

## **Caves to Castles: Costume and Identity from Antiquity to the High Middle Ages**

**THEA 2401, Fall 2021 (3 credit hours)**

Dalhousie University

Time: Mon / Wed, 14:35-15:55 PM

Place: Mona Campbell, 1108

Instructor: Hilary Doda

Email: [hdoda@dal.ca](mailto:hdoda@dal.ca)

Phone: (902) 448-7421

Office: Costume Studies, Coburg Place

Office Hours: Weds, 12:30 – 2 pm ;

Thurs, 10:30 am – 12:00 pm

Note that there will be no scheduled office hours on Sept. 8, 9, or 16. Please book individual appointments if required.

### ***Course Description***

An introduction to the study of human social behaviour and its relationship to the development of body coverings, this lecture-based survey class begins with the earliest Mediterranean cultures, Ancient Egypt, Greece and Rome, and continues through to the middle of the fifteenth century. We will look at the evolution of clothing and the intersections of environment, culture and politics that bring us from the beginnings of recorded human history through to the drama of the high middle ages.

Our emphasis will be on using primary sources to gain a solid understanding not only of the visual and practical components of historical dress, but the social and cultural importance as well.

Dalhousie University is located in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq. We are all Treaty people.<sup>1</sup>

### ***Policies***

Audio recording of the lectures is permitted, for personal use only. Recordings may not be uploaded to social media or otherwise shared without written permission from the instructor.

If there are aspects of the design, instruction, and/or experiences within this course (online or in-person - including for religious observance) that result in barriers to your inclusion please contact: the Student Accessibility Centre ([https://www.dal.ca/campus\\_life/academic-support/accessibility.html](https://www.dal.ca/campus_life/academic-support/accessibility.html)). No penalties will be levied for absences relating to religious observance or illness. Students are responsible for making up any work that is missed due to absences, and strongly encouraged to contact me at the earliest possible opportunity to make arrangements.

**All students are required to comply with health and safety requirements on campus and should be considerate of others' health concerns. Non-compliance may be reported under the Code of Student Conduct.**

Should the class be required to go online for part of the term, all subsequent material will be posted on Brightspace as weekly modules until such a time as in-person learning can resume. It is the student's responsibility to check Brightspace for schedules and further instructions, including dates and times of virtual class sessions and tutorials.

All electronic communications will take place through Brightspace and **Dalhousie email**. It is the student's responsibility to check their Dalhousie email on a regular and timely basis.

### **Extensions:**

I have a "life happens" three-day extension policy. This can be used **once** per student to receive an additional three days grace for any one assignment, no questions asked. This cannot be applied to quizzes. Make-up quizzes for missed days will need to be discussed on an individual basis.

Otherwise, points will be deducted for late assignments at 5% per day. **All assignments must be completed and handed in to the instructor in order to pass the course.**

Audio recording of the lectures is permitted for personal use only. Recordings may not be uploaded to social media or otherwise shared without written permission from the instructor.

**Quizzes:** There will be a mid-term quiz and a final quiz at the end of the term, each worth 15% of your final grade.

**Electronic Submissions:** Physical copies of assignments are *greatly* preferred. If submitting electronically, however, **it is the student's responsibility** to ensure that the assignment is saved in the correct format (docx, doc or pdf), and that the file is working. Corrupted files or unreadable formats will receive the usual late penalty.

### **Resources**

We will be making use of a few specific online resources during the course of the class. Please familiarize yourself with the following:

Artstor: <a href="https://library.artstor.org/">https://library.artstor.org/</a>	High-resolution images of artifacts and documents from museum collections worldwide.
Jstor: <a href="https://www.jstor.org/">https://www.jstor.org/</a>	A digital library of academic journals, books, and primary sources.
The Internet Archive: <a href="https://archive.org/">https://archive.org/</a>	A free library of documents, books and multimedia materials, many of which are in the public domain.

Dalhousie has proxy logins on all these sites to gain access to the full collections.

## Textbooks

Phyllis G. Tortora, Keith Eubank, *Survey of Historic Costume (6<sup>th</sup> Edition)*. E-book.

<https://www.bloomsburyfashioncentral.com/products/fairchild-books/shop/survey-of-historic-costume/ebook>

Eugene Berger, *World History: Cultures, States, and Societies to 1500*. E-book. (open source)

<https://web.ung.edu/media/university-press/World%20History%20Textbook-082817.pdf?t=1510261063109>

You may use other editions of the book (4<sup>th</sup>, 5<sup>th</sup>, and 7<sup>th</sup>), some of which are available in the library or for rental online. If you use a different edition, cross-reference the page numbers with the 6<sup>th</sup> edition to be sure you're doing the correct readings. A copy of the book is available for use in the Costume Studies department; it cannot be loaned out.

Recommended reference books: Strunk and White, *The Elements of Style, Fourth Edition*; Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations, Seventh Edition: Chicago Style for Students and Researchers*

## ***Assignments and Grading***

<b>Assignment</b>	<b>Percent of final grade</b>
<b>Costume in Media Assignment</b>	10%
<b>Midterm Test</b>	15%
<b>Cultural Analysis Project (CAP) Proposal</b>	5%
<b>CAP Annotated Bibliography</b>	10%
<b>Cultural Analysis Project</b>	30%
<b>Final Test</b>	20%
<b>Participation/Attendance</b>	10%

Participation points are awarded for students who show up to class prepared, and who contribute thoughtfully to class discussion. Disruptive activities will result in participation points being deducted.

## **Due Dates**

<b>Cultural Analysis Project (CAP) Proposal</b>	September 22 <sup>nd</sup>
<b>Costume in Media</b>	October 6 <sup>th</sup>
<b>Midterm</b>	October 20 <sup>th</sup>
<b>CAP Annotated Bibliography</b>	November 3 <sup>rd</sup>
<b>Cultural Analysis Project</b>	December 6 <sup>th</sup>
<b>Final test</b>	December 7 <sup>th</sup>

**The Fountain School of Performing Arts uses the official Dalhousie University Grade Scale.**

Grade	GPA		Definition	
A+	4.30	90-100	Excellent	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	4.00	85-89		
A-	3.70	80-84		
B+	3.30	77-79	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
B	3.00	73-76		
B-	2.70	70-72		
C+	2.30	65-69	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.
C	2.00	60-64		
C-	1.70	55-59		
D	1.00	50-54	Marginal Pass	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills (except in programs where a minimum grade of 'C' is required).
F	0.00	0-49	Inadequate	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

## ***Assignments***

### **Costume in Media – 10%**

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**Due October 6, 2021**

**For 10% of your final grade**, write a reflection (1000 - 1500 words, approximately four–six double-spaced pages) on the use of costume as a storytelling device in one of the following films. The reflection can focus on a single important item, an overall aesthetic choice, or something in between, but must include commentary on historical accuracy. Specifically:

1. Was it important for the costumes to be accurate in this film?
2. Were they accurate?
3. Why did the designer(s) make the choice they did?

**The paper must be typewritten, in proper essay format (no point form), and double-spaced.**

Include the name of the film, the director, costume designer, and year of release at the top. External sources must be cited in Chicago format and included in a bibliography. (This includes DVD commentary tracks.)

**Source material options for this assignment (most can be found on various streaming services or through the library):**

- Quo Vadis (1951)
- Cleopatra (1963)
- Monty Python and the Holy Grail (1975)
- Braveheart (1995)
- The 13<sup>th</sup> Warrior (1999)
- Gladiator (2000)
- A Knight's Tale (2001)
- Hero (Ying xiong) (2002)
- Troy (2004)
- Jodhaa Akbar (2008 – movie, not the subsequent tv show)
- Emma (2020)

As you watch, consider the following questions (not all of them can –or should! – be answered in a single reflection. These are simply things to think about to help you answer the assignment):

- What is the movie's context? Who is the designer, and from what perspective (culture, era, gender, political) might they be working? How does this impact their design choices?
- How do the costumes demonstrate distinctions between people? Between social classes, nationalities, or other distinctive categories? For one character between the beginning and end of their narrative arc?

- How do the costumes reflect gender ideals? How about social status? Do they reflect more about the property itself, or the context in which the designer lives/lived?
- Are there signature shapes/colours/textures assigned to specific characters? What could those choices demonstrate?
- Do the costumes suggest use of allusion or allegory? How so?
- Do the costumes (or textiles in general) play a direct role in the narrative? How so? Could that role have been filled by anything else?

Submit the reflection in class on the due date. Any late assignments must be emailed to me directly with the file attached as .rtf, .doc, .docx, or .pdf. No other formats will be accepted. No google docs links (or equivalent) will be accepted.

## **Cultural Analysis Project – 45% over three assignments**

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This is a multi-media free-form project that you will undertake over the course of the term. You can use whatever online and digital resources available to develop the project, or you can do something physical. I will also happily accept a traditional research paper if you feel you can show your work to its best advantage that way.

### **The assignment:**

Pick an article of clothing, accessory, material, or style from one of the regions we're studying this term.

*Examples: Silk in Rome; garnets in Sumeria; the Ionic chiton in Greece; the toga in the Byzantine Empire; the apron dress among the Norse; cosmetics in Egypt; perfumes in India, etc.*

Explore, in your own way, how that item was developed or acquired by the culture in question, and how we can use the object as a lens to better understand the culture that used it.

### **I want you to consider the following questions:**

- How does this object or style explain something about the culture and society it came from?
- How did it change over time, and what can those changes tell us about the culture or people involved with it?
- What can studying this style or object tell us about the values of the society and culture which used it?

**Projects can take any form which can be easily submitted electronically, as long as they address the questions and are based on information drawn from reliable primary and secondary sources.**

Sample projects could be:

- A series of maps showing the trade routes of precious metals and gems in ancient Mesopotamia;
- Sewing versions of the doric and ionic chitons and making a video with explanations of how and why they differ;
- Drawing a comic or a series of paintings exploring gender and dress in Minoa;
- (With a model with appropriate hair texture) Styling hair in different forms of hair dressing worn in Sub-Saharan African cultures;
- Creating cardboard versions of medieval plate armour and make a video discussing the ways in which it changed the nature of warfare;
- Moodboards or pinterest collections displaying the evolution of a garment over the course of a civilization;
- Embroidery sampler showing the differences between Roman, Byzantine, and Carolingian styles;



- A research paper of 8 – 10 pages (~1500-2000 words) in a formal academic register, and using Chicago style for format and citations.
- Recording a podcast – choose an artifact from the options available on Artstor.org and deliver a ten minute podcast exploring the history and social importance of that artifact to the culture it was from. Etc.

**You will submit the project in multiple parts: a proposal (5%), an annotated bibliography (10%), and the final completed project (30%).**

### **Proposal (5%)**

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**Due Wednesday September 22nd, 2021.**

The project proposal should be approximately 300 words (not including bibliography). The proposal must include:

- 1) The civilization and article / object / style you would like to address;
- 2) The format you would like to use in order to explore the concepts and questions; and
- 3) A tentative bibliography including at least three academic secondary sources and one primary visual source (painting, artifact, document, etc) from the time period and civilization you are exploring. Artstor will be your most valuable resource for finding this source.

The proposals will be returned to you with suggestions to help you refine or redirect your project.

### **Annotated Bibliography (10%)**

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**Due Wednesday November 3<sup>rd</sup>, 2021**

An annotated bibliography is an alphabetical list of books, articles and documents on a particular subject. In this case, the subject will be the sources you are using for the CAP.

The first line of each entry is the citation for the book or article in Chicago format, as it will appear in your final bibliography. Each citation should then be followed by a short (100 – 200 word) description of the source itself. The description needs to include the following information:

- a) an evaluation of the authority or background of the author,
- b) a comment on the intended audience (popular history, academic work, or some other audience)
- c) an explanation of the work's central theme and thesis and the main evidence used to argue the point
- d) an evaluation of how useful this work will be to your final project.

The bibliography should contain **a minimum of four textual sources**, each one with its own citation line and annotation. Comparing and contrasting the various sources may be useful information to include as well

(“unlike Smith’s book, above, Jones uses mostly primary source documents to back up her arguments...”).  
**Art objects cannot be used as sources for the annotated bibliography.**

An example entry:

**Griffiths, N. (2005). *From Migrant to Acadian : A North American border people, 1604-1755*. Montreal: McGill-Queen's University Press.**

Written by Naomi Griffiths, the foremost twentieth-century expert in Acadian social and political history, *Migrant to Acadian* has long been considered a gold standard and keystone text in Acadian studies. Aimed at an academic audience with some prior knowledge of the politics and important figures of the seventeenth and eighteenth century, the writing style is nevertheless clear and accessible. She argues for the existence of an Acadian ‘golden age’ between ~1680 – 1720 CE, when the French settlers in Nova Scotia developed a cultural identity unique to themselves. She uses letters, census records, legal records and other primary source documentation from French, English, and colonial sources to show the growth of Acadian self-determination and a burgeoning consciousness of themselves as a separate unit from competing European empires.

## **The CAP Final Product (30%)**

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**Due Monday December 6, 2021**

Turn in the paper in class, or upload the final product to Brightspace with your written support documents. Each assignment, no matter what format, must include:

1. A written piece explaining the core of the project. For a research paper, this will be your paper. For physical or digital collage projects, this will be an artist’s statement of at least one page explaining the concepts and thought process behind your interpretation of the project.
2. Any supporting files. For a media project this could be videos, audio files, collage boards, high-resolution photographs of a sewing or design project, etc. You may also turn in projects as a link to a website or ftp which hosts your work, for projects built on back ends such as Scratch (<https://scratch.mit.edu/>) or StoryMaps (<https://storymaps.arcgis.com/>).
3. A bibliography in Chicago format that includes a minimum of one primary source and five secondary sources.

These can be submitted as a zipped or compressed file package, or as separate components in the assignment folder. All files must be in a readable / playable / viewable format to count as having been submitted on time, and the responsibility for making sure the files are accessible rests with the student. Corrupted files will be considered not turned in.

The project will be graded based on the following criteria:

- Knowledge and understanding of the civilization and object chosen;
- Demonstration of connections to class material;
- Communication and organization of material;
- Creative use of chosen medium / media and design tools (if relevant)
- Correct grammar and appropriate writing style;
- Citations and bibliography complete and correct.

**I cannot read Mac-only files. Please submit in formats which can be accessed on a Windows or Linux computer. (pdf, rtf, mp4 and most audio codecs are universal formats.)**

## Lecture Schedule

<b>Class 1: Wednesday, September 8</b>	Introductions, syllabus, overview.
<b>Class 2: Monday, September 13</b>	Library visit: Research methods and the Costume Studies collections. Meet at the Killam Atrium. Room 2902 (2nd floor Killam Library)
<b>Class 3: Sept 15</b>	Fashion Systems and Prehistory Reading: <i>Survey of Historic Costume</i> pp. 1-13
<b>Class 4: Sept 20</b>	The Ancient World/Classical Antiquity Reading: <i>Survey of Historic Costume</i> pp. 15-32
<b>Class 5: Sept 22</b>	Dyes, Colours, Weaves, and Fibres Reading: <i>Textile Design Principles, Advances and Applications</i> , pp. 3-30 (Brightspace) <b>CAP Proposal Due</b>
<b>Class 6: Sept 27</b>	Ancient Egypt Reading: <i>Survey of Historic Costume</i> pp. 32-49
<b>Class 7: Sept 29</b>	Minoan & Mycenaean Reading: <i>Survey of Historic Costume</i> pp. 52-59
<i>October 1</i>	<b><i>Last day to add/drop classes without a W</i></b>
<b>Class 8: Monday, October 4</b>	Classical Greece Reading: <i>Survey of Historic Costume</i> pp. 59-73
<b>Class 9: October 6</b>	Rome, part 1 Reading: <i>Survey of Historic Costume</i> pp. 75-98 <b>Costume in Media assignment due</b>
<b>[October 11 – Thanksgiving. No class.]</b>	
<b>Class 10: Oct 13</b>	Rome, part 2
<b>Class 11: Oct 18</b>	Review / Writing papers
<b>Class 12: Oct 20</b>	<b>Midterm quiz</b>
<b>Class 13: Oct 25</b>	Classical India Reading: <i>India reading – on Brightspace</i>
<b>Class 14: Oct 27</b>	Classical China (to 220 CE)

