



Academy of Theatre and Dance
Amsterdam University of the Arts

BA in Choreography

Course description

Course: **Physical Practice - Anatomy of the body in Movement**

Teacher(s): **Maria Gabriela Iasparra**

Year group: **2nd, 3rd**

Study year: **2018/19**

Period: **February - April 2019**

Weeks (block): **9-14 / 2019**

Time: **10:00-12:00 on Monday, Tuesday and Thursday**

Hours: **6 x per week**

Total amount of contact hours: -

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

Starting date: **February 25th**

Date of completion: **April 5th**

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 aim of the course is to provide tools for the discovery and expansion of the possible mobility of the body and the mind-body articulation. The starting point is a tangible, multi-sensorial awareness of the body: tactile, proprioceptive, visual, auditory. This is the basis for an investigative approach.

We will deal with the tissue that traverses the whole organism as an integrated system of points of tension and compression. The objective is to reach an understanding of the multiple axes articulated in movement as an entwinement of internal and external spaces.

The course will comprise the following main focal points:

1st week: The body's geometry in its relationship with the gravitational axis

2nd week: The breathing muscle complex in all its ramifications

3rd week: The mechanics of bodily articulations

4th week: The perception of volumes in space and its relation with internal, respiratory movement

5th week: Function of the limbs and its organisation within locomotor impulses and on the interaction with others

6th week: Integration of axes and spaces

Regardless of this segmentation, all elements will appear and re-appear constantly as part of a dynamic and practical training process.

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.

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

- The student is able to increase their awareness of body components, systems and axes involved in movement
- The student is able to become aware of the relationship between body and mental activity in its perceptual and sensitive aspects
- The student is expected to account for his/her body in its entirety and be able to self-assess his/her possibilities of movement.

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

A selection of specific extracts from the following sources:

- "Born to Walk" by James Earls
- "Anatomy Trains" by Thomas Myers
- "Anatomy of Breathing" by Blandine Calais
- "Anatomy & Physiology" - VisibleBody

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

Physical practice - training**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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