

SNDO

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

BA in Choreography

Theory provides students with the conceptual and practical understanding of the cultural, aesthetic, historical and social context of dance and performance making. It is also there to allow the students to develop love for complexity as well as care and fearless attitude towards concepts and 'big questions' on one hand and critical thinking on the other.

The goal of theory courses is to enable the student to develop:
specific knowledge about how performance, choreography and artistic decisions more generally, and the body, more specifically, communicate in art and society;
understanding and knowledge of contexts and models of performance through the study of origins, historical examples, determining cultural factors;
general transferable skills including the ability to participate in group processes and discussions; observation; research; reflection and criticism.

Course: Philosophy

Teacher(s): Maryam Babur Hon. BSc., M.A.

Year group: Year 3

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

This course aims to engage with core themes in metaphysics – time and structure – in order to engage with the question of dynamics. Given certain models of time and structure, what forms of movement and transformation are implied? What forms of ethical engagement arise? What forms are 'outlawed'? What kind of world(s) and time(s) do we think we live in, and how does this affect how we engage with 'others' and the elements of the world 'around' us? How, in turn, do others and the world around us affect the notions of world(s) and time(s) we have?

In the first three sessions, we engage with the course themes by briefly exploring 'classical' and quantum approaches to the physics and philosophy of time. We begin by discussing Plato's notions of the universe and its time, along with Walter Maul's analysis of what this temporal aspect could have meant for ancient Greek society. We then take a look at Stephen Hawking's summary of Western physics and philosophical theories of time, before delving deeper into the effects of quantum physics on the course themes according to theoretical physicist, feminist theorist, and philosopher Karen Barad.

We then shift, in the next three sessions, to trying to ground these abstract theories in our experiences of time(s) and world(s) by interrogating what it means to 'conserve', 'remember', and 'forget.' First we will discuss the perspectives of the conservators of the Caves of Chauvet, and a conversation between historian Mari Lending and architect Peter Zumthor. We then analyze 'erasure' as brought to light by post-colonial philosopher, psychoanalyst, and activist Frantz Fanon; a concept which we then further explore from the perspective of philosopher, theorist, and artist, Denise Ferreira da Silva.

For the remainder of the course, we engage with several models that re-envision, counter, and resist 'classical' 'Western' metaphysical constraints. Through engagement with feminist philosopher María Lugones and philosopher poet Édouard Glissant, we engage with thinking beyond separation, and towards reformulating relation and connection. We then turn to anthropologist Eduardo Kohn's exploration of layers of interaction in the Amazon, and cultural and queer theorist Gloria Anzaldúa's analysis of transformation. Finally, we return to Greek physics, but this time we turn our attention to the historically downplayed atomist model as recounted by philosopher Michel Serres.

Objectives and assessment criteria:

The student is able to read, discuss, and formulate insights in complex and advanced philosophical material in a manner relevant to an interdisciplinary approach to choreographic practices.

The student will complete the course by submitting three short reflections and one large essay; each will be related to the course content and a topic of the student's own choosing.

Literature, websites, background:

Weeks 1 & 2 – 'Classical' Approaches & Quantum Considerations

Tuesday, September 7th 2021

Plato. Republic. Translated by B. Jowett, E-book, Project Gutenberg, 2017, pp. 454-464.

Plato. Timaeus and Critias. Translated by R. Waterfield, OUP, 2008, pp. 15-32.

Thursday, September 9th , 2021

Maul, Stefan M. "Walking Backwards into the Future: The Conception of Time in the Ancient Near East." Given World and Time: Temporalities in Context. By Tyrus Miller, Central European University Press, 2008, pp. 15-24.

Hawking, Stephen. A Brief History of Time: From the Big Bang to Black Holes. Bantam Books, 2016, pp. 1-16.

Tuesday, September 14th , 2021 Barad, Karen. Meeting the Universe Halfway. Duke University Press, 2007, pp. 3-25; 71-94.

Weeks 2 & 3 – Remembrance, Erasure

Thursday, September 16th , 2021

Zumthor, Peter and Mari Lending. A Feeling of History, Scheidegger & Spiess, 2018, pp. 5; 21-22; 30-35; 40-52.

Les génies de la grotte Chauvet. Directed by Christian Tran, Quark & Arte France, 2015.

Tuesday, September 21st , 2021

Fanon, Frantz. Black Skin, White Masks. Translated by Richard Philcox. Grove Press, 2008, pp. 89-119.

Thursday, September 23rd , 2021 da Silva, Denise Ferreira. "On Difference Without Separability." 32nd Bienal De São Paulo Art Biennial, Incerteza viva, 2016, pp. 57-65.

Week 4 – Separation, Connection

Tuesday, September 28th , 2021

Lugones, María. "Purity, Impurity, and Separation." Signs, vol. 19, no. 2, 1994, pp. 458– 479. JSTOR, www.jstor.org/stable/3174808.

Thursday, September 30th , 2021

Glissant, Édouard, star. One World in Relation. Directed by Manthia Diawara, K ' a Yéléma Productions, 2010.

Weeks 5 & 6 – Worlds, Layers, Flows

Tuesday, October 5th , 2021

Kohn, Eduardo. How Forests Think. University of California Press, 2013, pp.153-190.

Thursday, October 7th , 2021

Gloria Anzaldúa. Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality. Duke University Press, 2015, pp. 117-159.

Tuesday, October 14th , 2021

Serres, Michel. The Birth of Physics. Translated by Jack Hawkes. Clinamen Press, 2000, pp. 3-8; 27-66.

Teaching format:

seminar / group work

Form of students output:

essay (theory)

other: reflections

Assessment by whom:

teacher

Assessment:

3x short reflections,

1x large essay

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):

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.

VI COMMUNICATIVE ABILITY – The graduate is able to interact within a wide range of professional contexts.