



New England
College

2020 FALL

TENTATIVE Course Schedule
Manchester August 24–December 19



Updated 3.6.20



**NEW ENGLAND COLLEGE
2020-21 ACADEMIC CALENDAR
(Undergraduate Residential)**

Fall 2020 Semester

August 21 (Friday)	New students arrive – Residence Halls open 8:00A New Student Orientation
August 23 (Sunday)	Residence Halls open at 9:00A - Returning Students
August 24 (Monday)	Classes begin
August 26 (Wednesday)	Last day to Add or Drop - 1 st 7 week course
August 28 (Friday)	Last day to Add or Drop - full term course Last day to file Intent to Graduate (current term)
September 4 (Friday)	Last day to file Pass/No record - 1 st 7 week course
September 18 (Friday)	Last day to file Pass/No record - full term course
September 23 (Wednesday)	Last day to Withdraw from 1 st 7 week courses
September 25 (Friday)	Last day to finish Incompletes for Spring & Summer
October 9 (Friday)	Residence Halls Close at 7:00P
October 11 (Sunday)	1 st 7 week courses end
October 12-18 (Mon- Sun)	Mid-semester break
October 18 (Sunday)	Residence Halls open at 8:00A
October 19 (Monday)	First day of 2 nd 7 week courses
October 21 (Wednesday)	Last day to Add or Drop - 2 nd 7 week course
October 30 (Friday)	Last day to petition P/NR to grade -full term course Last day to Withdraw - full term course Last day to file Pass/No record – 2 nd 7 week course
November 9 (Monday)	Wednesday Classes Meet
November 11 (Wednesday)	Veteran’s Day (No Classes)
November 18 (Wednesday)	Last day to Withdraw - 2 nd 7 week course
November 24 (Tuesday)	Residence Halls close at 7:00P
November 25 - 29(Wed-Sun)	Thanksgiving Break
November 29 (Sunday)	Residence Halls open at 8:00A
December 11 (Friday)	Last day of classes (full term)
December 13 (Sunday)	Last day of classes (2 nd 7 week course)
December 12-15 (Sat-Tues)	Reading days
December 16-19 (Wed- Sat)	Final Exam days
December 19 (Saturday)	Residence Halls close at 7:00P

January Term 2020

January 2 (Saturday)	Classes begin
January 10 (Sunday)	Classes end

Spring 2021 Semester

January 10 (Sunday)	New student arrive – Residence Halls open 9:00A New Student Orientation Residence Halls open at 8:00A – Returning Students
January 11 (Monday)	Classes begin
January 13 (Wednesday)	Last day to Add or Drop - 1 st 7 week course
January 15 (Friday)	Last day to Add or Drop - full term course Last day to file Intent to Graduate (current term)
January 18 (Monday)	Martin Luther King Jr. Day (No Classes)
January 22 (Friday)	Last day to file Pass/No Record – 1 st 7 weeks
February 5 (Friday)	Last day to file Pass/No Record - full term courses
February 10 (Wednesday)	Last day to withdraw 1 st 7 week course
February 12 (Friday)	Last day to finish Incompletes – Fall & J term
February 26 (Friday)	Residence Halls close at 7:00P
February 28 (Sunday)	1 st 7 week courses end
March 1 -7 (Mon – Sunday)	Spring Break
March 7 (Sunday)	Residence Halls open at 8:00A
March 8 (Monday)	First day 2 nd 7 week courses
March 10 (Wednesday)	Last day to Add or Drop - 2 nd 7 week course
March 19 (Friday)	Last day to file Pass/No Record - 2 nd 7 weeks Last day to Withdraw full semester (Spring) Last day to petition Pass/No Record to grade
April 7 (Wednesday)	Last day to Withdraw - 2 nd 7 week course
April 25 (Sunday)	Last day of classes (2 nd 7 weeks)
April 26 (Monday)	Last day of classes (full term)
April 27-28 (Tues-Weds)	Reading days
April 29-May 4 (Thurs-Tues)	Final Exam days
May 4 (Tuesday)	Residence Halls close 7:00P (except for graduates)
May 8 (Saturday)	Commencement

Summer 2020 Term I

May 10 (Monday)	Classes begins
June 27 (Sunday)	Classes end

MANCHESTER Fall 2020 Schedule of Courses

Course Numb	Sec	CRN	XL	CR	LAS	Title	Days	Begin	End	Pterm	Instructor	Notes
Art History												
AHT	2990	1	816	4		Sp Tp: History of Ceramics	TR	950	1130		Mills, Maureen	
AHT	2990	3	934	4	LAS2	Amer Art and Democratic Ideals	MW	1320	1500		McDermott, Inez	
AHT	3010	1	818	4		Modern Art	MW	1320	1500		Hillson, Karen	
AHT	3110	1	819	4		Renaissance and Baroque Art	TR	950	1130		Vellante, Stacey	
AHT	3170	1	822	4		Photography Across Cultures	TR	950	1130		Williams, Matthew	
AHT	3190	1	824	4		Art and World Mythology	TR	1300	1440		Vellante, Stacey	
AHT	3220	1	826	4		History of Comics	TR	1300	1440		Lynch, Michael	
AHT	4050	1	827	4		History of Prints	TR	1450	1630		Vellante, Stacey	
AHT	4200	1	828	4		French Prints and Caricature	TR	1450	1630		Hillson, Karen	
Art												
AR	1110	3	853	4	LAS3	Introduction to 2D Design	MF	900	1110		Bordage, Jay	
AR	1110	4	854	4	LAS3	Introduction to 2D Design	MW	1020	1230		Archer, Christopher	
AR	1250	1	855	4		Learning to Look:Issues in Art	TR	950	1130		Archer, Christopher	
AR	1610	5	856	4	LAS3	Drawing I	MW	1700	1910		Chase, James	
AR	1610	6	857	4	LAS3	Drawing I	MW	900	1110		Schappler, Patricia	
AR	2120	1	858	4		Introduction to 3D Design	MF	900	1110		Jerlach, Lars	
AR	2430	1	859	2		Imaging with Digital Tools	TR	1420	1510		Acone, Joseph	
AR	2430	2	860	2		Imaging with Digital Tools	TR	850	1000		Chase, James	
AR	2430	3	861	2		Imaging with Digital Tools	TR	1000	1110		Chase, James	
AR	2430	4	862	2		Imaging with Digital Tools	TR	1300	1410		Faculty, TBA	
AR	2430	5	863	2		Imaging with Digital Tools	W	900	1120		Faculty, TBA	
AR	2990	3	814	XL	4 LAS3	Text and Image	TR	1300	1510		MacNeil, Maura; Bordage, Jay	
AR	4440	2	851	4		Sp Tp: Lessons From Black Mtn	TR	1300	1440		Archer, Christopher	
AR	4970	1	864	2		Professional Practices	F	900	1040		Mozdierz, Devon	
AR	4970	2	865	2		Professional Practices	W	900	1040		Furtkamp, Darryl	
Biology												
BI	1010	2	905	4	LAS5	Biology and Society	TR	950	1130		Follo, Judith	Must be taken with BI 1010 Lab
BI	1010L	1	907	0		Biology & Society Lab	R	1300	1530		Follo, Judith	Must be taken with BI 1010 Lecture
BI	1011	1	906	4	LAS5	Human Biology	MW	800	1030		Follo, Judith	
Ceramics												
AR	2730	1	839	4		Ceramics I	MW	1300	1510		Mills, Maureen	
AR	3140	1	844	4		Intermediate Wheelworking	TR	1300	1510		Mills, Maureen	
AR	3990	2	846	4		Sp Tp: Adv Ceramics	TR	1300	1510		Mills, Maureen	
AR	4110	2	848	4		Senior Thesis I: Ceramics	TR	1300	1510		Mills, Maureen	
Comic Arts												
CAR	2990	1	866	2		Sp Tp: Experimental Comics	MW	900	1110	1st 7 wks	Faculty, TBA	
CAR	2990	2	867	2		Sp Tp: Drawing Your Journal	MW	900	1110	2nd 7 wks	Faculty, TBA	
CAR	4010	1	868	4		Senior Studio I	TR	1300	1510		Pellegrino, Richard	
Creative Writing												
CW	1100	2	150	4	LAS3	Intro to Creative Writing	MW	1240	1450		Militello, Jennifer	
CW	2990	1	792	XL	4 LAS3	Text and Image	TR	1300	1510		MacNeil, Maura; Bordage, Jay	
CW	2990	2	793	4	LAS3	Building Literary Community	MW	1300	1510		Horvath, Timothy	

XL-Cross Listed Courses

Part of Term-Blanks Indicate Full Term Courses

LAS-Courses fulfill LAS requirement

Term Dates: August 24-December 19

1st 7 Weeks: August 24-October 11

2nd 7 Weeks: October 19-December 13

MANCHESTER Fall 2020 Schedule of Courses

Course	Numb	Sec	CRN	XL	CR	LAS	Title	Days	Begin	End	Pterm	Instructor	Notes
CW	2990	3	938		2		Craft Workshop Topics I	TR	1520	1730	1st 7 wks	Faculty, TBA	
CW	2990	4	939		2		Craft Workshop Topics 2	TR	1520	1730	2nd 7 wks	Faculty, TBA	
CW	3110	4	940		4		Advanced Poetry Workshop	TR	900	1110		Faculty, TBA	
CW	3120	4	941		4		Advanced Creative Nonfiction	TR	900	1110		Miller, Beth Ann	
Design													
DES	1010	1	869		4		Principles of Design I	TR	900	1110		Mayeu, Karen	
DES	2020	1	870		4		Principles of Design II	MW	1300	1510		Mayeu, Karen	
DES	2110	1	871		4		Typography: Functionality	TR	900	1110		Bordage, Jay	
DES	3030	1	872		2		Identity and Branding	TR	1300	1510	1st 7 wks	John, Kane	
DES	3070	1	873		2		Information and Data Arch.	TR	1300	1510	2nd 7 wks	John, Kane	
DES	3100	1	874		4		Internship: Design					Mayeu, Karen	
DES	3200	1	875		4		Design NH	MW	900	1110		Mayeu, Karen	
DES	4050	1	876		4		Interactive Design	MW	1700	1910		Duval, Gregory	
English													
EN	3000	1	795		4		Unruly Fictions Innovative	MW	1020	1230		Horvath, Timothy	
Figure Drawing													
AR	2010	1	831		4		Figure Drawing I	TR	900	1110		McCay, Patrick	
AR	2020	1	832		4		Figure Drawing II	TR	1300	1510		Greene, Marcus	
Game Design													
GD	1010	1	258		4		Digital Imaging & Visualization	TR	1300	1510		Faculty, TBA	
GD	1260	1	259		4		Game Design I	MWF	1040	1150		Dimitrova, Albena	
GD	2410	1	908		4		Modeling and Game Design	MWF	1320	1430		Dimitrova, Albena	
GD	4250	1	482		4		Capstone Project/Portfolio I	MWF	920	1030		Dimitrova, Albena	2nd 7 weeks Hybrid
CT	1510	1	483		4		Intro Programming Logic/Design	MWF	920	1030		Dimitrova, Albena	1st 7 weeks Hybrid
Illustration													
ILL	2040	1	877		4		Digital Illustration I	TR	900	1110		Civiello, Domenic	
ILL	2040	2	878		4		Digital Illustration I	TR	1300	1510		Dumas, Emily	
ILL	2130	1	879		4		Illustration Avenues	TR	1300	1510		O'Rourke, Ryan	
ILL	2130	2	880		4		Illustration Avenues	TR	900	1110		Weber, Jill	
ILL	3350	1	881		4		Narrative Figure	MW	1700	1910		Pellegrino, Richard	
ILL	3400	1	882		4		Advanced Illustration	MW	1300	1510		Pellegrino, Richard	
ILL	3990	1	883		4		Sp Tp: Ink and Color	TR	1700	1910		Pellegrino, Richard	
ILL	3990	2	884		4		Sp Tp: Children's Book	MW	1300	1510		O'Rourke, Ryan	
ILL	3990	3	885		4		Sp Tp: Concept Art I	MW	900	1110		Reid, Corinne	
ILL	4010	1	886		4		Senior Studio I	MW	900	1110		O'Rourke, Ryan	
ILL	4030	1	928		4		Senior Studio II	MW	900	1110		O'Rourke, Ryan	
Jewelry													
AR	1120	1	829		4		Small Metals I	MW	1300	1510		Binns, Kathleen	
AR	1130	2	830		4		Small Metals II	MW	1300	1510		Binns, Kathleen	
Liberal Arts & Sciences													
LAS	1000	30	888		2		Bridges to Learning at NEC	TR	1300	1350		Faculty, TBA	
LAS	1000	31	889		2		Bridges to Learning at NEC	TR	1300	1350		Faculty, TBA	
LAS	1000	32	890		2		Bridges to Learning at NEC	TR	1300	1350		Faculty, TBA	
LAS	1000	34	891		2		Bridges to Learning at NEC	TR	1300	1350		Faculty, TBA	
LAS	1000	35	892		2		Bridges to Learning at NEC	TR	1420	1510		Faculty, TBA	

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LAS	1000	36	893		2		Bridges to Learning at NEC	TR	1420	1510		Faculty, TBA	
LAS	1000	37	894		2		Bridges to Learning at NEC	TR	1420	1510		Faculty, TBA	
LAS	2140	1	897		4	LAS6	Ethics and Contemporary Social Prob	T	1800	2120		Brooks, Christopher	
Painting													
AR	2612	2	838		4		Painting I	MW	1300	1510		Gibbs, Patricia	
AR	3030	1	841		4		Waterbased Media	MW	900	1110		Gibbs, Patricia	
AR	3040	1	842		4		Landscape Painting	MW	1300	1510		McCay, Patrick	
AR	3990	1	845		4		Sp Tp: Mixed Media	MW	900	1110		Bagatta, Jason	
AR	4110	3	849		4		Senior Thesis I: Fine Arts	TR	1300	1510		Gibbs, Patricia; McCay, Patrick	
AR	4120	1	850		4		Senior Thesis II: Fine Arts	TR	1300	1510		Gibbs, Patricia; McCay, Patrick	
Philosophy													
PA	2110	1	896		3		Introduction to Philosophy	TR	1450	1630		Brooks, Christopher	
PA	2210	1	895		4	LAS6	Philosophy of Art	M	1730	2050		Tirone, Nicholas	
Photography													
PHO	1010	1	898		4		Photography I	TR	1300	1510		Scheffer, Glen	
PHO	1010	2	899		4		Photography I	TR	1700	1910		Horesh, Yoav	
PHO	2050	1	900		4		Digital Photography I	MW	1700	1920		Simard, Richella	
PHO	3020	1	901		4		Digital Photography II	TR	1700	1910		Ariel, Michael	
PHO	3030	1	902		4		The View Camera	TR	1300	1510		Horesh, Yoav	
PHO	4010	1	903		4		Senior Studio I	W	900	1510		Scheffer, Glen	
PHO	4060	1	904		4		Documentary Photography	TR	900	1110		Horesh, Yoav	
Printmaking													
AR	2040	1	833		4		Printmaking II: Silkscreen	MW	900	1110		Chase, James	
AR	2080	1	834		4		Printmaking II: Lithography	TR	900	1110		Cass, William	
AR	2090	1	835		4		Intro to Book Arts	MW	1300	1510		Sweeney, Erin	
AR	2990	4	840		4		Sp Tp: Textile Printing	TR	1300	1510		Sweeney, Erin	
AR	2313	1	836		4		Printmaking I	MW	1700	1910		Cass, William	
AR	3060	1	843		4		Letterpress	WF	900	1110		Dannin, Joshua	
AR	4110	1	847		4		Senior Thesis I: Printmaking	W	900	1510		Cass, William	
Sculpture													
AR	2530	1	837		4		Sculpture I	MW	1700	1910		Sweeney, Erin	

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COURSE DESCRIPTIONS FALL 2020

AHT4200 French Prints and Caricature

The nineteenth-century media explosion resulted from a complex web of circumstances, including the invention of lithography, the development of a new urban culture, and the violently shifting political climates during the “Age of Revolution”. The Romantic movement in art and literature valued individual expression and human rights, giving rise to political caricature and the illustrated satirical press. The French public loved seeing themselves, and avidly consumed mass-produced lithographs depicting their entertainments, flirtations, and daily occupations. The course will explore the style and subject matter of popular prints, caricatures, and illustrations by Daumier, Traviès, Raffet, Grandville, Monnier, Pigal, Philipon, Gavarni, Boilly, and Devéria, among others. We will also examine the work of avant-garde artists who fell under the spell of printmaking processes. Géricault and Delacroix practiced lithography, producing works in tones ranging from silvery gray to velvety black. Théodore Rousseau, Corot, Manet, Degas, Mary Cassatt, Fantin-Latour and Marie Braquemond experimented with various graphic media, including etching and aquatint, creating prints that were appreciated by collectors as complete (and affordable) artistic statements.

AHT4050 History of Prints (History of the Major: Printmaking)

This course reexamines the history of art through the matrix of printmaking. It will explore the history of prints from the origins of printmaking until today, concentrating on fine-art prints but also examining the history of illustrated books, maps, broadsheets, posters, artists’ books, and multiples. We’ll chart the relationships between printmaking and other media, including painting and photography, noting how historical and modern prints have transmitted images and ideas. We’ll also analyze how artists have developed and used printmaking media, and how modern and contemporary artists have continued to expand the boundaries of printmaking.

AHT2990 3 American Art and Democratic Values (LAS 2)

From its beginnings, American democratic values and ideals were deeply embedded in its art and architecture. In this course we will examine art and architecture made in America as a reflection of its social, political, economic and cultural values and examine the way that those values and ideals have shaped American art, artists and audiences. Specifically we will study public architecture ranging from Colonial Meetinghouses to Washington’s memorials and government buildings; paintings of Founding Fathers and landscape paintings that champion ideas of Manifest Destiny; craft traditions developed and perfected by marginalized populations that speak to their status (and invisibility) in American society, and the popular cultural images of Norman Rockwell and other illustrators that were powerful enough to sway public opinion (and lead to the language of the UN Universal Declaration on Human Rights). Contemporary American artists, and current pertinent issues, will also be introduced and discussed.

AHT3220 History of Comics (History of the Major: Comic Arts)

Within the historic context of American culture, students will study the evolution of the picture narrative. The focus will be on knowledge and active application of visual comic art forms: comic panels, editorial cartoons, comic strips, comic books, and graphic novels. This course will survey the rise of popular form, and its influences, i.e: Ben Franklin's editorial drawings, Thomas Nast's Teapot Dome editorial cartoons, the standard "work for hire" comic book contracts that left creators uncompensated, the Superman/Captain Marvel court case, the HUAC investigation into the comic book's role in inciting juvenile delinquency, the rise of the underground comic revolution, and the graphic novel explosion. Industry professionals will visit the class to discuss their creative journeys and their cartooning careers.

AHT3110 Renaissance and Baroque Art (History of the Major: Fine Arts)

The artists of the Renaissance and the Baroque era produced some of the most famous and familiar works of art in the Western tradition. Too often, however, these works are viewed in isolation as the products of individual artists or displayed in museums as isolated specimens for a particular technique (painting, sculpture, metalwork, etc.). In this course, we will explore developments in European painting, sculpture, and architecture from the 14th to the 17th centuries, considering these works of art contextually, as social artifacts and products of a particular place and time. Course readings are designed to cover a wide variety of perspectives and approaches, from primary source materials and early histories to the most recent critical studies of Renaissance and Baroque art and culture.

AHT3010 Modern Art (History of the Major: Fine Arts)

This course explores the visual arts from the 1860s to the early 1960s, focusing on the traditions of modernism. We will consider paintings, sculpture, prints, photography, film, architecture, and design, as well as other experiments with media and redefinitions of art. We'll examine the cultural transformations in which modern art emerged, discussing art in relation to historical transformations in art institutions, aesthetics, and critical theory. We will also develop critical approaches to understanding modern art and will discuss its impact on how we interpret and create art today.

AHT3190 Art and World Mythology

Myths are traditional stories that have played vital roles in many cultures through the ages. They describe the origins of humanity, they tell stories of great heroes and gods, they explain how the world works, they teach lessons, and they reveal truths about our nature. An integral part of daily life, mythological narratives were expressed in civic and private monuments. This course will explore how myths are represented in the visual arts of ancient Greece and Rome, Mesopotamia, Native North America, Asia, and Europe. By tracing these mythic traditions from antiquity to contemporary culture, students will discover how and *why* myths and their meanings change over time. Students will have the opportunity to create their own mythology-inspired works in the media of their choice, gaining a deeper understanding of the significance of these tales in modern society.

AHT3170 Photography Across Cultures

Photography is ubiquitous in our culture, appearing in numerous forms and guises. This course will examine photographic history from the 1970s to the current day, looking at photography's multiplicity as fine art, press, fashion and commercial venture. From documentary and documents of performances to the highly constructed imagery utilized by contemporary artists, students explore diverse subjects, styles, and methods that cover portrait, object, city, memory, appropriation, landscape, and narrative. The course provides global perspectives on photographic practices, emphasizing the cultural diversity and plurality of the medium. In addition to photographers from Asia, Africa, the Middle East, the Americas, and Europe, the course will also introduce photographers whose identity is shaped by race, gender, ethnicity, and religion. In discussions on theory and criticism, students will have the opportunity to raise questions about their own concerns and utilize their own experiences as cultural producers to better understand the current state of digital photographic production.

AHT2990 1 History of Ceramics (History of the Major: Ceramics)

An overview of world ceramics will take us from present day artists, techniques, and processes around the globe a few times as far back as the Neolithic period where it is presumed the first clay objects were found. How did we get to where we are today? How much has really changed with clay? What can clay tell us about civilizations? An exploration of material, culture, geography, human nature and the objects that were created to support daily life, ritual celebration, artistic expression, religion, finances, politics, etc. will be addressed. Through presentations, readings and writing, images, research, a little hands-on and a lot of discussion we'll discover together why clay has been so enticing to so many.

AR 4440 1 Experimentation in Practice: Lessons from Black Mountain College

While the experimental curriculum of Black Mountain College was short lived, the impact of its revolutionary methodology helped shape the contemporary landscape of art and still being felt today. Looking to the emphasis on “experimentation” and the interdisciplinary approach of Black Mountain College, students will gain a strong understanding of the breadth of what experimentation might look like in a creative practice and the significant role it serves. Through research of specific models established by leading faculty of Black Mountain College (including Josef Albers, John Cage, and Buckminster Fuller) along with renowned graduates of this program (such as Willem deKooning, Charles Olson, Cy Twombly), students will begin to consider their own relationship with experimentation in an effort to enhance their work and strengthen their creative process. Fulfills Interdisciplinary Seminar.

AR/CW 2990: Text and Image: Combining text and image in a single work often results in a heightened degree of engagement between artist/writer and audience due to the multiple layers of innovation with the “collaging” of intent and meaning. Blending and bending genre through the use of visual images within text-based documents allows for diverse approaches of process and contextual understanding found in curiosity and critical thinking. Students will examine historical and contemporary contexts of text and image creative work and apply critical, analytical and creative skills to group and individual blended genre projects.