

ARTHUM 3200E: Knowledge Creation Through Performance
Professor Kim Solga (ksolga@uwo.ca)
Fall-Winter 2022-23
Thursdays 5:30-8:30pm
UC1110 (WALS TECH space)

1. Course Description

***The Elevator Pitch* (useful for when your roommates or parents ask you WTF this is!)**

ARTHUM 3200E is a brand-new, pilot course that brings students from across campus together to explore the *embodied* and *interdisciplinary* dimensions of learning, discovery, and knowledge creation, in and beyond the university. Through a mix of guest speakers from a wide range of backgrounds; reflection, discussion, and mapping sessions led by your instructor Kim; and community-engaged learning projects to which you'll be attached in winter term, you'll emerge from this class with a much broader, and hopefully more exciting!, sense of where your specific disciplinary knowledge and your career ambitions can intersect with other forms of making, doing, being, and learning – now and in the future.

***Background* (where on earth did this class come from?)**

ARTHUM3200E forms part of a larger research project that Kim has been leading since late 2020; it's called "Building a Creative Campus." (Other members of the research team, whom you'll meet at various points, include: Dr Sandra Smeltzer from FIMS, research fellow Amala Poli (Medical Humanities), research fellow Masha Kouznetsova (Visual Arts), consultant research fellow Kristina Axenova (Psychology), and research fellow Danielle Carr (Wellness Education).)

Building a Creative Campus began by surveying all of Western's different constituencies – staff, students, and faculty – on all our campuses (including Brescia, Huron, and King's). We asked folks to reflect on their sense of what "creativity" means, where we experience it, where we wish we could experience it more, and how we perceive it as tied to this thing we call "the arts". Following the survey – which returned 3000 responses, a huge number! – we held focus groups to ask specific, interested respondents to talk more about their experiences of creativity in small sessions.

We learned so much from this "needs assessment" survey and focus group research, but three important take-aways from that research have specifically helped to shape this course:

- A) Folks report wanting lots more *time* and *space* on campus to explore different, new ideas without the pressure to produce something tangible and measurable right away;
- B) Folks would love more chances to learn new things across disciplines, experimenting with fields, ideas, or concepts they might never otherwise encounter;
- C) Folks would feel a lot better, in their bodies and hearts and souls, if they could do more regular creative work.

As you read on through this syllabus and peruse our lineup of guest speakers for fall term, you'll see how these three takeaways have helped to frame our inquiries together this year.

Framework (Kim, what do we mean by “performance”?)

What does “knowledge creation through performance” mean? The organizing concept of “performance” that frames our class is something that we will define, revise, and revise again over the course of our time together – because if we cannot shift and adjust our governing frameworks from time to time, innovation becomes impossible! That said, we will start from a specific understanding of performance *as a framing concept** that will likely expand significantly what you imagine this word to mean.

[*There's a reading for that!! Check week 4...]

Kim was trained in what we might call a “traditional” theatre studies program, but she completed her postdoctoral research (long ago! 2005!) in a very different kind of program, one called “Performance as a Public Practice” at the University of Texas, Austin. According to the tenets of what is called “performance studies,” which governed that program and governs many programs like it around the world, performance isn't just an outcome, an event, or an artistic object. It's also not just a measure: how we “perform” on tests or at work. Rather, this mode of inquiry – which will be our mode of inquiry to begin with – understands performance as a “mobile critical paradigm”: that is, as a way of learning through our bodies, a way of engaging critically but also creatively with the world around us, a way of moving across difference and discovering new ways of seeing, hearing, and feeling. Performance helps us to understand how knowledge is *embodied*, not just lodged in our brains, and it helps us to learn how working with our bodies as well as with other bodies, in space and in movement and in creative play, helps us to make unexpected discoveries in a wide range of fields.

There's no way, of course, that we can think about “performance” in an Arts and Humanities-coded course without also thinking about “the performing arts” and their multiple, complex contributions to the richness of our cultural lives. Centering performance as a way of embodied, social learning also means we will centre the arts as a learning tool, a way of animating *creative critical thinking*. Our course will therefore introduce us to scholars and teachers who mobilize performance as a way of learning, and also to scholars and teachers who centre the arts/creative practices in cross-disciplinary research and teaching more broadly.

