

THEATRE 2202G: Performance Beyond Theatres
Winter 2024, T 2:30-4:30, Th 3:30-4:30

1. Course Description (+ Some Key Intel About What We Are Doing Here...)

Performance isn't just something actors at the theatre do; 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 political speeches and even coffee shop chat. **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 teaching and learning benefits of performance into communities, to support social justice, advocate for change, or understand our differences. **Performance Beyond Theatres** will introduce you to the many ways theatre and performance "do work" in the world, for better and sometimes, well... stay tuned.

2. Meet Kim (and contact her for help!)

Your instructor is **Professor Kim Solga**. (Call me Kim.) Kim's office is UC3425, above the north stairwell in University College. It is a safe space – you can bring yourself to Kim's room, and she will be there to offer support, care, and kindness. Because Kim does her best to make her office a welcoming and supportive space, she also needs time alone to regroup, to breathe mindfully, and to eat her lunch. ***So, please come – but if you need to drop in outside of scheduled office hours, please make an appointment by email at least 24 hours in advance.***

Office: UC3425

Contact: ksolga@uwo.ca*

Office Hours: in person **Tuesdays 12-2pm**; by appointment IRL or on Zoom

*Kim does not check email on the weekends; that is, after 6pm on Fridays until 9am on Mondays. Kim encourages you to set digital holidays for yourself, too.

3. Land Acknowledgement

Western's land acknowledgement and information about Indigenous initiatives on campus can be found at this link: <https://indigenous.uwo.ca/archives/initiatives/land-acknowledgement.html>.

Land acknowledgements can often be perfunctory, standing in for more direct or meaningful action toward reconciliation with the Indigenous communities and nations that are the traditional stewards of Turtle Island. (We might call land acknowledgements "performative" ... more on that in Week Four!) Land acknowledgements become meaningful, however, when

we use them as an opportunity to reflect on our own relationships to the land, and on our knowledge – or knowledge gaps – about our land’s history and the needs of its keepers today.

There are lots of ways to do this kind of reflection work. You might donate to an Indigenous charity (like the Centre for Indigenous Theatre, for example! Link here: <https://www.canadahelps.org/en/charities/indigenoustheatre/>). Or, you might offer your time as a volunteer, or even just as a student of all things Indigenous in our community. Western’s own Office of Indigenous Initiatives is a great place to start (try this link for all kinds of learning opportunities: https://indigenouslearningspace.uwo.ca/Learning_Unlearning/learning/index.html).

4. Course Objectives

Objectives are goals, a promise to try to achieve a thing; we may not get them all done, but we can do our best.

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

- Explore and think critically about the many things “performance” can mean;
- Understand the basic principles of the disciplines of Performance Studies and Applied Theatre, and be able to assess their strengths and weaknesses;
- Understand performance “as a public practice” and be able to discuss the risks and benefits of using performance as a modality for political engagement;
- Put “performance as a public practice” into practice themselves: *either* by making a piece of performance of their own that is modeled on some of the work we will explore together; *or* by reflecting in essay form on an issue of importance to them that arises from some of the work we will explore together;
- Reflect critically on the process of their own learning – including on both wins and losses, struggles and challenges – by investing time and energy each week in the ongoing Class Workbook assignment, and by coming to class prepared to share some of their reflections.

But wait, there’s more!

Students who commit to our shared labour can ALSO expect to:

- Develop or build on their capacity for regular self-reflection;
- Develop or build on their capacity for critical analysis;
- Learn, or build on, their capacity to “read” works of performance critically;
- Develop or build on their teamwork skills;
- Develop or build on their active listening skills;
- Develop or build on their time management skills;
- Make plenty of useful mistakes, and have a lot of fun. (Really!)

Do YOU have a goal, a promise you'd like to make to yourself to try to achieve a thing in our class this year? Write it down. Keep it handy. Check in on it from time to time.

5. Course Materials

All but ONE of our required readings and viewings for Theatre 2202 are available free of charge through our OWL Brightspace site. If you navigate to “Content” you will see “Course Readings” as a unit in the left-hand nav bar; it is also visible on our course homepage.

There is one exception: Silvia Mercuriali’s *Wondermart* is a solo audio performance that you will complete, on your own time, in a supermarket; you will need to book a ticket to download the audio and instructions. **The cost is £10.60, or about \$18.**

Booking is available here: <https://www.tickettailor.com/events/swimminghome/1114868?>

6. Grading and Assessment

Your grade in our course will be composed of the following elements.

- ✓ IRL Class Participation (10%)
- ✓ PBT Class Workbook (25%)
- ✓ Expanotation! (15%)
- ✓ Final Project Part 1: What Am I Doing? (10%)
- ✓ Final Project Part 2: Show Your Work! (15%)
- ✓ Final Project Part 3: All The Marbles! (25%)

Assessment Details

1. IRL Class Participation (10% of final grade; due every darn day)

Come to class. Be part of the community. Write in your Workbook; respond to questions from Kim and from the room. (Then ruminate on them... in your Workbook.) When we work in groups (we will do that a lot), participate respectfully. *Are you a control freak?* Work on backing off and ceding some space. *Are you a quiet, shy, moderately terrified of speaking type?* Work on taking up a bit more space. (All the other shy people are going to thank you, no doubt about it!) Challenge yourself by thinking regularly about what it means **to be present, as a co-learner**, in our class community. Where can you improve your presence-ing? **That’s participation.**

The Fiddly Details: How do I earn my full 10%?

Be. In. Class. And if you require accommodation for absences, please ask for it.

Accommodation is your absolute right as a human being on a burning, increasingly fascistic planet where mental health has been cruelly monetized. Kim often needs accommodation too! Together, let’s look after ourselves – but also be brave and show up as often as we can.

If you miss more than FIVE classes (OR more than THREE TUESDAYS) without accommodation, you lose your 10% for participation. I know this sounds harsh, but it underscores how important it is that you be in class: our work happens *together*, brain to brain and face to face. If you need accommodation but you're struggling to seek it out, come tell Kim. She will help.

Note: if you aren't regularly in class, your Class Workbook (see below) will show it. It will reveal large gaps in your capacity to reflect on your work in our class overall. So: coming to class and participating means ensuring your Workbook gets done – and gets done well. Value added!

Kim is also keeping a Class Workbook, meanwhile; this is how she tracks our conversations and your participation! She'll have notes on participation to share with you after reading week, along with workbook feedback, to help you stay on track.

2. PBT Class Workbook (25% of final grade; due February 13 and April 3 in hard copy)
(Citation: adapted from an assignment designed and built by Dr Stephanie Dennie, University of Alberta, sdennie@ualberta.ca)

The Class Workbook is a comprehensive collection of your notes, reflections, and observations. Basically, it is a “show your work” exercise, where you let Kim in on your journey through our class and all its twists and turns. It offers a place for you to actively deepen your reading comprehension skills, your performance-reading skills, your critical thinking skills, your reflective writing skills, and to explore your range of thoughts on the course material. The Workbook is a place to be curious, to be thoughtful, to be contrarian if you wish to be (respectfully!), *and above all to be creative.*

The Workbook is a process, not a product. It models the messy, exhilarating, sometimes discouraging, sometimes dream-like way we explore hard new ideas. It's a place for those who hate writing to write just for themselves (and for Kim, but not for grades, in the usual way anyway, see below). It's a place for those who fear making art to make art out of their ideas! We have good empirical evidence to show that “writing” (in its broadest sense – using our bodies to make things with ideas) is a form of “thinking”; in this sense, the Workbook is a personal thinking/writing space, where you do cool things with the stuff our class has got you thinking about.

For this reason, I encourage you to get a physical notebook to act as your Workbook.

Analogue tools will allow you to explore in a different way, enabling writing but not limiting you to the physical act of typing. (You can draw! Doodle! Record your voice and make Kim a mixtape!) Remember: the media we use to write shape how we respond to ideas; creative use of different media contributes to the emergence of fresh, provocative new ways of thinking.

I do not recommend an electronic Workbook, for a few reasons, but above all for this one: I do not want your workbook to be “perfect”; I want your workbook to be YOU. Please goddess help me NO text written by an AI! The AI wants you to need it; it wants your cognitive

codependence. It is, at least part of the time, a true vampire. It will drown your independent, creative voice.

Your Workbook should include: notes you take while reading, watching, and preparing for class; notes you take in class; reflections written in class on Kim’s prompting; reflections prepared on your own time in response to class discussions. Your notes can be in written form but can also include doodling, sketching, plans for radical new performance actions, math equations... whatever you need to help illustrate what you are thinking about as you travel through our shared materials and conversations. We will write in our Workbooks in class all the time, but remember to devote time each week to writing in your Workbook before/in preparation for class, and after class to help you synthesize your thoughts.

And grading? Kim will check in, informally, to make sure you’re engaging with the Workbook task throughout the term. **Your Workbook will be handed in formally twice: at reading week (Thursday 13 February), and in our last class (Thursday 3 April).** At reading week, Kim will take all your Workbooks home, will engage with them deeply, and will offer *formative feedback* that you can use to shape your Workbook practice for the rest of term. At the end of term, Kim will collect your books again, and everyone will visit Kim on Zoom during the exam period to talk about their Workbook and their experience of making it. **Kim will engage with your engagement, and together you will figure out the best grade for your Workbook effort.** (No really. This is called “ungrading” and it is the only fair way to assess something like this, which is geared toward measuring your intellectual and creative investment and growth.)

3. Expanotation! (15% of final grade; due February 27 @ 11:55pm via Brightspace)

An “annotation” is something you write in the margins: it’s a reader expanding on what they have read, or asking a question, or pointing somehow in a different direction, or to another source moving in a related direction. It’s an excited, ink-strewn communication with the text. It’s you vibing with what Kim calls a “critical moment” in your reading and viewing.

As we work together in the first weeks of class, Kim is going to help us all get the hang of taking notes in our Workbooks. We will work on “critical moments” together and you will practice annotating them! By reading week, you will have some you REALLY love. Something that really got you thinking. Maybe you shared them in class and took the discussion *into a whole new direction...*? Anyway: you have more to say.

For the “Expanotation!” assignment, you pick a favourite annotation/critical moment/reflection from your Workbook so far, and you EXPAND on it. What’s the argument you are engaging with in the reading or in the performance? What’s the argument you’re suggesting in response? Run with it. Maybe go deeper into the article you annotated, to pull out threads relevant to your question or comment. Maybe put the article into conversation with *another* article we’ve read, or a performance we’ve looked at, to expand your question or the claim your comment is making! Your “thesis” starts with your annotation: what’s at issue? Then, let yourself become a critical explorer.

Fiddly details: Your Expanotation! should be 1000 words long, give or take 10%. It should have a title and a Works Cited (remember to cite the article or performance your annotation engages with in the first place!), formatted according to any citation style you wish, as long as you are consistent. Your Works Cited does not count as part of your word count.

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 by the last day of term.

4. Final Project Part 1: What Am I Doing? (10% of final grade; due March 6 @ 11:55pm via Brightspace)

For your final projects, you have a choice of forms: *write a research essay about a performance* or a performance modality (genre) we have discussed in class; or *make a performance* modeled on one of the performances or performance modalities we have discussed in class.

(Full details about each of these options are below under #6: Final Project Part 3. Consult those details before deciding which option best suits your interests and needs.)

For this first assignment, you will need to decide which form your final project will take, and you will need to do some forward thinking about how you are going to accomplish it.

If you are writing an essay: **Think of this assignment as a proposal.** You should have decided on a topic that is reasonable in scope (IE: think about how long your final essay is meant to be; are you biting off too much?), even if it’s not yet narrowed down to its final form. You should have decided on which performance(s) or article(s) or author(s) or artist(s) you’d like to talk about, and why, and you should have a few, preliminary, research questions. (You don’t need a fully formed thesis yet; research questions come before the thesis.) Put all these components together and tell Kim the story of what you’d like to investigate for your final essay.

If you are making a performance: **Think of this assignment as your ground plan, an outline of what you want to make, for whom, and why.** This is where you prove to Kim that your idea is doable in the month you have, and where you tell her why it’s worth making.

