

6 June 2022

Hello potential Theatre 2202G students!

Thanks for considering joining this course next year. Because it's a winter term course I don't yet have a syllabus for us finalized; however, it will look a fair bit like last year's version of the course, so I've included a copy of LAST YEAR'S SYLLABUS below for you to have a look at. Any questions at all, email me! I'm ksolga@uwo.ca.

Some things to note:

First, as we did last year, this coming year **we will be partnering with Leora Swartzman and her Social Science in the Community class, Psychology 3895**. We learned a lot from that partnership last year, both good and less good, and Dr Swartzman and our terrific research fellow Stephanie and I are hard at work right now developing all kinds of shared resources and materials to make the partnership better, stronger, and way more fun for everyone.

Second, that means that **you can expect to learn a lot about collaborating across disciplines in our course**. This is totally in line with what Performance Beyond Theatres means! Performance Beyond Theatres includes the study of the performance of "everyday life" (Sports! Politics! Festivals!), as well as the study of "applied theatre" – **using theatre to support social justice initiatives in the community**. That latter thing is exactly what we're going to be doing in collaboration with Dr Swartzman and her students.

Finally, note that this class is part of my Arts and Humanities Teaching Fellowship, in which I think and read about, and develop resources for, interdisciplinary teaching and learning. **This year, as part of my fellowship research, we're going to be conducting a research project with our class!** Stephanie will be observing all of our experiences (students and teachers), logging what's working and what's not working, and we're going to be asking you to complete a survey at the end of the course about your experiences. You'll also have the chance to be interviewed about your experiences on the course if you want to be.

Rest assured that participating in the research project is TOTALLY VOLUNTARY, and if you'd rather not, you'll still be able to take the class, no problem. We will be offering you a comprehensive letter of information about the project before the course starts, and you'll have the opportunity to offer your consent, or not, as you prefer.

Thanks for checking us out, and remember that you can email me anytime with questions.

Kim Solga (Kim)

Theatre 2202G: Performance Beyond Theatres

Winter 2022

T 3:30-4:30 & Th 2:30-4:30

Professor Kim Solga (ksolga@uwo.ca)

1. COURSE DESCRIPTION

Performance isn't just for actors at the theatre; we are all performing, all over the place, all the time! Since the 1960s, scholars and makers of theatre have been exploring a vast array of performances of "everyday life," from church services to hockey games to the way you flirt when you're out at the bar. *Performance Studies* is the discipline dedicated to thinking about how performance works outside the four walls of the theatre; *Applied Theatre* is the discipline that helps artists and scholars to bring the pedagogical benefits of performance into the community, to support social justice, advocate for change, or activate (and celebrate!) our differences. Performance Beyond Theatres is the course that will introduce you to the many ways we might usefully conceive of theatre and performance as not just an art of the stage, but as an art by and for us all.

In order for us to experience fully, what it means to use theatre and performance as a social, community practice, this class is partnered with Dr Leora Swartzman's Psych3895E: Social Science in the Community. Leora's students have been working since September with community partners from the Unity Project (<https://unityproject.ca>) and the Centre for Research & Education on Violence Against Women & Children (<https://www.learningtoendabuse.ca>), developing projects around homelessness in London and experiences of gender-based violence on campus. You'll learn much more about these projects in the first weeks of our class, and your final performance projects will be focused on one of them.

In other words: this term, we aren't just going to learn *about* performance as a tool for shaping our shared world and changing it for the better; we are going to make performance that makes a real change. Let's get started!

2. MEET THE TEACHERS!

This course is led by Professor Kim Solga; call her Kim and reach her at ksolga@uwo.ca.

Kim's office is UC3425. Kim's office hours are Wednesdays 3-5pm on Zoom, or at other times by appointment. Use <https://westernuniversity.zoom.us/j/5689659592> to visit.

Dr Leora Swartzman teaches our partner class, Psych 3985E. If you want to reach Leora, dial lswartzm@uwo.ca.

This class is supported by Kim's Arts & Humanities Teaching Fellowship; as a result, we have an amazing Graduate Fellow, Stephanie Dennie. You can reach Stephanie at stephanie.dennie@uwo.ca.

A note about email: Kim doesn't check her UWO email on the weekend. Any messages received by Kim after 6pm on Friday will be addressed on Monday morning.

3. FORMAT

Class meetings

This class is scheduled live-in-person. **THROUGH END JANUARY we will be on Zoom; go to OWL → ZOOM and click on "Theatre 2202 Zoom Room".**

Our TUESDAY (50 minute) classes will be joined with Leora Swartzman's Psychology 3895 class. Our THURSDAY classes will be us on our own.

Our first joint Tuesday class will be on January 18; I will provide you with the Zoom link well ahead of time. Our Thursday classes will always use the Zoom link in our OWL site.

NOTE: If/when we're allowed to gather in person, **our joint Tuesdays will take place in Westminster Hall room 20F** (basement). WH is behind the hospital, along Windermere Road. **Thursdays will take place in our scheduled space, UC1110.**

Online bits and pieces

Our OWL site is for submitting assignments, accessing course readings, and accessing Zoom. Our regular weekly lessons, your prompt responses, and much more can be found on our class's Wordpress site:

<https://performancestudiesatwestern.wordpress.com>. Bookmark this site now!

4. COURSE OBJECTIVES

Objectives are our shared goals, a promise to try to achieve a thing. We may not get all of them, or all of them perfectly, but we can strive toward them.

By the end of this term, students who commit to the labour of TS2202G can expect:

1. To understand the basic principles of Performance Studies and Applied Theatre as disciplines and be able to assess their strengths and weaknesses;
2. To understand theatre and performance "as a public practice" and be able to discuss their risks and benefits as tools for public engagement;

3. To put this understanding into action, by making a performance project that targets either homelessness and drug addiction, or experiences of gender-based violence, in our community;
4. To be able to reflect critically on the process of creating this performance project, including reflecting critically on the challenges posed by its teamwork components;
5. To be able to reflect critically on the experience of interdisciplinary learning, both its strengths and its challenges;
6. To be able to reflect critically on their own experience as a student, including reflecting on their individual learning styles and practices;
7. To build on their existing analytical and communication skills across different media, including writing;
8. To make plenty of useful mistakes and also have a lot of fun. (Really!)

5. LAND ACKNOWLEDGEMENT

When we talk about performance happening “beyond” theatres, we also talk about the spaces of our wider world – spaces that are not neutral, or just “there”. Space is political; our occupation of it requires our careful and ongoing reflection. Theatre and performance practices can contribute to this reflection in often very powerful ways.

Land acknowledgements are one tool that we can use to connect with the history of the places we inhabit or work in now; this connection allows us, in turn, to think more deeply about the power dynamics that shape the places we often take for granted.

Below is one version of Western’s official land acknowledgement; you can find others here: <https://communications.uwo.ca/comms/land-acknowledgement/>.

We acknowledge that Western University is located on the traditional lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Neutral peoples, on lands connected to several Treaties including Treaty 6 London Township, Treaty 7 Sombra Township, Treaty 21 Longwoods and the Dish with One Spoon Covenant Wampum. This place continues to be home to diverse Indigenous peoples who are recognized as contemporary stewards of the land and vital contributors to society.

You might also be wondering whose land your family lives on, or whose land you grew up on; this website – <https://native-land.ca> – can help in your search.

6. REQUIRED READINGS

All readings are available via “Course Readings” on OWL, with one exception: *Antigone* is available as a PDF download in “Resources” on OWL. At the end of this syllabus is a complete bibliography (in MLA 7) of our course readings; use this when making your Works Cited documents. Feel free to use MLA 7 or MLA 8. (Kim is somewhat old-school.)

7. ASSIGNMENTS

1. Five weekly prompt responses (15%)
2. Reflection journal (20%)
3. Case study analysis (15%)
4. Final performance project (30%)
5. Team report – final performance project (20%)

1. Five weekly prompt responses (15%)

Kim prepares for our week's classes every Monday. By Monday evening, she will post a prompt to [our Wordpress home page](#). Your job, at least five times over the semester, is to engage with the weekly prompt meaningfully.

You can respond any number of ways: in writing, by uploading content you make via audio or video, by digging around the web to find a pertinent example/case study and then talking about it in your comments. (These are just some examples.)

OK sure, *but what does Kim want?* Check out examples of prompts and responses past by scrolling through our Wordpress site's monthly archives. (Previous classes' work is archived there.)

THE FINE PRINT

- Leave your response to the prompt **in the comments** to the prompt post.
- Get your comments in **by noon on Thursdays**, or they can't count for marks.
- **Aim for a solid paragraph or the equivalent** in another medium: 150-200 words, give or take.
- Engage with the prompt meaningfully. Make sure you address any questions or include any components the prompt requests. Cite sources, or link to external sources, if that's relevant. (No Works Cited is needed.)
- **Every time you post in response to a prompt, you earn 3% of your 15%.**
- That means, if you respond (meaningfully!) 5 times over the course of the term, you've earned 100%.

2. Reflection journal (20%)

Citation: I have adapted this assignment, as well as its structure and framing, from Dr Wakeham (Department of English and Writing). I'm extremely grateful to Dr Wakeham for inspiring me to adjust my existing student journal exercise in meaningful ways!

This assignment is designed to help me get to know how each of you are experiencing the course: what you're learning, what you're enjoying, where you're struggling, and

what questions are arising for you. It is a tool for me to see and understand your engagement: with readings and viewings, in class, in our co-learning environment with Leora's students, and in the process of creating your final performance projects.

The journal is also designed to provide you with an opportunity to experience writing as what Dr Wakeham calls "a personal, reflexive, creative, and empowering process; a process that helps you to learn about yourself." My hope is that you will use this opportunity to develop a home writing practice, and that you'll be encouraged to experiment with when and how you write, and indeed with different expressive media beyond writing – including sound, video, visual art, live art, and more – if that's something that appeals to you.

Each Tuesday, when we learn with Leora's students in Westminster Hall, the final five minutes of class will be reserved for reflection. **These in-class reflections should focus specifically on your experience of our co-learning experiment.** What did you learn today? What did you struggle with? What do you need in order to be able to make the most out of these shared, interdisciplinary sessions? Write or draw or otherwise create any way you wish in the time given. **When you are done, we ask that you upload your reflection – each week – to your personal dropbox on OWL.**

Beyond these dedicated in-class reflection periods, please aim to craft at least FIVE independent reflection journal entries on your own time. Two of these should take written form. Up to three can take any form you wish. Each entry should reflect on your experience of learning about a specific text, artwork, or artist that we've touched on in class. In other words, **these reflections should focus on how you are engaging with the materials programmed on our course**, and where our in-class discussion of these materials is taking your imagination.

Above all, note: this task is not about writing "correctly" or creating a persuasive argument. Your entries are NOT essays! Your reflection journal is about self-reflection, thoughtfulness, and effort – practicing the art of learning well.

THE FINE PRINT

- **Each Tuesday, after our dedicated reflection time in class, please upload that week's reflection to your dropbox in OWL.** Save your file in this format: NAME_DATE.ext (pdf, docx, jpg, whatever works).
- **You'll hand your FULL reflection journal, including your compiled Tuesday entries, in twice:** once just before reading week (**February 18**), and once on the last day of the term (**April 7**), **using the assignment portal on OWL.**
- Your first full submission should include all reflections from each shared Tuesday before reading week, plus at least TWO of your independent reflections.
- There is no quantity requirement for your in-class Tuesday reflections. Write/create as much or as little as you can or wish in the time we give you.

- **For your independent reflections, aim for about 300 words per entry (5x300 = 1500 words), or up to five minutes of audio/video per entry.** A full-page artwork (drawn or photo) is a great option for an entry, but I'd appreciate some commentary alongside it on what it means to you.
- You can write/create more than this if you wish, and you can include as many entries as you wish. But make them meaningful – don't do them for the sake of maxing out. I'd prefer quality reflections over quantity.
- **How will Kim grade this?** I will focus on the **level of thought and care** put into these reflections. **Do they exhibit genuine engagement** with the course material, or with in-class experiences? **Do they exhibit a level of self-awareness** – that is, are they reflective of you exploring *your* learning practice, what's working and what's challenging you? **Do they exhibit proper effort** – has time and care been taken, or do they feel phoned in?
- Kim will give you a provisional grade for the first submission, so you know where you stand and how to improve, and then a final, cumulative grade at the end.
- If you don't hand in your journal at mid-term, you will automatically lose 20% of your final journal grade.

3. Written Case Study Analysis (15%)

You and your group mates are going to create a piece of performance in conjunction with Dr Swartzman's students and in support of their community partners. This is the culmination of your work in the class.

You might be thinking: *What should I do? What does a good performance action look like? What is effective applied theatre? Where do I start?* Your case study analysis is designed to help you answer these questions.

For this assignment, select ONE of the examples of performance action or applied theatre that we will look at in class. These examples might come from a guest speaker (for ex, the Tuam Oral History Project), a class experience (for ex, Danielle Carr's "Consent Rituals" workshop), or they might be a reading/viewing assigned for class.

This example forms the basis of your case study. You will then:

1. briefly assess who this work is for and what it aims to achieve;
2. examine the tactics it uses to engage its audience/participants, and assess (as much as possible) their effectiveness;
3. consider the ethical implications of the work. Here, you might ask: *who benefits from this work? Who is potentially marginalized by it?* You might also think about how this work balances challenging audiences to think differently or creatively with how it protects audiences from harm.

THE FINE PRINT

- Your case study should be **about 750 words**. Papers less than 700 words or more than 800 words may be marked down for underdevelopment or wordiness. Pay attention to editing; it's part of good writing!
- Your case study is due **the week of 14 February**. You can hand it in, using the assignment portal on OWL, **anytime up to 11:55pm on Sunday 20 February**.
- Beyond your chosen example, secondary sources are not required, though if you find secondary sources that you think will enhance your analysis, feel free to include them.
- Please include a Works Cited; do not include the Works Cited in your word count.
- **Top marks will go to** case studies that include each of the requirements of the task, offer plenty of detail from their chosen example to support their discussion, and offer nuance in any critical assessments they make. Ensure your prose is clean and your Works Cited is formatted properly.

4. Final Performance Project (30%)

The culmination of your term's work in Theatre 2202 will be a piece of performance that extends beyond the theatre, inspired by one of the many examples we will encounter all term.

In the early weeks of term, you'll be divided into groups, based in part on your interest in one of the two areas of focus in Leora's course: supports for victims of gender-based violence on college campuses, and supports for those experiencing drug addiction and homelessness in the City of London area.

You'll work in conjunction with Leora's students on Tuesdays in order to develop a framework within which you'll craft your piece; the Psychology gang will help you understand the issue at hand, share their data, and together you'll form a picture of what kinds of interventions might be needed, valuable, productive, and welcome.

Taking inspiration from one of the many performance interventions you will have encountered this term, your group will then work independently to put your performance together. You'll have class time after reading week to work on this, but you will also need to figure out early when and how you and your group-mates will collaborate to generate the final product.

Group work is hard; Kim knows! We'll talk a lot about best teamwork practices in class. For now, trust that you and your groupmates will make a shared investment in an important project, and that you will show up for it. I have faith in all of you.

