

SNDO

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

BA in Choreography

Course: Mentor workshop

Teacher(s): Ana Vujanovic

Year group: 2022-2023

Study year:

Period:

Weeks (block:)

Time:

Hours:

Total amount of contact hours:

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

Starting date:

Date of completion:

Study points: Student acquires credits/study points based on minimum of 90% participation in the course (in case of additional unavoidable 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):

Usually, the mentor workshop is an intensive and vivid introduction into the process of creating students' graduate performances. This year, since it will take places on Zoom, due to the radically changed circumstances, I will make it less intensive, especially in terms of individual screen time for students, while still aiming to make the workshop thoughtprovoking and inspiring.

The focus of the workshop is the artistic concept. The case (concrete situation) on which we work is the first graduation project. Whether they have just preliminary ideas about what they want to work on or they have already started their creative processes, at the beginning of the workshop students are invited to present the ideas and interests (thoughts, questions, problems, images, artworks, social phenomena, etc.), which are considered to be their points of departure. Then, in the course of the workshop, these ideas and interests will be discussed, examined and developed – individually and within groups – through various formats and methods, mostly from conceptual and dramaturgical perspectives.

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

The aim of this process is twofold. On the one hand, it should help students to understand how their ideas and interests can be situated and framed in the current dance and performance scene and surrounding social context, while on the other, the process is to transform the basic ideas till the point they take shape of the productive artistic concepts with which the students can start their creative processes.

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

For thinking about time and temporality:

- John Cleese (Monty Python). "How to Be Creative" – a lecture (1991):

<https://vimeo.com/176474304>

- Lisandro Alonso. La Libertad (Argentina: 2001) <https://www.youtube.com/watch?v=6YHNfaMxTSg>

- Ana Vujanović. "Meandering together: New tendencies in landscape dramaturgy" ("Zusammen mäandern: Neue Tendenzen in der Landschaftsdramaturgie") (2017), in Postdramaturgien, edited by S. Umathum, J. Deck (Neofelis Verlag: Berlin, 2020).

https://www.academia.edu/34879796/Meandering_together_New_problems_in_landsc_ape_dramaturgy

For examining artistic concepts and methods dramaturgically:

- Bojana Cvejić. "Critique of Theatrical Representation and Representational Thought", in A problematic Book, ed. by Critical Practice (Made in Yugoslavia) 2, Dance Service Station: Belgrade, 2016 (Excerpt from "Problem as a Choreographic and Philosophical Kind of Thought", in Oxford Handbook of Dance and Politics, edited by G. Siegmund, R. Martin and R. Kowal, Oxford University Press, 2017)

- Methodological games from Everybodys Toolbox

<http://everybodystoolbox.net/index.php?title=Accueil>

For thinking about a variety of forms of learning and cognition:

- Édouard Glissant. "For Opacity", in Poetics of Relation (University of Michigan Press: Michigan, 1997) http://shifter-magazine.com/wpcontent/uploads/2015/10/Glissant_For_Opacity.pdf

- Vujanovic, Ana. "Second-hand Knowledge", in Parallel Slalom: A Lexicon Of NonAligned Poetics, edited by B. Cvejić and G. S. Pristaš (Tkh & CDU: Belgrade – Zagreb, 2014)

https://www.academia.edu/34533146/Second_hand_Knowledge

For sharpening self-reflection of performance makers:

- Moira Ivana Millan. "On the dance performance Monument 6 – Landing: a Ritual of Empathy", Resumen Latinoamericano (24 de febrero de 2020)

<http://www.teatron.com/txalotoloza/blog/2020/04/07/moira-millan-sobre-landing-a-ritual-ofempathy-de-eszter-salomon/> Translated to English by Cecilia Lisa Eilceche and Salvador Gallego Santinoli

- Eszter Salamon. MONUMENT 0.6: LANDING (a ritual of empathy) (2017)

<http://www.kfda.be/fr/programme/monument-06-landing-a-ritual-of-empathy>

- Philippe Couture. "Monument 0.6: Choc des cultures", Jeu, Revue de théâtre (8 May 2017)

<http://revuejeu.org/2017/05/08/monument-0-6-deszter-salamon-choc-cultures/>

Preparation for the workshop:

Since on the first day of the workshop the students will present their interests and ideas about the first graduation project, they are supposed to think about them in advance and prepare short verbal presentations and / or related presentational materials (images, videos, music, texts, live presentations streamed on Zoom, etc.). The presentations should be up to 15 minutes long.

I propose a wider list of references to spark off some issues and questions, which can bring the students' creative process further. Some of them will be shared and discussed during the workshop, and the students are not requested to consult the references prior to the workshop.

Teaching format:

task directed education

seminar / group work

instruction, self-study, feedback

peer to peer feedback

Form of students output:

process

presentation

other: artistic concept written in various forms (1 key sentence, 3 statements, 10 questions)

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):

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.

VI COMMUNICATIVE ABILITY – The graduate is able to interact within a wide range of professional contexts.

Conditions: This year it is an entirely Zoom workshop.

Remarks: For a Zoom workshop it is important to vary the formats and apart from group talks and work, to leave time for individual tasks, work in small groups, and one hour long lunch breaks.