Decide first on which model you are basing your performance on. In order to ensure that you’re making a performance with integrity and some complexity, **Kim strongly recommends basing your performance on one of the pieces** we’ve looked at together in class – whether that’s the ritual performances of Emma Frankland or Rebecca Belmore, the audio performances of Cheryl L’Hirondelle or Silvia Mercuriali, the public amplification work of The Verbatim Formula or of Lois Weaver, or anything else concrete. You can absolutely look more closely at a performance referenced in one of our critical readings (there are so many landmark ones in the Taylor reading in Week One!) – but be sure to really study that performance. Know the details of how it comes together. **Detail and care are key here.**

Once you've decided on a model, you need to decide what you'd like your performance to be *about*. What are you passionate about? What issues are animating our campus, or our larger communities, right now? *Who do you want to make your performance for?* Note that this isn't the place to go into detail about what your performance will look like – you don't know that yet! – but it is the place to talk about what you want to achieve, for whom, and why.

Fiddly details: your proposal/ground plan should be somewhere between 300 and 500 words long; keep it under 2 double-spaced pages. In addition to the information requested above, it should include a **WORKING TIMELINE**, as much for yourself as for Kim, indicating when you plan to do your research, gather materials, compose performance components, begin the writing process... think of this as a gift of time management from your future self. **The working timeline need not fall within the 2-page limit; I encourage you to be detailed in your timeline if that helps your process.**

5. Final Project Part 2: Show Your Work! (15% of final grade; due March 20 @ 11:55pm via Brightspace)

This second part of your final project is where you let Kim in on your research process, and where you track your progress toward completion thus far.

This is not designed to be a “separate” assignment from your preparations for your final project. Rather, think of it as a check-in point, where – accountable to yourself and to Kim – you ensure you have accomplished enough work toward your final project by the due date of this assignment that you can show that work to Kim and briefly narrate your work so far. (*In fact – if you are a savvy, time-saving genius, you may have been working on your final project in your Class Workbook, making your completion of this assignment that much easier...*)

If you are writing an essay: make sure you include information about the secondary sources you've examined – tell me how you've picked which ones to include and tell me how you've navigated through the sea of material you *could* have used. Talk about how you've arrived at your working thesis statement (which you should have by now). Consider sharing some of your writing work in progress – maybe make a stab at your introduction, or a key body paragraph?

If you are making a performance, make sure you include information reflecting your detailed exploration of your performance model(s) – what aspects of your model(s) you are using and how, and what aspects you are changing and why. You may also have done further exploratory research into your modality (IE: ritual performance; audio walks) to ensure you can execute your performance to a high standard; share some of that research process. Talk about what's left to do to and discuss your plan to completion.

FOR EVERYONE: This assignment is ALSO an excellent place to reflect on things that are *going well* and on things that are *going less well*. **Remember:** if you are encountering challenges you are doing it right! Reflect on them; reflect on your plans for navigating them. If you need Kim's

help with the navigation, here is also an excellent place to ask Kim your questions! She will answer them!

Fiddly details: There's no set length here; when in doubt, show Kim everything ya got. BUT: please ensure it is organized clearly, that it includes a narrative of your research process (however brief) so Kim can follow along as an outside reader, and that it is contained in one single document (screen shots and PDF compilations are probably your friends here.)

What is Kim looking for? Ya, great question. Not a conventional assignment, right? Kim is looking to see that you are working diligently, thoughtfully, and time-consciously toward your final project. That you are giving the things she asks for above some thought. That you are on track! This is an assignment where you get the marks *for your effort and engagement* – just like with the Class Workbook! – rather than for your sheer brilliance. Keep that in mind.

6. Final Project Part 3: All the Marbles! (25% of final grade; ESSAYS due April 1 @ 11:55pm via Brightspace; PERFORMANCES due March 27 and April 1 in class)

For your final project, you choose your own adventure.

OPTION 1: WRITE A RESEARCH ESSAY focused on one of the performances or performance modalities we have talked about in class. Your topic is up to you – yes, this is the hard part of this assignment. Never fear! Kim can help you turn your nebulous ideas into a topic, then into research questions, and then into a cracking thesis. Along the way you will learn a lot about how to get from a nebulous idea to a great essay – which is a transferable skill, TBH.

