

Experimental College

Fall 2016 Drama-Related Courses

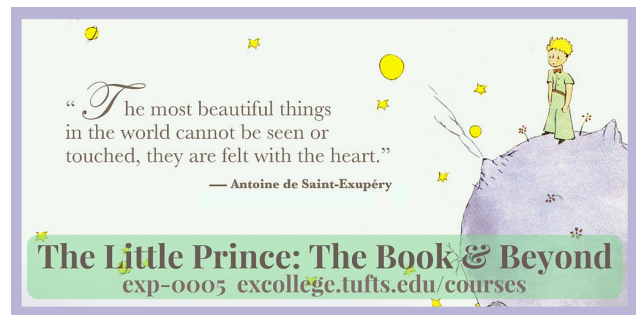
<http://excollege.tufts.edu/courses>

EXP-0005-GF *The Little Prince: The Book and Beyond*

1.0 credit, Letter-graded

Thursdays, 6:00-8:30 pm

In a bookstore, one has the best chance of locating *The Little Prince* in the children's section. But is it really just a children's book? And if not, how does one unpack the hidden messages of this mesmerizing fable?



The Little Prince by Antoine de Saint-Exupéry is one of the most famous books in the world. It has been translated into more than 200 languages, and has been adapted into various art forms: film, visual and fine arts, music, theatre, dance, opera, and animation. This course will explore the original text under a microscope of creative and critical thinking. Throughout the semester, students will research and discuss various interdisciplinary and multicultural adaptations of this book (movies, performances, art pieces), as well as discover their own connections with the messages and symbols veiled wisely in this beautiful text.

Irina Yakubovskaya is a PhD candidate in the Tufts Drama department whose research and interests include theatre pedagogy, stage performance, directing, archival research and dramaturgy, as well as multicultural translation and adaptation.

Irina was selected by the Experimental College to be a Robyn Gittleman Graduate Teaching Fellow for 2016-2017.

EXP-0018-F *Guerilla Performance Art & Politics*

1.0 credit, Letter-graded

Wednesdays, 6:30-9:00 pm

Do art activists using Performance Art as their tool really need a lot of money to create a powerful impact on society?



This course introduces students to the history and philosophy of performance art as the most instinctive art form of dissent and free artistic expression, using

the most basic and "cheapest" tool— namely, one's own body. We will find out that performance art is only the most recent name for an art form that has been with us ever since we defined ourselves as human beings; that it has no borders between cultures; and that it includes every moment of life.

We will discover the incredible (r)evolutionary power of this art form and its effect on social change. Students will be challenged to transform the knowledge they acquire into their own solo and collaborative public performances. These works will explore techniques for the empowerment of people without access to mainstream media and sources of money, will address specific current social or political issues, and will be documented on video.

Milan Kohout is a political art activist who has used performance art to fight for human rights for the last thirty years, starting with the Czech underground movement Charter 77. He was forcefully expelled by the security police from then-totalitarian Czechoslovakia due to his political art activism, spent two years in a refugee camp, and came to the U.S. in 1988. He graduated from the School of the Museum of Fine Arts (SMFA), became a member of the world-famous group Mobius, and has taught political performance art in different colleges in the U.S. and Europe, most recently the University of West Bohemia. He last taught this course in the Experimental College in 2010.

EXP-0058-GF History of Mental Illness on Stage and Screen

1.0 credit, Letter-graded

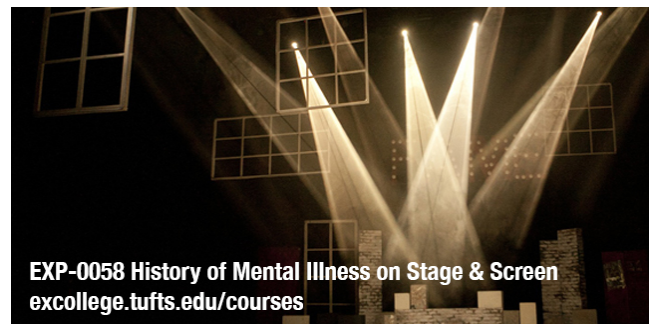
Wednesdays, 6:00-8:30 pm

Humanity has long been fascinated with the mind. In particular, those who suffer from mental illness have captivated society not only because of the mysteries of treatment and diagnosis, but also by the ways in which these diseases have been embodied in the cultural imagination.

This interdisciplinary course links plays, texts, films, performance theory, and medical writing. It seeks to better understand how the subjective experience of mental illness has permeated our cultural experience by examining texts ranging from Sophocles' *Ajax* (c. 450 BC) to *Girl, Interrupted* (1999). These depictions, while wrestling with societal perceptions, have also contributed toward stigmatization, misdiagnosis, and mistreatment.

Katherine Swimm is a PhD Candidate in the Department of Drama and Dance at Tufts. Her dissertation examines performances of madness in the broader context of nineteenth-century medical discourse. Katherine has served as Assistant Director for the Department of Drama and Dance's production of *Rent*, and as Director for Torn Ticket II's production of *Into the Woods*. She works as a Graduate Writing and Public Speaking consultant for the Academic Resource Center, and has taught courses in Acting at Tufts and Public Speaking at Dean College. She was also a fellow at the Tufts Graduate Institute for Teaching in the summer and fall of 2015. She earned her MA in Literature from Northwestern University, and a BFA in Theatre Performance/BA in English from Niagara University.

Katherine was selected by the Experimental College to be a Robyn Gittleman Graduate Teaching Fellow for 2016-2017.



EXP-0061-GF Circus and Society

1.0 credit, Letter-graded

Tuesdays, 6:00-8:30 pm

What do you think of when you think of the circus? Elephants and tigers? Aerialists dressed in sparkling costumes? An exhibition of freaks?



This course is an exploration of the Western Circus as a performance form that has the power to construct, affirm, and even change cultural values and norms. Beginning with a foundation in Western circus history, we will look at circus acts from the eighteenth century to the modern day as spectacles that have the power to resist the status quo. Considerations of gender, race, sexuality, and nationality, will guide readings, viewings, and discussions of freak shows, animal acts, aerial and acrobatic performance in theatre, film, popular culture, and on the national stage. Through the lens of the circus, this course seeks to explore the larger impact of popular, performing arts on society.

Amy Meyer has performed professionally in Boston with numerous small companies and is an artistic associate with the physical theatre troupe, Imaginary Beasts. Amy is also an aspiring acrobat, and for the past five years has been training in various circus arts, including aerial silks, static trapeze, flying trapeze, and partner acrobatics. She is currently a PhD Candidate in Drama at Tufts University and has presented work for the American Society for Theatre Research, the American Theatre and Drama Society, the Graduate Consortium in Women's Studies, and the Mid-America Theatre Conference.

Amy was selected by the Experimental College to be a Robyn Gittleman Graduate Teaching Fellow for 2016-2017.