

SNDO

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

BA in Choreography

Thinking Through Gender block

One of the seminal blocks within SNDO curriculum is the Thinking through gender: gender and postcolonial critique where in the course of 5-6 weeks students start to critically examine and explore the questions pertaining to body, performance and choreography considering artistic, ethical, political, social and other implications of working with(in).

The approach in the last years has shifted towards an intersectional understanding of questions around gender and every year we chose for an additional lens through which the questions around gender get focused and sharpened. Last editions were on voice, on gaze and on touch. These get explored through the intensive programme consisted of morning training; mid-day is reserved for gender theory and afternoons for artistic workshops with guests whose work and practice address the notions relevant for the block.

Course: DRAG WORKSHOP

Teacher(s): Panagiotis Panagiotakopoulos

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):

Title: END OF VIOLENCE CREATION OF JOY WORKSHOP

PLAN 1ST WEEK MONDAY – THURSDAY

MONDAY

GENDER ON STREETS-VOICE -DRAGTIVISM

-15 min. INTRO TAKA : Sylvia Rivera-S.T.A.R.

-STONEWALL INN: show my personal trip at the place books etc.

-15 min. INTRO TAKA : Diamanda Galas (video) about deconstruction of voice : practice related to grief – ACT UP

Character workshop mask - costume- movement by dividing the group on CITIZENS / TOOLS OF AUTHORITY / POLITICIANS .

*Character workshop always starts by draw on paper the character's head (face chart) Transfer on face – dress up – embody USE PROPS COSTUMES FROM TAKA COLLECTION

TUESDAY

GENDER ON MASK -WHAT IS THERE NOT TO TAKE ?

-15 min. INTRO TAKA on the duality of the 'whip' as colonial-bdsm prop . Julius Isaac film "The attendant"

-15 min INTRO TAKA Kathakali and their relation to Kinesthetic theater of Grotowski.

Character workshop mask – costume-movement by dividing the group ARTISTS /MUSEUM GUARDS / VISITORS (refers to the "the Attendant") Character workshop always starts by draw on paper the character's head (face chart) Transfer on face – dress up – embody USE PROPS COSTUMES FROM TAKA COLLECTION

WEDNESDAY

GENDER ON COSTUME -POST HUMAN

-15 min. INTRO TAKA on Body -leigh Bowery - Make-up-Divine- Legs -Ziggy Stardust -15min

References : Avatars, Tranimals Gender freaks,non binary artists.

Character workshop collective workshop by dividing the group on AVATARS / TRANIMALS / HUMANOIDS

*Character workshop always starts by draw on paper the character's head (face chart) Transfer on face – dress up – embody USE PROPS COSTUMES FROM TAKA COLLECTION

THURSDAY

GENDER ON SHOES -CYBERNETICS

-15 min INTRO TAKA on shoes from feminized high heels to militant Dr Martens .

-15min INTRO TAKA on Cybernetics on social structures - how to gover ourselves?NEED-

ACTIVITYGOAL-FEEDBACK -see ZAPPATISTA as an example of taking power without power.

Character workshop by dividing the group on VOTERS / POLTICIANS / NON VOTING GROUPS : radicals , Roma, undocumented :relating to shoes representations

*Character workshop always starts by draw on paper the character's head (face chart) Transfer on face – dress up – embody

2ND WEEK

WE FOLLOW THE SAME STRUCTURE BUT WE WORK ONE CHARACTER EACH THAT DERIVES FROM 1ST WEEK CURICULLUM . WE SEE MATERIAL MORE IN DEPTH AND TRY TO INSTRUMENTALIIZE EVERYONES DESIRES BASED ON THEIR NEEDS. FRIDAY ACCORDING TO THE GROUP WE LL PRESENT OR NOT -WHAT THE GROUP WANTS . HOPEFULLY WE CAN EDIT A D.I.Y PRODUCTION FROM SOLOS TO COLLECTIVE MATERIAL .

*PROPS COSTUMES MAKE UP FROM TAKA COLLECTION ARE GOING TO BE USED IN THE WHOLE DUARTION OF THE WORKSHOP .

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

My main assesment is going to be based on SNDO's learning curve :Artistic domain / Technical domain / Socio-professional domain.

*Additionally, I ll look in depth the internal communication of the group: -By observing and catalyzing communication skills that drag queens practice :

-How do they listen to each other's feedback?

-What type of voice is a critical voice and what type of feeling this voice produce to each other ? .

-How can we give Honest comments without using a verbally violent communication?

*I would focus on group roles and how the students can exchange their functions for the greater profit of the group. So my additional assessment is going to focusing on the group dynamics - strategies ,- techniques - affection.

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

This material is going to be shared with the students while the workshop is happening.

Bibliography

LOVE AND RESSITANCE (out of the closet into the stonewall Era) by New York public library.

FACE FORWARD by Kevin Aucoin (make up technical book)

Queer curatorship: Performing the history of race, sex, and power in museums by Jennifer Tyburczy

Change the World Without Taking Power: The Meaning of Revolution Today by John Holloway

Pedagogy of the Oppressed by Paulo Freire .

Video's Juius Isaac film :The Attendant Diamanda Gallas interview

<https://www.youtube.com/watch?v=Q0gc13WpR-w&t=80s> Pink flamingos John Waters

Websites ACT UP archive <https://actupny.org> cybernetics <https://www.pangaro.com/definition-cybernetics.html>

*Multiple photographic references from different drag and gender artists from ancient to contemporary times.

Teaching format:

technique class

task directed education

learning through performance project

seminar / group work

instruction, self-study, feedback

peer to peer feedback

various

Form of students output:

process

presentation

Assessment by whom:

teacher

group

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.

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.

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: No any extra conditions.

Remarks: No additional remarks