

# Theatre 2202G: Performance Beyond Theatres

## Winter 2023

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

Professor Kim Solga ([ksolga@uwo.ca](mailto:ksolga@uwo.ca))

### 1. COURSE DESCRIPTION

#### *The Basics: What It Is*

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 – with the potential to make all of our lives better, more equitable, and more fair.

#### *The Bonus: What We Are Going To Make Together*

From the above description, you can see that our class is focused on the ways in which theatre and performance can be used as public tools, to support social justice and progressive change in the world outside the theatre. This kind of work is inherently interdisciplinary: that is, when we partner with peers in related fields who are also doing this community-facing work, we can make an even better, broader change.

This year, our class is partnered with Psychology 3895E, taught by Professor Leora Swartzman, as well as with partners from the broader London community who support folks experiencing homelessness, precarious housing, and drug addiction. Students in Psychology 3895 are working on year-long projects with these partners to help those in housing, drug-related, or mental health crisis, and in the winter term students in both classes will collaborate on creating pieces of applied theatre or performance to support that work. **Your performance pieces** in this class will become part of the "deliverables" (material, real-world outcomes) that students in Psychology 3895 are preparing for our community partners.

In the winter term, starting January 17, students from both classes will meet together every Tuesday from 2:30-4:30pm (regularly scheduled class time for both courses). We will alternate spaces each week, to be equitable, meeting in either FNB2201 or in Westminster Hall 20F. (Locations are clearly marked on your syllabus and in OWL.)

During these periods of co-learning, we will discover valuable information about how our different course materials intersect, and we'll learn key information about our partner course's subject material and research methods. Students will also be placed into cross-class teams early in the term, the better to get started on work toward their final performance projects. Throughout winter term, we will learn together about existing models in applied theatre and performance on which those projects can be based – including from some very cool guests.

Our class partnership is designed as an experiment in interdisciplinary, collaborative learning at Western. We will all work together to foster a supportive learning community; Kim and Leora will do their best to create the conditions for effective collaboration across our classes and will help us to navigate the challenges that come with working across disciplines. Both students and instructors will regularly check in and reflect on our partnership's processes, being honest about both our wins and our struggles. We will adjust as needed!

### *Some Fine Print*

**Because this partnership is an experiment, in order to gauge its success we've designed a research project around it.**

Professor Solga (aka Kim) is the current Arts and Humanities Teaching Fellow in the Centre for Teaching and Learning, and this research project is funded by her fellowship. Early in the term Research Fellow Stephanie Dennie will visit our class to explain the project and answer questions.

Your participation in this research project **is entirely voluntary**, and if you consent to participate you can choose to withdraw at any time. You will be able to continue as a student in the class regardless of your choice!

## **2. LAND ACKNOWLEDGEMENT**

We have all heard Western's land acknowledgement many times now. That's because it bears repeating, and it requires our deep listening.

What is deep listening? It's resonance; attention-paying. Navigate to Western's Office of Indigenous Initiatives, where our several official land acknowledgements are archived. You can read them but also listen to them; I recommend you read first, then listen.

Your home-home might not be here on campus, or even in London-Middlesex. Have you ever investigated whose land your home-home lies on? If not, check it out: <https://native-land.ca>.

Finally, if you're still into this, a challenge: write a land acknowledgement for yourself, for where you are living and working *right now*. All such statements are partial, imperfect, transitory. Make yours something meaningful for you, in this moment.

### 3. MEET THE TEACHERS!

**This course is led by Professor Kim Solga.**

Kim's office is UC3425. Reach her at [ksolga@uwo.ca](mailto:ksolga@uwo.ca). (Email is always fastest.)

**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.

**Kim's office hours are Tuesdays 12-2pm in person, and Wednesdays 12-1:30pm on Zoom.** (Use the office hours link in OWL!)

(Doesn't work? Drop Kim an email and make an appointment for another, mutually beneficial time. We will work it out.)

**Dr Leora Swartzman teaches our partner class, Psych 3895E.** If you want to reach Leora, she is at [lswartzm@uwo.ca](mailto:lswartzm@uwo.ca).

**We have an amazing Graduate Research Fellow, Stephanie Dennie.** Stephanie is the point of contact for our research project. You can reach Stephanie at [stephanie.dennie@uwo.ca](mailto:stephanie.dennie@uwo.ca).

### 4. FORMAT

#### *Class Meetings*

Every TUESDAY, in our two-hour class, we will meet jointly with the 9 students in Leora's class and learn together. These sessions will all be themed around a subject that connects directly with both theatre/performance and community psychology.

We will alternate locations, using our classroom some weeks and Leora's classroom, in Westminster Hall, in other weeks. All our locations are clearly marked on the syllabus, and in OWL.

Every THURSDAY we will meet, just us, in our usual room (FNB2201).

### *The Online 411: Important!*

There are **THREE** places on the web where our course things reside.

**OUR OWL COURSE SITE**, for Theatre 2202, is where you will find all documentation relating to our class. It's where you will submit assignments that are not joint assignments. It's where you'll find any audio or video materials for class. It's your go-to site for all things Theatre 2202 – if something doesn't live directly on this site, it has a link to where to find it.

**OUR OWL JOINT PROJECT SITE** includes students in our class and students in Leora's Psych 3895, as well as Kim and Leora. It is where you will submit assignments that are joint. It's a hub for all the shared aspects of our class.

**ALL OUR READINGS ARE LOCATED ON PERUSALL.** This is an online hub where students can read and offer thoughts, comments, and annotations on their readings! You have an assignment keyed to Perusall (see under "Engagement" below), but it will be (should be) easy and pleasurable, as long as you are completing your readings, and doing so at least 24 hours ahead of class. (That's right! Get ahead and earn free marks!)

**To access the course readings, go to Perusall.com and create an account using your UWO email (if you haven't already done so). When prompted, enter code SWARTZMAN-C3AD7.**

In the past, this class has had a dedicated Wordpress site, at <https://performancestudiesatwestern.wordpress.com>. We aren't using it this year; that's just TOO MANY URLS FOR KIM WHO IS OLD. But if you're interested, check it out! All of the class's past work is archived there, back to about 2015. You'll get a quick feel for the ethos of Theatre 2202 if you take a quick tour!

## **5. LEARNING OBJECTIVES + COURSE OUTCOMES**

Learning objectives are our shared goals as a team of learners, a promise to strive toward a thing. We may not get it all, or get it all perfectly, but that's ok. The objective is the trying. Outcomes are a bit more concrete: the thing you can honestly say you'll achieve, if you put your best effort in.

This year, we have a handful of learning objectives that are shared with Leora's students, and a handful of outcomes that are specific to our course, TS2202.

### *Shared Learning Objectives*

Through their co-learning activities and collaborative work with peers in psychology and applied theatre and performance, we hope students to come away from the course:

- A. More curious about and open about alternative perspectives and viewpoints, both inside the university and across different faculties, and across our different communities outside the university;
- B. More interconnected with the communities of London, and with their fellow students;
- C. With an increased capacity to communicate clearly (orally and in writing) to a wide audience;
- D. More comfortable with discomfort. That is, more prone to self-examine and more willing to extend oneself, one's knowledge and one's vulnerability into a 'brave space' (a shared space of difference);
- E. With the confidence in their ability to apply the tools, methods and theories of their disciplines, as well as their aptitudes and passions, to make a real difference in the world.

### *Course Outcomes*

Students in Theatre 2202 who apply themselves to their work, and who take that work seriously, can expect to achieve the following outcomes:

1. Understand the basic principles of Performance Studies (PS) and Applied Theatre (AT), including their public and social benefits as well as their ethical challenges;
2. Use the principles and methods of PS and AT to better understand and address real-world problems in our community, by co-conceiving, co-creating, and co-managing the execution of a group performance project that targets a community need;
3. Actively work on your teamwork and group project skills, including improving your in-group communication and conflict management skills and learning to navigate group work challenges effectively;
4. Build on your existing analytical and communication skills across different media, including speaking and writing;
5. Reflect critically on the process of making your final group project, including your role in the process, and develop the ability to recognize both the successes and the failures that process encompassed without judgement;
6. Reflect meaningfully on the experience of interdisciplinary learning, both its strengths and its challenges;
7. Make mistakes sometimes, and learn some good stuff in the process.

### **6. REQUIRED READINGS AND OTHER PREP MATERIALS**

All of our **REQUIRED READINGS** live on our **Perusall site**; see above, under "Format" for more information.

Note that all readings are coded on Perusall: readings for our class only are coded “T”; readings you should prepare for our joint classes are coded “P&T”.

We will also be doing some watching and listening to things! **REQUIRED AUDIO AND VISUAL MATERIAL lives on our OWL course site** under “resources”. You do not need to do anything with these other than experience them! (IE: no Perusall here.)

A full list of readings and A/V material is located at the end of this syllabus.

## 7. ASSIGNMENTS

**Your earn your marks in Theatre 2202G like this:**

- **Engagement** (20% across three different areas)
- **Expanotation!** (15%, due February 17 via OWL)
- **Joint “Performance Pitch” Presentation** (15%, due March 7 in class)
- **Final Performance Project** (30%, due March 28 in class)
- **Joint Final Project Presentation** (15%, due April 4 in class)
- **Joint Critical Synthesis** (5%, due April 10 [last day of classes])

(“Joint” = Kim and Leora both mark it, and everyone in the group gets the same grade)

### **Engagement (20%)**

**LENGTH: variable (it’s all good)**

**DEADLINE: ongoing**

Engagement is a major part of our class, because so much of what we are doing together is learning about what and how we learn, and how we can tweak the system to potentially learn better.

Your engagement practice needs to be ongoing throughout the term; much of it will be assessed based on our mutual sense (yours and Kim’s) of how things are going *for you*. Some of it will be hard and fast; some of it will be more fluid and subjective. Regardless, it will strive to be honest and fair.

**Engagement has three components:**

- a) Showing up and being present in the moment of our learning (5%)**
- b) The work of studenting: regular and meaningful in-class reflection (5%)**
- c) Engagement in action: your Perusall annotations (10%)**

Parts a) and b) operate on a sliding scale, based on effort:

- If you show up to each class meeting and engage with the work we’re doing, you get your 5%, no other questions asked.

- If you complete your in-class reflections each Tuesday, in a way that meaningfully engages with the prompts we offer you, you get your 5%, no other questions asked.
- If you miss more than a couple of classes without pre-arranged accommodation, or if you miss more than a couple of reflections in the same way, your grade will slide downward accordingly.
- Kim will check in with everyone at Reading Week to see how you're doing on these measures, and if needed we'll talk about how you can pull your grade up.

Part c) is a bit more hard-and-fast:

- If you provide at least TWO thoughtful annotations in Perusall on each assigned reading – an original comment, or a comment on someone else's comment – you will earn full marks (3/3 on Perusall's scale), and be on track for your full 10%!
- There are also ways you can earn BONUS marks! For example, by reading all the way through each reading, spending a decent amount of time with the reading, etc. (Yes, Perusall tracks this. Yes, it's a bit creepy. Don't worry – Kim has an override function. This AI will not duck us up. :-)
- You'll quickly see, from others' comments, what quality commentary looks and feels like! If you need help, just ask Kim.
- If you miss readings, don't leave comments, etc, your 10% for this engagement component will start tracking downward. Don't let that happen: build time into your schedule each week to complete our readings (all are manageable!), and know that it's time very well spent, and fairly rewarded.

### Expanotation! (15%)

**LENGTH: 750 words (give or take 10%, including Works Cited)**

**DEADLINE: Friday February 17, 11:59pm, via OWL**

By now you have the hang of the Perusal annotations: you select a couple of moments that grab you in each of the articles we read for class, and you say something valuable about why. (Kim calls these kinds of moments "critical moments": they generate a critical spark in you.) Chances are that you have completed one or two annotations you're *really* proud of – something really lit you up, and you have SO MUCH MORE TO SAY about it.

Now's your chance.

**Select your favourite annotation so far. What's the argument you are engaging with in the reading? What's the argument *you're making* in your annotation? Run with it.**

Maybe go deeper into the article you annotated, to pull out threads relevant to your question/claim. Maybe put the article into conversation with *another* article we've read,

to expand your question/claim! Your “thesis” here starts with your annotation: what’s at issue? Then, let yourself become a critical explorer.

**BONUS OPPORTUNITY:** want to do two, to see if you can do better the second time around? Go for it – I’ll pick your best grade! No deadline for the second attempt – just get it in before April 10.

**Joint “Performance Pitch” Presentation (15%)**

**LENGTH: 10-12 minutes (12 minutes MAX)**

**DEADLINE: Tuesday March 9, in class; have any slides or other visuals handed in on OWL joint project site by 12pm.**

Early in the term you will be placed in groups with your peers in Psychology 3895, according to your interest in the projects they are undertaking. They will be your co-researchers and supporters as you plan a performance event to contribute to their project deliverable.

Throughout the first weeks of term, you will work together in your groups and get to know one another. Together, we will also be learning about a series of practices in applied theatre and performance that can inform your final performance event.

**For this presentation, you will work together with your Psychology peers to “pitch” your idea for your final performance event.** This presentation will be formal, in that you’ll get up in front of our joint class and put your best work forward, but it will be offered in the context of a *workshop session*, where you bring us questions and challenges you’re facing in imagining what your final performance event might be, and we help you explore those questions and challenges.

**Your “performance pitch” presentation should include the following:**

- Discussion of which element(s) of your Psychology peers’ research has inspired your pitch, or will be mobilized/activated by your intended performance event;
- Discussion of a *specific performance or applied theatre practice/modality* which you would like to use for your performance event, and why;
- Discussion of some relevant real-world examples of that practice/modality in action, apart from the example(s) we will have talked about in class prior to reading week (in other words: investigate variations on this modality, and give us a sense of how you think you’d like to use it);
- A draft plan for what you think you would like to make, with some concrete details already worked out (or in the process of coming together);
- Questions and/or challenges you’re facing as you move from the “conception” stage of this project to the “execution” stage.



It should be clear that all group members have actively contributed to the making of the presentation, though not all group members need to play active speaking roles in the presentation.

It's also **really important** that you spend time thinking about the story that you want your presentation to tell, particularly about integrating knowledge and collaborating on outcomes. ***We are not looking for two side-by-side presentations, one from Theatre Studies students and the other from Psychology students. We are looking for one, properly interdisciplinary, presentation.***

### **Final Performance Project (aka, your "event"!) (30%)**

**LENGTH: 15-20 minutes, including any audience engagement components**

**DEADLINE: Tuesday March 28, in class**

This one is for all the marbles. You'll have been working on it for weeks. It may be live, it may be audio- or video-based, it may be hybrid. It may be fully interactive; it may be fully presentational. It might be something else entirely.

We will have been working together, feeding into your performance work all term; you will also have spent a good amount of time with your groups outside of class to ensure your performance event is properly conceived and executed! In other words, you'll have laid good ground, and we will have crafted a rubric that ensures you're graded on the components of your work that are meaningful to you and your peers.

Don't be scared; feel challenged, be excited! It's going to be awesome.

### **Joint Final Project Presentation (15%)**

**LENGTH: 10-12 minutes (12 minutes MAX)**

**DEADLINE: Tuesday April 4, in class; have any slides or other visuals handed in on OWL joint project site by 12pm.**

You've made your final performance projects in collaboration with your Psychology peers, and they've been working hard on final projects of their own. Together, you've experienced what it means to collaborate on something where the whole, hopefully, has exceeded the sum of its parts: where the journey of making, the process of working across difference, has taught you a whole lot about what's possible, and probably even more about what needs further attention.

### **Your joint final presentation should include the following:**

- Brief (BRIEF) background on what you did, and why you did it (IE: the tl;dr of the project, the performance, and how they were integrated. BRIEF.)

- Reflections on how you navigated the process, both early on and then as you grew and developed deeper interdisciplinary skills. You went on a journey together. How did you find your way together?
- Reflections on what you discovered about the work of interdisciplinary learning. This may be positive, or it may be very critical! Teamwork is hard and teamwork across borders is hella hard. Tell us about it.
- Some discussion of challenges, and how you dealt with them. I MEAN COME ON YOU MET ROADBLOCKS, YES? If not you are literal unicorns.
- Advice for your January selves. What would you adjust next time?

Your joint final presentation, like your “pitch” presentation, should be integrated – that is, it should tell a *shared story*, not two separate stories from two separate disciplinary “camps”. Even if it felt that way sometimes – like you were in camps, hopelessly distant and divided – this presentation is a great opportunity to reflect on that, *together*.

### Joint Critical Synthesis (5%)

**LENGTH: 300-500 words**

**DEADLINE: Monday April 10**

We suspect you’ve done AWESOME work this term, and it deserves honouring and archiving. **This short, final task asks you, as a group, to distill the key elements of your joint final presentation down to a written reflection on What Just Happened.**

When you hand it in, Leora and Kim will collate all the groups’ reflections, lightly edit and shape them into a whole, and they will be **SUBMITTED FOR PUBLICATION** in either *The Community Psychologist* or *Canadian Theatre Review*, both public-facing discipline-specific journals in our fields. **OMG I KNOW! A pub credit for your CVs!**

Every member of your group should contribute \*something\* to this work, but we get that 5-8 humans writing 300-500 words might get... messy. Figure out a good division of labour. Think of this piece as an extension of the joint final project and allocate tasks accordingly.

## 8. IMPORTANT OTHER STUFF

### ***Plagiarism***

Please do not steal words from other people – even unintentionally. Using a quotation? Please place it in quotation marks. Cite your sources. Use MLA8, and always include a Words Cited with written submissions.

### ***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 and Leora’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.

### ***Absence Policy***

Missing class, and especially joint classes, impacts your Engagement grade. If you know you need to miss for a good reason, talk to your academic counsellor, and then talk to Kim about it. If you have blanket accommodations from SSD, please let Kim know if you need to be absent.

### ***Late work penalties***

Kim will deduct 1% *per weekday* for work received late, for the first week, and 2% per weekday after that, to a cap of 25%. If you know you need an extension, visit your academic counsellors for accommodation and Kim will take their lead. If you just need a couple of extra days, take them. It won't cost you much. Kim would probably do it too.

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

If you need to isolate because you have COVID, or you are simply just too unwell to make it to campus, TAKE CARE OF YOURSELF. Nobody ever needs to come to class sick. **If you are sick but you really want to come to be a part of the work of the day, please get in touch with one of your group-mates** and arrange to video-call into the group. That will be a far better experience than Zooming into the "big room".

### ***Kim, I need some help.***

- Find your academic counselling office by faculty:  
[https://registrar.uwo.ca/faculty\\_academic\\_counselling.html](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](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](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](https://www.uwo.ca/health/student_support/survivor_support/index.html)

## 9. WEEKLY SCHEDULE w/READINGS

**TUESDAYS, our location alternates between our room, FNB2210, and the Psychology 3895 room, WH20F.** Locations are marked for each Tuesday below.

Westminster Hall (WH) is on the far north end of campus; there's parking. You can also get there on any bus that stops at Richmond/Windermere or Western Rd/Windermere, or by walking through the parking lot next to Visual Arts and taking the bridge across the brook, then following the path to the left.

**THURSDAYS we are always in FNB2210.**

**Remember to complete ALL READINGS via our Perusall site.** The link is above, under "Required Materials," and also on our home page in OWL.

**Film, video, and audio** is available via the "Resources" tab in OWL.

### **Week ONE – all things welcome!**

**Tuesday January 10**

**LOCATION:** FNB2210

**READ:** your syllabus!

**Thursday January 12**

**LOCATION:** FNB2210 **\*\*all Thursdays are in FNB2210!\*\***

**READ:** Taylor, "[Framing] Performance"

### **Week TWO – all the important basics!**

**Tuesday January 17 (first JOINT session with Psych 3895!)**

**LOCATION:** FNB2210

**READ:** Aubry; Bardwell; Doran

**GUEST SPEAKER:** Jason Galindo, Youth Opportunities Unlimited (YOU)

**Thursday January 19**

**READ:** Kirschenblatt-Gimblett

### **Week THREE – how are theatre and psychology related?\***

**Tuesday January 24**

**LOCATION:** WH20F

**READ:** Prentki and Preston

**Thursday January 26**

**READ:** introduction to *Community Psychology*

**COMPLETE:** "My Life Experiences" and "Worldview" surveys (OWL project site)

**GUEST SPEAKER:** Leora (Dr Swartzman) will visit on Thursday to give us all a crash course in Community Psychology!

**\*Please be sure to submit your group project choices to Kim by the end of the day on Friday of week 3!**

## **Week FOUR – Community storytelling across the disciplines**

### **Tuesday January 31**

**LOCATION:** FNB2210

**READ:** Low; Zak

**GUEST SPEAKER:** Dr Kat Low, King's College London Medical School

### **Thursday February 2**

**READ:** Weaver

## **Week FIVE – Embodying our shared urban spaces**

### **Tuesday February 7**

**LOCATION:** WH20F

**READ:** L'Hirondelle; Oakley

### **Thursday February 9**

**READ:** Beck

**LISTEN:** Sayers

**GUEST SPEAKER:** Thomas Sayers, a former 2202 student, will visit to show us how to make an audio walk!

## **Week SIX – Citizen activation through Verbatim theatre**

### **Tuesday February 14**

**LOCATION:** FNB2210

**READ:** Summerskill (intro, chapter 1, chapter 2 – these are not long, don't panic!)

**GUEST SPEAKERS:** Maggie Inchley (Queen Mary University of London) and Sylvan Baker (Central School of Speech and Drama), from The Verbatim Formula (<https://theverbatimformula.org.uk>)

### **Thursday February 16**

**READ:** Summerskill (chapter 4, chapter 5)

## **Week SEVEN is READING WEEK!**

## **Week EIGHT – Policies, politics, and performance**

### **Tuesday February 28**

**LOCATION:** WH20F

**READ:** Jenkinson

**EXPECT:** time in hour two to work on your presentations for next week!

### **Thursday March 2**

**READ:** Youssef

## **Week NINE – It's pitch presentation week!**

### **Tuesday March 7**

**LOCATION:** FNB2210

**COMPLETE:** your pitch presentations – have your slides/visuals in by 12pm!

### **Thursday March 9**

**READ:** from Frankland, *None of Us Is Yet a Robot*

**VIEW:** Frankland, *Rituals for Change*

**Week TEN – Collaborative co-creation across psychology and performance: a real-world case study!**

**Tuesday March 14**

**LOCATION:** WH20F

**READ:** Alvarez and Solga

**GUEST SPEAKERS:** Professor Natalie Alvarez (TMU) and Dr Jen Lavoie (Wilfred Laurier)

**Thursday March 16**

**VIEW:** *Sins Invalid: An Unshamed Claim to Beauty*

**COMPLETE:** have a good look around <https://www.sinsinvalid.org>

**Week ELEVEN – Workshop time!**

**Tuesday March 21**

**LOCATION:** FNB2210

**EXPECT:** a full two hours of group workshop time, ahead of next week!

**Thursday March 23**

**NO CLASS.** Go work on your performances!!

**Week TWELVE – Final project and performance showcase!!**

**Tuesday March 28**

**LOCATION:** WH20F

**NOTES for TODAY:**

- Please send some members of your group to set up materials for your performances ahead of time. WH20F is available starting 12pm.
- Your Psych3895 peers will be presenting their final project materials from 1:30-2:30; please attend if at all possible!
- Be ready to begin our performance presentations at 2:30pm sharp
- Expect treats and a celebratory atmosphere!

**Thursday March 30**

**EXPECT:** time to work on your parts of your joint final presentations next week. (Invite your peers from Psych3895 if you wish!)

**Week THIRTEEN – All the reflection feels!**

**Tuesday April 4**

**LOCATION:** FNB2210

**COMPLETE:** Your final joint presentation! Remember to have your slides/visuals in by 12pm!

**EXPECT:** after your presentations, we'll undertake a whole group end-of-term reflection on all the things!

**Thursday April 6**

**EXPECT:** time to complete course evaluations, final thoughts, a fond farewell!

## 11. FULL LIST OF COURSE READINGS AND OTHER MATERIALS

### READINGS (in alpha order, cited in MLA 8)

- Alvarez, Natalie, and Kim Solga. "Living the Interdiscipline." *Research in Drama Education*, vol. 24, no. 3, 2019, pp. 257-66.
- Aubry, T. "Conducting Research on Homelessness in Canada from a Community Psychology Perspective: Reflections on Lessons Learned." *Global Journal of Community Psychology Practice*, vol. 3, no. 2, 2012, pp. 73-86.
- Bardwell, Geoff, et al. "Housing and overdose: an opportunity for the scale-up of overdose prevention interventions?" *Harm Reduction Journal*, vol. 14, no. 77, 2017.
- Beck, Lauren R. "Ototheatre: Summoning Theatricality." *Performance Research*, vol. 24, no. 4, 2019, pp. 80-87.
- Doran, Kelly M. et al. "Overdose and Homelessness—Why We Need to Talk About Housing ." *JAMA Network Open*, vol. 5, no. 1, January 2022.
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