Lies: From Plato to Politics
Who's a bigger liar, Donald Trump or Hillary Clinton? If you can answer that question and still vote for either of them, you may be ready to accept that lies and accusations of lies play a prominent and accepted role in national political culture. Liars would have been expelled from Plato's republic, and Socrates argued that even poets should be expelled from an ideal state because their representations are false copies of ideal forms. How are passions, lies, and creative language connected? Do lies facilitate political engagement for subordinated groups (e.g., minorities of race, gender, and sexual orientation)? How is literary language differentiated from other forms of public speech such as political campaigning, "BS," and play-acting? This course will explore these questions through the colorful history of explanations, condemnations, glorifications, obfuscations, and qualifications of lying. We will examine texts in literature, philosophy, and other fields, mapping out the ethical and conceptual gray areas of lying. Understanding what lies are, how they work, and whom they harm will allow us to perform nuanced critiques of language use in public life.

Luke Mueller has a long relationship with lying, from his Catholic childhood fraught with guilt for lying, to his work at a financial regulator following the 2008 recession, where he learned much about the ubiquity of deceptions. He is a PhD candidate in the English department at Tufts, where he is writing his dissertation on lying in modernist literature and philosophy.

The Little Prince: The Book and Beyond
The Little Prince by Antoine de Saint-Exupery 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.
Decoding Science
Scientists spend years learning how to design, run, and analyze complex experiments that advance our understanding of diseases, climate change, or how the brain works. Ultimately, they need to communicate their findings to both the scientific community and the public at large. Although this is one of their most important jobs, they often fail, leaving you—the non-scientist—in the dark. How can you meet them halfway, learning how to read scientific papers to better understand the important studies that affect your life, environment, and health? The job of this course is to give you—and other non-scientists—the tools and techniques to breakdown complex science writing, deconstruct figures, and read with a critical eye. By using selected reading strategies and skillful Googling, you will not only be exposed to cutting edge science, but learn how to decode it for yourself.

Laura Darnieder has been involved in science education in several settings in the greater Boston area, working closely with area college students as they undertake Organic Chemistry I and II, helping as a lab instructor in a joint Pathways to PhD program with UMass Boston and Tufts University, and assisting local IB Biology students at Josiah Quincy Upper School. She is currently a fourth year graduate student in the Neuroscience Department of the Sackler School of Graduate Biomedical Sciences at Tufts, and previously taught a course in the Experimental College on Biased Bodies: The Exclusion of “the Female” in Science and Research.

Creation, Fabrication and Problem Solving
Have you ever had an idea but didn't have the resources or knowledge to bring it into reality? Do you want the self-confidence and skills to address everyday problems with technical solutions instead of just having to accept how things are? Similar to the Maker movement, this course will embrace creation, fabrication and problem solving. Using a project-based approach, students will engage in studying the maker movement and immerse themselves in the experience of making and designing. Using tools such as 3D printers, laser cutters, woodworking tools, ceramics, or needle and thread in the makerspaces of the Tufts campus, you will develop solutions and manufacture prototypes while improving and honing the critical thinking and problem solving skills that help in both personal and professional life. Take this opportunity to work in interdisciplinary teams, exercise creativity in new challenges, invent new creations, try new technologies, and use some old ones in interesting ways.

Brian O'Connell owns and operates PaperBots®, a product line dedicated to enabling K-12 students to create paper and craft material engineering projects. Prior to returning to grad
school, O’Connell worked as a Mechanical Engineer and Project Lead at Kollmorgen Electro-Optical designing periscopes and optical masts for submarines. He is currently a PhD student at Tufts University, a research assistant at the Center for Engineering Education and Outreach, and manager of Jumbo’s Maker Studio.

**Race in Human Development**
The idea that America is a "post-racial society," or that racial preference, discrimination, and prejudice ended decades ago is demonstrably false. The reality is that race influences human development in America in a myriad of ways. Drawing on recent research from the fields of medicine, education, sociology, and psychology, we will examine how race influences human development in the U.S. In particular, this course takes a critical approach to understanding the effects of race on human development though American contexts and cultures.

**Elana McDermott** is a PhD candidate in the Department of Child Study and Human Development at Tufts University, and a Doctoral Research Assistant at the Center for Promise at Boston University.

