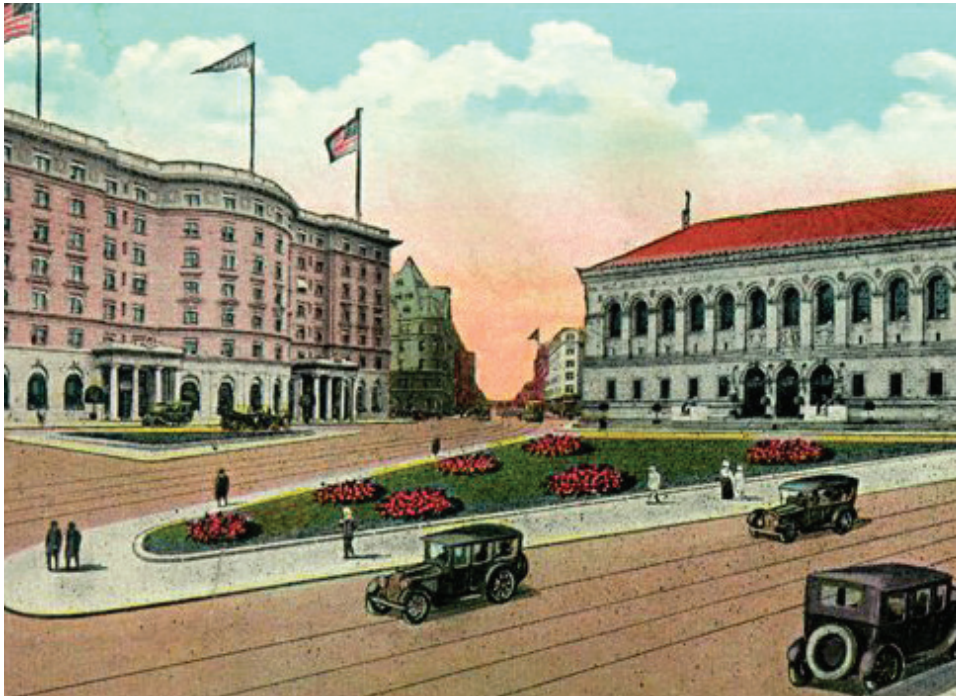
Jasper Johns, *Three Flags* (1958)

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The American Century

JAMES KLEIN

The American Century offers students political, economic and social insight into the crucial forces that have shaped present-day America. Through readings, discussion, and lectures, we will explore some of the major questions of American identity: issues of race, ethnicity, class, and gender. But we will also look at the political and social movements that have transformed the United States: the question of waging war (from World War I to Vietnam), the commitment to participatory democracy (from Progressivism to the Civil Rights Movement), the role of religion (from the early 20th century revivals of Billy Sunday to the modern mega-churches of suburban America), and the creation of a distinctly American culture (from *The Wizard of Oz* to *The Great Gatsby*).



Copley Square (c. 1950)

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

JAMES KLEIN

This year, New England Conservatory marks the 150th anniversary of its founding, and students in *Boston and New England Conservatory: The Cultural Life of a City* will take advantage of that to consider the Conservatory's, and the city's past, their present circumstances, and their future prospects.

For four hundred years, 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 cities. The Conservatory has been a part of that. So we will examine the interplay of small school and great city to better understand Boston's rich traditions: the transformation of land, society and politics, but most of all changes in Boston's cultural institutions that have shaped our contemporary environment.

We will explore the Conservatory and Boston through critical readings, discussion, guest lectures, and site visits, to better understand the urban world in which we work and live.



MATTHEW DUVECK 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. 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.

Watershed Hydrology: Understanding Water in the Environment

MATTHEW DUVECK

As early as 5000 years ago, engineers studied hydraulics along the Indus River in Pakistan, the Tigris and Euphrates Rivers in Mesopotamia, the Hwang Ho River in China, and the Nile River in Egypt. They built dams, canals, levees, subterranean water conduits, and wells. Hydrologic information was vital to these civilizations, as it continues to be today. Indeed, the ability to understand and predict hydrologic processes such as evaporation, transpiration (water movement through plants from roots to leaves), and precipitation is becoming increasingly important at continental and global scales. Broad scale changing land use (e.g., forest to agriculture) will affect the hydraulic cycle and climate of the region. Water quantity and quality is limited in many parts of the world; understanding how best to manage water and the watersheds that deliver that water is critical. This class will focus on the physical forces affecting water and will involve basic algebra to calculate, for example the mass balance of the global water cycle.



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Climate Change Adaptation

MATTHEW DUVERNECK

Under climate change, environmental management must accept new paradigms for continued delivery of ecosystem services (i.e., benefits people obtain from ecosystems such as timber, carbon sequestration, biodiversity, clean water, and wildlife habitat). Restoring systems to a historical reference period may not be obtainable; therefore adaptive management may provide the best strategies to continue to provide ecosystem services under a changing climate. Our perceptions about what is possible must adjust to keep up with the changing world. While some climate change management focused on resistance will be effective under some circumstances (e.g. building retaining walls to keep rising sea level out of a community), other strategies must accept that resistance may fail and that a strategy of resilience would be more effective (e.g., building temporary structures designed to be easily replaced). Still, other strategies may focus on transformation (e.g., encourage new marine habitat on what was formally dry land). This course will focus on several adaptive management strategies and their relative tradeoffs.



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Drama Workshop II

PATRICK KEPPEL

Drama Workshop II shares many of the same educational 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 through the creation of a full theatrical workshop production to be performed in the black box theatre in May.



In addition to a background in science, MATTHEW DUVECK grew up dancing. Matthew started waltzing in his mother's womb quickly followed by English morris, couples dances, and other folk dances. Matthew now finds a balance between a passion for morris dance, forest ecology, and Argentine tango. During the last fifteen years he has focused much of his creative energy on couples dance. He is found at social dance events around the world. Matthew has been a member of four different morris teams and currently dances with the Marlboro Morris Men. He has taught dance workshops at the Stanford Waltz Week, Bates College, Pinewoods, John Cambell Folk School, Augusta Dance Camp, Timber Ridge, and New England Conservatory.

Social Dance

MATTHEW DUVECK

Social dance can be defined as movement arts where sociability 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 (i.e., partnering roles will not be attached to gender). 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. 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. In addition to dancing, students will also learn about the history and cultural interactions of the dances.



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.*

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.



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 Licence 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 II

ANNE SQUIRE

This course is the second 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, VIS-à-VIS, is to focus on communication and the accomplishment of tasks that are taught within the framework of authentic situations. This year a grammar book provides additional support to topics presented in VIS-à-VIS. The course includes cultural information, French poetry, and traditional French songs.



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 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.



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 III: Communicating in Contemporary Italy

FRANCESCA SANTOVETTI

Beyond reinforcing first-year linguistic and communication skills, Italian III is designed to improve students' proficiency in listening, speaking, reading, and writing, with special emphasis on a practical knowledge of Italian. Students will expand their knowledge of Italian grammar, vocabulary, discourse, and culture through a direct, communicative, multi-media approach. In an interactive classroom format they will listen to and role-play dialogues, participate in group discussions, and speak before the class in Italian. We will read increasingly challenging texts (e.g., publicity ads, articles, charts, essays, short stories, lyrics, poems); view and review films and videos; write and review short stories and essays; and perform in group activities related to specific weekly topics. Additionally, the course will familiarize students with the simultaneously orderly and disorderly aspects of society, culture, and lifestyles of contemporary Italy. By the end of the semester, students should feel confident in their ability to use a more complex and nuanced knowledge of Italian and Italy in their personal and professional lives.