

# **SNDO**

 **Academy of Theatre and Dance**  
Amsterdam University of the Arts

## **BA in Choreography**

Choreography occupies the main portion of the programme curriculum. In actuality all components of the four-year course are implemented in order for students to develop their own understanding, approach and choreographic practice as an expanded practice which is in dialogue with other disciplines (performance, visual arts, expanded cinema, critical theory, etc.) and contemporary cultures. For the clarity of organization of courses this cluster carries an explicit label Choreography. These courses occupy afternoons in the first and second study year or full week(s) workshop format throughout.

Course: Fiction

Teacher(s): Noha Ramadan

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.):

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 course uses performative, movement and spoken improvisation and writing games in a studio setting, in order to access various language and text based skills and relate them to choreographic practice. Writing and language based activities are explored as potential artistic material, but also as process-based tools for investigating each student's artistic affinities, relationship to their work and awareness of their own perceptual and organisational habits.

Approaches:

1. Practices of performative text generation - writing 'out-loud'
2. Practices of generating written texts through various prompts
3. Movement and observation practices which investigate notions of fiction and otherness
4. Composing performative materials
5. re-working and we-writing materials of others.

Attention is further given to staging texts, exploring relationship between language, movement and space and practising directing. A principle of speed and 'loose' attachment to writing underpins the course, to encourage a flexible and exploratory relationship to writing - one that is supportive of the artistic (rather than the academic) endeavour. Each class focuses on a different method for generating text, and is sometimes extended into re-writing texts of other students or exploring possibilities for performance. Work is written and usually shared in class.

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

Extend their capacity for associative uses of language.  
Employ text and language as an associative space alongside the process of choreography.  
Devise their own different methods for generating texts.  
Apply different formal principles to interrupt and extend their habitual writing practices.  
Work with metaphor and interpretation, and apply them as skills for their own processes.  
Engage in discourse around text, forms of text and its relationship to movement, image and meaning.  
Shows an increased capacity for choice making around methods, content and structure of writing.

Literature, websites, background: (as reference or actual course material):  
Kenneth Goldsmith: Uncreative Writing  
various other examples of artist work that use text i.e. Jenny Holzer's Truisms

Teaching format:  
task directed education

Form of students output:  
process

Assessment by whom:  
teacher X

Assessment: (dialogue / progress oriented / sanction, repeat or re-doing)  
Which competences the course contributes to (please refer to the end goals/competences in the SNDO study guide): 1, 2,3, 6,7

Conditions: requires a studio

Remarks: