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Thursday 3:30 ! "#\$%&' () * + + , ,

1. Course Description

What is urban performance? How do cities “stage” themselves for citizens, tourists, politicians, and others? What kinds of performances shape the “creative city”? How do human geographers, performance theorists, theatre artists and others engage with urban studies issues in order to shape the city-worlds we now increasingly inhabit?

Th.2 (t) 0.2 (udi) 0i15T7 1 Tf() Tj E0 0 50 0 0f [(T) 0.2 (h.2 (t) 0.2 (udi) 0i15T7 1 T36 cm BT 50 0 0 50 performance events as well as site visits to performance spaces in Toronto, Detroit, and here in London as we unpack these questions and imagine what urban performance might look like in the years ahead. Thinking through relational aesthetics, civic “play”, para-theatrical events and civic festivals, we’ll also consider carefully the political impact of linking art and culture to a neoliberal urban agenda.

2. Meet your Teaching Team!

Instructor: Dr Kim Solga (ksolga@uwo.ca; 519-661-2111 x80118)

Kim’s office and hours: AHB 3G14; Tuesdays 2:30-4:30; Thursdays 2:30-3:30

NOTE: I don’t check my UWO email on weekends. Any messages received after 6pm on Friday will be addressed first thing Monday morning. This ALSO means that for our class is so urgent that you need to worry about it over the weekend – **weekends are for self-care**. Enjoy them!

3. Our course on the web

We are using OWL.

(New students: go to <http://owl.uwo.ca> to get started.)

4. Objectives and Outcomes

An outcome is something we would like to take away from our course, at the end of the term. An objective is something we will do to make an outcome happen.

Students who take our course seriously and commit to our shared labour can expect to:

- be introduced to a range of urban performance theory and practice;

- explore a range of interdisciplinary methods

6. Assessment

A) The Basics

Your grade in English 9141A will consist of the following parts:

- Position paper (written, based on your engagement with a reading; 15%)
- Two reflections (optional media, based on our field trips; 15% each)
- Final project (mixed-media) (25%)
- Peer teaching exercise (in class and online, 15%)
- Participation (in class and online, 15%)

Your due dates are as follows:

Next, select one of the readings _____, and use that reading to shape your initial reflections into a “review” of your experience in Toronto/Detroit. (Choose a different reading for each reflection paper.)

You may use a formal or an informal tone, but don’t sacrifice criticality in your reflexivity. You may choose to place your urban fieldwork into deep conversation with your chosen reading, or you may choose another route – perhaps making a piece of creative work that refracts what you felt, learned, or saw on the road through the prism of your chosen reading. (Consider the essays by Carlson, Whybrow, or Solnit on our schedule as potential models here. Or surprise me!)

FINAL PROJECT
(10 MINUTE PITCH + 10

Do not be afraid both to sell your festival to bear witness to its flaws – to explore its economic and social strengths while also critiquing its potentially negative impacts.

If you wish, you may work in pairs for this final project. If you so choose, both your presentation and your documentation must be joint; you will both receive the same grade for all joint materials.

PEER TEACHING EXERCISE

Once this term you will work in pairs to lead the class in an exploratory exercise based on one of our readings. The goal: to help you to try out different ways to connect students with challenging material. For that reason, I ask you not to prepare a lecture-style statement for this task; you should of course have thoughts about your reading you would like to draw out, but the point of this exercise is to what they are.

Here's how the task will work:

(maybe a question, maybe not...) based on ONE of the readings for that week. Let Kim know in advance which reading you will focus on. on your provocation on OWL over the following 24 hours. You should read and note these reflections.

There are lots of exercises to choose from; you might want to consult some research on “active learning” or the “flipped classroom” to help you out – the Teaching and Learning Centre at Weldon can help with this, or (of course!) you can have a chat with Kim to discuss some options. Your exercise need not be complicated, but i

PARTICIPATION

It's a seminar: we all have to engage. I will reward you for your keen, prepared engagement. You will demonstrate that engagement by paying attention to the following:

1. . I've purposefully made our reading load very manageable. If I can do it, you can do it!
2. . Think about it. Offer some preliminary reflections on it. Write something, upload photos or video, you name it
3. In class, we will do a bunch of different kinds of exercises, sometimes in smaller break-out groups, sometimes as a whole class, to help us think through the implications of what we are reading and experiencing.
4. I do not care if you talk a lot: talking is not the same as participating, and it's definitely not the same as participating effectively.

7. Week by week schedule

WEEK 1 (8 September)

Intros all around. Housekeeping; the basics. Thinking about methodologies.

WEEK 2 (15 September)

Readings:

1. Harvie, (on reserve at Weldon – **hard copy only**)
2. de Certeau, “Walking in the City” (course reserves on OWL)
3. Solga et al, introduction to (course reserves on OWL)

WEEK 3 (22 September)

Readings:

1. Debord, “Separation Perfected” (course reserves on OWL)
2. Massey, “The Future of our World?” (course reserves on OWL)
3. Saunders, “On the Edge of the City” (course reserves on OWL)

WEEK 4 (29 September)

Readings:

1. Florida, “The Creative Class” (course reserves on OWL)
2. Florida, “The Question of Where” (course reserves on OWL)
3. Peck, “Struggling with the Creative Class” (course reserves on OWL)

WEEK 7 (20 October)

Walking tour of LonON! Meet at 3pm in the Grand Theatre lobby, Richmond St at Fullarton. Bring your preliminary LonON research (assigned last week), and questions for staff from the Grand, the Arts Project, and the city's urban planning office.

WEEK 8 (27 October) – STUDY BREAK, aka NO CLASS!

WEEK 9 (3 November) – NO CLASS. BUT: you may want to read ahead because...

****Friday 4 November: class field trip to Detroit!****

WEEK 10 (10 November)

Readings:

1. Hamera, “Domestic(-ated) Desires, Tanked City” (course reserves on OWL)
2. Solnit, “Detroit Arcadia” (course reserves on OWL)
3. Smith, “Afro-American Music, Without Apology” (course reserves on OWL)

WEEK 11 (17 November)

Readings:

1. Edensor and Jayne, “Urban Theory Beyond the West” (course reserves on OWL)
2. Singh, “Culture by Any Other Name” (course reserves on OWL)
3. Bennett, “China’s Global Performatives” (in _____, e-book available through OWL)

WEEK 12 (24 November)

Readings:

1. Kruger, “The Drama of Hospitality” (in _____, e-book available through OWL)
2. Martinez, “Distrito Federal: ‘Global City, Ha, Ha, Ha!’” (in _____)

Boudreau, Julie-Anne, Roger Keil, and Douglas Young. "Tory Toronto: Neoliberalism in the City." . Toronto: UofT Press, 2009. (Week 5)

Carlson, Marla. "

Martinez, Ana. "Distrito Federal: Global City, 'Ha, Ha, Ha!'"
Ed. D.J. Hopkins and Kim Solga. Performance Interventions. Basingstoke:
Palgrave, 2013. **(Week 12)**

Massey, Doreen. "The Future of our World?" . London: Polity Press, 2007.
(Week 3)

McKinnie, Michael. "Urban National, Suburban Transnational: Civic Theatres and the
Urban Development of Toronto's Downtowns."
. Toronto: UofT Press, 2007. **(Week 5)**

Peck, Jamie. "Struggling With the Creative Class."
29.4 (2005): 740-770. **(Week 4)**

Saunders, Doug. "On the Edge of the City."
. Toronto: Vintage Canada, 2011. **(Week 3)**

Singh, J.P. "Culture By Any Other Name."
. New York: Columbia UP, 2011. **(Week 11)**

Smith, Suzanne E. "'Afro-American Music, without Apology': The Motown Sound and
the Politics of Black Culture."
Cambridge, MA: Harvard UP, 1999. **(Week 9/10)**

Solnit, Rebecca. "Detroit Arcadia: Exploring the Post-American Landscape."
July 2007: 65-73. **(Week 9/10)**

Whybrow, Nicholas. "Losing Venice: Conversations in a Sinking City."
. Ed. D.J. Hopkins and Kim Solga. Performance Interventions.
Basingstoke: Palgrave, 2013. **(Week 6)**

Other volumes you may want to check out (for your position paper, and...)

Hill, Leslie, and Helen Paris. . Basingstoke: Palgrave, 2006.

Peterson, Marina, and Gary W. McDonough. . Philidelphia:
University of Pennsylvania P, 2012.

Qadeer, Mohammad Abdul. .
Toronto: UofT Press, 2016.

Whybrow, Nicholas, ed.
. Basingstoke: Palgrave, 2010.

Whybrow, Nicholas, ed. . London: Palgrave, 2014.