

SNDO

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

BA in Choreography

Course: Performance Project

Teacher(s):

Year group: SNDO 4

Study year: 2022-2023

Period: March/April and June

Weeks (block): 7-9 weeks

Time: 10.00-17.00 (+ evening hours during and around presentations)

Hours: 20 x per week

Total amount of contact hours: /

Total amount of self-study hours (reading, writing, homework tasks, etc.): 140-180

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):

Performance is one of the basic components of the SNDO programme and runs like a thread throughout the four years, connecting all the separate components. Performances programme and festivals take place in every academic year.

- Performances FOURTH YEAR: Spring semester 2x within shared programmes

In fourth year both performance programs take place within the professional theatrical apparatus and at the external partner venues.

Students devise own process and rehearsing schedule according to availability of designated (shared) studios and equipment. Each performance programme is produced with guidance of SNDO production and PR manager and mentor. Besides them, from 3rd year on external freelance technical and production staff starts to run the programs and work with students.

Next to these, all performance programmes are supported by fellow students. The so-called crewing is an integral part of the study programme. Each student of the 1st, 2nd and 3rd study year is obliged to crew two times a year. The crew is guided by production coordinator and they (the crew) take care of tasks such as guiding the audience, filming the programme, running lights and sound, and building up, changing sets between the works and building down of the performances.

The performing students take care of catering or financial compensation for food for the crewmembers during the performance days.

The crewing is mandatory.

The crewing schedules are coordinated and communicated by the production coordinator.

Each performance period is followed by the Re-view session with an external guest reviewer, artistic director, mentor and the whole class. The advisers, performers and crew of each student are invited and welcome to join the re-view session. The performance project is accompanied by PI (format devised by mentor).

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

Student is able to articulate vision on their practice and translate this into performance concept, process and material.

Significant attention is given to relationship between the idea/concept and its materiality as developed in and through the Performance Project.

Student is able to place their work and practice in relationship to the wider field of choreography and performance.

The student is able to articulate own positionality and responsibility as a maker.

The students are stimulated to make performance work that challenges existing perceptions, emphasizing on innovation and experiment in the field of choreography. Besides emphasis on experimentation significant attention is given to the relation between process and the outcome.

The student is expected to establish process which is faithful to the concept and research questions, guide their team, cooperate and inspire the production and technical team, give and receive the feedback during and after the process as well as to reflect on their choices and locate these into wider contexts of art and society.

In addition to own creations the student contributes to the production of performances of their peers and to the discussions and evaluations of all performances that take place in the study programme.

Students get to undergo the process from conceptualizing the ideas and doing own continuous research to entering a structured production process which consist of: production and PR strategy meeting, dry run, building day, cue to cue, technical rehearsal, general rehearsal, performance and cleanup of studios, rehearsal spaces and venues. In preparing the programme, besides attention to individual work, students are expected to think through the curatorial choices and overall evening programme.

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

Teaching format:

learning through performance project

individual advising

instruction, self-study, feedback

Form of students output:

process

product

presentation

report

Assessment by whom:

someone else: mentor, artistic director, peers and through self-evaluation

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:

Full participation. Sensitivity and constructive approach to group decision making processes. Realistic approach to putting own desires and vision in relationship to available resources (human and material) and given productional and technical parameters. Proactive attitude in communicating in a timely and transparent manner own ideas with the peers, team and crew. Specific attention given to safety protocols and timelines.

Remarks: