

# 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: Body Body Body / improvisation composition

Teacher(s): Katie Duck

Year group: 2nd

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):

10:00-13:00 Body Body Body

14:00-17:00 Improvisation composition

Body Body Body is a research about "why" we learn to walk and "why" we forget to continue learning to walk. In my world of theatre, music and dance, the body is the glue that brings all time arts together reminding us that the joy of moving is based in how we continue to be curious about the simple actions we do day to day "Dance is fancy walking" We will begin the work using simple movement tasks that wake up our physical/mental awareness. "Tell the brain to tell the mind to shut up ..... body obey me" The aim is to re kindle a curiosity for discovering movement, question what motivates you to move and "why" you choose to go one direction or another in any given creative situation. "80% of the people on the planet forget that they have a body once they reach adulthood. Before that, it was the first thing we remembered as we woke in the morning glee full and proud that we learned to step out of our beds. We remember we have a body, we are reminded we have a body, we take detours in order to re-discover daily we have a body" I will increase the work I do in my interdisciplinary workshop about how the eyes and ears are a basic part of our physicality, that

there is a differences in how we look, watch or see. In how we hear or listen. I integrate the question; is the wall coming towards us or are we are going towards the wall? "The agility we have to orientate ourselves in space it is a gift. As we move through space, the chemical rush we receive to the brain enhances our perception of "Body Body Body"

Improvisation/composition sessions by setting a fictional front in the studio space and then declare this as a platform to choose pause, flow or exit. All three of these choices are intensive studies on their own. All three areas are studied separately through out the workshop in order to reinforce the debt of each of these studies in how it effects the performer, composer and tension in the space. The limit of these three choices can already provide the frame for a composition to take place while misunderstanding, coincidence, live time, interactivity, messiness, emotions, intuition, impulse and inspiration feed the content in a creative process. These raw materials are integrated with the combined fact that everyone in the workshop group can make a choice. The improvisation sessions are given a delegated time frame with an option for the workshop group to shift, drop or lift the space at will. The responsibility to shift, drop and lift the performance space, places each individual in a position to be to be fully awake or they will recognisably loose the thread of the creative activity in play. The individual development of presence is a critical process in the workshop be it in music, text, movement, dance, figure, object or vocals. I use games to set an example for building and dropping the tension in the theater and/or musical space by way of an individuals presence with an emphasis on the states of mind that occurs in performance with an encouraging aim to reveal vulnerability and expressionism. Choice is introduced to the workshop group as a composer's reality but also for individuals to elect to participate in the performative or as a viewer and yet remain involved in the process. The aim is to gather the workshop group to recognise that, in a creative composition process, time is passing at different perceived speeds and that space is shifting in several dimensions at once. This awake fullness promotes individual performance presence, composition alertness and an appetite for creativity.

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

To access body awareness (floor and standing) in relationship to the research "why I learnt to walk".

To explore physical actions in a group collective.

To combine senses (eyes, ears, bone alignment, emotions).

To enhance their use of space access to spacial orientation.

To connect how emotions in body their physical actions.

To use simple composition tasks as a means to create tension.

To create a spontaneous composition in collective situations with their colleagues.

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

Dr Herring (why we learnt to walk), Sharon Smith (a brief history of presence).

Teaching format:

task directed education

individual advising

instruction, self-study, feedback

peer to peer feedback

various

other: please describe

Group sessions were they are able to be outside the situation or inside the satin of the creation process of a performance. Feedback form aside the work and out side the work.

Form of students output:

process

product

other: please describe

Individual discussion about how this work relates to their creation process for building an event for publics.

Assessment by whom:

teacher

Assessment: (dialogue / progress oriented)

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: Studio, and sound system

Remarks: All of the above are viable to the workshop I am doing however it is an individual based work so students may excel in alternative areas