
Course Outline

COURSE:	GIN53300B [20952] Radical Embodiment in Alps (FIE) Summer 2020
TERM:	Summer 2020 - May 04, 2020 to Jun 16, 2020
CLASS:	Day & Time: Tuesdays and Thursdays: 11:35 - 14:25 Virtual attendance at the days/times listed is required
INSTRUCTOR:	Marsha Barsky (TA: Robert Barsky)
CONTACT:	Office: Zoom Office Hrs: Office hrs. available upon request Email: marshabarsky@cmail.carleton.ca

CALENDAR COURSE DESCRIPTION

In this course, we will travel through virtual spaces in France and Switzerland to encounter artists, dancers, writers and philosophers who sought to discover their creative potential in the sublime regions of the Alps. Students will be introduced to seminal figures who contemplated, researched, wrote, danced, foraged, explored movement practices and wrote groundbreaking works. Literature, poetry, performance practices are examined in the context of embodiment, social change and political upheaval in a rapidly changing 'modern' world.

COURSE DESCRIPTION

Romantic poets and writers including William Wordsworth, Percy Shelley, Mary Shelley, and Lord Byron contemplated, researched and wrote seminal works in a host of Swiss towns including Coligny, Montreux, Grindelwald, Lauterbrunnen, Lausanne and, right across the French border, in Chamonix. We will virtually follow in the footsteps of Mary Wollstonecraft, Percy Shelley and Lord Byron up the Aiguille de Midi, and to the Mer de Glace, enjoying Romantic inspiration, and contemplating the physicality of the Romantic sensibility. We will then travel to the Bernese Oberland, to explore the sublime heights that have inspired so many artists, writers, painters and philosophers including Dorothy and William Wordsworth, Lord Byron, Mary and Percy Shelley, John Turner, James Fenimore Cooper, Henry Wadsworth Longfellow, Friedrich Nietzsche and others. The trips that they all took were arduous, involving deep physical engagement with foreboding lands. Although we will have to experience this nature from a distance, we will follow in their proverbial footsteps, contemplating the embodiment of their work from afar.

From 1900-1920, another incredible group of artists, movers and writers traveled to the Alps, this time to the Southern end of Switzerland, to a canton called Ticino. The dancers Mary Wigman, Isadora Duncan, and Rudolph Laban; the writers Hermann Hesse, D.H. Lawrence; the psychoanalysts Carl Jung, and Otto Gross; the political thinkers Max Weber, Mikhail Bakunin and Mikhail Kropotkin, all traveled to the "magical mountain" known as Monte Verità, where they danced, foraged, and explored movement practices. We will explore the history of these movement practices, including Laban technique, and

some of the foundational bases of modern dance, in the very setting where it was all created.

Lastly, we will imagine ourselves in 1916 in Zurich at the Cabaret Voltaire, where we will engage with political thinking, embodiment practices and utopian idealism that formed the Dadaist practices of the early 20th century. By examining the performances of Hugo Ball, Emmy Hennings, Tristan Tzara, Jean Arp, Marcel Janco, Richard Huelsenbeck, Sophie Tauber, Hans Richter and many others, we will examine the impact that this movement continues to have on artistic practices today.

LEARNING OUTCOMES

1. To appreciate the complex and rich geographical and historical context of the Alps, as a place that has fostered important creative works of the 19th and 20th centuries.
2. To understand key concepts related to the embodied movement practices of the early 20th century.
3. To identify seminal figures and groundbreaking works of literature, poetry and performance practices in the context of embodiment, social change and political upheaval.
4. To examine how these historical movements continue to shape international cultural, social and communal practices.
5. To effectively understand, communicate and integrate concepts of somatic, embodied learning into your own practice.

REQUIRED TEXTS and READINGS

Shelley, Mary. *Frankenstein*

Shelley, Percy. *Mont Blanc*

Keats, John. "Ode on a Grecian Urn" and "Ode to a Nightingale"

Byron, Lord. "Darkness"; "The Prisoner of Chillon"

- **Additional journal article and website readings and viewings will be available on the course homepage**

SUGGESTED READINGS

Ellis, David. 2011. *Byron in Geneva, That Summer of 1816*

Burgess Green, Martin. 1986. *Mountain Of Truth: The Counterculture Begins, Ascona, 1900-1920*

Ades, Dawn. *The Dada Reader*

EVALUATION

(All components must be completed in order to get a passing grade)

Creative Written assignment	25%
Manifesto Project	25%
Movement Project	25%
Oral Presentations	20%
Participation	5%

SCHEDULE

Day	Topic	Assignment
May 5	Welcome and Introductions!	
May 7	What is Romanticism: Genius, Sublime and Transcendence	Begining reading: - Mary Shelley: <i>Frankenstein</i> Read: - Lord Byron: "The Prisoner of Chillon"
May 12	Genius, Sublime and Transcendence, (continued)	Read: - Percy Shelley: "Mont Blanc" - Lord Byron: "Darkness" Oral Presentation #1
May 14	On Beauty, Awe and stimulating the imagination	Read: - Keats: "Ode on a Grecian Urn" - Keats: "Ode to a Nightingale" Oral Presentation #2
May 19	Refuge/refuge from what?	Read: - Wordsworth: "The Prelude: Book VI" - Wordsworth: "The Simpon Pass" - Wordsworth's Route Over the Simplon in 1790: A Reconstruction
May 21	On the Mountain of Truth	Read: - History of Monte Verita - Swiss Stories, History of Monte Verita Oral Presentation #3
May 26	Laban and Wigman	Read: - THE ART OF MOVEMENT: The kinetographic charms of Rudolf von Laban
May 28	Embodiment Practice	See assignment details
June 2	Cabaret Voltaire	Read: - School of DADA Oral Presentaion #4
June 4	Dadaism	Visit and read: https://www.dadart.com/dadaism/dada/index.html
June 9	Presentations	Movement project
June 11	Presentations and Discussions	Manifestos

June 16	Conclusion	
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Academic Accommodations: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your **Letter of Accommodation** at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

Accommodation for Religious Observance: Students requesting accommodation for religious observances should apply in writing to their instructor for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student. Instructors and students may contact an Equity Services Advisor for assistance (www.carleton.ca/equity).

Accommodation for Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. Then, make an appointment to discuss your needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

Plagiarism: The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student,

when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They may include a mark of zero for the plagiarized work or a final grade of "F" for the course.

Intellectual Property: Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Submission and Return of Term Work: Papers must be submitted directly to the instructor according to the instructions in the course outline. Late assignments may be submitted to the BGIInS office in 2404R, Richcraft Hall. For essays not returned in class please attach a **stamped, self-addressed envelope** if you wish to have your assignment returned by mail. Final exams are intended solely for the purpose of evaluation and will not be returned.

Grading: Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

Percentage	Letter grade	12-point scale	Percentage	Letter grade	12-point scale
90-100	A+	12	67-69	C+	6
85-89	A	11	63-66	C	5
80-84	A-	10	60-62	C-	4
77-79	B+	9	57-59	D+	3
73-76	B	8	53-56	D	2
70-72	B-	7	50-52	D-	1

Approval of final grades: Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by an instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Carleton E-mail Accounts: All email communication to students from BGIInS will be via official Carleton university e-mail accounts and/or cuLearn. As important course and University information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.

Official Course Outline: The course outline posted to the BGIInS website is the official course outline.

Oral Presentation Guidelines
GINS 3300B
Radical Embodiment

The oral presentations are designed to help you engage more closely with the course material, and to allow you the opportunity to facilitate class discussions. For each presentation, you will need to prepare an outline, present a clear introduction and conclusion, and provide visual aids and questions for the class. The goals of the oral presentations are to help you gain confidence speaking about the material, and to help you critically understand and respond to the discussion prompts.

Oral presentations (10-15 minutes)

1. May 12th. For this first oral presentation, read about the travels of one Romantic writer (Mary Shelley, Percy Shelley, John Polidori, Lord Byron, John Keats, Dorothy Wordsworth or William Wordsworth). What motivated her/him to leave England? Why did she/he choose to travel to the Alps? Where did she/he go, specifically? Include some of the themes of the day, including genius, the sublime, beauty, or ways of stimulating the creative imagination.
2. May 19th. For this second oral presentation, select three key themes Mary Shelley's *Frankenstein* and discuss how these ideas relate to our course content. Are there any additional perspectives? What was your impression of the text?
3. May 21st: For this third oral presentation, read about the "Mountain of Truth", and look at images or photos relating to that magical space. Then choose one of the artists/thinkers/dancers/writers, and talk about his/her biography. Then imagine him/her in Ticino: what did s/he create on the mountain? What impact do you think that the setting had on the work? Who did s/he interact with while there? What influence does this person have on artistic or intellectual trends today?
4. June 2nd. For this fourth oral presentation, read about Dadaism, in its many forms. Choose any figure associated with Dada, and provide us with a brief biography of her/him.

Assignments

Creative Written Assignment Romantic Poetry/Prose Due May 19th

For your first assignment, choose a poem that was written in or about the Alps, from one of the following Romantic writers.

- Percy Shelley
- Lord Byron
- Mary Shelley
- John William Polidori
- John Keats
- Dorothy Mae Ann Wordsworth
- William Wordsworth

Carefully examine the characteristics of this poem (subject matter, rhyme, rhythm, alliteration, assonance, repetition, form, line length, stanza), and then compose a poem or prose narrative in that same style. You can write about anything you'd like, but stick to this style. You will read your work out to the class on the 19th!

You may wish to virtually tour some remarkable places in the Alps via Google Earth to inspire your work. The choices are abundant, but here are some places you might want to visit:

- **Chamonix**
- **Chillon Castle**
- **Cologny, Switzerland (where the Villa Diodati is located)**
- **Mürren**
- **Grindelwald**
- **The Kleine Scheidegg**
- **The Simplon Pass**

Movement Analysis Project & Paper

May 28th – Project observations

June 9th – Movement Project due

For this project, I invite you to carefully notice and observe movement in the world around you. This can be movement on social media, tv shows, movies, including dance movements, performances, unstructured movement of people (such as people walking down the street -- observed from a respectable distance!), or movement of objects (such as cars), or natural elements (such as cats or birds).

You will then spend class time on May 28th collecting a minimum of 10 different movement examples, such as walking, jumping, falling, soaring, gliding, skipping, wagging (tail!), scanning, climbing, clutching, holding, slicing, sliding, turning, leaping, Document your findings in a journal (with

diagrams if you wish). Then, referring to Laban's "Elements of Movement", you will transform your movement examples into a choreographed sequence. This sequence, modified as you wish, should then be set on yourself, on someone else, or on an inanimate object (like clay or in the form of an animation). Write a 500-750 word reflection paper about the experience.

Manifesto Assignment

Due June 11

During the early 20th century, many artists created manifestos in order to shock readers, or to provoke people to act in particular ways. These Manifestos often took the form of public declarations of policy, aims and principles, often political in nature. Several themes that were explored in these early manifesto included revolution, freedom, marginalization and revolts against the mainstream. Some of the most famous manifestos were creative, and aimed to inspire people to think differently about their world. You can find, for example, manifestos about touch, or inaction, or surreal activities that challenged conceptions about what people *ought* to be doing with their lives.

For this assignment, read the works of different artists, writers, philosophers, dancers and others who were associated with Dadaism. Armed with their ideas and approach, try to get into the 'spirit of Dadaism', and imagine yourself a Dadaist artist. Inspired by your new Dadaist persona, create your own Dadaist Manifesto!

What does this mean?

You could imagine yourself in 1916, in Zurich, writing a new Dadaist manifesto to be read on that famous evening in Cabaret Voltaire. You could write about creating art in the middle of a war, or about the futility of art, or the futility of life. You can write about the failure of society, and thus propose a new utopia. Or you can write a revised Dadaist manifesto, for the world we live in today. Or you could make a Dadaist manifesto about the international world that you are exploring in your other classes. The idea of an assignment like this one is to plunge you into the questions, issues, ideas, concerns of DADA!!!!

ENJOY!!!!!!