Your research essay will be 1500 words long, +/- 10% (that's 150 words grace either side), plus a Works Cited. (And don't forget a title!) It should feature some close reading of either a performance or a critical article with which you are engaging deeply, and it should also use THREE secondary sources. These sources can be literally anything – yes, even TikToks – but at least ONE must be an academic article relevant to your topic. You are very free to use “I” – no need to hide yourself – but remember to focus on critical engagement rather than on personal opinion. (There are resources in Brightspace to help you navigate the difference between critical analysis and personal writing.)

OPTION 2: MAKE A PERFORMANCE based on the example set by one of the performances or performance modalities we have talked about (or touched on) in class. Your performance should be “about” something meaningful to you – an issue on campus, in your community, or even globally. There are no limits to the “about” – although if your performance is likely to touch on a controversial or triggering topic please let Kim know. (She will always defend your right to make work on difficult subjects with care, but at Western we are also governed by rules and regulations designed to keep us all safe, and to which we have to abide.)

Your performance will run between 10 and 15 minutes in length. It can include any different kind(s) of media you wish, but it must have a “live” component. It can take place anywhere on

campus that you wish to set it. It can include audience participation – with the above caveat about safety in mind.

Kim strongly encourages you to use one of our class models as your “base” to ensure that you are working to an established aesthetic standard, so if you have an idea that goes a bit off-piste be sure to consult with Kim early in the process. Kim also requires that you give special thought to who your intended audience is and how you want to reach them; paying attention to the *ethics* of audience involvement is also important here. If you want audience participation, ask yourself what you want to achieve with that involvement, and how you will ensure your audience is empowered to exercise their own agency inside the performance – including if their impulse is to leave.

7. Grading and Assessment: Key Supplementary Information

Assessment Supplement #1: A Word About SCAFFOLDING.

One of the best ways we learn is by doing a thing, imperfectly, getting feedback, and then doing it again, or building it out differently. This is why, for example, when Kim wants to write a book, she starts by creating a PROPOSAL for grant funding, or for her publisher, and that proposal goes to what’s called “peer review” for assessment and feedback. Based on that feedback, Kim revises her proposal and then moves to the next step, RESEARCH. At this stage, Kim usually consults a lot of people: librarians, colleagues, artists. Plus the internet! She gathers information from lots of different sources. (She keeps her sources in a well-organized folder so that when it’s time to CITE them, it’s not hard to do so accurately.) Eventually, Kim writes the book, and along the way she usually sends chunks of it to her editor(s). At the end, it gets peer-reviewed by a colleague and usually revised further based on final reader feedback.

Research is a multi-stage process, with two really important character-building features:

- ✓ **ONE**, it teaches you that “criticism,” when delivered with supportive kindness, is a GOOD thing – it helps you learn and grow.
- ✓ **TWO**, it teaches you that it takes a village – a community of imperfect people thinking hard things together – to make cool ideas into amazing, groundbreaking ideas.

If you look closely at your six assignments, you’ll see that they are actually TWO assignments divided into two units of three assignments each. This is called SCAFFOLDING.

Come to class and join the community in thinking cool things together; that will allow you *to write or doodle in your Workbook* in class, and then again after class as you synthesize ideas and prepare your next reading. Along the way you’ll make a cool observation; that will, hopefully, *become the grounding for your “Expanotation” assignment*. You’ll also be developing ideas for your final project as we go – you just won’t know until that lightbulb goes off, hopefully sometime around reading week! But when you do, your Workbook, and the time we spend in class together, will help you cook those ideas into something that can *come up with a darn good proposal* (FP Part 1)... and that will later help you *show Kim your work* (FP Part 2)...

...See? **All the assignments feed each other.** They all matter, because they all chronicle the development of your thinking across our term together. Work with the scaffold, and the amount of labour you do for our class will lessen – even as your learning expands.

Assessment Supplement #2: A Word About EXTENSIONS.

In-class participation and your Class Workbook are not eligible for extensions; that is because they are cumulative, which means that when they are due you hand in what you have done. If you've not written anything in your Workbook by the time its first deadline comes around, the solution is *not* to panic-write stuff over the weekend and hand it in Monday morning: Kim is gonna know what you did and want to talk to you anyway. This is an assignment that requires you to engage consistently. **The assignment, in many ways, is simply that: engage consistently, and show Kim your work.**

Kim charges 2% per late assignment per day for other work, but she builds in some freebies to help you out. Why? Because academics are late with stuff ALL THE TIME and IT'S ALWAYS FINE. We can extend you the same courtesy!

- **For hand-in assignments due on Thursdays (Expanotation!; Final Project Part 1; Final Project Part 2):** anyone who wishes can take THREE extra days (Friday, Saturday, and Sunday) at “no charge.” No need to ask either. However, on Monday at 8am the penalty of 2% per assignment per day comes into effect, up to a maximum of 20% per assignment total.
- **If you opt to complete the “performance” option** for your final project, your “Final Project: Part 3” will be due IN CLASS on March 27 (Thursday) or April 1 (Tuesday) (TBA). If you need to change your day once it has been fixed, talk to Kim.
- **If you opt to complete the “essay” option** for your final project, your “Final Project: Part 3” is due on April 1 (Tuesday) at 11:55pm via Brightspace. You can have until the end of day on April 3 (Thursday) if you need it – just ask Kim.
- **All outstanding class assignments (including your final Workbook submission) must be with Kim by the end of class on Thursday 3 April** to be included in your final grade. This is a UWO regulation. (Make Kim's life easier! Hand your stuff in!)

8. All About AI In Our Class

Can you use ChatGPT and its pals in our class? Yes, of course. We are all using generative AI all the time now; it's hard to escape. ***It's no longer a question of if, but of HOW.***

In this class, Kim trusts you to use AI – IF you want to – in a way that encourages you to evaluate sources, think about reliability and accuracy, and build your own ideas – not to borrow others' (or a robot's).

Our class has one hard and fast rule around AI: if you use it in any meaningful way to support the creation of your assignments, *you need to show your work.*

This means (for example) recording in your Workbook how you used the tool, how you assessed its accuracy or usefulness, and how you then went on to dig deeper into your topic(s). It means citing your AI pathway in any assignments that include material supported by generative AI.

Basically: if you use AI as a research tool, do it responsibly and treat it as a research source.

Ask the same questions of it that you'd ask of any source: where did this come from? Can I trust it? Where should I go next to deepen my engagement?

If Kim suspects you've been using ChatGPT et al and not showing your work, she will invite you for a chat. If things don't improve from there, Kim reserves the right to report you and your work to the departmental officers in charge of managing academic offenses.

UNDER NO CIRCUMSTANCES can you hand in an assignment that includes text written by an AI – that is not research, it is plagiarism. Plagiarism is punishable by penalties including: a failing grade on the assignment; a failing grade in the course; expulsion from the university.

9. Accommodations and Supports

Do you need some help? We all do sometimes. Kim is always here for support, but she's not a registered therapist or a medical doctor. Here are some places you can go for added help.

Academic Advising

Your home Faculty's Academic Advising Office will support or refer whenever you have an issue that is affecting your studies, including information on adding/dropping courses, academic considerations for absences, appeals, exam conflicts, and many other academic related matters. Do not hesitate to reach out to them if you are struggling and unsure where to go for help; Kim can offer you an extension to meet your needs if your counsellor reaches out to her on your behalf! Contact info for all Faculties is here:

https://registrar.uwo.ca/faculty_academic_counselling.html

Do you identify as disabled or living with a disability? Academic Accommodation is “a means of adjusting the academic activities associated with a course or program of student in order to permit students with disabilities to participate in those activities at the University and to fulfill the essential requirements of a course or program.”

<https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/Academic%20Accommodationdisabilities.pdf>. Students with disabilities are encouraged to register with Accessible Education at the earliest opportunity. This simply gives Kim a formal mechanism to grant you blanket accommodation; less paperwork is always a blessing!

