

# **Movement & Mind**

**Module Code: SCH5490**

## **MA Movement Mind Ecology**

Module Leader: **Rachel Sweeney**

Other Module Staff: - **Pavel Cenkl, Marie Metenier**

# Contents

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Welcome and Introduction	2
Teaching and Assessment Team	3
Module Aims	4
Module Assessed Learning Outcomes	4
Teaching and Learning Strategy	5
Scheme of Work	5
Late Work/Extenuating Circumstances	7
Sources of Guidance and Support	7
Referencing Protocols and Academic Offences	8
Reading List; Recommended Texts/Support Materials	9
Module Feedback	10

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## Welcome and Introduction

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Welcome to Dartington!

Each year, students from all over the world come to Dartington's Schumacher College and Arts School to share in a uniquely immersive learning experience. Alongside faculty, staff, facilitators, and volunteers you have chosen to become part of a learning community that is truly a creative catalyst for more just and sustainable ways of living.

As you start on your learning journey – whether that's in person or online -- you will quickly find yourself part of a vibrant and organic community in which learning transcends the boundaries of the classroom and moves into the gardens, the kitchens, and the more-than-human world around us.

Learning is a deeply shared experience here. Our programmes -- in Economics, Design, Arts, Food and Farming, Movement, Ecology and more -- are only part of a constellation of experiences that includes every facet of daily life: from the food you eat (much of which is grown right on the Estate), to the performances and films you attend, to the community work you join in, to walks in the woods and wild swimming in the River Dart.

In becoming a student here, you will also add your own experience and expertise to a global network of nearly 20,000 alumni, lecturers, and practitioners who continue the critical work of helping to address the world's tremendous environmental and social challenges.

We are so glad you are here, and we look forward to getting to work with you.

Warmly,

**Pavel Cenkl**

**Director of Learning, Dartington Trust Head of Schumacher College**

# Teaching and Assessment Team

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Student meeting times:	Tuesdays 16.00 – 18.00 Thursdays 10.00-12.00

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Student meeting times:	Mondays 10.00 – 12.00

# Module Aims

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- To begin to explore the boundary between human and more-than-human worlds as represented in a diversity of community, cultural, and ecological contexts.
- To develop a critical understanding of key terms, concepts, theories and ideas to do with human engagement with the more-than-human and the world at large
- To understand the significance of the intersection of embodiment, environmental thought, and ecological systems.
- To provide an opportunity to reflect upon the ontological and epistemological implications of contrasting methods of engaging with the more-than-human

# Module Assessed Learning Outcomes

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**ASSESSED LEARNING OUTCOMES:** (please refer to the Programme Specification for relevant award/ programme Learning Outcomes)

At the end of the module the learner will be expected to be able to:

Assessed Module Learning Outcomes	Award/ Programme Learning Outcomes contributed to
	MA Movement, Mind and Ecology
1. Identify, explain and critique key terms, concepts and debates concerning human engagement with the more-than-human world in the context of socioecological systems.	8.1.1, 8.1.2, 8.2.1, 8.2.3, 8.3.1, 8.3.3
2. Demonstrate a critical understanding of the role of embodiment, environmental philosophy, and ecology systems in the context of addressing issues related to global environmental crises.	8.1.2, 8.1.3, 8.2.2, 8.3.1, 8.3.3
3. Develop, maintain, and document personal embodied practice.	8.2.2, 8.3.2, 8.3.3, 8.3.4, 8.5.1
4. Critically assess and evaluate a range of quantitative and qualitative, theoretical and experiential methods of engaging with the more-than-human through embodied practice.	8.1.2, 8.2.1, 8.2.3, 8.2.4, 8.3.1, 8.3.3, 8.3.4, 8.4.1, 8.4.3, 8.5.4
5. Perform an appropriate literature review using material derived from online databases, libraries, and other appropriate sources.	8.1.2, 8.2.1, 8.2.3, 8.2.4, 8.3.1, 8.3.3, 8.3.4, 8.4.1, 8.4.3, 8.5.4

# Teaching and Learning Strategy

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SUMMARY OF TEACHING AND LEARNING		
Scheduled Activities	Hours	Comments/Additional Information
		<i>Your Movement and Mind module is delivered through a blend of workshops, practical seminars and lectures. The module features one field trip and sessions with international guest lecturers and key speakers, as also invited staff from Schumacher's wider teaching and learning community.</i>
Lectures	10	
Demonstrations	8	Library induction, movement practice workshop introductions
Practical classes and workshops	15	Essay writing skills, research methods, documenting skills, movement practice workshops
Seminars	12	
Peer to peer	8	Reading and other learning
Field trips	6	One field trip
Tutorials	1	Face to face tutorials on assignments
Independent study	240	
<b>Total</b>	<b>300</b>	<b>(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)</b>

Students are expected to take full responsibility for their learning, **attend all** scheduled sessions, read appropriate indicated readings, and work on set exercises (formative and summative assessment).

Based on previous experience; students who failed to attend sessions are likely to be unsuccessful or show poor performance. Please ensure that you are engaging with the content and learning activities relating to this module.

## Scheme of Work

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**This module will be assessed by:**

Component Name	Component Weighting	Deadlines <i>(all grades and feedback will be returned within 4x working weeks)</i>
1 x project and presentation (oral assessment) ALO 1,2,3	<b>50%</b>	12 August 2021
1 x 1000 word reflective essay ALO 4,5	<b>40%</b>	23 August 2021
Reflective journal ALO 2,3	<b>10%</b>	7 July 2021

Modules 1 MOVEMENT AND MIND					
21-25 Jun	Mon	Tue	Wed	Thu	Fri
ECOLOGY OF MOVEMENT	<p>7.00 – 8.00: <i>Wild Swimming /Yoga / Meditation</i> (optional)</p> <p>9.00 – 11.00 Workshop: Introduction to Movement in Ecology Studio 6 (synchronous via zoom)</p> <p>11.30-13.00 Introduction to Ecology and Environment Marie Metenier The Ship Classroom (available synchronously or asynchronously)</p> <p>15.00 – 17.00 Deep Listening Seminar Outdoor (synchronous via SLACK)</p>	<p>7.00 – 8.00: <i>Wild Swimming /Yoga / Meditation</i></p> <p>9.00 – 11.00 Workshop: Introducing Mind/ Body Muscle/Bone training Studio 6 (synchronous via zoom)</p> <p>11.30 – 13.00: Introduction Assignment One: Feral Atlas and the Anthropocene The Ship Classroom (available synchronously or asynchronously)</p> <p>15.00 – 18.00 Seminar: The Hidden Music of Trees: <i>Exploring Ecological Soundscapes</i> with <b>Jason Singh</b></p> <p>20.00 Beat Box Performance with Jason Singh Studio 3 (live streamed)</p>	<p>7.00 – 8.00: <i>Wild Swimming /Yoga / Meditation</i></p> <p>9.00 – 11.00 Workshop: Rhythm and Connectivity Studio 6 (synchronous via zoom)</p> <p>13.30-12.30 Lecture “Geographies of Embodiment” The Ship Classroom (available synchronously or asynchronously)</p> <p>14.00 – 17.00 Lecture into Seminar: <i>Running as a Live Cartographic Practice</i> Pavel Cenkl Outdoor (synchronous via SLACK)</p> <p>PM: Individual tutorials discussing Presentation /Formative Assessment The Ship Classroom</p>	<p>7.00 – 8.00: <i>Wild Swimming /Yoga / Meditation</i></p> <p>9.00 Morning meeting / organising work groups for week 2 with other Schumacher students</p> <p>10.00 – 12.00: Introduction to Schumacher gardens: permaculture practice</p> <p>14.00 – 15.00 Introduction to Library</p> <p>15.00 – 17.00 Seminar <i>Creative Documentation Practice</i>: movement scores and body mapping (synchronous via SLACK)</p> <p>19.00 – 21.00: viewing documentation and discussion The Ship Classroom (synchronous via zoom)</p>	<p>7.00 – 8.00: <i>Wild Swimming /Yoga / Meditation</i></p> <p>9.00 Morning meeting / organising work groups for week 2 with other Schumacher students</p> <p>10.00 – 17.00: <b>FIELD TRIP</b></p> <p>Beesands to Start Point / <i>exploring phenomenological aspects of the lost village of Hallsands</i></p> <p>Documentation and field mapping methodologies available via the DLE</p>
READING/ VIEWING	<p>Alexander, K. and Kampe, T. ‘Bodily Undoing: Somatics as Practices of Critique’ in <i>Journal of Dance &amp; Somatic Practices</i>. 9:1 (2017). 3-12. (related symposium event)</p> <p><a href="https://feralatlus.supdigital.org/">https://feralatlus.supdigital.org/</a></p>	<p>Sweeney, R. (2020) ‘<i>Migrating Gestures: Body Weather as a cartographic process within interdisciplinary pedagogy</i>’ in <i>The Dancer Citizen</i> online journal</p>		<p>O’Gorman, R. (2018) <i>Can Your Jellyfish Sing?: “Tentacular” Moves From Individual Embodiment to the Planetary</i>. Global Performance Studies.</p> <p><a href="https://we-make-money-not-art.com/the-manifesto-of-rural-futurism/">https://we-make-money-not-art.com/the-manifesto-of-rural-futurism/</a></p>	<p>Poynor, H. (2013) ‘Landscapes of Loss: Moving and Mourning - an Autobiographical Account’ in <i>Journal of Dance and Somatic Practices</i> 5 (169), 177.</p>

Please note that this schedule may be subject to alteration; you are advised to use the links below.

### Hand in Process and Submission of Assessed Work

All assessment assignments must be submitted via an electronic ‘drop box’ on the Virtual Learning Environment to meet the date and time as published in your Teaching, Learning and Assessment Handbook. Where CDs, DVDs or other project materials are submitted as part of the project, these should, where possible, be submitted in triplicate, enabling both of the main markers and the External Examiner to receive copies. These must be presented by the specified date and time to the postgraduate administration office. In the event the Postgraduate administration team are unavailable a member of faculty will be nominated to accept submissions in advance of each deadline date.

## Turnitin

Turnitin (<http://www.turnitinuk.com/>) is an Internet-based 'originality checking tool' which allows documents to be compared with content on the Internet, in journals and in an archive of previously submitted works. It can help to detect unintentional or deliberate plagiarism.

It is a formative tool that makes it easy for students to review their citations and referencing as an aid to learning good academic practice. Turnitin produces an 'originality report' which may be necessary to be attached to your coursework and your tutors will advise you on how to access and use Turnitin where required for your studies. To learn more about Turnitin go to: <https://help.turnitin.com/Home.htm>

## Key teaching materials

These will comprise pre-class readings, follow-up resources, videos, podcasts, digital presentations etc. All these will be posted on our digital resource bank, the Virtual Learning Environment (VLE).

Full details on the module together with information on assessment and feedback can be found here <https://open.schumachercollege.org.uk/course/view.php?id=184>

## Late Work/Extenuating Circumstances

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If your participation in an examination or assessment has been affected by an extenuating circumstance, then you can ask the University to take this into consideration. You can submit a claim for extenuating circumstances to cover late submission of work, non-submission of work or non-attendance at a time specific assessment, such as an examination, test presentation or performance, or field class.

Information regarding the Extenuating Circumstances policy and how and where to submit Extenuating Circumstance Claims are available here: <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/extenuating-circumstances>

Where there are no valid extenuating circumstances, the following regulations will automatically apply:

- Work submitted after the deadline date/time but within 24 hours of it, will be capped at the pass mark 50%
- Work submitted 24 hours after the deadline will receive a mark of zero.

## Sources of Guidance and Support

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In the intimate context of Schumacher College where class sizes are small, opportunities for conversations and informal tutorials with staff happen on a daily basis both within and beyond the classroom. In addition, a formal 45-minute tutorial is provided in the study week at the end of each module.

In addition please find link below for information about other support services and advice: <https://www.dartington.org/about/learning/resources-for-students/>

# Referencing Protocols and Academic Offences

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When writing a report or an essay you are expected to fully reference the materials you have used. The report or essay should be your own work, in your own words.

Plagiarism is an offence under the University regulations on examination and assessment offences. It is important that you familiarise yourself with what constitutes plagiarism, and academic offences. Further information can be found:

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/regulations/plagiarism>

And <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/examination-offences>

# Reading List; Recommended Texts/Support Materials

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- Banes, S. (2006) *The Senses in Performance*, Routledge, London.
- Coles, A. (ed) (2000) *Site- Specificity: The Ethnographic Turn*, London, Black Dog Publishing Ltd.
- Eddy, Martha. (2009) 'A Brief History of Somatic Practices and Dance: Historical Development of the Field of Somatic Education and its Relationship to Dance' in *Journal of Dance and Somatic Practices*. 1:1 (5-27).
- Helmreich, S. (2016) *Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond*. Princeton University Press.
- Hunter, V. (2021) *Site, Dance and Body Movement, Materials and Corporeal Engagement*, London: Palgrave Macmillan.
- Kramer, P. (2012) 'Bodies, Rivers, Rocks and Trees: Meeting Agentic Materiality in Contemporary Outdoor Movement Practices' in *Performance Research: A Journal of the Performing Arts* 17 (4), 83-91.
- Manning, E., & Massumi, B. (2014). *Thought in the Act: Passages in the Ecology of Experience*. Minneapolis: University of Minnesota Press.
- Massumi, B. (2002). *Parables for the virtual movement, affect, sensation*. Duke University Press.
- May, T. J. (2005) 'Re-Membering the Mountain: Grotowski's Deep Ecology' in *Performing Nature: Explorations in Ecology and the Arts*. ed. by Giannachi, G. and Stewart, N. Bern: Peter Lang, 345-359.
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- Ness, S. A. (2004) 'Being a Body in a Cultural Way: Understanding the Cultural in the Embodiment of Dance' in *Cultural Bodies: Ethnography and Theory*. ed. by Thomas, H. and Ahmed, J. Oxford: Blackwell, 123-144.
- O'Gorman, R. *Can Your Jellyfish Sing?: "Tentacular" Moves From Individual Embodiment to the Planetary*. Global Performance Studies. <http://gps.psi-web.org/issue-2-1/can-your-jellyfish-sing/>
- Petersson, B. and Burke, D. et al. (2020) *Experimental Heritage as Practice: Approaching the Past through the Present at the Intersection of Art and Archaeology*, *Internet Archaeology* (155) <https://doi.org/10.11141/ia.55.5>
- Pijanowski B. et al (2011) 'Soundscape Ecology: The Science of Sound in the Landscape' in *BioScience*, Volume 61, Issue 3, March, 203–216.
- Pink, S. (2015) *Doing Sensory Ethnography*. Thousand Oaks: Sage.
- Poynor, H. (2013) 'Landscapes of Loss: Moving and Mourning - an Autobiographical Account' in *Journal of Dance and Somatic Practices* 5 (169), 177.
- Reynolds, D., & Reason, M. (Eds.). (2012). *Kinesthetic empathy in creative and cultural practices*. Bristol, UK: University of Chicago Press.
- Reeve, S. (2010) 'Reading, Gardening and 'Non-Self': *Joged Amerta* and its Emerging Influence on Ecological Somatic Practice'. *Journal of Dance and Somatic Practices* 2 (2), 189-203.
- Stewart, N. (2010) 'Dancing the Face of Place: Environmental Dance and Eco- Phenomenology'. *Performance Research* 15 (4), 32-39.
- Stoller, P. (1997) *Sensuous Scholarship*. Philadelphia: University of Pennsylvania Press.
- \_\_\_\_\_ (1989) *The Taste of Ethnographic Things: The Senses in Anthropology*. Philadelphia: University of Pennsylvania Press.
- Spatz, B., 2015. *What a body can do: technique as knowledge, practice as research*, London: Routledge.
- Sweeney, R. (2020) 'Migrating Gestures: Body Weather as a cartographic process within interdisciplinary pedagogy' in *The Dancer Citizen* online journal
- <http://dancercitizen.org/issue-10/rachel-sweeney>
- \_\_\_\_\_ (2018) 'Dance Ecology as a Live Research Practice' (eds) McGrath, A. & Meehan, E. in *Dance Matters Ireland: Contemporary Dance Performance and Practice*, Palgrave Macmillan, London, January 2018.
- \_\_\_\_\_ (2012) 'Tracking Entities: choreography as a cartographic process' in *Choreographic Practices Vol 2: 2012* Intellect Press, UK. Eds. Bacon, J. and Midgelow, V.
- Tsing, A. L. (2015). *The mushroom at the end of the world: On the possibility of life in capitalist ruins*. Princeton University Press.

## WEB SOURCES

- <http://feralatlas.org/>
- <https://www.anthropocene-curriculum.org/>
- <https://www.antiatlas-journal.net/en/>
- <https://www.humansandnature.org/exiting-the-anthropocene-and-entering-the-symbiocene>
- <http://mis-guide.com/>
- <https://remapthemap.wordpress.com/>
- <http://www.textures-platform.com/>
- <https://www.rcs.ac.uk/research/staff-research/antroprocene-art/>
- <https://www.interculturalroots.org/>
- <https://endolove.slyrabbit.net/>
- <https://critical-zones.zkm.de/#!/>
- <http://www.untitledstates.net/>
- <https://walkingart.interartive.org/>
- [www.walkingtheland.org.uk](http://www.walkingtheland.org.uk)
- [www.mis-guide.com](http://www.mis-guide.com)
- <https://climatecultures.net/>

## Module Feedback

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We value what our students say: you share your feedback we act upon it. Part of the feedback process includes Module Evaluation. A link to the form and details of where to submit can be found here:

<https://open.schumachercollege.org.uk/course/view.php?id=179>