



Academy of Theatre and Dance  
Amsterdam University of the Arts

## BA in Choreography

### Course description

Course: Macho Dance Workshop

Teacher(s): Eisa Jocson

Year group:

Study year:

Period:

Weeks (block:) 15-26<sup>th</sup> of April

Time: 10 to 16hr

Hours:---- x per week

Total amount of contact hours:

Total amount of self-study hours (reading, writing, homework tasks, etc.):

Starting date: 15<sup>th</sup> of April

Date of completion: 26<sup>th</sup> of April

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):

Morning session: Macho Dancing, with its specific movement vocabulary and physicality, is a unique phenomenon in the Philippines. This intensive workshop focuses on a systematic transmission of macho dance vocabulary that have been distilled and codified through my research-creation and performance of '*Macho Dancer*'.

Participants will go through physical exercises that reorganize the body's spine posture, stance, and weight distribution, techniques of macho poses, walking, knee swivels, mannerism and gaze. Physical principles of macho dancing such as illusion of volume and tonicity, viscosity of time and space will be fleshed out.

Afternoon session: Discussions and tasks on techniques of the body and an exploration of voice and song narratives using karaoke.

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

The student is able to gain insight through embodiment of macho dance and karaoke singing.

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

Note for teachers: your course description needs to be sent to SNDO admin [esther.arribas@ahk.nl](mailto: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.

Techniques of the body by Marcel Mauss

Macho Dancer by Lino Brocka (1986)

**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: please describe

**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 filed.
- ☐ 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:**

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