<http://academicsupport.uwo.ca/accessibleeducation/index.html>

Mental Health Support: Students who are in emotional/mental distress should refer to Mental Health@Western (<https://uwo.ca/health/>) for different ways to obtain help.

Gender-based and sexual violence: Western University is committed to providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website: <https://www.uwo.ca/health/studentsupport/survivorsupport/get-help.html>. To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Learning Development and Success: Counsellors at the Learning Development and Success Centre <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, reading help, exam preparation, and more. Individual support for a range of students – including undergrads, grad students, international students, and more – is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling. Visit this link: <https://learning.uwo.ca>.

Beyond Western

Middlesex County has a number of community supports, from help with addiction and mental health, to help if you've experienced violence, to help with food and meals and even tax planning. Check out the options here: <https://www.middlesex.ca/socialservices/communitysupports>

If you've experienced sexual harm of any kind, recently or in the past, and feel like you need more support than you can access on campus, Anova (on Wellington South, not far from downtown) offers a lot of terrific support. Visit <https://www.anovafuture.org/support/sexual-violence-counselling/>. (Kim is a donor and former volunteer and recommends them.)

9. Weekly Schedule with Readings+

Week One: January 7+9

EXPECT: All things introduction! Who are we? What do we think Performance Beyond Theatres might mean? Our class contract. A tour of the term.

READ: Taylor, Diana. “[Framing] Performance.” *Performance*. Duke UP, 2016. (Note: this LOOKS long but is not actually long... it’s just the formatting!)

Week Two: January 14+16

EXPECT: A wide-ranging discussion about the questions, “wtf IS performance anyway? What is *not* performance?” Kim will ask YOU to bring examples to class, and we will work with our own everyday lives to develop some initial answers!

READ: If you did not finish the TAYLOR reading for last week, please complete it before doing this week's readings. (This week's readings are not long.)

- Schechner, Richard. "Performance Studies: The Broad Spectrum Approach." *The Performance Studies Reader*, 3rd ed., ed. Henry Bial and Sara Brady, Routledge, 2016, pp. 7-9.
- Schechner, Richard. "Excerpt from 'Restoration of Behavior'." *The Performance Studies Reader*, pp. 69-71.
- Carlson, Marvin. "What is Performance?" *The Performance Studies Reader*, pp. 72-76.

Week Three: January 21+23

EXPECT: A discussion of ritual (Tuesday) and play (Thursday). Are these things forms of performance? When? Why? We will explore UK-based trans artist Emma Frankland's *Rituals for Change* as we consider these questions.

READ:

- Turner, Victor. "Liminality and Communitas." *The Performance Studies Reader*, pp. 97-104.
- Huizinga, Johan. "The Nature and Significance of Play as a Cultural Phenomenon." *The Performance Studies Reader*, pp. 155-158.

WATCH: Emma Frankland, *Rituals For Change*

Week Four: January 28+30

EXPECT: Is the land acknowledgement a form of performance? What does it *accomplish* – and how? What exactly does it mean to call something (like a LA) "performative"?

READ: Robinson, Dylan, Kanonhsyonne Janice C. Hill, Armand Garnet Ruffo, Selena Couture, and Lisa Cooke Ravensbergen. "Rethinking the Practice and Performance of Indigenous Land Acknowledgement." *Canadian Theatre Review*, vol. 177, 2019, pp. 20-30.

WATCH: Rebecca Belmore, *Vigil*

Week Five: February 4+6

EXPECT: Now that we have a handle on Performance Studies, this week Kim introduces us to another discipline "beyond" theatres – Applied Theatre (also known as theatre in or with the community) – and to the director and activist who established the form, Augusto Boal.

READ:

- Prentki, Tim, and Sheila Preston. "Introduction: Applied Theatre." *The Applied Theatre Reader*, ed. Tim Prentki and Sheila Preston, Routledge, 2008, pp. 9-15.
- Boal, Augusto. "From *Theatre of the Oppressed*." *The Applied Theatre Reader*, pp. 214-28.

Week Six: February 11+13

EXPECT: An in-depth look at two contemporary Applied Theatre projects that adapt Boal's strategies to support vulnerable communities: women in prisons in the US and South America, young people who are leaving foster care to go to university, and more. PLUS: with reading

week coming up (and your first workbook submission at the end of class Thursday!), we'll spend some time this week thinking ahead to assignments coming due shortly.

READ:

- Weaver, Lois. "Doing Time." *The Applied Theatre Reader*, ed. Tim Prentki and Sheila Preston, Routledge, 2008, pp. 55-61.

EXPLORE:

- The Verbatim Formula (<http://theverbatimformula.org.uk>)
- Public Address Systems (<http://www.split-britches.com/public-address-systems#:~:text=Public%20Address%20Systems%20is%20an,an%20engagement%20with%20the%20public>)

WEEK SEVEN IS READING WEEK!

...and when you get back, you've got a couple of things due! Your Expanotation (February 27) and your Final Project Part One (March 6). Enjoy yourself – but don't forget the "reading" part of reading week. ;-)

Week 8: February 25+27

EXPECT: a look at immersive audio performance – historically known as the "audio walk." One performer (you!), one ordinary location, one mp4 to guide you. What might you discover?

READ:

- Nelson et al, "Node: Modes of Experience." *Mapping Intermediality in Performance*, ed. Sarah Bay-Cheng, Chiel Kattenbelt, Andy Lavender, and Robin Nelson, Amsterdam UP, 2010, pp. 45-47.
- Beck, Lauren R. "Ototheatre: Summoning Theatricality." *Performance Research*, vol. 24, no. 4, 2019, pp. 80-87.

PERFORM: Silvia Mercuriali, *Wondermart* (please purchase a ticket at this link:

<https://www.tickettailor.com/events/swimminghome/1114868>. Download the audio file, then head to your nearest/favest supermarket to perform the piece with your earbuds in. *Wondermart* is 35 minutes long.)

Week 9: March 4+6

EXPECT: On Tuesday, your first Final Project workshop! Let's get ahead together. Then on Thursday, we'll look at an example of performance that bridges the worlds of community performance (Applied Theatre) and "performance actions".

READ: 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, Palgrave, 2019, pp. 289-302.

PREPARE: for Tuesday's workshop, please bring your Final Project: Part One work in progress!

Week 10: March 11+13

EXPECT: This week, we'll look at another place where Applied Theatre collides with Performance Studies – and with traditional theatre practice! Expect an introduction to the genre of "verbatim" theatre and a look at a recent Verbatim play by Toronto-based Ellie Moon. CW: Moon's play references experiences of sexual violence throughout (though no acts are shown or

described – this is a piece reflecting on how our society handles women’s experiences of consent and non-consent). If this concerns you, just drop Kim a note and we’ll figure it out.

READ:

- Moon, Ellie. *Asking For It. Canadian Theatre Review*, vol. 180, 2019, pp. 73-90.
- Summerskill, Clare. “Oral History and Verbatim Theatre.” *Creating Verbatim Theatre From Oral Histories*, Routledge, 2020, pp. 23-29.

Week 11: March 18+20

EXPECT: A special guest this Tuesday! Dr Kimberly McLeod from the University of Guelph (our Kim calls her “Kim#1”) is an expert in digital performance; she will help us understand recent digital theatre history (like, we’re talking 2010 folks) and emerging trends in the ever-shifting field. **Then on Thursday, it’s your second Final Project workshop!**

READ: Dr McLeod may assign a (SHORT!) reading; TBA.

WATCH: Rimini Protokoll, *Remote X*

Week 12: March 25+27

We are nearly there!

This week on **THURSDAY**, those who have elected to make performances for their final projects begin to share their work! Please be sure to come to class and cheer your peers on. **TUESDAY** is a **FREE DAY** for you to use independently to work on final project things. Kim will be available on Zoom for the entirety of our normal class period; drop in to ask your questions! (Link available via Brightspace Tuesday morning.)

Week 13: April 1+3

We did it! **On TUESDAY** our final project performances continue; **THURSDAY** is your final workbook submission day – **be sure not to miss.** We’ll do a few final reflection exercises, Kim will ask you to complete the course evaluation fandango online, and then... she will bribe you with cake. Promise!

Thanks for being part of the class!