

SNDO

 Academy of Theatre and Dance
Amsterdam University of the Arts

BA in Choreography

Theory provides students with the conceptual and practical understanding of the cultural, aesthetic, historical and social context of dance and performance making. It is also there to allow the students to develop love for complexity as well as care and fearless attitude towards concepts and 'big questions' on one hand and critical thinking on the other.

The goal of theory courses is to enable the student to develop:
specific knowledge about how performance, choreography and artistic decisions more generally, and the body, more specifically, communicate in art and society;
understanding and knowledge of contexts and models of performance through the study of origins, historical examples, determining cultural factors;
general transferable skills including the ability to participate in group processes and discussions; observation; research; reflection and criticism.

Course description

Course: Contemporary Dance in Europe and North America post 2nd WW

Teacher(s): Jeroen Fabius

Year group: 1

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):

In this course we will look at developments in Contemporary Dance in Europe and North America after World War II. We will look at the ways how various choreographers have contributed to developments in constructing and perceiving dance. We will look at different perspectives to describe the work of choreographers and aspects inherent in their concept of choreography. The course is concluded with a paper written by the students on a choreographer's work of their choice.

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

Students will learn about developments in the history after World War II in dance connected to the context of the SNDO history. Students will learn how to access sources and learn about a variety of perspectives to approach choreography.

Students will learn to discuss and write about dance specific theoretical concepts in relation to a particular choreographic practice.

Literature, websites, background: (as reference or actual course material):
The reader of the course contains the following writing.

Rainer, Yvonne (1968). A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Amidst the Plethora, or an Analysis of Trio A", Gregory Battcock (ed.), *Minimal Art, Critical Anthology*, New York, E.P. Dutton, 1968

Forti, Simone (1975) Chamber Dances. *The Drama Review: TDR*, Vol. 19, No. 1, Post-Modern Dance Issue (Mar., 1975), pp. 37- 39

Hijkata, Tatsumi (2000): Plucking off the Darkness of the Flesh. Interview Tatsuhiko, Shibusawa *TDR/The Drama Review*, 2000, Vol.44(1), pp.49-55 MIT Press

Zollar, Jawole (2015) Legacy, Lineage & Liberation of the Pelvis: An interview with Jawole Willa Jo Zollar on UBW's new Choreographic Center. *Movement Research Performance Journal #47* November 13, 2015, p 1-7

Forsythe, William (1994). A conversation with Johannes Odenthal. *Ballet international/tanz aktuell* 2/94, pp 33-38

Stuart, Meg (2008) Trajal Harrell Interview with Meg Stuart. *Movement Research Performance Journal* • 1 Jan 2008 - (2010). Inside Noise. Dancing States. From: *Are we here yet?* Les presses du réel – Performing & sound arts. Edited by Meg Stuart and Jeroen Peeters.

Bel, Jérôme (1998). Interview with Steven de Belder. In: *Bodycheck : relocating the body in contemporary performing art*. Maaïke Bleeker, et al (Editors). Editions Rodopi, Amsterdam, New York, 2002. pp 267-277

Harrell, Trajal (2013) in Conversation with Ana Janevski. *MoMa*. 2013, pp. 1-5.

gaskin, keyon (2018) keyon gaskin in conversation with Essence Harden. *Performa Magazine* August 16th, 2018, <http://performa-arts.org/magazine> p 1-8

Teaching format:

- X task directed education
- X seminar / group work
- X individual advising
- X instruction, self-study, feedback

Form of students output:

- X process
- X product
- X presentation
- X essay

Assessment by whom:

- X teacher

Assessment:

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

Students can submit additional writing when needed

Which competences the course contributes to (please refer to the end goals/competences in the SNDO study guide):

Artistic domain

1. shows commitment (1)

5. can develop concepts & impart meaning relative to body, time and space (4,5)

Technical domain

12. can place the language of body movement within a context (8,10,11)

13. is capable of analysing the language of body movement (8,10,11)

Socio-professional domain

19. is capable of articulating their views (18) (P)

Conditions:

Remarks:

Writing Assignment Dance History
SNDO 1 - 2022

Write a paper on one dance/performance that you find interesting in relation to one specific interest you have from your artistic/choreographic vision.

Or, write about one specific artistic choreographic topic in relation to one dance/performance, in order to develop your own artistic choreographic vision further.

Paper about a dance performance of choice

Choose a dance performance that you have seen live or of which you can make use of a full-length recording. And that you can find articles or books in the library or on-line.

If it is of help to you, follow the structure suggested below. It is also fine to follow a different strategy if you manage to include most of the ingredients suggested below.

Locate the performance

Place the performance in terms of:

- the development and career of the choreographer – previous, later works
- period, - place and - style,
- 1 page

Make a structural analysis of the entire performance

Describe the elements – performers, space, costume, light, sound

Describe the overall development – sections of the work in time

- 1 page

Choose one single term in relation to the choreography

Explain this term (concept, idea, word) with care, provide a definition. Make use of dictionary, encyclopaedia and /or references to specific literature, theories or authors. Make use of synonyms or antonyms if these can be useful.

Motivate why you find the term useful, important in relation to the work and for other, contextual reasons.

Describe three scenes in detail relevant to your discussion of the work. Discuss three scenes of the performance in relation to the term

Apply the term to these scenes to show how: the choreography can be understood in relation to the term, and, how the choreography can contribute to different understandings of the term.

Explore different interpretations of the term and of the choreography, use your fantasy, speculate about possible meanings: try to find the maximum use of what the term can do for you.

- 4 pages

Formulate questions

About things you would need to know to make your own motivation and analysis stronger. Motivate why you are asking these questions.

References

Provide a list of readings and viewings you have used as basis for your writing.

Mention: author, year of publication, title, publisher, page numbers (if necessary)

Presentation of your case analysis in class – beginning April (to be confirmed)

At the end of the block, you share with your peers the ideas for the paper and receive feedback and suggestions from them

15 minutes – include one video fragment (2-3 minutes)

Criteria for the assessment of the paper

- clear elaboration of the term that is chosen
- intensive engagement with scenes of the work that is discussed
- composed and articulated argumentation
- active questioning of the choice of the term
- is it well designed, it demonstrates care for language, layout and presentation

Size: circa 3000 words, circa 7-8 pages A4,

Date 6 May - To: jeroen.fabius@ahk.nl