	Reading: <i>China reading – on Brightspace</i>
<b>Class 15: Monday, November 1</b>	Early Middle Ages: Byzantium (400 – 800)
	Reading: <i>Survey of Historic Costume</i> pp. 101-116
	Reading: <i>World History: Byzantium</i> (Brightspace)
<b>Class 16: Nov 3</b>	Early Middle Ages: the West (400 - 800)
	Reading: <i>Survey of Historic Costume</i> pp. 116-122
	<b>Annotated Bibliography Due</b>
<b><i>[Fall reading week – no class]</i></b>	
<b>Class 17: Nov 15</b>	Early Africa
	Reading: <i>World History, Africa</i>
<b>Class 18: Nov 17</b>	Age of Invasions (800 – 1100)
	Reading: <i>Survey of Historic Costume</i> pp. 122-130
	Reading: <i>World History – Age of Invasions</i> (Brightspace)
<b>Class 19: Nov 22</b>	Film - <i>The Crescent and the Cross</i> (Analyzing secondary sources)
<b>Class 20: Nov 24</b>	Crusades and Crusaders (1100 – 1300s), and the Islamic World
	Reading: <i>Survey of Historic Costume</i> pp. 131-143
	Reading: <i>World History – The Islamic World</i> (Brightspace)
<b>Class 21: Nov 29</b>	High Middle Ages (1300s – 1450)
	Reading: <i>Survey of Historic Costume</i> pp. 146-176
<b>Class 22: Wednesday, December 1</b>	The Southern Renaissance: Italy (1400 – 1450)
	Reading: <i>Survey of Historic Costume</i> pp. 179-190
<b>Class 23: Dec 6</b>	<b>TBA (weather hold)</b>
	<b>CAP Final Project due</b>
<b><u>Class 24: TUESDAY DECEMBER 7, 2021</u></b>	<b>Monday classes held today</b>
	<b>Final test</b>

## **SECTION B: UNIVERSITY POLICIES, STATEMENTS, GUIDELINES and RESOURCES for SUPPORT**

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate, available at

<https://academiccalendar.dal.ca/Catalog/ViewCatalog.aspx?pageid=viewcatalog&catalogid=81&chapterid=4424&loadusercredits=False>

### ***University Statements***

- Internationalization

At Dalhousie, ‘thinking and acting globally’ enhances the quality and impact of education, supporting learning that is “interdisciplinary, cross-cultural, global in reach, and orientated toward solving problems that extend across national borders.” <https://www.dal.ca/about-dal/internationalization.html>

- Academic Integrity

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect. As a student, you are required to demonstrate these values in all of the work you do. The University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity. (read more: [http://www.dal.ca/dept/university\\_secretariat/academic-integrity.html](http://www.dal.ca/dept/university_secretariat/academic-integrity.html))

- Accessibility

The Student Accessibility Centre is Dalhousie's centre of expertise for matters related to student accessibility and accommodation. Contact ([https://www.dal.ca/campus\\_life/academic-support/accessibility.html](https://www.dal.ca/campus_life/academic-support/accessibility.html)).

Your classrooms may contain accessible furniture and equipment. It is important that these items remain in place, undisturbed, so that students who require their use will be able to fully participate.

- Conduct in the Classroom – Culture of Respect

Substantial and constructive dialogue on challenging issues is an important part of academic inquiry and exchange. It requires willingness to listen and tolerance of opposing points of view. Consideration of individual differences and alternative viewpoints is required of all class

members, towards each other, towards instructors, and towards guest speakers. While expressions of differing perspectives are welcome and encouraged, the words and language used should remain within acceptable bounds of civility and respect.

- Diversity and Inclusion – Culture of Respect

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture of diversity and inclusiveness (Strategic Priority 5.2). (read more: <http://www.dal.ca/cultureofrespect.html>)

- Student Code of Conduct

Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner—perhaps through a restorative justice process. If an informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution. (read more: [https://www.dal.ca/dept/university\\_secretariat/policies/student-life/code-of-student-conduct.html](https://www.dal.ca/dept/university_secretariat/policies/student-life/code-of-student-conduct.html))

- Fair Dealing policy

The Dalhousie University Fair Dealing Policy provides guidance for the limited use of copyright protected material without the risk of infringement and without having to seek the permission of copyright owners. It is intended to provide a balance between the rights of creators and the rights of users at Dalhousie. (read more: [https://www.dal.ca/dept/university\\_secretariat/policies/academic/fair-dealing-policy-.html](https://www.dal.ca/dept/university_secretariat/policies/academic/fair-dealing-policy-.html))

- Originality Checking Software (Mandatory to include if being used)

The course instructor may use Dalhousie's approved originality checking software and Google to check the originality of any work submitted for credit, in accordance with the Student Submission of Assignments and Use of Originality Checking Software Policy. Students are free, without penalty of grade, to choose an alternative method of attesting to the authenticity of their work, and must inform the instructor no later than the last day to add/drop classes of their intent to choose an alternate method. (Read more: [https://www.dal.ca/dept/university\\_secretariat/policies/academic/student-submission-of-assignments-and-use-of-originality-checking-software-policy-.html](https://www.dal.ca/dept/university_secretariat/policies/academic/student-submission-of-assignments-and-use-of-originality-checking-software-policy-.html))

- Student Use of Course Materials

These course materials are designed for use as part of the THEA/HIST 2401 course at Dalhousie University and are the property of the instructor unless otherwise stated. Third party copyrighted materials (such as books, journal articles, music, videos, etc.) have either been licensed for use in this course or fall under an exception or limitation in Canadian Copyright law. Copying this course material for distribution (e.g. uploading to a commercial third-party website) may lead to a violation of Copyright law.

### ***University Policies and Programs***

- Important Dates in the Academic Year (including add/drop dates) [http://www.dal.ca/academics/important\\_dates.html](http://www.dal.ca/academics/important_dates.html)
- Dalhousie Grading Practices Policy [https://www.dal.ca/dept/university\\_secretariat/policies/academic/grading-practices-policy.html](https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html)
- Grade Appeal Process [https://www.dal.ca/campus\\_life/academic-support/grades-and-student-records/appealing-a-grade.html](https://www.dal.ca/campus_life/academic-support/grades-and-student-records/appealing-a-grade.html)
- Sexualized Violence Policy [https://www.dal.ca/dept/university\\_secretariat/policies/human-rights---equity/sexualized-violence-policy.html](https://www.dal.ca/dept/university_secretariat/policies/human-rights---equity/sexualized-violence-policy.html)
- Scent-Free Program <https://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html>

### ***Learning and Support Resources***

- General Academic Support – Advising [https://www.dal.ca/campus\\_life/academic-support/advising.html](https://www.dal.ca/campus_life/academic-support/advising.html)
- Student Health & Wellness Centre [https://www.dal.ca/campus\\_life/health-and-wellness.html](https://www.dal.ca/campus_life/health-and-wellness.html)
- On Track (helps you transition into university, and supports you through your first year at Dalhousie and beyond [https://www.dal.ca/campus\\_life/academic-support/On-track.html](https://www.dal.ca/campus_life/academic-support/On-track.html))
- Indigenous Student Centre [https://www.dal.ca/campus\\_life/communities/indigenous.html](https://www.dal.ca/campus_life/communities/indigenous.html)
- Elders-in-Residence (The Elders in Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the Indigenous Student Centre or contact the program at [elders@dal.ca](mailto:elders@dal.ca) or 902-494-6803.) <https://medicine.dal.ca/departments/core-units/global->



- [health/diversity/indigenous-health/elders-in-residence.html](https://www.dal.ca/health/diversity/indigenous-health/elders-in-residence.html)
- Black Student Advising Centre:  
[https://www.dal.ca/campus\\_life/communities/black-student-advising.html](https://www.dal.ca/campus_life/communities/black-student-advising.html)
- International Centre  
[https://www.dal.ca/campus\\_life/international-centre.html](https://www.dal.ca/campus_life/international-centre.html)
- South House Sexual and Gender Resource Centre  
<https://southhousehalifax.ca/>
- LGBTQ2SIA+ Collaborative - <https://www.dal.ca/dept/hres/education-campaigns/LGBTQ2SIA-collaborative.html>
- Library <http://libraries.dal.ca>
- Copyright Office <https://libraries.dal.ca/services/copyright-office.html>
- Dalhousie Student Advocacy Services <http://dsu.ca/dsas>
- Dalhousie Ombudsperson [https://www.dal.ca/campus\\_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html](https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html)
- Human Rights and Equity Services <https://www.dal.ca/dept/hres.html>
- Writing Centre [https://www.dal.ca/campus\\_life/academic-support/writing-and-study-skills.html](https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html)
- Study Skills/Tutoring: [https://www.dal.ca/campus\\_life/academic-support/study-skills-and-tutoring.html](https://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html)
- Faculty or Departmental Advising Support: See <https://www.dal.ca/faculty/arts/programs.html> for links to departmental websites and information about advising.

## **Statement of Principles and Values**

### FOUNTAIN SCHOOL OF PERFORMING ARTS, DALHOUSIE UNIVERSITY

#### **Purpose**

The Fountain School of Performing Arts at Dalhousie University (FSPA) is committed to providing a safe, respectful, and inclusive learning environment at all times. This statement is intended to support the specific values of the FSPA while also respecting and conforming to university codes, policies, rules, and regulations.

Studies in the performing arts are challenging and will stretch the student in ways that are often distinct from other disciplines studied in the university. Furthermore, studies in FSPA may involve relationships — between students and other students, between students and instructors, etc. — that are one-on-one or otherwise intense in nature. The study of performance involves the effective use of the human body, so physical alignment of students' bodies may be subject to scrutiny and contact from their instructors and peers. Finally, visiting artists are frequently brought into the FSPA to work as stage directors, conductors, accompanists, and to perform alongside students in music ensembles. These artists enrich our students' learning, but they occupy unusual positions at Dalhousie as outsiders with significant, if short-term, authority and influence. It is thus crucial that all members of the FSPA community know how to carry out their work with respect, courtesy, and clear boundaries.

#### **Principles and Values**

##### 1. Safety

A safe environment is essential to university education, and all members of the University are responsible for creating and maintaining a violence-free environment, as stated in Dalhousie's Workplace Violence Policy. Students, instructors, and staff shall not engage in any activity or behaviour that constitutes violence or sexual or personal harassment. "Sexual harassment" is defined in Dalhousie's Sexual Harassment Policy and "personal harassment" is defined in the Personal Harassment Policy. All these policies are found at [www.dal.ca/dept/university\\_secretariat/policies.html](http://www.dal.ca/dept/university_secretariat/policies.html)

##### 2. Respect

An atmosphere of courtesy and mutual respect is essential in the FSPA, and behaviour that undermines this is unacceptable. In every class, rehearsal, production or performance, students and instructors are expected to treat one another with respect. Behaviour that can be reasonably interpreted as disrespectful, threatening, or intimidating will not be tolerated. Many of our classes and productions involve close group work over long hours, creating a sense of intimacy in which the sharing of personal details and confidences is common. Great care should be taken to respect the trust in which these confidences are shared.

##### 3. Inclusiveness

FSPA is open to a range of teaching and learning styles, and it is determined to protect the diversity of views and opinions of its students, coaches, instructors, conductors, directors and staff. FSPA is likewise committed to removing any barriers to the learning process, and to the elimination of possible causes of discrimination <http://www.dal.ca/cultureofrespect.html>

#### **Resources**

FSPA upholds Dalhousie's Code of Student Conduct, and any person may make a complaint of misconduct against any student, instructor, coach, visiting artist, director, or staff member. Complaints may refer to violations that occur on the premises of Dalhousie University; off campus in the course of activities sponsored by FSPA; or off campus in cases where the misconduct is alleged to disrupt another person's reasonable participation in FSPA programs or activities.

If you experience or witness improper behaviour, you may take any or all of the following steps:

- If you feel safe to do so, immediately raise concerns about the behaviour with the person(s) involved. It is important to focus on the impact of the behaviour and be clear that it should stop.
- Seek the assistance of the FSPA Director or one of the Associate Directors if you feel unsafe or uncomfortable addressing the behaviour directly, if you perceive a threat of harm, or if you feel that someone else should be made aware of an incident.

At any point, you may access any of the following University resources:

- Student Rights and Responsibilities [www.dal.ca/srr](http://www.dal.ca/srr)
  - Links to Code of Student Conduct, other supports on campus
- South House Sexual and Gender Resource Centre <http://southhousehalifax.ca>
  - Student funded gender inclusive safe space and library
    - Human Rights, Equity and Harassment Prevention [www.dal.ca/respect](http://www.dal.ca/respect)
    - Information on Sexual Assault and Sexual Harassment Policies
    - Guidelines on responding if someone discloses they have been assaulted
- Security Services [www.dal.ca/dept/facilities/services/security-services.html](http://www.dal.ca/dept/facilities/services/security-services.html)
  - Emergency contact information
  - Free DalSAFE app for mobile phones
- Survivor Support Centre, Student Union, <http://dsu.ca/survivorsupport>
- Dalhousie Senate Discipline Committee
  - [www.dal.ca/dept/university\\_secretariat/university\\_senate/standing\\_committees/sdc.html](http://www.dal.ca/dept/university_secretariat/university_senate/standing_committees/sdc.html)
- Halifax Police  
902-490-5016 and [www.halifax.ca/police/ContactHRP.php](http://www.halifax.ca/police/ContactHRP.php)