

TORONTO: Culture and Performance
(AKA Theatre 3581F / English 3581F / ArtHum 3393 F)
Autumn 2018
Professor Kim Solga, TA Courtney Church
TUESDAYS 6:30-9:30pm, Talbot College 204

What are we doing, anyway?

contribute to, or maybe even *contest* U d}CE}vš} [• ^P o} o]šÇ_ M /• d}CE}vš} }vZ Mš ,%Á%o} CEšZ}v šZ} CEš}CEš}š• •

the performing arts help to shape the intercultural structures that now identify Toronto to Torontonians, and to the world? For whom are those structures liberating t and whom do those structures still leave behind?

What does economics have to do with theatre? Is theatre a viable business? How and when and why? What does theatre economics have to do with other kinds of urban economics t like, say, real estate?

What about memory? How does the theatre shape our memories (personal, communal, historical) of the city and its inhabitants? What about space? How does theatre *literally* help to ^u l _ ~šZ š]•U š} •Z %o v }vš}µCE• lšQ?vHwdrkCE}vš}M tZ š the creative economy in Toronto, what do they do, and how is their work valued (or not)?

All these questions v u}CE Á Á]oo š}µ Z }v • Á Æ u]v d}CE}vš}[• šZ autumn 2018. We will visit the city five times, to see five very different shows. We will talk to actors and directors and administrators and reviewers. We will learn about how to talk about urban theatre in a nuanced and sophisticated way. We will learn to write a good theatre CE À] ÁX v Á [oo Æ%o}CE <µ •š}]večšZ ešf us. šš CE %o CE •}v ooÇ š

Welcome to the culture and performance of Toronto.

When/Where are we?

We meet Tuesdays from 6:30pm to 9:30pm in Talbot College 204. HOWEVER.

On five Tuesdays t 18 September; 2 October; 16 October; 30 October; 20 November t we will be seeing theatre in Toronto during class time. On those days, we will meet at the traffic circle in front of Talbot College at 4pm to board the bus. t [oo tween 1

To give students a chance to explore meaningfully the intersections between your own interests and the work shared on our course;
To introduce students to different ways to produce high-quality, critically astute course work, including in writing, via audio or video work, via live performance work, or otherwise (feel free to surprise us with suggestions).

Required theatre trips: details, costs, permissions

Kim has booked five performances for us to attend this term. These are:

I Call Myself Princess at Native Earth Performing Arts/Aki Studio (18 September, 8pm)
Gertrude and Alice at Buddies in Bad Times (2 October, 8pm)
The Children at Canadian Stage (16 October, 8pm)
Men in White at Factory Theatre (30 October, 8pm)
Come From Away † the hit musical! † at the Royal Alexandra Theatre/Mirvish Productions (20 November, 8pm)

Students will pay \$150 for all five shows, including bus transport to and from campus, no later than Thursday, 25 September. Please provide a cheque or money order only; bring your cheque or money order to Courtney, in class or during office hours, on or before that date.

Each of these performances is mandatory. You will be asked to fill out a field trip waiver

Bring your DRAFT REVIEW to class on 13 November and hear pro tips first hand. Spend the class working your review, helping others work theirs, talking about what makes a good, strong review and what sinks a review. With Kim and Courtney, read through some pro work and talk about the problems of implicit bias and how to avoid them.

Your review can be handed in as a traditional piece of written text, or you can choose to make a video of it and upload that to YouTube. If you choose the latter option, please make your video private until Kim or Courtney has a chance to mark it. Provide a link to the video that your video should take as long as it takes to read, comfortably, 750 words.

The very best of your work will get forwarded (with your permission) to Keith Tomasek, editor of StratfordFestivalReviews.com. He may commission the best of our class reviewers for new gigs in winter term, complete with free theatre tix and all the glory!

3. Final project, very much your choice

Value: 30%

Due: bring draft material to class on Tuesday, 4 December for our final project workshop, where you will present your ideas to your peers and solicit feedback; your final draft is due Tuesday, 11 December

Protocol: hand your final draft in via OWL, by 11:55pm on the due date

The content of your final project should follow one of the critical models we will have studied together in our course readings. For example, you might:

• following the work of Michael McKinnie;

• show plus all the attendant stuff you do when you go to/follow a show), based on the work of Levin, Bennett, or Harvie;

• McKinnie, Harvie, Knowles, or Bennett;

Think deeply about the intercultural politics of a show we attended, using Knowles, King, or Carter as your model;

Pitch something (the earlier the better, please) and surprise us!

The structure/form of your final project can be any one of the following:

A written essay, featuring a research question, as well as a thesis statement (IE: an argument developed from your research question and sustained over the course of the paper). This should be 1500 words in length, +/- 10% (150 words);

A piece of creative writing responding to a show, 1500 words in length, +/- 10% (150 words);

An audio or video piece, 15 minutes in length. (If you choose this option, please provide a link to the video that your video should take as long as it takes to read, comfortably, 750 words.)

you choose this option, please upload to YouTube and make your recording private until
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A piece of visual or material art œ •%}v]vP š} šZ]••μ • Ç}μ[À Z}• v š}
šZ œ]š] o u} o Ç}μ[À mzy) and this in a hard copy, warning Kim
and Courtney about this in advance. (So we know to collect it!) If you choose this option,
please be sure to consult with Kim and/or Courtney early, to ensure your creative ideas
fit the parameters of the assignment. The creation of your art work should take the
same amount of time you would normally spend on a 1500-word essay, or a 5-minute,
polished video work.

heavy; readings have been scheduled to give you lots of opportunities to make time for them, and there are built in re-reading opportunities if you want to take them.

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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 required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

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.

Class schedule (cross-reference readings with the list on the following page)

September 11: Welcome! All things introductory.
Reading: Harvie (the whole thing, thanks!)

September 18: Theatre trip to Native Earth Performing Arts to see I CALL MYSELF PRINCESS by Jani Lauzon
Meet at 4pm in front of Talbot College (at the parking circle)
Reading: Knowles 1; Carter

September 25: Backstories t Toronto in/as Performance
Expect a full debrief of our trip to NEPA
Reading: Levin and Solga (Please also bring Knowles 1 and Carter to class)

October 2: Theatre trip to Buddies in Bad Times to see GERTRUDE AND ALICE by the Independent Aunties q0.00000912 0 612 792 reW* n7 266.09 Tm0 g0 G[GERTRU)4(D)5(E)-5(A)9(N)-3(D)-4()6(