To help us ground our understanding of “performance” as a learning paradigm – indeed, as an *embodied, social, critical and creative* paradigm! – we'll do a lot of reading and talking in the first few weeks of class around this subject. Thereafter, it will be one of our jobs as a team of learners to “map” our guest speakers and their remarkable projects, to create a multi-dimensional picture of how the arts, performance, and embodied learning intersect across our course.

Themes (toward something we're going to call "our class map")

Kim, Amala, and Masha (see below!) have built this class together, from the ground up. As we researched, selected, invited, and slotted in our fall term guest speakers, we created a very rudimentary map of how our different guests and the different knowledge paradigms they will bring to our class might link together.

We lighted on the following four, overarching themes to help guide our journey.

Space and the environment

Technologies

Health and Wellbeing

Storytelling

Note, though, that these four themes are a place to *start*, a *beginning* only.

As we work together, more themes will emerge, connections among speakers will leap out at us, and our map will evolve, become more complex, develop layers and colours and contours. You'll be contributing to our ongoing project of course-mapping in multiple ways, both in class and in your assessments. We can't wait to find out how YOU would have organized, and themed, our class, if you'd been on the course development team.

2. Your Learning Team

Professor Kim Solga

- **Kim's email is ksolga@uwo.ca**
- **Find Kim in UC 3425**
- **Office hours are Thursdays 3-4:30, live in person, and Wednesdays 12-1:30 on Zoom.** Navigate to Zoom via OWL for the office hours zoom link!
- Kim is responsible for all aspects of course delivery, including marking and grade assignments.
- Kim is also Principal Investigator on the research project that will run alongside our course, but in order to prevent any conflict of interest Kim will not play any role in data collection or analysis while our course is ongoing.

If you are participating in the research project running alongside the course, read on!

Research Fellows

- Amala Poli (apoli@uwo.ca)
- Masha Kouznetsova (mkouzne@uwo.ca)
- Danielle Carr (dcarr8@uwo.ca)

If you have any questions about the **research project**, at any time over the year, please contact any of the fellows above. They will be able to help you by answering questions, adjusting access to your contributions, or making any other changes to your participation that you request.

3. Course technology

We'll be using two different platforms for our course.

1. **OWL** will be used for things like sending secure messages and announcements (watch out for these!), accessing and submitting assignments, checking your grades, and accessing course readings and links for A/V or other prep materials for classes. These materials will live in the RESOURCES folder in OWL, and the folder will be updated regularly – do check in!
2. OWL ain't too pretty, though, right? It's a bit 2011. So we're going to experiment with **NOTION** (<https://www.notion.so>) to build a more beautiful and interactive version of our knowledge-creation process. Kim and the team are still learning and experimenting with Notion, so stay tuned for more!

4. Course objectives

Our class is all about learning in new ways, across different fields and different media, in order to uncover new perspectives. Our course objectives reflect this focus!

Folks taking fulsome and enthusiastic part in ARTHUM3200E will...

1. Encounter a wide range of arts-led interdisciplinary projects, and explore those projects' unique benefits as well as important challenges for knowledge creation;
2. Have lots of opportunities to reflect on how the work shared in our course might intersect with our own disciplinary learning, areas of interest, and career goals;
3. Experience new ways of looking at, approaching, and even solving old or familiar problems;
4. Develop our capacity for collaboration, including our capacity for flexibility and adaptability in collaborative settings;
5. Develop our capacity to encounter difference and to sit in the challenges and tensions that the unfamiliar often brings with it;
6. Develop or hone our sense of professionalism in our CEL labour in winter term;
7. Work regularly on valuable transferable skills, such as: communicating well orally, in writing, and/or via other media; asking good questions; participating equitably in generative group discussions; learning to cope with setbacks; taking worthwhile risks; managing our time and expectations of ourselves with care and generosity.

5. Class materials: reading, listening, viewing, doing

In fall term, the bulk of the material we will prepare ahead of class time will be set by our guest speakers. As a result, some, but not all, of that material is ready right now, at the time Kim is writing this syllabus. Rest assured that materials required as class preparation will always be available **at least two weeks** ahead of the scheduled class, via OWL.

Some weeks we'll just have reading to do; other weeks our task(s) will be to dive deeply into a website, or listen to a handful of podcasts or recordings, or watch a video, or even make something to bring to class. As a good rule of thumb, expect to spend about two hours a week preparing for class ahead of class time.

All of the material we should prepare ahead of class time will be freely accessible through OWL's "RESOURCES" tab, organized in week-by-week folders. Check these folders regularly to ensure you've not missed a resource.

In addition to the above, **note that one special book will help shape our journey through the class: *The Extended Mind: The Power of Thinking Outside the Brain*, by Annie Murphy Paul.** This book is available as an e-book via lib.uwo.ca, and Kim asks that we all read the introduction, plus AT LEAST two further chapters of your choice, for our second class on 15 September.

6. Assessments

Your grade in ARTHUM3200E will be based on the following six assessments:

1. Your personal course journal (covering both terms) (10%)
2. Connections + Extensions (covering both terms) (20%)
3. Fall term presentation (10%)
4. Fall term end-of-term project (20%)
5. Winter term CEL check-ins (20%)
6. Winter term final presentation and report (20%)

More information about each of these assessments is below; further, more detailed information about winter term assessments in particular will be available at the beginning of January, when we meet and match with our preferred community partners and determine, with them, expectations and ideal "deliverables." (That is, the thing that you are going to do for/with your community partner, and how you are going to deliver it.)

Your Personal Course Journal (10%)

Due: Thursday, December 8 and Thursday, April 6 (formally); periodically throughout the year (informally)

Scope: There is no set length, nor set style or medium, for your journal entries – you can write, draw, make a recording, etc., and you can use different media across your journal to record your reflections. **However, you should commit 15-20 minutes per week, every week, to the two**

components below. This task is most effective, most manageable, and most fun when you do it every week.

Our class is, in a key sense, about expansion: it's about broadening our perspectives, thinking meta-critically about how we learn, and discovering what changes we might make to learn better. One of our key tasks over the year, then, will be to find ways to track our expansions and our discoveries effectively. Your personal course journal is an important tool in this.

Your PCJ has two components.

How's My Studenting?

This is the part where you set goals for yourself, check in on how your preparation for class is going, examine what changes you might need to make to get back on top of missed school work, etc. It's also a place where you can log work-study-life balance, reflect on what you need that you're not getting, and make a plan for asking questions, or asking for help. It's a kind of mindfulness practice.

Course-based reflections

We will reflect weekly, in class, on what we are learning and how the different people and projects we encounter might connect. Many weeks we'll work together on our class map! And we'll talk, too, about what's going well and what's going less well. Do we need to adjust? Where and how? This class is brand-new, which means it's a work in progress. We are all responsible for making it the best experience it can be.

We'll spend regular class time on different kinds of reflection exercises, but make sure you set aside time each week (see above) to capture your own thoughts. The following prompts will be useful starting points; feel free to engage one, two, or more each week, depending on how you're feeling.

1. What did I / we encounter in class this week that contributes valuably to my learning in my own field of study?
2. What did I / we encounter in class this week that expanded my horizons, whether or not in relation to my own field of study?
3. What moments in class this week felt especially helpful to me – productive, expansive, inspiring, just pretty cool?
4. What moments in class this week fell flat for me? How could class have been better?

Connections + Extensions (4 items total; 5% each = 20%)

Due: Thursday October 27, Thursday December 8, Thursday February 16, Thursday March 23

Scope: You may craft your connections and extensions in any medium you wish: writing, analogue or digital platforms, visuals, A/V, you name it. Try to use at least two different media across the four submissions. If you are writing, aim for 500-700 words. If you are making something physical, aim for one object or drawing that **richly** captures the connection you want to communicate. If you are using a digital platform, aim for 2-4 minutes of recording.

In class, we're going to build a map of the people and ideas that visit us over fall term, in order to process their interconnections and the places those interconnections might take us. Your connections and extensions form part of your unique contribution to our class knowledge map.

In fall term, you'll craft two CONNECTIONS: put two of our speakers (two speakers NOT already linked in the syllabus) and/or their projects into conversation. What are the factors that connect these individuals or their work, for you? What can these connections tell us about the potential of their work to mobilize new ideas, or advance the ideas they are already working with? How would YOU put such a connection into practice, in your own field? Consider a couple of these questions. You might also consider the themes we're working with as a starting point in our class, OR you might imagine a new, emergent theme, based on the pairing you envision. Tell us about that theme!

In winter term, you'll craft two EXTENSIONS: select one of our fall term speakers or projects (or two, if you feel they link strongly and this is important to your extension) and consider their work in relation to the CEL project you are involved with. What does that speaker/project have to offer you as support or inspiration in your work? What are you taking from it to help you develop your CEL labour or your relationship to your community partner?

Fall Term Presentation (10%)

Due: we will pick individual presentation dates in our first class on 8 September.

Scope: Approximately 6-8 minutes, rendered as a live presentation in class, a recorded presentation uploaded to OWL, or a hybrid – you decide what's best for your subject.

We are welcoming FOURTEEN guest speakers between 22 September and 8 December; that's a lot of utterly amazing people making incredible, inspiring work. Who are these folks? What should we know about them ahead of their visit? What kinds of questions might we ask them?

Each of us (either individually, or in pairs) will select one of these speakers. For your fall term presentation, you'll put together an intro "package" about your speaker for the rest of us, with some background on who your speaker is, where they work, what they do, and what disciplinary divides they cross. This package can be presented live at the top of class, or it can be recorded for engagement ahead of time. If you prefer a mix, hybrid is also an option.

As you prepare your presentation, you'll want to ask yourself, ***why is this person coming to our class?*** – and then see if you can offer a preliminary answer to that question via your research. You'll also want to ensure you've read/watched/listened to/completed any required prep for your guest's session, ***and then selected one further item*** of reading/viewing/listening by or about your guest for the rest of us to look at. Finally, ***you'll want to craft two good questions*** you might like to ask your guest speaker during, or after, their session.

Fall Term End-of-Term Project (20%)

Due: Friday, December 16

Scope: *As ever, your project may take shape in a medium of your choice, or even more than one! However, it should have the weight, heft, and obvious effort of something summative – you’ve been thinking about this one for a while, admit it. If it were a term paper, it would be about 2000 words. If it were a piece of A/V, it would be a well-edited 5-8 minutes. Consider the time you’d spend on either of these examples and put that level of EFFORT into whatever you render.*

How to synthesize what we’ve been through? From the vantage point of drafting this syllabus (August 2022, friends!), Kim hopes it’s been an amazing ride. How would you like to celebrate?

Your end of term project should take inspiration from something we’ve seen, heard, or experienced together in fall term, though how that inspiration comes out the other end is very much up to you! For those of you who love the challenge of open-ended projects, congrats and happy Christmas early. For those of you who find this frightening, fear not: we’ll spend time thinking, talking, and brainstorming about it in November.

Here are three examples – one each courtesy of Kim, Amala, and Masha – of what you *might* craft for your end of term project. More examples will be forthcoming. What would yours be?

Sample option 1: Bring The Map To Life

We’ve been mapping our course like nobody’s business. You’ve been making connections and extensions, and getting excited about the possibilities. What if our increasingly complex and messy course knowledge map came to life? How would you render it – as a 3-D object? As an app? As a piece of music or a painting or a live performance or a film? Imagine you were tasked with demonstrating to the university at large what we’ve been up to this term. How would you make our map shine?

Sample option 2: Pitch an Interdisciplinary Research Project

You’ve made a cool friend or two in this class from disciplines you’d otherwise never have encountered. You’ve realized there’s synergy between your interests! What if you could imagine a research project *together*, using both of your unique skills and knowledge bases, to help solve a challenge on our campus or in one of your communities? Outline the challenge, the reason your interdisciplinary approach would suit it, develop a research question, and then do some preliminary reading and exploration in each of your two areas. How would you combine your findings, and what would you build, to solve your problem? Think of Dr Alvarez and Dr Lavoie’s collaboration, or Dr Escolme and Dr Turri’s collaboration, as possible inspiration here.

Sample option 3: Craft a Review Essay for The Extended Mind

Annie Murphy Paul’s book has been a touchstone for us; what has it given you, specifically? Imagine if you could review this book for a publication that is important to you, telling the story not just of the book’s strengths and/or weaknesses, but also of its contributions to our learnings in this class, and to learning as a holistic, embodied process, full stop. Would you pitch your review to a specialized journal in your field? To a popular publication like the *New York Times*? Or to a favourite podcast about big ideas? First, ensure you’ve read the whole book with care. Then, research your ideal venue and read book reviews or book review essays already

published on that platform. Finally, tailor your review essay for that venue's specific audience. Make it fun, compelling, and persuasive.

Winter Term CEL Check-Ins (20%)

Due: Friday, February 17 and Friday, March 31

Scope: These check-ins will require 20 minutes of your, Kim's, and your CEL supervisor's time ahead of the due date.

At the beginning of winter term we'll be introduced to best practices in community-engaged learning by Kelly Hollingshead and her team at Student Experience. We will have the chance to meet our community partners and learn about the projects they have available for us. You'll be matched with a partner based on your interest, but also on the scope within the proposed partnership for interdisciplinary knowledge-application. You and your partner, in consultation with Kim and with someone from Kelly's team, will outline what you'll do, what you'll aim to deliver to your partner by end of term ("the deliverable"), and any other expectations around your labour. You might be alone on a project, or you might be with your peers in a team.

Twice over the course of the term you, your CEL partner, and Kim will come together to check in on how things are going. At the midterm check in, we'll talk about what's strong in your work, what might need improvement, and how we can all set you up for success in the second half of the project/placement. At the end of term check in, we'll see where you've improved, talk about what went well, what your challenges were, and how you handled those challenges.

At the midterm check in we'll assign an interim grade for your work so far, *with the proviso that the grade will shift according to how things go in the second part of your CEL work*. At the end of term check in we'll assess not only how your labour to completion went, but also the quality of what you delivered. We'll take into account how you handled challenges or setbacks, and the professionalism you demonstrated in handling them. All of us will agree on a grade together.

Winter Term Final Presentation and Report (20%)

Due: Thursday, April 6

Scope: 6-8 minutes (presentation), plus 6-8 pages or equivalent (report)

For your final assessment, you'll tell the rest of us in the class all about your CEL project/placement: what you did, why you did it, what challenges you encountered, what successes you achieved.

In your presentation, you'll first set the stage, explaining what grabbed you about this partnership in the first place; you'll then give us a tour of the project, the work, and your final output. Your presentation will be live this time, but it can include any other media components you would like to use to showcase your work to its best advantage. *Note that your output, or deliverable, for your community partner is NOT the presentation; you should discuss it as part of the presentation, but your main goal here is to give us the "meta" view: how did this go, how did I navigate the challenge, and what tips would I offer myself for next time?*

As part of this final assessment you'll also hand in a final report. This report will go to both your CEL partner and to Kim, just as your deliverable will go to both your community partner and to Kim. Think of the report as a version of your final presentation, *but with more detail*: your presentation, at 6-8 minutes, is enough time to read about 3 pages of text. It will hit the highlights only. Your report will offer similar subject matter, but will be longer and more detailed in scope.

7. Course-specific policies on absence and accommodation

Absence

There is no “participation” grade in our class; this is intentional. Your participation will be demonstrated in multiple ways: through your commitment to our shared learning in class and to your journal; through your presence and engagement when we host guest speakers; through your commitment to your CEL project.

If you need to be absent from class, email Kim and tell her. If you're in a pickle and need to Zoom in, we will make that happen – check the Zoom tab in OWL for the emergency class link. Note, though, that Zoom should not be considered a routine option; it's a much-diminished experience if the rest of the class is live.

If you're absent semi-regularly or more, Kim will email you to ask for a chat, so that she can help you figure out a good path forward. STUFF HAPPENS! We will navigate it together.

Accommodation Etc.

Late penalties:* if you hand work in late, penalties accrue on a sliding scale. For the first week after a deadline (or for Friday + the following week if the due date is a Thursday), you are charged a flat 1% per business day. For the second week and after, you are charged 2% per business day, to a maximum of 25% total.

In other words: even if you are SUPER DUPER late, it's always better to hand something in than get a zero. AND, if you're in a pickle, you can ALWAYS take the weekend to get your assignment in. The most it will ever cost you to do that is 1%.

Kim isn't able to provide any other extensions on work to be handed in, but that doesn't mean you're screwed. To arrange accommodation, speak to your academic counsellor(s). Once they offer you accommodation, Kim will erase all accrued penalties. If you have emailed your counsellor and are waiting on accommodation, feel free to send Kim a heads-up email so she is aware. Look below for links to all academic counsellors on campus; your designated counsellor is the one for the faculty where your major or honours program is registered.

**Have you been in my classes before? This is new!!*

8. Valuable University-Wide Links (including for self-care and wellbeing!)

- Find your academic counselling office by faculty:
https://registrar.uwo.ca/faculty_academic_counselling.html
- Academic support for students with disabilities: <http://academicsupport.uwo.ca>
- Student Wellness: https://www.uwo.ca/health/student_support/index.html
- UWO multicultural calendar:
<https://www.multiculturalcalendar.com/ecal/index.php?s=c-univwo>
- Indigenous Student Centre: <https://indigenous.uwo.ca/students/>
- Do you need a medical certificate?
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf
- Has someone harmed you and you're not sure where to turn?
https://www.uwo.ca/health/student_support/survivor_support/index.html

9. Class Schedule

Fall Term

(Fall term readings are all gathered under RESOURCES in OWL, and organized week by week. A list of readings that we have confirmed as of our first class follows at the end of this schedule.)

Week One: 8 September

- All things introduction!

Week Two: 15 September

- Setting the stage: the extended mind, embodied cognition, and the bedrocks of creativity with Kim and Professor Mark Daley (Brain and Mind Institute, UWO)

Week Three: 22 September

- Situating ourselves: learning through sound, with Jashen Edwards (PhD candidate and instructor in the Faculty of Music, UWO)

Week Four: 29 September

- All about "performance": understanding our social repertoires with Margie Rauen (Universidade Estadual do Centro-Oeste (UNICENTRO), Brazil)

Week Five: 6 October

- Collaborative co-design: a performance scholar and a forensic psychologist walk into a police station... to support officers training in mental health crisis response, with Natalie Alvarez (Toronto Metropolitan University) and Jennifer Lavoie (Wilfred Laurier)

Week Six: 13 October

- Doctors who write plays become better doctors! With Suvendrini Lena (Women's College Hospital and Faculty of Medicine, University of Toronto)

Week Seven: 20 October

- Re-coding our social worlds: "Digital Love Languages" with Melanie Hoff (co-director, School for Poetic Computation)

Week Eight: 27 October

- Our bodies are our instruments: practice-based-research in music and sound studies, with Christof Migone (Visual Art, UWO)

Week Nine is READING WEEK!!!

Week Ten: 10 November

- What if the centre were the periphery? Stories to re-map the world, with multi-media film and radio artist Anna Friz (UC Santa Cruz)

Week Eleven: 17 November

- Crip/Mad Archive Dances: Engaging in disability culture ways of knowing, sensing, and shaping archives, with Petra Kuppers (University of Michigan) and Stephanie Heit (poet/artist)

Week Twelve: 24 November

- Been inside a shark lately? A Marine Biologist, 20 VR headsets, and an invitation to make some digital theatre, with Paul Mensink (Faculty of Science, UWO)

Week Thirteen: 1 December

- A virtual tour of the Queen Mary University of London MSc in Creative Arts and Mental Health, with Maria Turri (Barts School of Medicine) and Bridget Escolme (Drama, QMUL)

Week Fourteen: 8 December

- To celebrate end of term, a tour of our very own, glorious, interdisciplinary haven the MacIntosh Gallery, with curator Helen Gregory! All the end of term reflections and feels.

Winter Term

(There are no pre-set readings for winter term, and after the third week of January we'll only meet periodically as a whole group. The bulk of your time this term will be spent working with your community partners, at times determined mutually by your partner and you.)

Week Fifteen: 12 January

- An introduction to community engaged learning, including background, key terms and concepts, and what to expect, with Kelly Hollingshead, Western Student Experience

Week Sixteen: 19 January

- All about our community partners and the opportunities ahead! We'll meet our partners this week, learn in detail about their foci and their needs, and match up!

Week Seventeen: 26 January

- The work ahead: now that we are matched to partners and projects for the rest of the term, how will we tackle the job? How might we use some of the learning from last term to support our projects? This will be a workshop session designed to help each of us create an action plan that can set us up for success in the work ahead.

Week Eighteen: 2 February

- No class; independent project work on your own timeline

Week Nineteen: 9 February

- No class; independent project work on your own timeline

Week Twenty: 16 February

- Mid-term check in time! We will hold class as usual this week, spending time reflecting as a group on our projects so far, discussing challenges, and trouble-shooting together. Your first extension is also due this week, and we will have time in class to work on it.

Week Twenty-One is READING WEEK!!!**Week Twenty-Two: 2 March**

- No class; independent project work on your own timeline

Week Twenty-Three: 9 March

- No class; independent project work on your own timeline

Week Twenty-Four: 16 March

- No class; independent project work on your own timeline

Week Twenty-Five: 23 March

- My gosh that went fast! It's almost end of term. We will regroup again this week to reflect as a whole class and discuss successes and final challenges as we press toward the finish of our projects and the year. We'll also take plenty of time to talk about, and begin working toward, your final presentations and reports.

Week Twenty-Six: 30 March

- OPTIONAL class time this week. Kim will be in UC1110 as usual and will be available to help with anything and everything final project related! For those who attend, we'll

workshop reports and presentations in progress, offering suggestions and support for the final prep week ahead.

Week Twenty-Seven: 6 April

- Our last day! Your final presentations, and our celebration of your work! Community partners and representatives from Kelly Hollingshead's office will attend, and there will be snacks – and cake.

10. Week-by-week list of fall term preparatory materials

Please download a copy of this reading list SEPARATELY; it lives under the "Syllabus" tab in OWL. Check back regularly for updated copy; an announcement will be made via OWL every time Kim uploads an update.

Week One:

- READ your syllabus;
- READ Deborah A. Miranda, "Like Melody or Witchcraft: Empowerment Through Literature"

Week Two:

- READ Annie Murphy Paul, "Introduction: Thinking Outside The Brain," plus TWO chapters of your choice from *The Extended Mind: The Power of Thinking Outside the Brain* (2021)*;
- READ Geoff Smith, "Composing After Cage: Permission Granted"
- *OPTIONAL READING* "Cyborg Art: AI Is Reshaping Creativity, and Maybe That's a Good Thing"

***You might not read both of these two extra chapters in full** before class on September 15, and that's ok! But do read them – and enjoy them! This book is a wayfinding tool for our class.

Week Three:

- READ OR LISTEN Chris McRae and Keith Nainby, introduction to "(Re)Sounding Pedagogy" (note that you can either read this article, or listen to it!)
- LISTEN please explore at least TWO of the podcast links (your choice!) provided by Jashen in the session guideline document uploaded in OWL
- MAKE/DO Jashen has asked that we each undertake a sound-ing activity ahead of class! Check the document titled "Sound Collection and Classification (SCC) Explanation" in OWL.

Week Four:

- READ Tim Prentki and Sheila Preston, "Applied Theatre: An Introduction";
- READ Diana Taylor, "Framing [Performance]" (note that this introduction to Taylor's 2016 book *Performance* is *technically* 42 pages, but not really – it's creatively formatted and jammed with images. Its actual length as text is closer to 20 pages. You are going to love it.)
- WATCH a two-part video (20 minutes total) remembering Augusto Boal, the legendary creator of Theatre of the Oppressed, on the occasion of his passing in 2016.
- *RECOMMENDED/OPTIONAL READING* Diana Taylor, "Remapping Genre Through Performance"

- *RECOMMENDED/OPTIONAL VIEWING* Explore the archive of materials on Augusto Boal, Forum Theatre, and Theatre of the Oppressed, archived in Digital Theatre Plus

Week Five:

- READ Natalie Alvarez, Jennifer Lavoie, and Greg Hodge, “Choreographies of Power: De-habituating Officer Presence in Scenario-Based, De-escalation Training”**
- READ Jennifer Lavoie, Natalie Alvarez, and Yasmine Kandil, “Developing Community Co-designed Scenario-Based Training for Police Mental Health Crisis Response”**
- EXPLORE Natalie Alvarez interviewed by Kim Solga, “Living the Interdiscipline” (a quick, high-level take on the project, if you need the 411!)

****These two different articles tell the story of the same project – the one Natalie and Jennifer will be talking about with us! – through two very different disciplinary lenses.** The first is written for a dance studies audience; the second is written for a social science, and specifically a criminology and psychology audience. Pick one as a way in; then, compare how the same material is shared for a totally different group of expert readers!

Week Six:

- READ Wole Soyinka, *Death and the King’s Horseman*
- VIEW/EXPLORE Suvendrini Lena, *Here are the Fragments* (this is archive video from Suvendrini’s 2019 theatrical installation, which appeared at Toronto’s The Theatre Centre just before the pandemic.)
- *RECOMMENDED/OPTIONAL READING* Suvendrini Lena, *The Enchanted Loom*

Week Seven:

- MAKE/DO Melanie has set us a really compelling exercise to complete ahead of class! Instructions are here: <https://docs.google.com/document/d/1OYh233tjyOCNXyo5tWE-V-gyFdeYW8hcqaMBDKRRTWI/edit>
- EXPLORE If you’re intrigued after doing the task, please head over to Melanie’s website for *Digital Love Languages*, the project she’s going to base her workshop with us on! <https://lovelanguages.melaniehoff.com>

Week Eight:

- READ “Parallels,” by Nicole Gingras, in *Trou*, an exhibition catalogue created for a retrospective of Christof Migone’s work in 2006 (essay is pp 51-59, about half way through – enjoy exploring the rest of the book if you’re interested!)
- VIEW/EXPLORE the three short videos (1.5 minutes, 9.5 minutes, 15 minutes) about Migone and Marla Hlady’s *Swan Song*, archived on Christof Migone’s website

Week Ten:

- LISTEN to Anna and collaborator Emmanuel Madan’s speculative radio play *Joy Channel* here: <https://io-sound.bandcamp.com/album/the-joy-channel>
- EXPLORE Anna’s website and archive: <https://nicelittlestatic.com>

Week Eleven:

- READ Petra Kuppens, “Crip-Mad Archive Dances”
- READ OR LISTEN Petra Kuppens and Stephanie Heit, “Tendings: Creative Practice as Self Care” (read OR listen to this open-access piece by both of our guests!)
- READ Kuppens, “Into Fantasy: Expressive Objects in Turtle Disco” (note that this is one short section that forms part of chapter four of *Eco Soma*, Petra’s brand-new, fully open access book)
- EXPLORE Heit, “Zoeglossia Poem of the Week Series: Poetry & Mental Health Difference”

Week Twelve:

- READ AND WATCH material from Paul about the way VR technology helps us build empathy for the planet!
 - <https://theconversation.com/virtual-reality-may-help-us-develop-empathy-for-oceans-and-marine-life-168172>
 - <https://www.si.edu/newsdesk/releases/new-augmented-reality-experience-spotlights-human-connection-oceans>
 - <https://www.youtube.com/watch?v=kbQpVYDgFSg>
- WATCH Check out these two VR art project interventions in San Francisco: <https://qianqian-ye.com/entangled.html> <https://qianqian-ye.com/3d-research.html>
- READ This reading, from a Western nursing professor on the homelessness experience in London, will serve as useful background for one of the immersive VR experiences we’ll undertake with Paul: <https://crhesi.uwo.ca/margins/homelessness/>

Week Thirteen:

- LISTEN “Futuring Mental Health,” a fictional story about the value of the arts for mental health which guest speaker Maria Turri co-created with her MSc students <https://soundcloud.com/user-856724759> (Note that this piece was featured in the online exhibition “After Progress,” and on the website for the exhibition you can find a transcript of the recording if you’d prefer to read or follow along using the transcript: <https://www.afterprogress.com/exhibition>)
- VIEW Isabel Dixon, *Life in Boxes* <https://www.youtube.com/watch?v=LOWRsHjI27o>
- READ Maria Turri, “Letter to a mental health patient from a psychiatrist turned humble,” a short reading based on Maria’s experience watching *Life in Boxes* <https://space.org.uk/2020/10/06/letter-to-a-mental-health-patient-from-a-psychiatrist-turned-humble/>
- OPTIONAL VIEWING/LISTENING Maria Turri’s keynote presentation for the 2022 “Mad Hearts” conference, which discusses the vital importance of investing in the arts for better mental health outcomes (available as a download on OWL)

Week Fourteen:

- Helen knows that hers is the LAST CLASS of the semester! She does not want you to prepare anything ahead of time. Come ready to experience the amazing installation currently on offer at the MacIntosh Gallery (next door to University College), and to hear Helen talk about her interdisciplinary practice as an artist and curator.