

## Course description

Course: Movement research

Teacher(s): Keerthi Basavarajaiah

Year group: SNDO1

Study year: 2022-2023

Period: 5th of September to 14th of October

Weeks (block:) Block 1

**Time:** 9:45- 11:15 - Tuesday and Wednesday

**Hours:----** 3 hours per week

**Total amount of contact hours:** 18

**Total amount of self-study hours (reading, writing, homework tasks, etc.):** 0

**Starting date:** 5th of September

**Date of completion:** 13th of October

**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 classes are derived from the foundation of Indian classical dance- Bharatanatyam. This form is known for its **footwork**, which acts as a rhythmic base for the gesture, gaze and direction of the expression to take form. The class explores the vocabulary of sound produced by the feet, **as the floor acts as a surface of the drum. The feet here act as a constant base with which the movement layer is built upon. Introducing the technique of foot work followed by the language of gestures, which is brought together by the technique of gaze-ing. The practise of gaze, makes the meeting of the footwork and the gesture possible. The class is designed to build from the base up, with the foot work as the foundation, gestures as the second layer and the gaze as the binding force. The movement research is entered**

through a sonic relation, which initiates an entry towards one's own body which is non-visual.

**The classes start with a warm up to activate the body, followed by creating a base of repetitive rhythms every class. The classes develop over the weeks as different ways of creating rhythms, gestures and gaze are introduced**

Week 1 - Footwork- learning to create rhythms with the feet, through the technique of hitting-tapping, gliding, pacing on the floor.

Week 2- Travelling with the rhythms. When one has explored the textures with which the feet become the drum, the notion of travelling is introduced. Exploring the notion of 'carrying the rhythm', covering and engaging with the space.

Week 3- As the second layer, the gestures are introduced with which the hands act as a tentacle taking different shapes and forms.

Week 4- Explores the range of mobility of the eyes, where the gaze is in movement to direct the force of the movement. To bring the practise of movement of eyes as a limb.

Week 5 - the students will research on the sound scapes their bodies are able to create with the tools they have learnt so far. Individual.

Week 6- The class will research together on the sound scapes their bodies are able to create with themselves, followed by in relation to the group.

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

**The objective is to enter the movement research with the body as a source of rhythms, upon which the layers of movement vocabulary is built on. What are modes the body can enter when it is activated by creating sound? The practise of keeping with the rhythms while relating to the surrounding with its resonance. The gestures and the gaze alerts the modality in which the movement relates to another through an activation of self.**

**Assessments would be made from seeing the students' curiosity to engage with the material, commitment towards the practise and ability to share/ask and interact with the proposal.**

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

[-Natyashastra](#) :“Yatho Hasta thatho Drishti, Yatho Drishti thatho Manah  
Yatho Manah thatho Bhaava, Yatho Bhaava thatho Rasa” - “Where there is the gesture, the  
gaze follows; where the gaze moves , the mind- intention follows; when there is intention  
there is the emotion; when there is emotion the expression is possible”. ■Shiro, Drishti &  
Greeva Bhedhas

- Bharatanayam: Indian classical dance

- Rhythms - based on music composition for movement.

Teaching format: **task directed education**

technique class

**task directed education**

learning through performance project

seminar / group work

stage / work placement

individual advising

instruction, self-study, feedback

peer to peer feedback

various

**other: please describe**

Form of students output: **process**

process

product

presentation

report

essay

(theory) exam

**other: please describe**

**Assessment by whom: teacher**

teacher

group

**someone else: please describe**

**Assessment: dialogue with the material**

(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):

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.

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.

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.

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

Conditions:

Remarks: