



**EDUCATION 843 (G031)**  
**Embodiment and Curriculum Inquiry**  
 (Enroll # 6912)

Summer Semester 2008	Instructor:	Dr. Celeste N. Snowber
Meeting Dates: July 2,3,4,5,8,9,10,11,15,16,17,18	Office:	8648 SFU
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Room: Scotiabank Room & The Dance Studio		

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### ACADEMIC HONESTY AND STUDENT CONDUCT

Plagiarism, whether intentional or unintentional, is a form of academic dishonesty that can lead to a failing grade for the course and to suspension from the University. As defined in SFU policy (<http://www.sfu.ca/policies/teaching/t10-02.htm>) “plagiarism is a form of academic dishonesty in which an individual submits or presents the work of another person as his or her own.” Plagiarism involves taking the words, ideas, or research of another without properly acknowledging the original author. Students need to become familiar with the many different forms that plagiarism can take, including accidental and intentional plagiarism. For more information, see <http://www.sfu.ca/policies/teaching/t10-03.htm> or [http://learningcommons.sfu.ca/hot\\_topics/academic\\_integrity.php](http://learningcommons.sfu.ca/hot_topics/academic_integrity.php) or the section entitled Academic Honesty and Student Conduct in the General Regulations of the SFU Calendar.

Le plagiat, intentionnel ou non intentionnel, est une forme de malhonnêteté académique qui expose à des sanctions, comme l’ajournement à un examen ou l’exclusion de l’université. L’université de SFU (<http://www.sfu.ca/policies/teaching/t10-02.htm>) définit le plagiat comme “une forme de malhonnêteté académique où un individu soumet ou présente le travail d’autrui comme étant le sien”. Le plagiat signifie s’approprier les mots, les idées et la recherche d’autrui sans mention d’emprunt à l’auteur initial. Les étudiants doivent se familiariser avec les différentes formes de plagiat, intentionnel ou non intentionnel. Pour plus d’informations, se référer aux documents en ligne suivants:

<http://www.sfu.ca/policies/teaching/t10-03.htm> ou [http://learningcommons.sfu.ca/hot\\_topics/academic\\_integrity.php](http://learningcommons.sfu.ca/hot_topics/academic_integrity.php) ou la section intitulée *Academic Honesty and Student Conduct in the General Regulations* du Calendrier de SFU.

## **COURSE RATIONALE**

This course will explore the importance of bringing the body to the act of research and to the integration of the arts in inquiry, education and art making. We will explore a visceral way of knowing and how embodiment can inform our lives as educators, researchers and artists.

## **DESCRIPTION**

This course will examine the scholarship on embodiment and its implications for the body as a site for knowledge and its relationship to contemporary curriculum inquiry, specifically in the area of performative and narrative inquiry. Central to this course will be to look at embodiment from both a philosophical perspective, but also a literary/poetic perspective. Particular attention will be given to the relationship between philosophies of the body and their relevance to us as researchers, educators, artists, and human beings. The mind-body dualism will be examined and its impact on how research is enacted, and how we enter the practice of teaching and reflect on our practice. The notion of "bodily attending" will be developed both for reflexivity, writing, and pedagogy. This course will give opportunity to explore the various ways the body has been inscribed by political, social, and cultural factors. A major question will concern how an informed understanding of embodiment can have pragmatic influence on the way we experience knowledge and articulate knowledge and its importance for the artistic process. The student will have opportunity to relate the notion of embodiment to his/her particular research and also use narrative writing to articulate knowledge, which is situated in bodily experience. The class will integrate galleries, performances and the natural world as part of the cultural lens where we will explore issues of embodiment.

## **GOALS AND LEARNING OUTCOMES**

1. The student will gain a more thorough comprehension of the complexity and variety of factors, which affect our understandings of the body and its impact on education.
2. The ability to develop the body as a site for knowledge in his/her own life and to relate this to his/her own research. Thus, the idea of embodied research will be developed and its connection to inquiry through the arts.
3. The student will be able to use narrative writing and the creative process to articulate knowledge, which is situated in bodily experience.
4. To develop an understanding of how cultural and social factors have shaped one's own perceptions of the body and eros and how that has contributed to one's own intellectual, emotional, physical, artistic and spiritual development.
5. Have opportunity to examine not only recent philosophies of embodiment, but also how the body has been integrated in the area of performative/narrative inquiry.
6. How a development of "bodily attending" or "bodily mindfulness" can deepen one as an educator/researcher or artist/performer or in your personal life.

## REQUIRED TEXTS

1. Abram, David. (1996). *The spell of the sensuous: Perception and language in a more-than-human world*. NY: Vintage. ISBN 0-679-77639-7
2. Friedman, L. & Moon, S. eds. (1997). *Being bodies: Buddhist women on the paradox of embodiment*. Boston: Shambhala. ISBN 1-57062-324-4
3. Pelias, R. J. (2004). *Methodology of the heart: evoking academic and daily life*. Walnut Creek, CA: Alta Mira Press. ISBN 0759105952.
4. Bagley, C. & Cancienne, M, eds. (2002). *Dancing the data*. NY: Peter Lang. ISBN 0-820455253
5. Rilke, R.M. (1984). (S.Mitchell, Trans). *Letters to a young poet*. New York: Vintage. ISBN 0-394-74104-8
6. Selected journal articles and “Educational Insights Journal”  
<http://www.csci.educ.ubc.ca/publication/insights/index.html>

## ADDITIONAL RESOURCES

Selected journal articles and “Educational Insights Journal”  
<http://www.csci.educ.ubc.ca/publication/insights/index.html>

Other resources will be given out at time of class with an extensive bibliography

## COURSE OVERVIEW

Will also be given out at time of class

## GRADING

### Evaluation

1. Body Narrative 15%
2. Class Presentation 25%
3. Bodygraphy Final piece 60%