

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 research "the dots"

Teacher(s): Aleksandra Janeva Imfeld

Year group: SNDO 2

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):

The dots" a movement research practice developed by Aleksandra Janeva Imfeld This method aims to work as a tool to both acknowledge and avoid the usual organisation, rhythm, habits and sequence in our improvisation, and thus resets the body in an unexpected way. The body is used as a space and "the dot " as "the author" inside that empty space. We were exploring on simple ideas of changing the focus from our body parts as the once that start the movement, to practicing a very precise "point " placed anywhere within our body which initiates the movement.

Many exercises are used in a way to give/gain trust to making any kind of choice as the exact right time/moment. Not judging anything as a wrong choice, but rather observing the decisions that have been made by now and composing and deciding further in relation to what has just happened.

Triggering the very fast "aller-retour" between the decisions we make for the body and the response and information our body sends back to us and understanding this dialogue is a valuable input for further impulses/actions. 1st week we work on understanding ,activating and placing "dots" day by day in different body parts. Normaly We use partner work(that will be adapted this year) and group

improvisations to stimulate and encourage different inputs for our own movement research. 2nd week the focus is more on multitasking and composition.

Every day there is "the solo of the day" in which we combine different ideas that were proposed and have a chance for mini creations through which we can see how the "dots" methodology can be combined with previous knowledge in improvisation and composition. Towards the end it becomes "the performance of the day" where everyone is a part of decision making around the shape of it and taking part as a performer.

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

We all observe process and evolution of each person. Habits and a signature of each person is strong, so we encourage the diversity on the other side of it.. Focusing also on the expression and creativity of the fingers, toes and neck as parts of the body that can be passive when over-focusing on the work of the body parts that tend to initiate movement more often. Musicality and rhythm composition is deeply integrated in each composition as a very important part of it.

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

Teaching format:

x task directed education
x instruction, self-study, feedback
x peer to peer feedback various other: please describe

Form of students output:

x process

Assessment by whom:

X Teacher

X group

Assessment: progress oriented in a dialogue with the students

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 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.

Conditions: We work with very different music styles and two years ago students have managed to set up lights for the second week of work - which has provided a very nice ambiance for all of them to work further on-especially for their performativity.

Remarks: The attendance during the whole period is very visible on the complexity of the way students approach composition the last couple of days. In the first week we give so much time to a particular body part in one day and don't return to it in a same way, so for me the process is very transparent in their body-mind connection at the end. Depending on the group I teach, the workshop can have very different points of focus. Students from other SNDO years (if allowed by covid protocol) are very welcome. In that way the diversity of approach is even bigger and they all learn from each other.