



## STUDY GUIDE

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# 1 DAS CHOREOGRAPHY, MASTER PROGRAM – STUDY PLAN

*A Collective Practice of Inventing Artistic Research*

This two-year low-residential Master's programme of the Amsterdam University of the Arts aims to contribute to the field of critical and contemporary dance practice. DAS Choreography subscribes to the view that the discipline of dance and approaches to choreography are inherently diverse and evolving. In the area of practice, dance can be seen to encompass a wide range of genres: these developments have led to new understandings of the concept of (expanded) choreography as an open cluster of tools that can be used in a generic capacity for both analysis and production. Choreographers experiment with models of production, staging formats and contribute to a broadening of the understanding of what choreography can do, they investigate new forms of self-organization, social mobilization and engagement.

The programme is designed to enable practicing artists in the international field of dance and performance to follow a two-year study programme alongside and in dialogue with their professional practice. The individual artistic practice is the point of departure of the programme and will be the guiding thread of the course design. From the very beginning each participant is asked to actively take the lead in designing ways to present the research projects and questions to colleagues. The programme will allow to develop an intensive and sustained dialogue and to work in and off a continuing artistic practice. It offers a place in the words of graduates: "to slow down the chaos", "to allow for being overwhelmed and not know", "to allow time for insisting on one thing". A place to create conditions for generating artistic practices, the collective practice of inventing modes of developing and sharing artistic research.

## DAS Graduate School and the Academy of Theatre and Dance

Together with DAS Theatre, DAS Creative Producing and DAS Research, DAS Choreography is part of DAS Graduate School of the Academy of Theater and Dance (ATD) of the Amsterdam University of the Arts (AHK), offering an environment where new ideas, approaches and practices can be instigated. The Graduate School is a place of change, research and development, meant to have an impact on the future of the performing arts field. DAS shares its building with other departments of the Amsterdam University of the Arts, and is part of the faculty of the Academy of Theater and Dance, which altogether offers 14 BA and 3 MA programmes in the field of theatre, dance and performance.

## OVERALL CONDITIONS OF STUDY

A two-year full time study course for dance artists interested in augmenting their existing professional practice through immersion in a rigorous Master level arts research program. The program provides a support structure and organization to facilitate choreographic and interdisciplinary practice-led research; with an emphasis on the processes of individual practice and the exploration and facilitation of research vectors unavailable to the candidate/artists in their current contexts. Therefore, the individual's practice-as-research will align with the course content and contribute to the shared experience of exchange during the seminars.

The program accepts four student/artists each year. The curriculum structure includes (minimally) six weeks **residency** in Amsterdam to be undertaken in the both years; eight **intensive group seminars** (four-per-year) between one and a half, and three weeks in duration; continuous **mentoring** by both internal (from the Core Staff listed below) and external practitioners; monthly **online sessions** for each year group; **platforms for presentation** of both research and artwork.

One of the criteria for participation in the program is an existing professional practice (at least three years in the field), through which the candidate demonstrates their capacity to maintain the necessary support structures for their art practice, and to examine and reflect on its various contexts; the multiple connections and relations immanent to the conditions of making. Students are expected to create research paths resonant with these existing conditions. Therefore, while attendance and participation in the scheduled residency, all seminars, meetings and platforms is mandatory, full-time residency in Amsterdam is not a requirement.

## INTENSIVE GROUP SEMINARS

This MA program is divided into four semesters that span over two years of study. It provides a support structure and organization to facilitate choreographic and interdisciplinary practice-led research with an emphasis on the processes of practice and the exploration and facilitation of research vectors unavailable to the artists in their current contexts. The aim is to learn by contributing to the shared experience of exchange during the seminars.

The seminars (four-per-year) are intended as intensive events during which each student will present their research questions, methods and processes for peer review and feedback. Students, Core Staff and invited guest presenters will work together to prepare reading material or other objects of study for each Seminar. Various writing components of the program (as constituted in the Dossier) will be collectively discussed. During each seminar studio praxis is a core element in order to share the research in progress.

The **first seminar**, organized at the start of the academic year in September, is intended as an orientation comprising several opportunities for each first-year student to introduce their background, research plans, situatedness and making practice. Second-year students will present the current state of their research activities with an overview of their trajectories and an **informal studio presentation**. A **guest artist** may be invited to kick-off each seminar with an in-depth reflection on their research praxis or an alternative event may be designed. The Core Staff will lead sessions on topics that unpack the practice of artistic research methods and documentation, issues and debates. Each student will take the lead for 2 to 5 hour sessions dedicated to an updating of activity and participatory praxis. These sessions introduce the others to work and working methods, problematizing their motivation statements as research questions. Additionally, there will be two reading sessions of theoretical texts.

The **second seminar**, organized mid-year in January, will include a **guest workshop** from a choreographer. This segment of this seminar will focus on a more practice-based, hands-on approach to research praxis, guided by a guest artist. The writing/reading component of the course is also emphasized during this seminar; close-readings of assigned texts will be threaded through on-going peer/mentor feedback. A **guest lecture** by an artist or theorist will be included by the end of the seminar in collaboration with the other programs of the Graduate School and partners in the city.

**Master Presentations** take place in DAS Graduate School in the first week of April, engage a selected wider audience and give evidence (through documentation, demonstration, lecture, performance and other means) of the quality, reflexivity, rigor, relationality and integrity of the two-year arts research process.

The **third seminar**, at the end of the academic year in June, will serve as the context for a research progress report from all first year students and the final research presentation for those finishing the program. The regular seminar program of text discussion, research activity and writing feedback will be interleaved with the graduating students' presentation agenda.

## RESIDENCY

The program provides a variety of resources (including dedicated studio space in Amsterdam) for this sustained encounter with the student's making practice. Four residency periods of 3 weeks each (one in Fall term, one in Spring term, in each year) will be designed by the individual student with the support of the Core Staff and may involve collaborators (e.g. performers, dramaturges, designers, etc.). A draft design of the residency will already be a part of the second round of the selection process in order that DAS Choreography program resources can be made explicit in connection to the student's proposed research plans. Residencies need to be planned before and after the winter holidays. During the residency periods in the second year there will be a public studio presentation to share the research-in-progress to invited guests.

