

# 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: Shame Research Lab

Teacher(s): Joy Mariama Smith

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):

Starting with re-framing shame as a departure point for pleasure, we will draw from Dr. Morgana Maye's notion of shame as an aspect of a state of arousal as well as Eve Kosofsky Sedgwick's writings on shame, theatricality and queer performance. Through using objects, movement and co-working we will plunge deeply into the transformative nature of taking a shameful experience and turning it into pleasure. In conjunction with the somatic research, students will also compose a manifesto to be presented and performed at the end of our time together.

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

Go deeper into their theatrical process

Gain tools to develop work that exposes shame as a generative state.

Gain a stronger ability to listen.

Create a language of manifesting.

Compose and perform a manifesto Identify, define and methods of 'queering' performance.

Think critically about shame and it's relation to performing identities.

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

Teaching format:

various

Form of students output:

process

product

presentation

Assessment by whom:

teacher

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

Assessments will be ongoing and tracked through group meetings with all student as well as notes taken about student progress. Students will be encouraged to self-evaluate as well.

Which competences the course contributes to (please refer to the end goals/competences in the SNDO study guide):

I –creative potential

III- investigative and reflective abilities

IV-potential for growth and innovation

Conditions: N/A

Remarks:

I need for the course reader to include the following text (some attached in PDF)

White Supremacist culture- Tema Okun Spit Manifesto- Carlos Maria Romero Download and print :

[https://carlosmotta.com/wpcontent/uploads/2017/10/SPITReader\\_Final.pdf](https://carlosmotta.com/wpcontent/uploads/2017/10/SPITReader_Final.pdf)

Touching Feeling- Eve Kosofsky Sedgwick Chapter 1, 1.

Shame, Theatricality, and Queer Performativity: Henry James's

The Art of the Novel Cultural Politics of Emotion-Sara Ahmed Chapter 4

The Performativity of Disgust Podcast: <https://swoon.libsyn.com/aint-that-a-shame-shame-intimate-relationship>