**History of Mental Illness on Stage and Screen**
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.

**Circus and Society**
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.

**American Witches**
When you imagine a witch, is she green and wearing stockings like the Wicked Witch of the West? Or is she surprised by her own power, like lovable nerd Willow Rosenberg from Buffy the Vampire Slayer? Have you wondered if boredom, vengeance, or rye tainted with hallucinogens motivated the accusers of the 1692 Salem witch trials? This course uses texts from American history, literature, popular culture, and law to explore the many ways in which witchcraft is depicted and understood in the United States from the 17th century to today. This interdisciplinary approach examines how different representations of witches engage issues of sexuality, race, and gender at specific points in American history. Through texts from Maryse Conde’s *I, Tituba, Black Witch of Salem* and Arthur Miller’s *The Crucible*, to 1964’s *Bewitched!* and the recent television show *American Horror Story*, we will explore how images and ideas of witches shape American culture.
Christine Payson is a PhD student in English and American Literature at Tufts. Her doctoral dissertation focuses on representations of 17th century America in fiction and drama. She has co-taught with Prof. Heather Curtis of the Tufts Religion Department, and has independently taught First Year Writing courses at Tufts since 2012.

Spring 2017 Robyn Gittleman Graduate Teaching Fellowship Courses

**Horror, Abjection, and You**
What are you afraid of? What in our world is abject? After a year of creepy clowns, Zika, and rampant political fear-mongering, all of us have experienced horror on a number of levels. But how often do we think about horror’s power to control us? This course will pair literature, film, advertisements, political speeches, and more with theories put forth by philosophers, psychologists, biologists, theologians, and political scientists in order to question what frightens us about our world, about our bodies, and about what lurks in the recesses of our collective psyche. Understanding just what makes something abject will allow us to reevaluate our engagement with politics, medicine, and morality, as well as all those things that go bump in the night. Through this course, we will uncover the roots of our fears and hopefully thereby learn to mediate our responses to them.

James Rizzi is currently a PhD candidate in his fourth year in the English Department at Tufts University. His dissertation research has led him to questions regarding abjection and intersubjectivity in a socio-political context.

**Race and Human Development**
The idea that America is a "post-racial society," or that racial preference, discrimination, and prejudice ended decades ago is demonstrably false. The reality is that race influences human development in America in a myriad of ways. Drawing on recent research from the fields of medicine, education, sociology, and psychology, we will examine how race influences human development in the U.S. In particular, this course takes a critical approach to understanding the effects of race on human development though American contexts and cultures.

Elana McDermott is a PhD candidate in the Department of Child Study and Human Development at Tufts, and a Doctoral Research Assistant at the Center for Promise at Boston University.
Latin America: Development and Policy-Making

Who makes policy? What is involved in development policy in particular? And what will the future of Latin America look like? This course will provide an introduction to the most pertinent theoretical topics relevant for development policies and the policy-making process, while framing the theory in the particular context of Latin America. Students will apply these theories to real-world policy situations through weekly discussion and exercises. Topics will focus on the actors involved in the policy making process, agenda framing and setting, the political economy of the policy process, and the po

Juan Taborda is a third-year PhD candidate in International Relations at Tufts University's Fletcher School of Law and Diplomacy, and a Fulbright Scholar from Colombia concentrating in International Political Economy and Development Economics. His dissertation research examines the relationship between institutional reforms and economic development.

Fall 2017 Robyn Gittleman Graduate Teaching Fellowship Courses

Memory and Performance: Exploring Memories through Media, Monologues, and Memento

What is a memory narrative? How do artists construct the past? What does that constructed past tell us about the present? What does it mean to perform a memory? How do we perform memories for ourselves and others? Memory and performance may seem like simple concepts, but each word evokes multiple definitions. In the film Memento, memory is used as part of the narrative, making it impossible to separate Christopher Nolan's use of memory and performance. In this course we will discuss memory narratives such as Toni Morrison's Beloved, Woody Allen's Midnight in Paris, Broadway's Hamilton, and Salvador Dali's The Persistence of Memory to identify the relationship between memory and performance. Through discussions of these works, we can discover ways of better understanding and verbalizing memory narratives, using concepts adapted from the field of memory studies. These discussions will build a framework for students to create their own memory narratives in order to question the constructed nature of memory, identity, and performance.
Daniel Ciba is a PhD candidate in the department of Drama and Dance at Tufts. His dissertation focuses on adapting concepts from memory studies to rethink the plays of Tennessee Williams. Daniel has taught courses in Acting, Directing, Tennessee Williams, Shakespeare, and Greek Drama. He is the Director of Theater Arts Curriculum for the Boston Shakespeare Project. He has also has been a Time Management Tutor with the Tufts Academic Resource Center for the past three years.

**From Bees to Beetles: Insect Pollinators and Real-World Science**

What does the crisis in bee populations mean for our food system? Animal pollination directly affects the yield and quality of 75% of globally important crops. Recently however, animal pollinator populations—specifically insect pollinators—are declining. What is the current state of our insect pollinators? How do insect pollinators contribute to food security? What factors contribute to the recent population decline? What can we, and the public, do to help? The course will aim to answer these questions through the study of diverse insect pollinators and nutritional ecology, with students learning how to digest research articles and use basic science to create applied solutions.

Rachael Bonoan is a PhD candidate in the Biology department at Tufts. She studies nutritional ecology in honey bees and keeps bees both on the Medford/Somerville campus, and the Grafton campus. She is also President of the Boston Area Beekeepers Association, and a public speaker on the topic.

**Novel Songs: Music and Literature in American Culture**

What happens to prose when music is introduced? How does music shape the forms and themes of literary narratives? How do music and musicians reflect the concerns of literature? This course explores the relationship between music and literature and its impact on American culture. We will engage with novels and short stories, narratives and memoirs, and music ranging from folk songs and jazz to rock and hip hop. Through the variety of texts we examine, we will consider how we might "hear" literature and "read" music. Music/readings include Beyoncé, Bob Dylan, Bruce Springsteen, Billie Holiday, Toni Morrison, Sherman Alexie, F. Scott Fitzgerald, and Louise Erdrich.
Genevieve Hay is a fourth-year PhD candidate in the Tufts English Department, where she is writing her dissertation on protest music in American literature. She teaches courses in the First Year Writing Program at Tufts, and has also served as a teaching assistant for an American literature survey, and for an interdisciplinary course on literature and photography.

**Explorations in Experimental Cinema: An International Perspective**

What is experimental cinema? How does it differ from the mainstream movies with which we all grew up? In this class, we will expand our horizons through an exploration of experimental cinema across the globe. We will look carefully at its history, classics, and unique genres. We will compare and contrast experimental and mainstream cinemas. And we will pay particular attention to a genre of experimental film known as "devotional cinema." Filmmakers to be explored include Chantal Akerman, Nathaniel Dorsky, and Yasujiro Ozu.

Harsha Menon holds degrees from New York University, Harvard University, and is pursuing an MFA at the School of the Museum of Fine Arts at Tufts. She is an artist, filmmaker, and writer whose work blends art and anthropology. She is currently a Harvard Film Study Fellow, and her work has screened internationally, including at the Sundance Film Festival.

**Comics and Graphic Novels: Theory and Practice**

How do comics work? What kinds of stories can comics tell? In this course, we'll explore comics from the bottom up, discovering how comics work by discussing established cartoonists' strips and then drawing our own comics. After learning about the form of comics through single-panel cartoon and style exercises, we'll transition into thinking about content by addressing the genre of many famous graphic novels: autobiography. Why do authors like Marjane Satrapi (*Persepolis*), Alison Bechdel (*Fun Home*) or Art Spiegelman (*Maus*), use comics to tell their stories? We'll begin to formulate an answer to that question by drawing diary strips and writing about graphic novels. In the final section of this course, we'll turn to distribution and collaboration, exploring the comics community in Boston and beyond. Students will gain a fresh perspective on comics, whether you're an avid graphic novel reader or an incurable doodler. No artistic talent or experience is necessary; all you need is, as
the Center for Cartoon Studies puts it, "a fearless commitment to putting images on paper" and a dogged determination to figure out how comics work. To the drawing board!

**Anna Christine** has been drawing and thinking about comics for almost 20 years. Currently a doctoral student in the English department at Tufts, she has published comics online and in *Resist!*, guest edited by Françoise Mouly and Nadja Spiegelman and distributed during the Women's March on Washington. She has also presented academic papers on graphic novels such as Charles Burns's *Black Hole*. 