- First Year students: 2 x residency of 3 weeks
- Second Year students: 1.5 week preparing for Studio Showings, 1.5 week in Fall, 3 week preparing for Master Presentations in March

## ONLINE GROUP MEETINGS

In order to maintain connection in between seminars a series of online group meetings are organized. These consist of reading sessions, update sessions where participants inform each other shortly about developments of their research practices, and open sessions in which information about the education and planning is shared.

Planning Online Group Meetings 2022-2023:

### Fall period

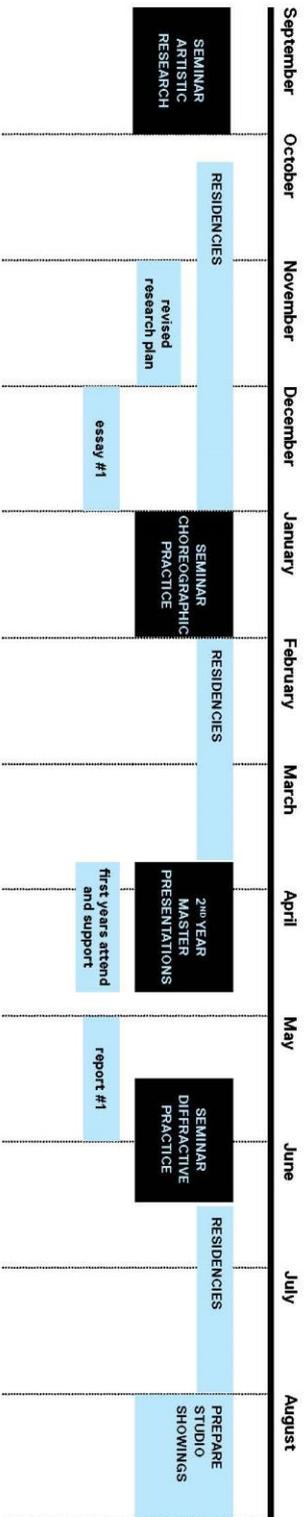
October 6th	15:00-17:00 CET: Reading Session both years
October 27th	15:00-16:30 CET: Open Session, information about planning
November 17th	15:00-17:00 CET: Update Session 1st Years
November 24th	15:00-17:00 CET: Update Session 2nd Years
December 15th	15:00-17:00 CET: Reading Session both years

### Spring Period

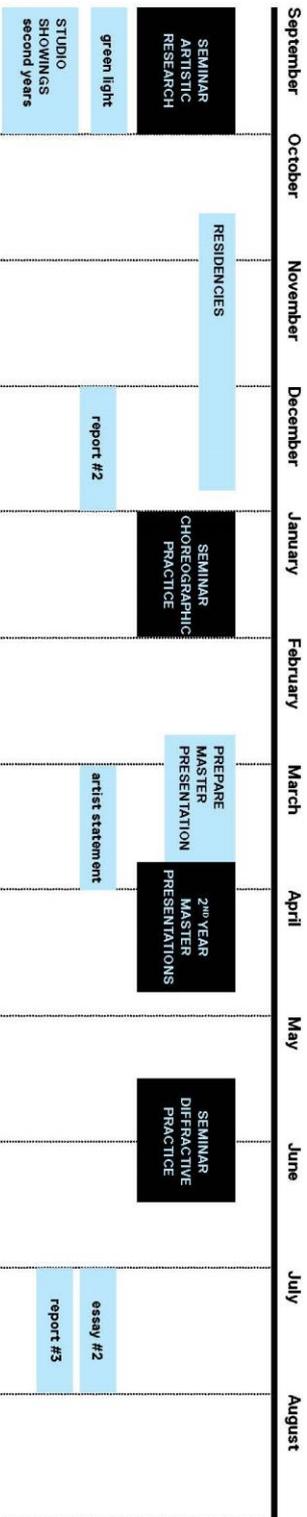
February 9th	15:00-17:00 CET: production meeting 2nd Years
February 16th	15:00-17:00 CET: Reading Session both years
February 23rd	15:00-16:30CET: Open Session both years, information about planning
March 16th	15:00-17:00 CET: Update Session 2nd Years
March 23st	15:00-17:00 CET: Update Session 1st Years
April 26th	15:00-17:00 CET: Reading Session both years

DAS Choreography Curriculum Planning 2022-2023		
Studio Showings	Preparations (2nd years)	29 Aug – 4 Sept 2022 (2nd year) (optionally from 24 August, that week limited opening hours & tech support)
	Studio Showings	5-6 Sept 2022
Seminar 1	5 -24 September 2022	
Seminar 2	10-29 January 2023 (tbc)	
Selection	21-22-23 February 2023	
MP presentations	6 March – 3 April 2023 (2nd years)	
	27 March – 3 April 2023 (1st years)	
	presentations	28-30 March 2023
	assessment	31 March
	Peer feedback	1 April
Seminar 3	30 May – 9 June 2023 (tbc)	

1ST YEAR



2ND YEAR



COLLECTIVE ELEMENTS

- Seminars contain lectures and workshops by guest artists. Students present research and conduct practical sessions, readings sessions, excursions. All seminars follow similar plan with different emphasis.
- Monthly skype sessions. Alternately update peers on developments in research and discussion of reading materials.

INDIVIDUAL TRAJECTORY

- Selection interviews in February
- Mentoring. Students make a plan with their individual mentor and program tutors
- Ongoing productions and research. Students provide documentation of ongoing projects, productions and research activities.
- First and second years conduct two three week residencies in Amsterdam.
- Second years do two presentations of their research in September and April.

(VISUAL CURRICULUM DIAGRAM)

# 2 EDUCATIONAL & PEDAGOGICAL VISION

## *Transdisciplinary orientation*

DAS Choreography subscribes to the view that the discipline of dance and approaches to choreography are inherently diverse and evolving. In the area of practice, dance can be seen to encompass a wide range of genres: these developments have led to new understandings of the concept of choreography as an “open cluster of tools that can be used in a generic capacity for both analysis and production. Choreographers are experimenting with new models of production, alternative formats have enlarged the understanding of social choreography considerably and are mobilizing innovative frontiers in respect of self-organization, empowerment, and autonomy” (MACBA – definition of expanded choreography 2013). DAS Choreography embraces this variety and fluidity in its vision of dance and choreography. Over the course of the years, students have participated with backgrounds in contemporary dance, ballet, performance art, visual arts, drag performance, sound installation, voice work, community arts and improvisational dance, and in international independent projects and larger dance companies.

## *Immanent criticality, a place for emergent practices*

The pedagogy is designed on the basis of continuous invention of techniques for sharing and dialogue. This is provided with what students call an ‘**open platform**’, where encounter with peers takes place. The open platform is where we practice ‘**immanent criticality**’ in continuous practice, debate and conversation. Immanent criticality can be achieved by entering into the singular and situated proposition that is delivered and engage by moving with the proposition in a collective search for possible interpretations and directions where experience may lead.

During seminars a group of 10 to 12 people spends intensive time together for 2 to 3 weeks. This creates the conditions for the development of an extended conversation that builds up a ‘mind in the room’, a shared collective thinking and language. This is facilitated by a form of soft moderation in order to create space for participation by the students. It is part of what might be described as ‘wild pedagogy’, it is a living practice through which practices are developed by doing, in order to stimulate the opening up of new practices.

It requires individuals and/or the group to attune themselves to the emergent properties of the inner operations of the work, a ‘feeling with’ the multiplicity of what emerges in experimentation. It is on the basis of this attitude of immanent criticality that we seek to foster continuous intensive engagement. As such students perceive the programme as an ongoing form of receiving feedback, evaluation and assessment. (see also Lecture by Erin Manning 22 January 2020, on projects page)

The design of this practice of immanent criticality is fostered by stimulating non-hierarchical foundation for exchange, and acceptance of difference. DAS Choreography aims for diverse student and staff bodies. Diversity is understood in terms of both access and inclusivity. We are aware that effort must be ongoing in investments in intersectional diversity. Within the small community of peers the diversity of orientations strongly affects the collective effort and culture in the programme.

The students enter the program on the basis of a preliminary **research plan**. This plan may or may not be based on theoretical interests and/or references. As a plan however, it needs to indicate a capacity for problematizing as a point of departure for managing investigations in the two-year research practice. This is an important impetus of the program: each student is consistently asked during seminars, residencies and skype sessions, to present and share questions with others. Thus, they will consistently need **to invent techniques to share** the research in ways that can be generative for their artistic inquiries. Each student therefore needs to develop techniques for posing questions that create conditions for productive feedback on the working process. There is no explicit general standard for these techniques, as backgrounds of students can vary widely, through the attentiveness and investment in the reading gradually modes of sharing techniques tend to evolve.

For our program, the value of **theory** lies in its enervating relation to practice. This does not mean we view theory as instrumental or illustrative to artistic practice. Our program focuses on stimulating creative, conceptual thinking that evolves with practices related to specific contexts and conditions. Each student learns to develop, along the contours of their own path, the importance and function of theoretical engagement in their artistic practice. This practice is initiated right in the application process when applicants are asked to present a research proposal. In the first selection interview an exploration of the artist's questions and concerns are the main subject matter. All students will be required to consistently present their questions/propositions and are responsible for devising practical and discursive formats for sharing their work and their experiments.

All assigned **reading** is a shared practice. Texts are discussed in two-hour sessions during the seminar as well as in monthly online sessions. What drives these sessions is not so much the acquisition of an overview of a certain field of literature, but rather a micro-scale engagement with the ethical, political, aesthetic and philosophical concerns of a given text. The shared reading invites articulation of specific notions introduced in the text. It invites, through the assignment of reading tasks (such as author biographical information, (inter)disciplinary contextualization, key concepts, relation to practice) an inspiring reading rigor and the sharing of one's perceptions and observations. Each discussion leads to the underlying question of *how* the text at hand may relate to or become meaningful for someone's artistic practice.

## *SEMINAR DESIGN*

The seminar design is based upon the above described pedagogy. The program is highly student- and research-led. Students are assigned an amount of hours in each seminar to introduce, probe and share their research with their peers, which they have to organize on their own and with the support of the tutors. A general frame is provided (set duration, focus, space) but the form that a student-led session takes is up to the students. A vocabulary of terms that describe the focus of those sessions has been developed in the program, which also points to the educational vision as discussed above. Students gradually get familiar with and involved in the process of re-configuring the aspects, aims and names of these sessions.

Here is a list with the names and descriptions of the seminar sessions:

### **Open Sessions**

In each seminar we have at least one open session (2hrs long), where all students, tutors and mentors are present. We take this time to address either issues that have come up in the group and need further discussion (practical, organizational, educational etc.), or to propose topics to discuss on the spot. Open Sessions are sometimes set thematically by the tutors and other times by the students. If at any point in your studies you want to discuss a collective matter of concern in an Open Session, please contact the tutors.

### **Introductions First Years**

Each first year student will have 2.5hrs to introduce their peers and tutors to their artistic work and aspects of their artistic research inquiry.

### **Situating Practices Sessions**

Every year in the first two seminars (September and January), students participate in sessions in which they will reflect on and discuss the situatedness of their artistic research practices. Material, contextual, aesthetic and political conditions of everyone's practices will be considered and shared amongst peers, attending to how these might be shifting and get displaced during their studies. We understand Situating Practices as an intersectional positioning for the artists, which attends to how power relations manifest in professional and epistemological artistic research environments. The practice of situating thus acknowledges a concurrent positioning and displacement of artistic research, rather than a way to fix the 'location' of one's practice.

### **Research Praxis Sessions**

The design for sharing research may depend on the specific nature of the artistic research, the moment in the trajectory of the research, the subject matter of the research, on research methodologies and temperament of each student. We do not work with fixed methods of feedback, and rather invite students to propose practices that enable responses and thoughts that are significant for them depending on the phase and stage of their research.

The sessions are between 2 and 5hrs hour. Students share their practices with the peers, trying out, testing, experimenting, performing etc. This is often also a chance to include collaborators or mentors, if they are in town and available, to share time with the group and to give insight into one's ways of working. Also if it makes sense to a student's project, it can be opened up to a larger group sourced from DAS Theatre or SNDO or the larger community.

Research praxis is thought as based upon the notion of diffraction (Karen Barad), and refers to a practice that is not linear but multidirectional, and can be generative for new perspectives: acknowledging the moment of the research, yet able to move both backward in time, how did it all come about, and move forward, where can it go from here. Again, this happens in the condition of a peer shared moment, where the presence of peers can contribute to the quality of observations and diffractions.

### **Feedback Sessions – Sept and April**

Feedback sessions are designed after the Studio Showings in September and the Master Presentations in April, these may include an update on the student's research inquiry and what concerns them at that

moment, as a way to initiate and invite feedback. Students are in conversation with their tutors in preparing these sessions.

### **Reading Sessions**

Through shared reading sessions critical analysis and broadening of frames of reference is stimulated. This is done both in the seminars as in monthly online conference calls. Reading matter is selected on the basis that it relates to the diverse orientations of student practices. Each discussion probes ways of reading and interpreting a text and leads to the underlying question of how the text at hand may relate to – or become meaningful for – someone’s artistic practice.

# 3 TUTORSHIP AND MENTORING

Mentoring is a critical component of the program and supports the large independent study component. It is provided by the two Tutors and the Seminar Mentor of the program, and each student additionally invites an External Mentor of their choice.

The two **tutors** closely follow and support the students' artistic research throughout the two years of study. They are present in all seminars and they have monthly one-on-one online meetings with the students (see: Study Plan). Each year of study has one tutor assigned to them.

The **seminar mentor** is an artist-researcher who is present during a part of every seminar. They 'are there when they are there', without prior knowledge they bring a 'fresh-take' on students' researches. They do not exchange with the students outside of the seminar frames. They participate in the seminars as 'informed outsiders', as their engagement with the students' artistic researches is deliberately interrupted, and they are invited to respond in less prepared ways to the student-led sessions.

The **external mentor** is selected and invited by each student, after consultation with the tutors and Head of Program. In total, each student can allocate 20 hours for external mentoring per year. Additional mentoring hours have to be paid by the student from their student budget. After each semester, the mentor has to send a report with their comments on the student's evaluation/development.

- In total each student can allocate 20 hours for mentoring per year; additional hours are paid by the student from student budget
- Mentoring can be conducted translocally on an individual basis online.
- Monthly one-hour online mentoring sessions per student group with core staff are mandatory.

An overview of mentors who have worked with previous students will be provided on Google Drive.

# 4 ACCUMULATED DOSSIER

The **Dossier** is a cumulative project that supports and explores writing across a range of registers including: enhancing communication, expanding observation and critical faculties and expository and creative writing based on reference research and extant literature. Questions arising from the relationship between writing, reading practices and research materials will be explored throughout the course. The final Dossier will include the three Half-Year Reports, an Artist Statement, and documentation of research activity. Two essays will be required.

Documentation refers to the specific methods and approaches used to trace something of the contours (physiological, phenomenological, psychic, nomadic, critical, emotional, theoretical, archipelagic, diagrammatic, etc.) of the practice-led research. What questions does one circle around and return to through this process? What means and modes of reflection are made possible through documentation and how can its **dissemination** further the public's engagement with the research?

Although DAS Choreography is a practice-led research program and as such takes the position that it does not focus primarily on theoretical practices per se (as would an academic Dance Studies degree course); the ability to communicate aspects of the process of personal practice through writing and various forms documentation will be a prerequisite for satisfying the terms of the study.

**Revised Research Plan:** in the fall of the first semester, after the first seminar when first year students have introduced their artistic practice and research, they are asked to reformulate their research plan as they have submitted it for the selection procedure. As such a practice is introduced alternating moments of sharing the research with peers and tutors, and the written articulation. The revised research plan sets up the vectors of reflection for the reports.

**Half-Year Reports (2):** these documents, due in the spring and fall are focal to the assessment (self-assessment, mentor feedback and institutional assessment) of the programme. There are no formal indications for the reports, each student will need to develop their own form of reporting in alignment with their learning goals, their research materials, the nature of the process of the research and their own style and interest in producing writing and documentation in relation to their artistic practice. They may contain a chronological synopsis of activity, notes from the seminars and residency, documentation of experiments, methods, projects, productions, reading/writing, etc., undertaken during the period.

**Essays (2):** Two papers of word length 3000+ and 5000+. The assignment of the essays is to write in third person perspective (in contrast to the report writing) about a topic of choice.

**Artist Statement:** before the final presentation the student describes in a concise manner the core interests of the artistic practice and research, in language and style that can be used for representational purposes. (500 words)

**Documentation for the assessment committee:** at latest two weeks prior to the MP presentations the student provides background information and insight into the longer research trajectory of the presentations in April to the assessment committee. (2000 words, 4-5 pages)

**‘Minor Thesis’ or Third Half-Year Report:** students can choose to write a third report or opt for the form of a ‘Minor Thesis’. In the latter case, the final writing assignment is framed as a small scale thesis that assembles elements from previous reports and essays of the research practice into a propositional statement/argument (5000+ words). One or two theoretical concerns will be unpacked and analyzed in relation to the research practice. Minimal conventions of academic thesis writing (MLA formatting of footnotes, references) are encouraged though a breadth of expressive styling is acceptable.

**Administrative documentation – Overview of activities:** overview of artistic projects, productions, residencies and teaching during the year. This is needed to validate the credits for ongoing artistic practice. Additional audio-visual, textual, pictorial, etc., material of the research process, residency period and production results (if any).

## Schedule of writing assignments:

<u>Year 1</u>	<u>Due</u>
Revised research plan	1 November
Essay 1	15 March
Half-Year Report 1	15 May
Overview of activities year 1	30 June
<u>Year 2</u>	
Half-Year Report 2	15 December
Documentation for assessment and booklet MP presentation	
	1 March
Artist Statement	30 June
Mini Thesis / Half-Year Report 3	30 June
Essay 2	30 June
Overview of activities year 2	30 June

# 5 INTEGRAL ASSESSMENT

Research plans for the selection interview will lay the ground for the generation of appropriate individualized **learning goals** for the candidate/artist. Upon selection, these will be further contextualized in and around the research plan, aims and objectives and the emerging documented results of the research process of the individual student.

Dossier: Research Practice evaluation is based on documentation of Individual Study through **writing requirements (the dossier)**. The articulation of the research process and its documentation is assessed according to each individual student's authorized evaluation criteria in their Half Year Reports.

Continuous Evaluation of each student takes place through **meetings** with external mentor(s) and tutors resulting in **Half Year Reports** written at the end of each semester. **Mentor reports** are integrated within this document and are indicative of the student's development and progress based on the individual student's own evaluation criteria.

Each Half Year Report submitted by the student is responded to with written commentary by tutor(s) and the external mentor in relation to the larger aims of the program.

At the end of the year the tutor(s) and the DAS Choreography artistic leader meet with the participant to evaluate the research progress. The credits are accordingly are awarded for the year.

In order to properly assess a student's development, it is important that a committee of examiners examine the progress of a student over the full width of his/her artistic development. This is an **integral approach to assessment**, rather than grading separate elements of the curriculum. Assessment takes place during the semester assessment meeting attended by the artistic director, tutor and mentor who take on the role of examiners by the end of the academic year. They are well-acquainted with individual students and assess them on the basis of their observations, half year reports written by the student and written feedback submitted by the mentor.

**Green light procedure.** During the September seminar of the second study year each student meets with the internal assessors to confirm that the student is on track to be able to complete the studies within the scheduled planning, or that adjustments will be needed. During the green light procedure it will be determined if all requirements have been met, as well as what has been achieved in relation to the research objectives, and finally what is still needed to complete the studies.

## Assessment procedure of master presentation

The master presentations of the second year will take place at DAS Graduate School, engage a selected wider audience and give evidence (through documentation, demonstration, lecture, performance and other means) of the quality, reflexivity, rigor, relationality and integrity of the two-year arts research process.

Prior to the master presentations in April the students submit documentation of their research trajectory to the assessment committee (ca 5 pages – at latest two weeks prior to the presentations).

The committee consists of two external assessors (in some cases only one). One of them has seen the presentation in September, and has met with the students in January for a short introduction to the research aims. The internal assessor is a staff member and tutor of DAS Choreography. The artistic director of DAS Choreography is in charge of the moderation. The student will receive documentation of the assessment conversation afterward.

### Procedure of the assessment conversation

The student is asked to open the conversation with a short introduction in order to shed light on the main concerns of the project as well as to respond to the specific instantiation, the particular event the committee has had the chance to witness. The assessors will ask questions in order to obtain sufficient information for their assessment. The duration of this session is 1.15 hours.

The assessment is made upon the documentation of the research process, the presentation, and the conversation. The assessors are asked to refer to these three instances explicitly.

## Final qualifications

The final qualifications function as assessment criteria all along the studies, at each integral assessment, and each assessed component will address several, or all, of these criteria.

The final qualifications address the seven competences that are articulated in the Professional profile and study profile Dans, December 2016 as formulated by the Landelijk Netwerk Dansopleidingen and Federatie Cultuur<sup>1</sup>

The final qualifications towards the fulfilment of a Master's degree from the DAS Choreography are contextualized in and around the research objectives and the documented results of the research process. Evaluations of research processes are based upon evidence of:

- 1) developed rigorous and insightful artistic research propositions and questions, that demonstrate an understanding of the complexities and layered nature of artistic practice. (Articulation of the questions)
- 2) developed the facility to articulate and problematize the functions of specific and idiosyncratic research methodologies within artistic practice. (Methodologies)
- 3) extended their ability to reflect upon the processes and methods of choreographic research, and the ability to communicate these reflections through the use of written and audio/visual documentation, and feedback from peers, mentors, collaborators and audience. (Reflection: Perspective on the process)
- 4) showing a keen awareness of topical developments in the field of dance and the performing arts, contemporary arts discourse with an aptitude for communicating the relevance of their practice within this larger sphere. (Situating and contextualization)
- 5) integrated artistic perspectives into a specific approach to initiate and organize projects in an interdisciplinary and (inter)national work field and applies this approach in a clear vision of how they want to collaborate in order to realize an artistic product or process. (Collaboration)

## Award of Diploma:

A final graduation talk takes place when all credits have been received and all obligations have been met. Here, the development of the student during the study course, the level achieved (in relation to the Final Qualifications) and future plans and expectations are discussed with the tutor(s) and the artistic director. At the end of the final graduation talk, the student receives the diploma.

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<sup>1</sup> The nationally formulated seven competences for Master education in dance are:

1. Creative potential. The graduate is capable of making choreographic work by further deepening or expanding his personal artistic vision.
2. Craftsmanship. In his work the graduate investigates and develops instrumental skills and professional expertise.
3. Investigative and reflective abilities. Through research and reflection the graduate forms opinions, develops research methods and can substantiate why he applies them in an artistic or social context.
4. Potential for growth and innovation. The graduate develops his artistic practice by deepening and broadening his method of working and thereby contributes to the development of his professional field and society.
5. Entrepreneurial and organizational ability. The graduate initiates and organizes projects in an interdisciplinary and (inter)national work field.
6. Communicative ability. The graduate is able to interact within a wide range of professional contexts and can convey and validate his work unambiguously to an audience of experts or laymen.
7. Collaborative ability. The graduate shows he has a clear vision of how he wants to collaborate in order to realize an artistic product or process.

## POINT SYSTEM FOR CREDIT

DAS Choreography program amounts to 120 ECTS. The ECTS (European Credit Transfer System) is the European standard for measuring study load in higher education: each credit stands for 28 hours of study. In a year 60 credits need to be acquired. The general policy at the Academy of Theatre and Dance is to assign credits within the system of integral assessment. This means that a student receives 30 credits each semester, subdivided by 20 points for participation in the educational process, and 10 for overall artistic evaluation. However within DAS Choreography credits are assigned only once a year. Only in specific cases students can ask for a declaration of half year credits.

In order to obtain the credits the following elements need to be completed.

### Program Year 1

Semester One - 30 ECTS

Seminar September and January  
Residency Fall 3 weeks  
Research Plan and Essay  
Individual track / mentoring  
Choreographic productions`

Semester Two – 30 ECTS

Seminars April and June  
Residency Spring 3 weeks  
Individual track / mentoring  
Report One  
Choreographic productions

Total Year One - 60 ECTS

### Program Year 2

Semester One - 30 ECTS

Seminar September and January  
Residency Fall 3 weeks  
Report Two  
Individual track / mentoring  
Choreographic productions`

Semester Two – 30 ECTS

Seminars June  
Master presentation and residency  
Individual track / mentoring  
Mini Thesis, Essay Two, Artist Statement  
Choreographic productions

## INTERRUPTION AND/OR EXTENSION OF STUDIES

Presence during all seminars is mandatory. In case it is impossible to be present during a seminar, a student will need to extend the study period in order to fulfill the requirement for participation in seminars. This may also be required when the final materials cannot be handed in before the termination of the academic year. For further details on these matters, please see the Onderwijs en Examenreglement (OER) at MyAHK.

## 6 CORE STAFF

**Alice Chauchat**, seminar mentor of DAS Choreography, lives in Berlin and works as a choreographer, performer, teacher, editor and other activities related to choreography. She created performances in collaboration with a.o., Anne Juren, Frédéric Gies, Alix Eynaudi and performed with a.o. Jennifer Lacey, Juan Dominguez, Xavier le Roy, and Mårten Spångberg.

She has been working mostly in collaborative set-ups, developing numerous choreographic projects and platforms for knowledge production and exchange in the performing arts (everydystoolbox.net, special issue, praticable, ...) as well as regularly teaching and leading research processes (New York, Stockholm, Berlin, Vienna, Giessen, San Sebastian, Zagreb etc).

In 2010-2012 she was in the artistic co-direction for Les Laboratoires d'Aubervilliers, a centre for artistic research in the Parisian suburbs.

Collaboration (and so negotiating distance, alterity, de-centering etc.) has been a recurrent reality and growing concern of her work. Over the last few years, her choreographic practice has focused more and more directly on processing the knowledge and complexity of collaborative practices into aesthetic setups.

**Jeroen Fabius**, artistic leader and tutor of DAS Choreography since 2002, and a such member of the board of DAS Graduate School since 2016. He was head of department of the School for New Dance Development from 2000-2002, and has been teaching Dance History and Art and Society among other subjects since 1991 at SNDO. He is doing his PhD with the University of Utrecht (working title: Micropolitics of Choreographic Address: Closely watching moving bodies). He has been involved as advisor in artistic projects of Lina Issa, Mette Ingvarsten, Aitana Cordero, Pere Faura, Keren Levi and Andrea Božić. He is member of the board of BAU, an organization/a platform for the independent dance and performance scene of Amsterdam.

**Konstantina Georgelou** is an Amsterdam-based performing arts theorist, dramaturg and researcher. She teaches in the Department of Media and Culture at Utrecht University where she also received her PhD in 2011, and in DAS Theatre, while she collaborates with a number of theatres, dance production houses and Universities for the Arts in the Netherlands and abroad. Her research spans over the areas of dramaturgy, choreography, political philosophy and artistic research, inquiring ways to be, move and act together. She studies artistic, discursive and activist practices as articulations of the political, and researches in-practice collective modes of production in theory and in the arts. Her publications have appeared in several journals and books, such as with Performance Research Journal, Performance Paradigm, Maska, LADA, Routledge, Palgrave MacMillan; she co-authored *The Practice of Dramaturgy: Working on Actions in Performance* (Valiz, 2017) and co-edited the issue 'On Names' (Performance Research Journal, 2017). She has worked together with several artists including Zhana Ivanova, Danae Theodoridou, Janez Janša, Efrosini Protopapa, Mladen Alexiev, Katja Heitmann, Ingrid Berger Myhre and Apostolia Papadamaki. Konstantina considers her work across institutions in which both academic and artistic research takes place rigorously and often with suspicion towards one another, as a dramaturgical and political practice.

**Setareh Fatehi (ساره)** is a choreographer based in Tehran and Amsterdam. Her research-based practice encompasses lenses, bodies, wifi connections, screens and projections. Setareh finished her BA in choreography in SNDO and her MA in DAS choreography in Amsterdam in 2019. In her current research, Setareh works with Parallax as an ability to see two or more images at once, to provoke a feeling of absence or confusion in what is actually present.

**velvet leigh** is Production and Administration officer of DAS Choreography. She is in charge both of the administrative support of the educational activities of the program as well as the production support for the student projects of DAS Choreography. She is involved in planning of residencies and seminars, supporting the selection procedure, and financial administration of the program.

# 7 PRACTICAL GUIDE

## **Production and administrative support**

Production support is provided for the planning of seminars, individual residencies, and presentations, in particular in the year for the Studio Showings and Master Presentations. Support is provided specifically in two areas: planning and coordination for technical needs; connection to the technical support at DAS Graduate School.

Administrative support is provided around administrative side of the education: the processes of enrollment, maintaining student files, student budget finances, and also support in landing to the Amsterdam context: where possible, care for bikes, support in finding housing.

## **DAS Graduate School support**

More information about the coordination of technique, the communications officer, production coordination, can be found in the Manual of DAS Graduate School.

## **Budget**

Each candidate/artist is entitled to a student budget that can be used to take care of the expenses of additional advisors, dramaturges, collaborators, technicians and research costs. Travel to and from the studies to place of residency, housing costs **cannot** be reimbursed from this budget.

First year students receive 2500 Euro, second year students 3500 Euro.

Additional budget may be provided for the Master Presentations, in order to cover collective additional needs, such as extra technical or production support. This budget possibility is calculated and discussed with the students in the beginning of the second semester.

In the case that students want their external mentor to travel at DAS, they should approach the Head of Program to discuss whether the program can financially support these costs.

## **Housing**

See [ATD Site Information](#) of links to find housing in Amsterdam

At DAS Choreography we have received great support for short term stays in Amsterdam from [Young Artsupport Amsterdam Fund](#). More detailed information about the procedures for planning will be provided.

## **Visa**

Any questions regarding your visa can be directed to: [visaservices@ahk.nl](mailto:visaservices@ahk.nl).

## **ICT help desk**

In case there are problems with setting up your AHK account or other ICT related issues, contact the help desk

Email: [helpdesk@ahk.nl](mailto:helpdesk@ahk.nl)

Telefoon nr: 020-5277752

# Important information for DAS Graduate School and the Academy for Theater and Dance

## **MyAHK**

MyAHK is the online platform of the school. Make sure to check it regularly, because a lot of important information can be found here. It is the place to be for updates on what is happening within the ATD and the AHK, for all the practical information you need, but also, to sign up for workshops and masterclasses that can help you with your study and/or your career. So make it a habit to check up on it regularly!

## **School e-mail**

In MyAHK you can also check your school e-mails. However, it might be smart to connect your AHK e-mail to your personal e-mailbox, so you don't miss important information.

## **The Study Program Committees (OCs)**

DAS has one OC committee, that represents all three programs of DAS (Choreography, Theatre, Creative Producing). ATD has three study program committees: OC Dance, OC Theatre and OC DAS, which in that order represent all the Dance, Theatre and Master study programs (known as domains). OCs consist of an equal mix of students and teachers. Each separate study program within a domain is represented by one teacher and one student. The task of the OC's is to contribute to safe-guarding and improving the quality of the study programs and the education offered.

## **Student Life platform**

The Student Life Platform is a platform for new students, current students and alumni of the ATD. It provides information and help with, the care and advise team, finding a job (in or outside the school), Dutch and English courses and coming in contact with the people you need. They can be found on MyAHK and are working at creating a physical desk in the school.

## Funding possibilities

See [AHK Site information](#)

The Amsterdam University of the Arts (AHK) has a Profiling Fund for providing financial support to students.

- **Profiling Fund**
- **Holland Scholarship**

See [AHK Site information – Student Affairs / Finances](#)

- **Cross Academy Fund** provides financial support for students of different academies of the University of the Arts to collaborate

See [AHK Site information on Internationalization](#)

- You can apply for support for travel abroad, internship or research trips.

See [ATD Site for ATD Fund](#)

Support fund for activities that are not foreseen by the government. The Stichting Fondsen de Theaterschool explicitly has the objective of acquiring new funds and strengthening the objectives of the affiliated funds.

- The ATD's **Jan Kassies Fund** was set up to help talented students gain their diplomas despite obstacles posed by new regulations or other exceptional circumstances.
- The **Aart Janszen Fund** wants to facilitate young dancers and choreographers with financial contributions in the making process of new work.
- **ID Lab - Poetic laboratory for digital technologies** – you can make project proposals for graduation work at ID Lab
- **Platform Diversity and Inclusion** – Platform 2025 – provides project support

See [DAS Research site Research Development fund](#)

- We welcome proposals for any activity or small project that allows people to conduct research.

See [ATD Site Free entrepreneur meetings at Starterscafé](#)

For free courses entrepreneurship

For overview of funding bodies in the arts in the Netherlands

See [website Beroepkunstenaar](#)

For overview of activities in the artistic field in Amsterdam

See [website BAU Amsterdam](#)

## Health & Performance and Care & Advisory

The ATD has a Health & Performance department and a Care & Advisory department that is dedicated to the health and wellbeing of the students. There are free consultancy hours that give you the opportunity to raise individual questions on physical and/or psychological complaints.

You can make an appointment with any of the people mentioned below in MyAHK —> Academies —> Academy of Theatre and Dance —> Care and Advice

### **Student counsellors**

*Study delay / finance, insurance, studying with a disability, etc.*

Juul Beeren for DAS Graduate School [juul.beeren@ahk.nl](mailto:juul.beeren@ahk.nl)

For further information on study regulations see OER (Education and Exam Regulations), the student charter and Complaints procedure regarding undesirable behaviour: (sexual) intimidation, discrimination, aggression/violence and bullying, all available through the MyAHK intranet.

# Platforms

## **Platform diversity and inclusion Platform 2025**

In the ongoing discussions about the relationship between the school and the surrounding world and the professional field, diversity and inclusion is a recurring and important topic. For the field to truly represent our diverse society, the ATD must continue to change and create an environment that welcomes new stories and repertoire, alternative codes and visions, and alternative forms of movement and reflection - while at the same time recognising and connecting in all of these subjects maintains. The diversity and inclusivity platform within the ATD is responsible for policy development and the development and implementation of the various initiatives to achieve a consistent approach.

*“We are aware that not everyone feels that the ATD is a safe haven for them. That is why we take a step back to make an analysis of our organization. We must recognize that the system in which we live and work is partly the legacy of a colonial culture. And if we want to implement changes, we will have to do something about awareness, about the representation of staff and students, the support of students, the content of curricula and the value of didactic methods and standards. The new generation no longer accepts that system in which we live - neither in the ATD, nor in society.”*

## **In Pursuit of Otherwise Possibilities, Queer Performance Pedagogy and Feedback (IPOP)**

In Pursuit of Otherwise Possibilities, Queer Performance Pedagogy and Feedback (IPOP) is an educational, artistic research platform exploring how educational institutions can better foster queer artists and practices. Although queer bodies and experiences have garnered much attention lately, there is a dearth of pedagogical practices designed for the specific needs and worldviews of LGBTQ+ students.

## **Opportunities for sharing work to local communities: SNDO Friday Afternoons, Jacuzzi and BAU**

SNDO does a Friday lunch performance series from 1:30 pm. This is a great frame to try out or test ideas during your residency. It is a loosely curated event, so it is required to make a small proposal.

Jacuzzi is a collective consisting of many graduates of SNDO and DAS Choreography. They host open workshops, which may provide possibilities for guest teaching.

BAU Amsterdam platform for dance and performance provides information about the field of independent artists, and residencies for artists. The website contains an overview of practitioners in the city of Amsterdam.

## Calendar of events in Amsterdam

BAU Amsterdam: <https://www.bau.amsterdam/en/calendar>

Bijlmer Parktheater: <https://www.bijlmerparktheater.nl/>

Fringe Festival: <https://amsterdamfringefestival.nl/>

Nederlands Theaterfestival: <https://tf.nl/>

Festival Whynot : <http://festivalwhynot.nl/festivalwhynot/events/archive-2/to-be-announced-soon/>

Bos Theater: <https://bostheater.nl/agenda/landscaping/>

Veem House for Performance: <https://veem.house/>

Frascati Theater: <https://www.frascatitheater.nl/?language=en>

Het Hem: <https://hethem.nl/en>

Afrovibes : <https://www.afrovibes.nl/en/>

### Spaces for theatre, dance and performance:

**BAU Amsterdam** (Entrepotdok 4, <https://www.bau.amsterdam/en>) A platform for presentation and research in dance and performance. Its activities include residencies, labs and work-in-progress presentations.

**Bijlmer Parktheater** Amsterdam (Anton de Komplein 240, <https://www.bijlmerparktheater.nl/nl>) City Theater in Amsterdam South-East, affirming cultural diversity through intercultural programming, cultural education and community art.

**Jacuzzi Amsterdam** (Oudezijds Voorburgwal 106, <https://jacuzzi.hotglue.me/>) Studio space for sharing and presenting dance, independently run by Amsterdam-based choreographers.

**Frascati Theatre** Amsterdam (Nes 63, <https://www.frascatitheater.nl>). Theatre venue that presents (inter)national experimental work in theatre, dance and performance.

**Veem House for Performance**, Amsterdam (Van Diemenstraat 408-410, <https://www.veem.house>). An experimental artistic space for performance, dance and discourse. It produces and presents cross-disciplinary performances and organises lectures, talks and debates.

**Brakke Grond Theatre**, Amsterdam (Nes 45, <https://www.brakkegrond.nl>). Flemish Arts Centre, which offers the most significant contemporary art productions from Flanders, including visual art, literature, dance, theatre, music, performance, film and new media.

**Het Hem**, Amsterdam (Warmperserij 1, <https://hethem.nl/>) A cultural space outside of the city, with multidisciplinary programme, which engages with local and international artists.

**Het Huis**, Utrecht (Boorstraat 107, <https://www.hethuisutrecht.nl>). A cultural space that supports, produces and presents contemporary artists in theatre and dance.

**Theater Kikker**, Utrecht (Ganzenmarkt 14, <https://www.theaterkikker.nl>). Black box theatre at the city centre, for experimental theatre, dance and performance, also a stage for local and international dance and theatre companies.

#### **City Theatres:**

City theatres in Amsterdam, Utrecht, Rotterdam and Breda where more 'established' companies perform.

Amsterdam: <https://ita.nl/en/>

Utrecht: <https://www.ssbu.nl>

Rotterdam: <https://www.theaterrotterdam.nl>

Breda: <https://www.chasse.nl>

#### **Festivals:**

**Over het IJ Festival**, Amsterdam (<https://overhetij.nl/>). Festival for site-specific performance (in July) in Amsterdam-Noord, including mini-performances in sea containers.

**Holland Festival**, Amsterdam (<https://www.hollandfestival.nl>). One of the leading international performing arts festival in the Netherlands, with a very broad scope of international performing arts. It takes place yearly in June.

**Julidans Festival**, Amsterdam (<https://www.julidans.nl>). International dance festival, that programs dance performances by (inter)national choreographers. As indicated by its name, it takes place yearly in July.

**SPRING Performing Arts Festival**, Utrecht (<https://www.springutrecht.nl>). A yearly festival that programs exciting contemporary performances by (inter)national choreographers and theatre makers. As indicated by its name, it takes place in the spring (May). There is also a smaller edition in the Autumn,

**Tweetakt Festival**, Utrecht (<https://www.tweetakt.nl>). A yearly art festival for all ages in Utrecht with a programme of theatre, music and visual arts by (inter)national makers. It takes place in the spring (March/April).

**FLAM**, Amsterdam (<https://www.flam.online/>). FLAM operates as a group exhibition presenting works with background in various art languages that have in common the urge to be presented live. This allows a composition of a dynamic program characterised by diversity in form, duration and thematic.

**Fringe Festival**, Amsterdam (<https://amsterdamfringefestival.nl/>). Fringe presents a varied program featuring artists from a wide range of backgrounds, origins and futures every September.

### Art Organizations / Exhibition spaces / Galleries:

**If I can't dance**, Amsterdam (Westerdok 606-608, <https://ificantdance.org/>) Art organization that commissions, produces and presents with artists, curators and researchers around performance and performativity in contemporary art.

**FramerFramed**, Amsterdam (<https://framerframed.nl/en/>) A space for contemporary art, visual culture and critical theory & practice.

**Kunstinstituut Melly**, Rotterdam (<https://www.kunstinstituutmelly.nl/en/>) Art-house previously known as 'Witte de With Center for Contemporary Art', which presents contemporary art and theory and aims towards collective learning and socialization of knowledge.

**Casco**, Utrecht (Lange Nieuwstraat 7, <https://www.cascoprojects.org>). Casco - Office for Art, Design and Theory is for artistic research and experiments, that are cross-disciplinary, open to collaboration, and process-driven.

**BAK**, Utrecht (Pauwstraat 13a, <https://www.bakonline.org>). BAK (Basis voor Actuele Kunst) is a breeding ground for people who want to connect art and theorising practices. See their website for their exhibition programme.