

# 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: Improvisation

Teacher(s): María Inés Villasmil

Year group: SNDO 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.):

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 improvisation class will focus on the awareness of the functional /anatomical connections in the body and the integration of this information while being in movement. Special attention will be given to aspects such as personal alignment, directions in the body, efficient use of the skeleton and muscles, and to find the natural anatomical connections to make the body more efficient and in balance while moving. The students will be stimulated to integrate this information in movement material created by themselves using open scores and giving verbal instructions, so they are invited to bring their own physical research and explore those physical principles in a more open format, and making their own choices.

The final aim is to apply all this knowledge in material created by the participants, and to help students to shift from the internal focus (while training) to an external one, finding the joy of dancing in the space without using unnecessary tension in the body. The sessions will be also an opportunity to bring some elements of BMC giving the opportunity to explore the fluid system of the body as a way to offer more possibilities to research other kind of physical principles coming from another system and not just the skeleton and muscular system (this system were more a reference during the Block 3 during the Contemporary Dance Technique). This sessions include live music so participants are also encourage to bring this element of the space into their material or not, but

again the aim is to create a context to open up those possibilities and enhance their creativity and joy for physicality and dance.

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

- Recognize body principles (\*) while re-visiting them into a more open improvisational form.
- Recognize (while experiencing in motion) the anatomical and functional connections in the body
- Recognize the dynamic alignment through the use of imagery
- Find efficient use of muscles and skeleton while moving
- Use of the weight of body parts as a way to find efficient movement of the body
- Use of directions in the body and in the space
- Apply the learned 'body-knowledge' while dancing
- Experience awareness while moving
- Incorporate the presence of elements like live sound while improvising, so they can get it into their research and experience or disregard it, but constantly making choices
- Recognize connectivity and make their body's more available while moving.

(\*) Those principles are given in a series of verbal directions and discourse, organized in a form of a score, so the participants can open up to a personal physical research.

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

Bainbridge Cohen, B (2012), Sensing, Feeling and Action, Essential Anatomy of Body Mind Centering, Third Edition, Northampton, MA

Feldenkrais, M (1997) Awareness Through Movement, New York, NY, Harper and Row Publishers.

Condó, L; Messiez, P (2016) Asymmetrical Motion, Madrid, Continta Me Tienes.

Paxton, Steve (DVD-ROM 1986). Material for the Spine .A Movement Study. Produced by Contredanse. Belgium.

References of the works of artist/teachers like David Zambrano, Debora Hay, Kirstie Simpson, Jeremy Nelson – among others- are embedded in the discourse of the classes and sessions.

Teaching format:

x task directed education

x peer to peer feedback

Form of students output:

x process

Assessment by whom:

x teacher

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

- Ongoing feedback and dialogue over the progress and the experience of the work offered during each session
- Final (write) assessment (evaluation form) by the end of each Block

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.

Conditions: Full time attendance is desirable since the progression of the course is accumulative.

Remarks: The class change it's teaching format and methodology depending if is taught as a classic contemporary movement session or in a more open structure form, using improvisational strategies to train the same content and to reach similar goals. Therefore it have a linear connection whit the previous course taught ( Technique Contemporary) during Block 3.