

2009-3



SIMON FRASER UNIVERSITY
THINKING OF THE WORLD

EDUCATION 843
Embodiment and Curriculum Inquiry
(Enroll #14269)

Fall Semester 2009	Instructor:	Dr. Celeste Snowber
Meeting Dates:	Office:	EDB 8648
Sept. 11, 12, 13		
Sept. 25, 26, 27		
Oct. 30, 31, Nov. 1		
Nov. 20, 21, 22		
Times:	Telephone:	778-782-4453
Fridays: 4:30 – 9:00 pm		
Saturdays: 8:30 – 4:30 pm		
Sundays: 8:30 – 1:00 pm		
Location:	Email:	celeste@sfu.ca
The College of New Caledonia, Prince George		
Room:		
2 – 107 (2 nd floor)		

COURSE 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 and arts education. Arts-based research methodology will be incorporated as a way of exploring the connections to the body, which include poetic, narrative and performative 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.

Course Objectives

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 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.

EVALUATION

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

REQUIRED TEXTS

Texts (Required)

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. Levy, P. (2009). *Method meets art: Arts-based research practice*. NY: The Guilford Press. ISBN 978-1-59385-259-7.
4. Pelias, R. J. (2004). *Methodology of the heart: evoking academic and daily life*. Walnut Creek, CA: Alta Mira Press. ISBN 0759105952.
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>

COURSE REQUIREMENTS

1. Bodygraphy including presentation 60%

This assignment is a portfolio that includes your writing, performative work, and growing perceptions/understanding of how the body intersects research, writing, teaching, and aspects of being. There is room within this piece to include various artistic representations, i.e. film, video, dance, drama, reader's theatre, visual work, poetry, prose, or performance art, as well as essay writing. It is understood that within this piece there will be reference to scholarly and artistic resources, which have informed your understanding of embodiment and how that informs your practice. This assignment combines a major research inquiry with your oral presentation, so you will present your work to the class. You will be required to pass in an outline, which provides an explanation of what you are presenting. Oral presentations will be done during the last few classes, although if you have a workshop connected to your presentation you can schedule that section earlier.

Bodygraphy is a term that I am utilizing which is a combination of autobiographical inquiry, phenomenological curriculum research and arts based educational research methods in order to create an intertextual piece, which expresses the depth of your embodied learning and how it connects to you personally and professionally.

2. Body narrative 15%

This narrative piece will be developed out of exploring the relationship between the body, memory and narrative. This can also consist of prose, poetry, essay, or poetic prose.

3. Class Presentation 25%

This is an opportunity for you to lead the class in a short session 20-30 min, which explores some of the embodied practices that connect to your research and artmaking. This also can be a beginning to your final bodygraphy. They are meant to work together.

Writing practice in and out of class

It will be expected that you write as a group with the class in each session and at certain times bring your writing to the larger group. You will also be expected to write daily and bring small segments of your work to the class.

“To praise the body is to praise memory” Anne Michaels

Class Format

One of the ways which we will explore our connections to embodiment will be through the practice of writing. Each class there will be opportunity to do short timed writings, which connect to ways of embodied knowing. There will also be lecture input, discussion, and interaction around the texts. This class will have a place for structure, as well as the emergent curriculum, which arises as a community. It is important that we create a safe space together, which fosters care, honesty, confidentiality, and the space to be human in our educative, academic and human journey. There will also be opportunity for bodily awareness and its relationship to knowing through short improvisational exercises, walking, and commitment to fostering a connection to the body through the landscape of creation during the course of the semester. There will also be connections made between the arts and embodiment and possibilities to visit galleries and performances.

Course Schedule

Sept. 11	Introduction to Embodiment Class The arts and embodiment in inquiry
Sept. 12	Writing and the Body Reading: <i>The Spell of the Sensuous</i> <i>Begin Rilke</i> Writing out of solitude assignment
Sept. 13	Introduction to nuts and bolts at SFU with Community Grad Programs
Sept. 25	Arts-based research methods and embodiment Bring solitude narrative to class
Sept. 26	The paradox of embodiment Begin <i>Method Meets Art</i> Chapters from <i>Dancing the Data</i> (will handout)
Sept. 27	Body Narratives and Body Stories Begin <i>Being Bodies</i>
Oct. 30	Body Pedagogy DUE: Body Narrative Finish <i>Being Bodies</i> and start <i>Pelias</i>
Oct. 31	Embodiment and Visual and Performing Arts Work on Bodygraphy Proposal Class Presentations
Nov. 1	The Body and the Landscape Class Presentations

Nov. 20	Bodygraphy Presentations
Nov. 21	Bodygraphy Presentations
Nov. 22	Wind-up/Ritual/Closure

THIS COURSE SCHEDULE IS SUBJECT TO CHANGE DUE TO ALL KINDS OF BODILY DISRUPTIONS AND SURPRISES. BE ASSURED IT WILL CHANGE.

The dates/times will not change, but this course allows for the emergent lived curriculum and will have flexibility in terms of content and sequence.

**Opportunity to attend group performances, gallery exhibitions, and other events which connect to the class may be added on as the class progresses. It will be encouraged that we can attend the gallery as well as a performance.

*** Each class there will be time for the a variety of bodily practices which nourish understanding embodiment from the inside out which include physical engagement/activity and writing.

“We only believe those thoughts which have been conceived not in the brain but in the whole body” WB Yeats

ACADEMIC HONESTY STATEMENT

All members of the University community share the responsibility for the academic standards and reputation of SFU. Academic honesty is a condition of continued membership in the university community. Please review the Policy at <http://www.sfu.ca/policies/teaching/t10-02.htm>