



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

## **BA in Choreography**

### **Course description**

Course:	Contemporary Dance in Europe and North America post 2nd WW
Teacher(s):	Jeroen Fabius
Year group:	1
Study year:	2018-2019
Period:	September to April
Weeks (block:)	block 1, 2, 3, 4
Time:	Mondays and Wednesdays 11.30-13.00
Hours:	90 minutes 2 x per week
Total amount of contact hours:	21 hours – includes two or three individual meetings in March
Total amount of self-study hours (reading, writing, homework tasks, etc.):	reading – every week 30 minutes; writing two small papers, and one larger paper – 20 hours
Starting date:	24 Sept
Date of completion:	12 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 <i>and</i> in relationship to the quality of participation and development expected for the course.

### **Content (concept and week to week outline):**

In this course we will look at developments in Contemporary Dance in Europe and North America after World War II. We will look at the ways how various choreographers have contributed to developments in constructing and perceiving dance. We will look at different perspectives to describe the work of choreographers and aspects inherent in their concept of choreography. The course is concluded with a paper written by the students on a choreographer's work of their choice.

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

Students will learn about developments in the history after World War II in dance connected to the context of the SNDO history. Students will learn how to access sources and learn about a variety of perspectives to approach choreography. Students will learn to discuss and write about dance specific theoretical concepts in relation to a particular choreographic practice.

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.

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

The reader of the course contains the following writing.

Rainer, Yvonne (1968). A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Amidst the Plethora, or an Analysis of Trio A", Gregory Battcock (ed.), *Minimal Art, Critical Anthology*, New York, E.P. Dutton, 1968

Forti, Simone (1975) Chamber Dances. *The Drama Review: TDR*, Vol. 19, No. 1, Post-Modern Dance Issue (Mar., 1975), pp. 37- 39

Hijikata, Tatsumi (2000): Plucking off the Darkness of the Flesh. Interview Tatsuhiko, Shibusawa *TDR/The Drama Review*, 2000, Vol.44(1), pp.49-55 MIT Press

Zollar, Jawole (2015) Legacy, Lineage & Liberation of the Pelvis: An interview with Jawole Willa Jo Zollar on UBW's new Choreographic Center. *Movement Research Performance Journal #47* November 13, 2015, p 1-7

Forsythe, William (1994). A conversation with Johannes Odenhal. *Ballet international/tanz aktuell* 2/94, pp 33-38

Platel, Alain & Lou Cope (2010) Looking Inward, Outward, Backward and Forward, *Contemporary Theatre Review*, 20:4, 416-420

Stuart, Meg (2008) Trajal Harrell Interview with Meg Stuart. *Movement Research Performance Journal* • 1 Jan 2008

- (2010). Inside Noise. *Dancing States*. From: *Are we here yet?* Les presses du réel – Performing & sound arts. Edited by Meg Stuart and Jeroen Peeters.

Bel, Jérôme (1998). Interview with Steven de Belder. In: *Bodycheck : relocating the body in contemporary performing art*. Maaïke Bleeker, et al (Editors). Editions Rodopi, Amsterdam, New York, 2002. pp 267-277

Harrell, Trajal (2013) in Conversation with Ana Janevski. *MoMa*. 2013, pp. 1-5.

gaskin, keyon (2018) keyon gaskin in conversation with Essence Harden. *Performa Magazine* August 16th, 2018, <http://performa-arts.org/magazine> p 1-8

Lepecki, André (2016). *Singularities. Dance in the age of performance*. Routledge. Introduction: dance and the age of neoliberal performance, pp. 1-20

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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)  
Students can submit additional writing when needed

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

Artistic domain

- 1. shows commitment (1)
- 5. can develop concepts & impart meaning relative to body, time and space (4,5)

Technical domain

- 12. can place the language of body movement within a context (8,10,11)
- 13. is capable of analysing the language of body movement (8,10,11)

Socio-professional domain

- 19. is capable of articulating their views (18) (P)

Conditions:

Remarks:

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