

Course description

Course: MOVEMENT-RESEARCH

Teacher: FERNANDO BELFIORE

Year group: SNDO1

Study year: 2019

Period: January/February 2019

Weeks (block:) BLOCK3 3-7 week

Time: 9:15-11:15

Hours: 120MIN 4x per week

Total amount of contact hours: 40 HOURS

Total amount of self-study hours (reading, writing, homework tasks, etc.): 2 HOURS
 (reflection, task-preparation, peers feedback, field trip)

Starting date: 14.01.2019

Date of completion: 14.02.2019

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:

This is a workshop on performative practices. It is based on working together, sharing body knowledge and producing experiences of collectivity as ignition transformation process. We will work with performative practices that evolve not only around the idea of individual exploration but working together to explore places of collective journey, sisterhood and meet in yourself through the other. We will be (con)fusing following and lead as intertwining and alternative flux of practices. Recreating the possibilities where imagination could take us. By working together, we will be incorporating and bringing layers of performativity to connect body and mind to open up for artistic choices that can include vulnerability, openness, unfamiliarity, and generosity, for example. The extravaganza, sexual energy, wildness, inner child and hidden power that will visit us. Find the flame, transformative and subversive power, curiosity towards the world we live through others. Materializing an experience from a chaotic and intimate exchange. Making mess. Liberating Spaces. Physical currency. The unknown of our hidden potentials. Expand your elements. Build your alchemic artistic table. Activate yourself. Articulate your Imagination. Pick your emotion. Heal.

Our search will aim to go beyond finding aesthetic qualities to move and codified movement but fusing working modes to discover more about the other, ourselves and potentialities through task-based practices. That moment, we all have been there, when the teacher leaves for a moment and the chaos starts! Dance as Liberation.

The course is laboratory facilitated by Fernando Belfiore that proposes a horizontal exchange of knowledge and stimulates the inputs of the student's through self-responsibility, support, and constructive feedback. The group will have time to drive stimulus on proposing and experimenting with each other current references, practices, choreographic tools, ideas, movements, disciplines and bring all that to observation in others bodies, trying some of that with the whole group, two by two as well receiving inputs from the others. In the end, we share time and space together giving attention to the construction of inter(actions) and we go through a short process where politics of (organ)isations and constructed chaos frames our expending time together through the eyes of choreographic practices.

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.

Week 1

Encountering, personal elements, and the collective, Introduction to the practices.

During the first week, it is proposed practices that allow the students to liberate their physicality in a playful way and I reserve time to name which elements are appearing during the research. It is a week proposal of encountering the others and expand the view to what movement can be by focusing on its properties. We work with listing elements, introduction to action, text and dance tasks, support and connections technic and free massage.

Week 2

Time to develop in the practices and, connecting support work/body practices with imagination and liberation task.

During this week I mix some of the practices to open the mind/body of the to expand its body potentials and artistic practice and to discover more about it. Using the embodying of accessing mixing with finding places of liberation. It goes from very technical exercises that deals with breathing, awareness of the space, the transformation of the space, being grounded to unknown places that the students can discover but focusing slowly on their own work. They list now one element of interest before the movement-machine practice, try the sister practice outside the studio, we massage our feet in a circle altogether, and I mix voice with the body support practices to enhance awareness while practicing.

Week 3

Time to Practice More individual Approach.

With the voice work we focus on particular elements and their uncommon combinations and uncommon relations (Size, Tempo, Space, Place, Duration, Proximity, Tone) and as well try individually many points of initiation of movement to unfamiliarize the body, support exercise are done in duets where they support each other with feedback. We also do a circle of dance where we use support (individual and the group to "let it go and transform movement") Massage is focused on the spine finishing softly again the week.

Week 4

Labouring the material. Focus on personal tasks and Presentations/Seeing each other at work)

Focusing on their own task and individual Material in a more 2-by-2 approach with a presentation of 3 tasks one they negotiate and 1 each given to the duet by each other partner. Also, we focus on opening the practices of working while the group watch. The idea is to give more space to feedback and to perceive what changes with "by being observed" If there is time, we focus on specific Element the whole class following my work practice on certain elements (Emotion, Distancing effect or Disruption for example). We read the list of personal elements made in duets in the previous week. We work with a song during voice lessons.

Week 5

Group tasks and individual potentials are taken further/ present in the working space

We go back to collective experiences such as exchanging practices, games for the group to activate for artistic choices that can include vulnerability, openness, and generosity as well healing practices such as fake-up with "foreign bodies or guests from other disciplines" and 20handsMassage. We try to discuss, reflect on the work, and repeat practices focusing on the demand of the group.

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Some exercise and practices are the following:

MOVEMENT-MACHINE (layers, personal elements, observation, group)
SISTERS (otherness, leading and following politics, performative potentials, action-text-dance investigation, imagination, observation, performative presence)
SISTERS ON THE ROAD (practice of sisters in public space)
SISTERS NEGOTIATION (leading and following, task, imagination, alertness, readiness)
SISTERS TASK FORMULATING (task selecting, own practice awareness, reflection)

BAMBOO (alertness, group, grounding, connections feet-spine-gaze, giving and receiving, direct multiple task at once, detail, finish up the movement)
INVISIBLE BAMBOO (back space, group, alertness, connections, direct multiple task at once)
SPIRAL ("Ki" energy centre, single movement initiation place, precision, grounding, spine, oppositions, spirituality)
POINTS OF INITIATION (to unfamiliar the body trough multiple points)
CIRCLES OF DANCE (gaze, transformation, let it go)

VOICE TECHNICALITIES (Breathing/Vibratos/Resonance/Vowel Exercises, Support, Tone/Length/Volume/space)
VOICE + BODY (Adding Roll, Crawling and group dynamics)
SOUND MOVEMENT EXERCISE (Investigation on spectrum of elements and extremes)
SOUND MOVEMENT + MOV INITIATION (mix of exercises to unfamiliar the body)
VOLUME_LENGTH_TONE_SPACE AND SUPPORT (disconnecting, dissociating elements)
ENTRANCES AND EXITS (affecting, unpredictability, clarity in choice, extremes)

MASSAGE FREE HANDS ON (healing)
MASSAGE FEET BONE STRUCTURE (healing, ideokinesis, initiation of movement)
MASSAGE SPINE BONE STRUCTURE (healing, ideokinesis, initiation of movement)
10 HANDS MASSAGE HEALING TREATMENT (group, singing, healing practice)

LISTING OF MM ELEMENTS (articulation, reading, vocabulary)
LISTING ONE ELEMENT BEFORE MM
LISTING OF OWN PRACTICE (articulation, vocabulary)

CONNECTIONS ISQUIM-CALCANEOS, CHIN-STERNUM, FEET-KNEES-PELVIS, FEET-SPINE-GAZE (support structure and dissociation)
SUPPORT FEET, ROLL, CRAWLING, SITTING ON THE LEGS, DIAPHRAGM (accessing the body, support)
FAKE-WARM-UP (group invites other participants or other disciplines, each proposes a practice)

Objectives and assessment criteria:

- To open the mind and body to a larger and richer movement vocabulary as well formulation of tasks with clarity
- Articulation of thoughts to choreographic practices and self-discovery of own practices and/or point of interest in movement practice and mode of working
- To place oneself in the group in a more open and active manner
- Find and develop personal qualities that can be further developed into a practice
- Discover performativity and tools of work by working with the other or by liberating the space in a group situation
- Working investigative with physical/conceptual elements and being able to as well dissociate, articulate them
- To articulate tools to design task, improvise, perform and direct from outside other performers

Literature, websites, background:

The references vary accordingly to the students questioning and to the talks in class. Every group is has a different need for background theory support. I also try to advise students depending on their interest to check specific references of dance, philosophy, theater practitioner or other artists. We do not have a course material but I make use myself of referees such as

Choreopolice and choreopolitics » by André Lepecki

DANCE - Documents of Contemporary Art (Practices of Embodiment and ChoreoPolitics Specifically) Edited By André Lepecki

Potentialities - Giorgio Agamben

Sisters - Making Films, Doing Politics - Petra Bauer

The Perverts' Guide to Cinema - Gaze, Voice. Slavoj Zizek

The Current Relevance of Merleau-Ponty's Phenomenology of Embodiment- Hubert L.

Dreyfus - University of California - Berkeley

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Teaching format:

Technique class
Task directed education
Collective experience based process

Form of students output:

Process

Assessment by whom:

Teacher

Assessment:

Dialogue and progress oriented

Which competences the course contributes to (please refer to the end goals/competences in the SNDO study guide):

I CREATIVE POTENTIAL – *The graduate is capable of making choreographic work that expresses their personal artistic vision*

1-6

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*

13-16

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*

19-20

VII COLLABORATIVE ABILITY – *Following on from their function, the graduate contributes constructively to the realization of an artistic product or process*

33-36

Conditions:

Remarks:

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