

SNDO

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

BA in Choreography

All dance and movement courses given in the SNDO are set up in the perspective of students becoming choreographers. Dance technique is hardly taught as the artistic equation of dance, but to provide students with skills for the organization of the body, research (through) physicality, develop focus, expand thought and movement registers and in general adopt investigative attitude towards the diversity of ways of moving (in and through) the space, (in and through) the concepts, (in and through) own and other's bodies and (in and through) time.

Different techniques are in the curriculum also to provide the students with relevant references and understanding of the developments in the section of the so-called 'contemporary dance' field which the school is in dialogue with and which the school and its graduates actively shape and transform already for more than forty years.

Course: Movement Research

Teacher(s): Bruno Listopad

Year group: SNDO1

Study year: 2022-2023

Period:

Weeks (block:)

Time:

Hours:

Total amount of contact hours:

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

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): At the most fundamental level, this workshop focuses on developing and sustaining focused and distributed concentration and the awareness of the body in motion. However, this course is also designed to provide the participants an opportunity to explore how fabulation can affect the experience of movement and lead to its actual production when operating under conceptions such as estrangement, the skeleton as an assemblage of distinct parts irreducible to the body as a whole, the development of a counterintuitive correlation between background and foreground, voluntary precariousness, assisted tensegrity, motion as an extraneous occurrence so a disentangled and residual movement modality can become an embodied component of the participant kinetic repertoire.

Week 1: introduction, contextualization / speculative visualization / assemblage of bones instead of 'one' skeleton / movement as an occurrence being moved / gravity and levity / rotation / estrangement: familiarization to disconnection

Week 2: speculative visualization / assemblage of bones instead of 'one' skeleton / movement as an occurrence being moved / gravity and levity / rotation / voluntary collusion / rotation

instrumentalisation / multidirectional balance and tensegrity / residual movement / estrangement: connecting to disconnection / body as a reorientable container / retrogradation

Week 3: speculative visualization / assemblage of bones instead of 'one' skeleton / movement as an occurrence being moved / gravity and levity / rotation / voluntary collapse / rotation
instrumentalization / multidirectional balance and tensegrity / estrangement: familiarization to disconnection

Week 4: speculative visualization / estrangement: connecting to disconnection / assemblage of bones instead of 'one' skeleton / gravity and levity / rotation / slippery bones / relocating
compression / multidirectional balance and tensegrity / body as a reorientable container / room writing combined together with body as a container

Week 5: speculative visualization / estrangement: connecting to disconnection / assemblage of bones instead of 'one' skeleton / gravity and levity / rotation / environment and site / affect, relationality, emergence / consensual and dissensual attunement / (vortexing) dramatizing an occurrence and splitting from one / integration and navigation of all the above-mentioned principles / possible digressions and future orientations by repurposing the learned principles / course feedback

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

Development of sustained focused and distributed concentration and the awareness of the body as an assemblage set in motion by movement in itself. Porosity, development of the body as a spatial threshold. Sensitization and desensitization of habitual movement patterns. Proprioception and the ability to reconfigure the body through felt and fabled motion. Integration of a differentiated articulation through the awareness of tensegrity and multidirectional balance. Acquaintance with voluntary precariousness and estrangement. Inspire the exploration of alterity through the creation of concepts that can potentially enable to generate “new” movement and estrange the familiar one.

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

Teaching format: technique class
x task directed education
x instruction, self-study, feedback

Form of students output:
x process

Assessment by whom:
x teacher

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):

x I CREATIVE POTENTIAL – The graduate is capable of making choreographic work that expresses their personal artistic vision.
x II CRAFTSMANSHIP – In their work the graduate applies expertise and broad range of instrumental skills in a professional way.

x 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.

x 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.

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

x VII COLLABORATIVE ABILITY – Following on from their function, the graduate contributes constructively to the realization of an artistic product or process.

Conditions: Warm clothing

Remarks: