Ballet for contemporary dancers

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Angebot für

Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > Alle Semester
Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > 1. Semester
Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > 2. Semester
Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > 3. Semester
Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > 4. Semester
Bisheriges Studienmodell > Tanz > Master Dance > Choreography > Alle Semester
Bisheriges Studienmodell > Tanz > Master Dance > Choreography > 1. Semester
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Bisheriges Studienmodell > Tanz > Master Dance > Teaching and Coaching Dance > Alle Semester
Bisheriges Studienmodell > Tanz > Master Dance > Teaching and Coaching Dance > 1. Semester
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Nummer und Typ	MDA-MDA-1100.21H.002 / Moduldurchführung
Modul	Praxismodul - 2 Credits
Veranstalter	Departement Darstellende Künste und Film
Leitung	Andrew Champlin
Zeit	Di 5. Oktober 2021 bis Fr 8. Oktober 2021 / 14 - 19 Uhr
Anzahl Teilnehmende	2 - 13
ECTS	2 Credits
Lehrform	Practicemodule (artistic working method, didactics, elective practice)
Zielgruppen	Master Dance (Mandatory for MA1 teaching students)
Inhalte	Developed by Janet Panetta, Ballet for Contemporary Dancers is a technique class about movement possibilities. Made for professionals interested in broadening their aesthetic/intellectual range, the class supports contemporary movement innovations, while sustaining core technical concepts from classical ballet. Nurturing a generous and curious gaze, the class offers a social approach to teaching and learning that pays attention to specificity and pleasure in ballet practice. Advanced technical lessons–at the barre, in linear postures, across the floor exercises, and jumping–challenge dancers to see, consider, and practice how their movement functions best with the least amount of muscular and emotional strain. By deconstructing ideas and asking dancers to reintegrate them physically, the class prepares dancers for performance roles in contemporary choreographic processes that might ask for a wider spectrum of movement and authorship than ballet anticipated historically. Andrew Champlin is an American dance artist and researcher based in Germany. After pre-professional training at The School of American Ballet, Champlin found new perspectives on movement and performance in New York City's experimental dance scene where he performed with visual artists and choreographers such as Xavier le Roy, Miguel Gutierrez, Pam Tanowitz, Ryan McNamara, Heather Kravas, Madeline Hollander and Jillian Peña–experiences that culminated in a New York dance and performance Bessie Award nomination and touring across The United States, Europe, and Asia. While pursuing a Bachelor of Arts degree from The New

	School University, Champlin encountered the concept of liberal arts and developed a thesis questioning the social phenomenon of teaching arts in higher education. This research advanced his critical perspective on how the university, the “free scene”, and the “ballet world” situate artistic practice and document embodied knowledge in nuanced ways that create a landscape of conditions under which dancers practice performance and prepare for a future in the field. Reflecting on his experiences in these places led Champlin on a creative path to make performance works and films that look at how technique is the body’s intimate, everyday link to practice and theory. In 2017, Champlin received a Masters of Arts degree in Choreography with a specialization in Performative Practices from DOCH School of Dance and Circus/UniArts (SE). Since 2018, he has been a guest artist at Hochschulübergreifendes Zentrum Tanz Berlin (HZT) where he has created seminars, technique classes, and workshops that invite students to process how their contemporary dance practices relate to specific histories of embodiment and geopolitics. A growing interest in anti-racist and feminist scholarship has led Champlin toward a PhD in Artistic Research; he is in the PEERS program at ZhDK, developing a doctoral project: a manual of critical dance pedagogy that calls upon his teacher-assistant relationship with ballet instructor Janet Panetta as a case study.
Leistungsnachweis / Testatanforderung	Attendance, active participation
Termine	5. – 8.10., 2-7pm (on Tuesday and Wednesday 9.30 – 11.30 +2-5 pm)
Dauer	20h
Bewertungsform	bestanden / nicht bestanden
Sprache	Englisch
Bemerkung	Registration via Click enroll for MA Dance students via Clickenroll