



**Academy of Theatre and Dance**  
Amsterdam University of the Arts

## **BA in Choreography**

### **Course description**

Course: Contemporary Dance Technique ( Release oriented)

Teacher(s): María Inés Villasmil

Year group: SNDO 1

Study year: 2018-19

Period: Second Semester

Weeks (block:) Block 3 and Block 5

Time: Tuesdays and Thursdays 11.30 to 13.00

Hours: 3 x per week / 2 classes of 1.5 hours each week

Total amount of contact hours:

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

Starting date:

Block 3: January 15 to February 14 2019

Block 5: Mei 7 to 13 of June 2019

Date of completion: 13 of June 2019 ( last session of Block 5)

**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):

The technique class will focus on the awareness of the functional /anatomical connections in the body and the integration of this information in movement. Special attention will be given to aspects such as personal alignment, directions in the body, efficient use of the skeleton and muscles, and to find the natural anatomical connections to make the body more efficient and in balance while dancing. Information drawn from a wide range of movement techniques and practices (including Alexander Technique, Feldenkrais, Aikido, Pilates, Modern/release Dance Techniques, Body Mind Centering and Contact Improvisation) is integrated into exercises and phrase-material.

Using all various releasing techniques the students will learn to be aware of the creation of less tension in the body and soften muscles. The students will be also stimulated to integrate this information in movement material where changes in speed, direction in the space will occur as well as many parts of the body constantly have to be adjusted. The final aim is to apply all this knowledge in dance material composed for the class, and to help students to shift from the internal focus (while training) to an external one, finding the joy of dancing in the space without using unnecessary tension in the body.

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

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.

- Recognize (while experiencing in motion) the anatomical and functional connections in the body
- Recognize the dynamic alignment through the use of imagery
- Find efficient use of muscles and skeleton while moving
- Use of the weight of body parts as a way to find efficient movement of the body
- Use of directions in the body and in the space
- Apply the learned 'body-knowledge' in dancing or performing movement material
- Experience awareness while moving
- Recognize conecttiveness and make their body's more available while moving
- Recognize body principles while learning them into structured dance material designed for the sessions or into a more open improvisational form.

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

Bainbridge Cohen, B (2012), **Sensing, Feeling and Action, Essential Anatomy of Body Mind Centering**, Third Edition, Northampton, MA

Feldenkrais, M (1997) **Awareness Through Movement**, New York, NY, Harper and Row Publishers.

Franklin, E (1996), **Dynamic Alignment Through Imagery**, Champaign, IL, Human Kinetics.

Condró, L; Messiez, P (2016) **Asymmetrical Motion**, Madrid, Continta Me Tienes.

Paxton, Steve (DVD-rom 1986). **Material for the Spine** .A Movement Study. Produced by Contredanse. Belgium.

References of the works of artist/teachers like David Zambrano, Debora Hay, Kirstie Simpson, Jeremy Nelson – among others- are embedded in the discourse of the classes and sessions.

**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)

- Ongoing feed back and dialogue over the progress and the experience of the work offered during each session
- Final (write) assessment (evaluation form) by the end of each Block

**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.

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.

**Conditions:**

Full time attendance is desirable since the progression of the course is accumulative.

**Remarks:**

The class change it's teaching format and methodology depending if is taught as a classic contemporary movement session or in a more open structure form, using improvisational strategies to train the same content and to reach similar goals.