

SNDO

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

BA in Choreography

Choreography occupies the main portion of the programme curriculum. In actuality all components of the four-year course are implemented in order for students to develop their own understanding, approach and choreographic practice as an expanded practice which is in dialogue with other disciplines (performance, visual arts, expanded cinema, critical theory, etc.) and contemporary cultures. For the clarity of organization of courses this cluster carries an explicit label Choreography. These courses occupy afternoons in the first and second study year or full week(s) workshop format throughout.

Course description Course: Basic composition/choreography

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.):

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)

The course of basic composition and choreography is dedicated to first-year students. This is designed to sensitize participants to basic composition principles from the perspective of live performance, i.e., living bodies performing before other living bodies. The students are fostered at embodying and subsequently dramatizing their ideas through drafts presented before a public constituted of peers without being granted much time for preparation. Through the presentations, they will have the opportunity to try out the notions disseminated and find out what these engender on the beholders. Notions instigated are, considering the balance of forces within a composition and attuning with the occasion and particularly reception, during the moment of mediation. Other notions addressed are, among others, consistency, tension, refrain, repetition with difference, determinacy, porosity, reciprocity, gaze, register and eventfulness. The presentations are followed up by collective discussions devoted to analyzing the compositional and dramaturgical choices and how could these be improved.

Week 1 introduction 'the way we can work' / economy of the composition / tension / handling the intensity of exposure / attention to attention / porosity and adaptability / eventfulness by means of reciprocated affectivity / open autonomy of the work / spatialization; the affective dimension of space / space as a resonator / the affectivity of patterns, proximities, distances, and levels.

Week 2 duration / timing / cueing / repetition and refrain: repetition with difference / predictability and expectation / contrast and dislocation / composition and overall economy of the work / stylistic consistency.

Week 3 the body as a site of representation / face as a signifier / gaze as a performative device / presence / intentionality and performative register / bodies depth and surface / porosity and reciprocity / adaptability and reorientation of the occurrence in the making / synthesizing notions assimilated.

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

The students should be able to organize compositions informed by the notions disseminated and feel encouraged at defining new tools and parameters that meet their ideas or stimulate the production of new ones. They should start to be able to articulate proposals that are congruent and able to stand by themselves while remaining situational, i.e., they should be able to co-compose encounters and occurrences.

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

This is a practice-based workshop with a strong dialogical component. The work that the students present in class is utilized as the exemplary references for thinking the art form further in correlation to the disseminated parameters. Additional discursive material is provided in response to the content that the proposals present and the discussions that these engender.

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Teaching format: Choose from underneath:

- task directed education
- learning through performance project
- instruction, self-study, feedback
- peer to peer feedback

Form of students output: Choose from underneath:

- process
- presentation

Assessment by whom:

- teacher

Assessment: (dialogue / progress oriented / sanction, repeat or re-doing)

Dialogue and process oriented.

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.

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:

Remarks