

# 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: Alignment Techniques

Teacher(s): Tiana Hemlock-Yensen

Year group: SNDO3

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):

To me understanding alignment is much more than understanding the structure of the body and how it moves (though this is also part). As people we are an intersection of flesh, emotions, ideas, beliefs, circumstances all of which are inseparable from each other. Starting from the body the course I propose draws from Klein Technique, Alexander Technique, Bartenieff principles, principles from Chinese medicine, knowledge of neuroplasticity and it's benefits of healing and my own research into bodywork and dance.

WEEK 1.

Introduction to the course and introduction to each other.

Getting to know our bones.

Beginning to move from the bones.

Initiation and sequencing research.

Hands on tracing of the bones and bony landmarks.

An introduction to Klein Technique.

## WEEK 2.

Continuing Klein Technique into movement.

Introduction to Alexander Technique and imaging.

Getting to know bony initiations through touch.

Sharing gravity (working on flying/falling).

## WEEK 3.

Introduction to Bartenieff principles.

Exertion and recuperation cycles.

Exertion and recuperation cycles as they relate to our lives in general.

Creating ones own programs of exertion and recoup.

Developmental movement.

Eye work.

## Week 4.

Using ideas to move.

Dancing others dances.

Body-ment.

Witnessing others and movement analysis.

Walking.

## Week 5.

Meridian Stretches Fake Chi Gong Multi initiations/ lines of force.

Klein exercises.

## Week 6.

Injury and how it informs work or practice.

Voicing and body.

Resonance and space

Rounding up More hands on bodywork.

Articulation of what is now there in the bodies and what has been absorbed.

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

-Understands some of their postural tendencies and their own belief systems around their body and can use them as tools for working.

-Knows some effective ways for their own body to warm up and bring it into movement.

-Has an understanding of the bone structure and initiation, sequencing and end point of a movement.

-Can engage in safe/r touch and manipulation of other bodies.

-Has an understanding of alignment that includes the whole self and not just the body or the structure.

-Has an understanding of some of the socio-socio-political problematics inherent in somatics.

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

These links and documents are here as a support for the class and for the students in their working with their bodies. It is not mandatory reading.

[https://kleintechnique.com/kt\\_2010Mission.pdf](https://kleintechnique.com/kt_2010Mission.pdf)

<https://shumara.nl/en/meridian-exercises-for-an-improved-level-of-health-2/> Book: Stalking the wild pendulum by Itzak Bentov Text: What is in a name? By Lindsey Drury (both above texts are attached to the email).

Teaching format:

technique class

task directed education

seminar / group work

instruction, self-study, feedback

peer to peer feedback

various

Form of students output:

process

Assessment by whom:

teacher

group

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.

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:

Remarks