THE FINE PRINT

- Your performance piece may be presented live, pre-recorded with a live component, or web-based or otherwise “VR” with a live component. A live component is required (public health restrictions permitting).
- Your performance piece should run **no less than 12 and no more than 20 minutes in length**, including all components.
- You’ll present your performance work **in the week of 28 March**; we will set a date and time that suits all class members from both TS2202 and Psych3895 by reading week.
- Your mark will be a group mark. (Relax, it’s going to be fine!)
- **Top marks will go to** pieces that clearly show time, effort, and investment in making work that looks and sounds professional enough to be passed along to the Psych 3895 community partners. The teams creating these pieces will have clear goals, appropriately matched to chosen performance form(s), and will demonstrate consideration for the ethical challenges of making work with/for vulnerable communities. These pieces will be original, creative, and polished. They will make us all go, “bravo!”

5. Written team Report – final performance project (20%)

When we make public performance actions or do work in applied theatre, the work rarely ends with the performance. We need to account for how our intervention was crafted, what strengths and weaknesses it revealed, and we need to make some recommendations. When possible, we need to measure its efficacy. We need to reflect on our own group dynamics in the making process.

Your team report should be collaboratively crafted – you should reflect on your team’s work *as a team* – but you should divide the work in a way that is sensible and equitable for you (because it’s end of term!). Please put your individual names on the different components of the report on which you work – you will likely sign more than one component – so that Kim can get a clear picture of how your collaboration unfolded.

Your report should include the following components:

1. A short introduction to your performance: its context, its goals, and what you hoped to achieve with it.
2. A review of the research you drew on to deepen your understanding of your topic: data and research derived from Leora’s students; research you did on your own into your chosen performance form; research you did on your own into your social issue; any other relevant research you completed.
3. A critical assessment of your process: how did your collaboration work? What were your clear successes? What challenges did you encounter?
4. A list of recommendations for your future selves: what would you not change? What would you do differently? And why?

In addition, you’ll submit the following “raw” work along with your report:

1. The results of a peer grading exercise, which Kim will facilitate
2. Archive documentation of your performance action (this may include recordings, scripts, workbooks, anything you want to share)

THE FINE PRINT

- Your written report should be **about 2000 words**. Reports less than 1750 words or more than 2250 words may be marked down for underdevelopment or wordiness. Pay attention to editing; it's part of good writing!
- Your team report is due **between the last day of class (7 April 2022) and 11:55pm on Thursday 14 April 2022**. Submit via OWL.
- Sign your name to the components of the report you helped to author.
- Do not forget to hand in the results of your peer assessment exercise, and your performance documentation, as part of this assignment.
- Please include a Works Cited; do not include the Works Cited material in your word count.
- **Your report will earn a group mark; the mark you receive as individual students for this assignment, however, may be slightly different.** Your personal mark will be based on the report's mark, as well as on the results of the peer assessment exercise, and it may take into account any serious discrepancies in teamwork evidenced by your report and by the peer assessment exercise. Kim will aim to be as fair as possible to all group members, while also honouring the teamwork process.
- **Top marks will go to** reports that include all required components, and that undertake an effortful, thoughtful analysis of both the strengths and weaknesses of your resulting performance piece. These reports will also demonstrate effective team collaboration skills, and as much as possible an equitable distribution of work. Prose will be clean, and the Works Cited will be formatted correctly.

A note on grading

In years past I have used rubrics to assess student assignments. They can be a helpful tool, but in the Humanities grading is more art than science. That does not mean it is not done rigorously or taken seriously; it just means that it's not always easily quantifiable.

This year, I've decided not to use rubrics. Instead, I've provided an expectations outline in each of the assignment descriptions. Check out the "**Top marks will go to**" pieces of each "**Fine Print**" section above; those should give you a strong sense of what a really good outcome for each assignment might look like.

If, after that, you still have questions, speak to me. I prefer grading to be transparent, and I aim to help every student achieve the potential they wish to achieve!

A note on participation

Another first for Kim this year: I have no rules about attendance keyed to a participation mark. Indeed, I have no participation mark! I hope you will come to class because it's enjoyable and you're learning; if it's sucking or you're hurting because of something unrelated, please know my door is open.

Your "five weekly prompt responses" and "reflection journal" tasks are designed to measure your engagement with our class and its materials. To do well on these assignments, you'll need to come prepared to class, and work to engage in class in a range of ways (which includes talking, but also active listening, among other things). I leave it to you to get on with that labour, and if you need advice about time management or coping with your workload – like I said, my door is open.

8. IMPORTANT OTHER STUFF

Plagiarism

Students must write/create their assignments in their own words. Whenever you take an idea or passage from another author, you must acknowledge your debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. **Plagiarism is a major academic offence.** All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Intellectual property

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain Kim's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (Kim, Leora, Stephanie, or our guest speakers) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person without permission. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

Late work penalties

Kim will deduct 2% per weekday for work received late. If you know you need an extension, visit your academic counsellors for accommodation or use a self-reported

absence. Kim cannot give you an extension without a request from your academic counsellors.

Kim, I think I've got [insert virus]!!

If/when we are "live" in person for class, if you fall ill or are asked by the M-L Health Unit to isolate yourself, you are more than welcome to attend class via Zoom. The link for virtual class access is in OWL, under "Zoom". (The same one as always.)

That said, if you're sick, look after yourself! Don't come to class if you're not up to it. Send Kim a heads up if you can, but prioritize your own wellbeing.

Kim, I need some help.

Don't we all sometimes! I hear you. Some important links may help:

- A&H Academic Counselling: <https://www.uwo.ca/arts/counselling/> (Remember: if you're not in A&H, go to your home faculty's counselling office instead!)
- Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>
- Academic Support & Engagement <http://www.sdc.uwo.ca/>
- Academic Support for Students with Disabilities: <http://academicsupport.uwo.ca>
- Self-reported absences FAQs: https://www.registrar.uwo.ca/academics/academic_considerations/self_reported_absences_faqs.html
- 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

10. WEEKLY SCHEDULE

*We're on Zoom until at least end of January; go to **OWL → ZOOM for the link.**

*Once we're allowed back on campus, remember that **TUESDAYS** take place in the basement of Westminster Hall and **THURSDAYS** take place in UC1110.

Week ONE (January 11 & 13)

THEME: All things welcome!

READ: your syllabus!

Week TWO (January 18 & 20)

THEME: What is Performance Studies? What is performance?

READ: Carlson, “What is Performance?”; Kirschenblatt-Gimblett, “Performance Studies”; Schechner, “Restoration of Behaviour”

TUESDAY: FIRST JOINT CLASS! This will be an introduction to the Psych 3895 gang, and to their community projects. **JOINT CLASS ZOOM LINK WILL BE PROVIDED.**

Week THREE (January 25 & 27)

THEME: How are theatre and psychology related?

READ: Antigone; Prentki and Preston; Boal

TUESDAY: Stephanie leads class, which will focus on Antigone

Week FOUR (February 1 & 3)

THEME: Performance “actions” for justice and healing

READ: Buckley et al; Alvarez and Zaiontz

VIEW: Nochtaithe: The Tuam Oral History Project

TUESDAY: A visit from Miriam Haughton (from Tuam)

Week FIVE (February 8 & 10)

THEME: Making art with vulnerable communities

READ: Stuart-Fisher; Weaver

VIEW: Cardboard Citizens, video selections (please investigate a handful!)

TUESDAY: Visitors from Cardboard Citizens

Week SIX (February 15 & 17)

THEME: Performance, participation, and the audience

READ: L’Hirondelle; Sayers essay on making *Listening* (optional – it’s in the Google D)

LISTEN: Sayers, *Listening to the Coves*

TUESDAY: A visit from Kelsey Blair from the Audience Institute, University of Toronto

Week SEVEN is READING WEEK!

Week EIGHT (March 1 & 3)

THEME: Verbatim performance: consent rituals

READ: Moon, “Asking For It”

TUESDAY: A Boal-style workshop with Danielle Carr, Western’s Gender-Based Violence Education Coordinator, on consent rituals

Week NINE (March 8 & 10)

THEME: Trans performance: rituals for change

READ: Frankland, from “None of Us is Yet a Robot”; “Hearty”

VIEW: Frankland, *Rituals for Change**

TUESDAY: semi-structured free time for you to work on your performance projects with support from your Psych 3895 partners

*Emma Frankland is visiting Kim’s other class this week via Zoom! You are VERY welcome to attend – TUESDAY beginning at 12:30pm.

Week TEN (March 15 & 17)

THEME: Indigenous performance activism

READ: Robinson

VIEW: Belmore

TUESDAY: semi-structured free time for you to work on your performance projects with support from your Psych 3895 partners

Week ELEVEN (March 22 & 24)

THEME: Disability performance: celebrating difference embodied

VIEW: Sins Invalid

TUESDAY: semi-structured free time for you to work on your performance projects with support from your Psych 3895 partners

Week TWELVE (March 29 & 31)

Final project showcase! Time and place TBA; we will decide, as a group, by reading week WHEN your project presentations will happen.

Week THIRTEEN (April 5 & 7)

TUESDAY: Time to reflect. How did that go, then?

11. FULL LIST OF COURSE READINGS AND OTHER MATERIALS

READINGS (Cited in MLA 7th edition format; MLA 7 or 8 is acceptable to Kim!)

- Alvarez, Natalie, and Keren Zaiontz. "Performative Conduct for Precarious Times." *Sustainable Tools for Precarious Times: Performance Actions in the Americas*. Ed. Natalie Alvarez, Claudette Lauzon, and Keren Zaiontz. London: Palgrave, 2019. 41-67.
- Boal, Augusto. From *Theatre of the Oppressed*. *The Applied Theatre Reader*. Ed. Tim Prentki and Sheila Preston. London: Routledge, 2008. 214-28.
- Buckley, Sarah-Anne, John Cunningham, Miriam Haughton and Barry Houlihan. "To Talk, To Tell, To Share: The Tuam Oral History Project." *Cátedra de Estudos Irlandeses*. Ed. by Laura P. Z. Izarra. São Paulo University, 2021. 91-124.
- Carlson, Marvin. "What is Performance?" *The Performance Studies Reader*. 3rd ed. Ed. Henry Bial and Sarah Brady. London: Routledge, 2016. 72-6.
- Frankland, Emma. "Introduction: We Are All Biological, None of Us Is Yet A Robot." *None of Us Is Yet A Robot: Five Performances on Gender Identity and the Politics of Transition*. London: Oberon, 2019. 6-20.
- Kirschenblatt-Gimblett, Barbara. "Performance Studies." 2002. *The Performance Studies Reader*. 3rd ed. Ed. Henry Bial and Sara Brady. London: Routledge, 2016.
- L'Hirondelle, Cheryl. "Already-And: The Art of Indigenous Survivance." *Sustainable Tools for Precarious Times: Performance Actions in the Americas*. Ed. Natalie Alvarez, Claudette Lauzon, and Keren Zaiontz. London: Palgrave, 2019. 289-302.
- Moon, Ellie. *Asking For It*. *Canadian Theatre Review* 180 (2019): 73-90.

Prentki, Tim, and Sheila Preston. "Applied Theatre: An Introduction." *The Applied Theatre Reader*. Ed. Tim Prentki and Sheila Preston. London: Routledge, 2008. 1-12.

Robinson, Dylan. "Enchantment's Irreconcilable Connection: Listening to Anger, Being Idle No More." *Performance Studies in Canada*. Ed. Laura Levin and Marlis Schweitzer. Montreal and Kingston: McGill-Queens University Press, 2017. 211-35.

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