SNDO
Academy of Theatre and Dance
Amsterdam University of the Arts
BA in Choreography

Course description

Course: Movement research / Improvisation/Compostion
Teacher(s): Katie Duck (KL Berger)
Year group:2nd years
Study year: 2019
Period:
Weeks (block:) Week 44
Time: 10:00 - 16:30 (break for lunch)
Hours:---- x per week / 30
Total amount of contact hours: 30
Total amount of self-study hours (reading, writing, homework tasks, etc.):
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):
Movement research:
I guide performers through physical exercises that highlight how the eyes and ears effect movement choices using my research in “why we learn to walk”.

Improvisation/ Composition
I extend the workshop towards improvisation sessions setting a fictional front in the studio space and then declare this as a platform to choose pause, flow or exit. All three of these actions are studied separately through out the workshop. These three choices provide the frame for a composition to take place while misunderstanding, coincidence, messiness, emotions, intuition, impulse and inspiration feed the content. The improvisation sessions are given a delegated time frame with an option for the workshop group to shift, drop or lift the space at will. That responsibility places each individual in a position to be fully awake or they will recognizably loose the thread of the creative activity in play. Individual development and understanding of presence is critical in this workshop. To amplify how presence is revealed in the artists work, I have invented games that encourage us to reveal vulnerability and/or expressionism. Major question introduced to the group “What is your relationship to public and how does that relationship formulate the way you compose your work”?

Objectives and assessment criteria: (the student is able to..):
Extend their curiosity and practice in how they will use body in their work
Shows an ability to use their senses (eyes, ears) as a intragal part of their movement work.
Can make choices in a swift yet clear way towards the building of a an instant composition.
Can contirbute to a creative process in their practice of pause, flow and exit.
Can show an understanding as to how messy the creative process must be with a agility to compose their ideas and visons.
Asks useful questions that contirbute to the content of the workshop.

Literature, websites, background: (as reference or actual course material):
Shaorn Smith / Chapter 2: A Brief History of Presence. "The entry of performance into art is not indicative of artists turning towards theater forms or conventions but rather of a resistance to the containment and fixities in 'conventional' art and theater" (Sharon Smith)

Bibliography: Antonio Damasio – Self Comes to Mind: Constructing the Conscious Brain, The Feeling of What Happens: Body and Emotion in the Making of Consciousness, Descartes' Error: Emotion, Reason, and the Human Brain, Looking for Spinoza: Joy, Sorrow, and the Feeling Brain

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 / Session work daily with the intent to create a instant composition.

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 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*

The graduate transforms their ideas into choreographic work via research, experiment and reflection.

The graduate uses their imagination, individuality and inventiveness to create.

II CRAFTSMANSHIP – *In their work the graduate applies expertise and broad range of instrumental skills in a professional way*

The graduate applies a set of technical tools effectively to realize choreographic work. In the context of their work, the graduate knows how to make dancers perform optimally.

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

The graduate has gained insight in their talents and potential and reflects on their personal development in relation to their vision and work.

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*

The graduate explores and experiments and uses their findings to further develop their artistic practice.

Conditions: Studio space, music accessable player

Remarks: