



Academy of Theatre and Dance
Amsterdam University of the Arts

BA in Choreography

Course description

Course:	A week with the archive
Teacher(s):	Quinsy Gario
Year group:	1
Study year:	2018/2019
Period:	
Weeks (block:)	
Time:	6 hours per day
Hours:	24 x per week
Total amount of contact hours:	24
Total amount of self-study:	∞
Starting date:	April 8th 2019
Date of completion:	April 11th 2019

Study points: Student acquires credits/study points based on minimum of 90% participation in the course (in case of excused absence the minimum required is 70% presence). The full course study points are awarded if student participated in the above mentioned amount *and* in relationship to the quality of participation and development expected for the course.

Content (concept and week to week outline):

Monday

10 - 12 introduction to the week and my practice

12 - 13 lunch

13 - 16 readings and exercises

Tuesday

10 - 12 tour of IISG (International Institute of Social History)

12 - 13 lunch

13 - 14 collective reflection

14 - 16 guest lecture by Cecilia Vallejos and Matthijs de Bruin

Wednesday

10 - 12 tour of ATRIA (International Women's Archive)

12 - 13 lunch

13 - 14 collective reflection

14 - 16 guest lecture by Ola Hassanain

Note for teachers: your course description needs to be sent to SNDO admin esther.arribas@ahk.nl two weeks after the course is confirmed and no later than three (3) weeks prior to the course commencement. This form (must be) available to students in the weeks prior to the start of the course.

Thursday

10 - 12 tour of Prince Claus Fund Gallery exhibition 'A Sheet of Paper Can Become a Knife'

12 - 13 lunch

13 - 14 collective reflection

14 - 16 guest lecture by Mitchell Esajas and tour of The Black Archives

Objectives and assessment criteria: (the student is able to..):

After the course the student is able to address issues of (cultural) positioning in their practice. They will be aware of the manner in which their own cultural and national backgrounds, cultural archive and schooling of aesthetic forms informs their artistic choices and preferences. They will gain insights into strategies of de-linking from dominant modes of thinking and be aware of and search for silent or marginalized voices. The student has also gained insight into the foundations of postcolonial theory, the decolonial option and Global South feminist theory. They will also be triggered to further look into these cosmologies of thoughts.

Literature, websites, background: (as reference or actual course material):

Gloria Wekker. *White Innocence*. Duke University Press, 2016. Introduction, pp 1 - 29.

Tina Campt. *Listening to Images*. Duke University Press, 2017. Chapter 1. *Listening to Images. An Exercise in Counterintuition*, p. 2-11.
https://www.dukeupress.edu/Assets/PubMaterials/978-0-8223-6270-8_601.pdf

Coco Fusco. *The Other History of Intercultural Performance*. *TDR* (1988-), Vol. 38, No. 1. (Spring, 1994), pp. 143-167.

Edouard Glissant. *Poetics of Relation*. Translated by Betsy Wing. The University of Michigan Press. 1997. Chapter 'For Opacity', pp 189-194

Maria Lujones. *Playfulness, "World"- Travelling, and Loving Perception*. *Hypatia*, Vol. 2, No. 2 (Summer, 1987), pp. 3-19

Walter D. Mignolo. *Epistemic Disobedience, Independent Thought and De-Colonial Freedom*. *Theory, Culture & Society* 2009 (SAGE, Los Angeles, London, New Delhi, and Singapore), Vol. 26(7-8): 1-23

Nancy Jouwe. *The Black, Migrant & Refugee Women's Movement in the Netherlands. Standing at the Crossroads*. *Historica*, 2016 nummer 3
https://www.academia.edu/34542049/Nancy_Jouwe_-_Standing_at_the_Crossroads_-_Historica_2016.3.pdf

Brown, Anna-Kay (2012) "Trapped by Narcissism: A Disillusioned Dutch Society," *Macalester International*: Vol. 30, Article 7. Available at:
<http://digitalcommons.macalester.edu/macintl/vol30/iss1/7>

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Cecillia Vallejos & Matthijs de Bruin. Take a Risk and Explore: The Visualisation of the Dutch Cleaners' Movement. YES & NO 01:03. 2017.

Teaching format:

- ☐ technique class
- ☐ task directed education
- ☐ learning through performance project
- ☐ seminar / group work
- ☐ stage / work placement
- ☐ individual advising
- ☐ instruction, self-study, feedback
- ☐ peer to peer feedback
- ~ various
- ☐ other: please describe

Form of students output:

- ☐ process
- ☐ product
- ☐ presentation
- ☐ report
- ☐ essay
- ☐ (theory) exam
- ~ other: presence in, through and beyond the moment.

Assessment by whom:

- ~ teacher
- ~ group
- ☐ someone else: please describe

Assessment:

(dialogue / progress oriented / sanction, repeat or re-doing)

Which competences of the seven described below the course contributes to (for further reference on the competences, check the page 18 of the SNDO study guide):

- ☐ I CREATIVE POTENTIAL – The graduate is capable of making choreographic work that expresses their personal artistic vision.
- ☐ II CRAFTSMANSHIP – In their work the graduate applies expertise and broad range of instrumental skills in a professional way.
- ~ III INVESTIGATIVE AND REFLECTIVE ABILITIES – Through research and reflection the graduate gains understanding and knowledge about how they function as a professional and can use such insights in an artistic and social context.
- ~ IV POTENTIAL FOR GROWTH AND INNOVATION – The graduate has the ability to constantly develop and deepen their artistic practice and way of working and thereby contribute to the development of their professional field and society.
- ☐ V ENTREPRENEURIAL AND ORGANISATIONAL ABILITY – The graduate can effectively shape their ambitions in an interdisciplinary and international field.

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- ☐ VI COMMUNICATIVE ABILITY – The graduate is able to interact within a wide range of professional contexts.
- ☐ VII COLLABORATIVE ABILITY – Following on from their function, the graduate contributes constructively to the realization of an artistic product or process.

Conditions:

Remarks: