



Type of diploma delivered: University diploma

« *Dance, Improvisation, Creativity, Intervention* »

**Allows the transition for master's degree*

Education Place: University of Lille, Nord de France

Teaching and coordination responsibility, held by Biliana Vassileva,

MCF Dance, Creative Processes, Somatics and Contemporary Art

Tenure position at the University of Lille in Dance studies since 2009

Sports Faculty and Arts Faculty, Dance curriculums evolution

Research Laboratory: Center of Contemporary Arts Studies (CEAC)

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Public: All students in Dance, Arts and Culture Studies, interested in the topic

All professionals in Dance (dancers, choreographers, teachers, somatic professionals ...)

All professionals specialized in any close related field (psychology, linguistics...), interested in the topic

Additional preparation/ qualification for the State Diplomas (Concours d'Etat), containing dance theory and practice exams

Calendar: From January to June 2019

6 months; with 5 Intensifs of 4 days, from Thursday to Sunday, per month 100 teaching hours: 40 hours of Theory and 60 hours of Practice

Small group, 10-15 people, individual supervising and advice

Research creation projects are welcome

Theory Course 1 DANCE IMPROVISATION : HISTORY, CONCEPTS AND PRACTICE(S)

This theory course offers a detailed study of the history of dance improvisation in 20th and 21st centuries, a deeper understanding of its fundamental concepts, linked to the singularity of each practice. We will question also what's creativity (heuristic mechanisms) and their potential use - before the act of composition (during choreography-in-making), and directly on stage (instant composition).

We will analyse photos, vidéos, interviews, documentaries, and we will work with very rich bibliography as to prepare the choreography culture basis, necessary for understanding and explaining the place and the role of dance improvisation, in dialogue with other arts.

Theory Course 2 PERFORMANCE STUDIES : IMPROVISATION, CREATIVITY, INTERVENTION(S)

This theory module is an introduction into the emerging field of Performance Studies, which explore the most contemporary and original use made of dance improvisation, in and by conceiving multi arts creative projects. We will study the recent history of it, its key figures and discover how performance art gives value to what's **ephemeral**, the fragility of the very notion of an art work and the necessity to expand its definition by the values given to the multiple specialisation of the artist, the openness of the creative process, the use of chance operations, the instability of norms and fixed frames, the active involvement of the audience, the guided practice connecting art and life. We will combine reading, highlighting this innovation of dance improvisation (Richard Martel's notion of « performative », Victor Turner's notion of « play » ...) with the invention of our own artistic experimentations based on the ideas of radical, « bricolage » approaches.

Practice Course 1 IMPROVISATION TECHNOLOGIES, William Forsythe

Since the 1980s, William Forsythe has been making a name for himself in the international danceworld, all styles, thanks to a great choreographic inventiveness. His ever-evolving creating method is mainly based on improvisation. This is the reason why this practice course, linked to Theorie 1 will examine the part played by improvisation in the choreographic creation process within Forsythe's company as well to highlight the essential and specific elements of improvisation.

In this practice based explorations of « Improvisation Technologies » tasks and instructions we will highlight the choreographer's very rich and complex references inspired by philosophy, linguistics, mathematics, architecture or sciences, and we will define different phases in his experimental work.

William Forsythe's choreographic approach is based upon the working-out of ways of improvisation based upon his reflection on the possibility of having a new functioning of the dance norm, freeing it to new possibilities of movement and self/group expressions. It

is to this aim that we will take up several ways of producing movement and appropriate them, in order to create our own ways of improvisation.

Practice Course 2 GAGA AND MOVEMENT RESEARCH

Gaga is the movement language that was developed by Ohad Naharin throughout many years, parallel to his work as a choreographer and the artistic director of Batsheva Dance Company. The language of Gaga originated from the belief in the healing, dynamic, ever-changing power of movement.

Gaga classes, (*with added practice of Movement Research, designed for the program), are predicated on a deep listening to the body and to physical sensations. The instructions are deployed to increase awareness of and further amplify sensation, and rather than turning from one prompt to another, information is layered, building into a multisensory, physically challenging experience. While many instructions are imbued with rich imagery, the research of Gaga is fundamentally physical, insisting on a specific

process of embodiment. Inside this shared research, the improvisational nature of the exploration enables each participant's deeply personal connection with the language.

"We become more aware of our form. We connect to the sense of the endlessness of possibilities. We explore multi-dimensional movement; we enjoy the burning sensation in our muscles, we are ready to snap, we are aware of our explosive power and sometimes we use it. We change our movement habits by finding new ones. We go beyond our familiar limits. We can be calm and alert at once." Ohad Naharin

Website: gagapeople.com/English

Practice Course 3 INSTANT COMPOSITION IN DANCE

Paolo Cingolani is a dancer specialized in improvisation and instant composition. His way to compose movements and voice defines a clear poetic and about space, time and actor. To acquire the skills of his own personal dance style, he has gone through different approaches to movement and theatre. Since 2012 he's part of Allen's Line Company of the director Julyen Hamilton. Allen's Line presented its pieces in various theaters and festivals di improvvisazione.

As teacher, he developed a personal technique of body resulting from the integration of Tai-Ji and Qi Gong with different techniques of dance. His work is characterized by a specific training on intuition and immediacy as tools to create dance and text in performance. He's dance material includes various practices to improvise, use of physical contact, study of anatomy, use of imagination and the mind to compose movements in "real time". For several years, he has also dedicated himself to make video in order to archive his dances, study movement through another medium, continue to create art through short dance films and video clips.

Schedule in details:**Deadline for inscription : 20th of November 2018**

January 2019 Theory Course 1 « Dance Improvisation in 20th and 21st centuries: History, Concepts and Practice(s) » 20 hours

February 2019 Practice Course 1 « Improvisation Technologies » 20 hours

March 2019 Theory Course 2 « Performance Studies: Improvisation, Creativity, Intervention(s) » 20 hours

April 2019 Practice Course 2 « Gaga and Movement Research » 20 hours

May 2019 Practice Course 3 « Instant Composition in Dance and Poetics » 20 hours

June 2019 Students' performances and dissertations

Cost: 2 000 euros**Professional abilitites:**

1. Make evolve one's own professional practice in quality and in diversity
2. Gain helpful knowledge for understanding contemporary choreography world's landscape and functioning
3. Being able to explain, comment what's at stake when addressing students, dancers, professionals, institutions
4. New theory and practice tools for development of personal creative projects in dance and performance

Teaching Team:

1. Biliانا Vassileva, MCF Dance, creative processus, somatics and contemporary art et the University of Lille
2. Professional specialized in « Improvisation Technologies », William Forsythe.
3. Gaga Movement Ltd certified teacher.
4. Professional specialized in « Instant Composition », cie « Allen's Line »

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