

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 description

Course: MOVEMENT-RESEARCH

Teacher: FERNANDO BELFIORE

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.): (reflection, task-preparation, peers feedback, field trip)

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): This is a workshop on performative practices. It is based on working together, sharing body knowledge and producing experiences of collectivity as ignition transformation process. We will work with performative practices that evolve not only around the idea of individual exploration but working together to explore places of collective journey, sisterhood and meet in yourself through the other. We will be (con)fusing following and lead as intertwining and alternative flux of practices. Recreating the possibilities where imagination could take us. By working together, we will be incorporating and bringing layers of performativity to connect body and mind to open up for artistic choices that can include vulnerability, openness, unfamiliarity, and generosity, for example. The extravaganza, sexual energy, wildness, inner child and hidden power that will visit us. Find the flame, transformative and subversive power, curiosity towards the world we live through others. Materializing an experience from a chaotic and intimate exchange. Making mess. Liberating Spaces. Physical currency. The unknown of our hidden potentials. Expand your elements. Build your alchemic artistic table. Activate yourself. Articulate your Imagination. Pick your emotion. Heal.

Our search will aim to go beyond finding aesthetic qualities to move and codified movement but fusing working modes to discover more about the other, ourselves and potentialities through task-based practices. That moment, we all have been there, when the teacher leaves for a moment and the chaos starts! Dance as Liberation.

The course is laboratory facilitated by Fernando Belfiore that proposes a horizontal exchange of knowledge and stimulates the inputs of the student's through self-responsibility, support, and constructive feedback. The group will have time to drive stimulus on proposing and experimenting with each other current references, practices, choreographic tools, ideas, movements, disciplines and bring all that to observation in others bodies, trying some of that with the whole group, two by two as well receiving inputs from the others. In the end, we share time and space together giving attention to the construction of inter(actions) and we go through a short process where politics of (organ)isations and constructed chaos frames our expending time together through the eyes of choreographic practices.

Some exercise and practices are the following:

MOVEMENT-MACHINE (layers, personal elements, observation, group) SISTERS (otherness, leading and following politics, performative potentials, action-textdance investigation, imagination, observation, performative presence)
SISTERS ON THE ROAD (practice of sisters in public space)
SISTERS NEGOTIATION (leading and following, task, imagination, alertness, readiness)
SISTERS TASK FORMULATING (task selecting, own practice awareness, reflection)
BAMBOO (alertness, group, grounding, connections feet-spine-gaze, giving and receiving, direct multiple task at once, detail, finish up the movement)
INVISIBLE BAMBOO (back space, group, alertness, connections, direct multiple task at once) SPIRAL ("Ki" energy centre, single movement initiation place, precision, grounding, spine, oppositions, spirituality)
POINTS OF INITIATION (to unfamiliar the body through multiple points)
CIRCLES OF DANCE (gaze, transformation, let it go)
VOICE TECHNICALITIES (Breathing/Vibratos/Resonance/Vowel Exercises, Support, Tone/Length/Volume/space)
VOICE + BODY (Adding Roll, Crawling and group dynamics)
SOUND MOVEMENT EXERCISE (Investigation on spectrum of elements and extremes)
SOUND MOVEMENT + MOV INITIATION (mix of exercises to unfamiliar the body)
VOLUME_LENGTH_TONE_SPACE AND SUPPORT (disconnecting, dissociating elements)
ENTRANCES AND EXITS (affecting, unpredictability, clarity in choice, extremes)
MASSAGE FREE HANDS ON (healing)
MASSAGE FEET BONE STRUCTURE (healing, ideokinesis, initiation of movement)
MASSAGE SPINE BONE STRUCTURE (healing, ideokinesis, initiation of movement)
10 HANDS MASSAGE HEALING TREATMENT (group, singing, healing practice)
LISTING OF MM ELEMENTS (articulation, reading, vocabulary)
LISTING ONE ELEMENT BEFORE MM LISTING OF OWN PRACTICE (articulation, vocabulary)
CONNECTIONS ISQUIM-CALCANEOS, CHIN-STERNUN, FEET-KNESS-PELVIS, FEETSPINE-GAZE (support structure and dissociation)
SUPPORT FEET, ROLL, CRAWLING, SITTING ON THE LEGS, DIAPHRAGM (accessing the body, support)
FAKE-WARM-UP (group invites other participants or other disciplines, each proposes a practice)

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

-To open the mind and body to a larger and richer movement vocabulary as well formulation of tasks with clarity

- Articulation of thoughts to choreographic practices and self
- discovery of own practices and/ or point of interest in movement practice and mode of working
- To place oneself in the group in a more open and active manner
- Find and develop personal qualities that can be further developed into a practice
- Discover performativity and tools of work by working with the other or by liberating the space in a group situation
- Working investigative with physical/conceptual elements and being able to as well dissociate, articulate them
- To articulate tools to design task, improvise, perform and direct from outside other performers

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

The references vary accordingly to the students questioning and to the talks in class. Every group is has a different need for background theory support. I also try to advise students depending on their interest to check specific references of dance, philosophy, theater practitioner or other artists. We do not have a course material but I make use myself of referees such as

Choreopolice and choreopolitics » by André Lepecki

DANCE - Documents of Contemporary Art (Practices of Embodiment and ChoreoPolitics Specifically)

Edited By André Lepecki

Potentialities - Giorgio Agamben

Sisters - Making Films, Doing Politics - Petra Bauer

The Perverts' Guide to Cinema - Gaze, Voice. Slavoj Zizek

The Current Relevance of Merleau-Ponty's Phenomenology of Embodiment- Hubert L.

Dreyfus - University of California - Berkeley

Teaching format:

Technique class

Task directed education

Collective experience based process

Form of students output:

Process

Assessment by whom:

Teacher

Assessment:

Dialogue and progress oriented

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 1-6

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 13-16

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 19-20

VII COLLABORATIVE ABILITY – Following on from their function, the graduate contributes constructively to the realization of an artistic product or process 33-36

Conditions:

Remarks: Some adaptation of the course might occur after the first week depending always on the pace of the group and the work as collective in terms of being in class or on time or fully attentive and present. As well there is space to dig in and personal task development.