

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: Movement Exploration and technique

Teacher(s): Matej Kejzar

Year group: SNDO 1

Study year: 2022-2023

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):

Dance is mainly assigned to the realm of seeing, called upon to unfold visual forms of expression that are meant to represent an image of our time or a utopian vision. But today it seems difficult to develop visions for another tomorrow. As if the time of blindness had arrived. In workshop called The Dance Floor my intent is to explore how the wider category of "theatre" might react to this diagnosis. Can we dance a possible end to the era of representation? Not as an apocalyptic vision or a final "dance of death" on the volcano but as an opening to another body: one that hears, and thus perceives its environment differently. What can being together, dialogue, culture still mean when it is no longer images that keep us together but just the dance floor on which various rhythms are brought into coexistence? What can dancing still mean? Becoming music? As a utopia after the end?

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

Students are challenged to 1) verbally articulate bodily experience and 2) articulate such an embodiment in the context of the dance floor, where other rhythms are brought into coexistence.

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

Tristan Garcia: Form and Object

Teaching format:
technique class
task directed education
instruction, self-study, feedback

Form of students output:
process

Assessment: (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.

V ENTREPRENEURIAL AND ORGANISATIONAL ABILITY – The graduate can effectively shape their ambitions in an interdisciplinary and international field.

VI COMMUNICATIVE ABILITY – The graduate is able to interact within a wide range of professional contexts.

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

Conditions:

Remarks