



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 Fouilhoux, 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)

bilidanse@gmail.com/ 06 63 33 19 76

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 2018

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

Since the 1980s, William Forsythe has been making a name for himself in the international dance world, 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 exploration 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.

Websites:

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 AND POETICS

« An essential class for dancers wanting to explore and produce poetry in performance. The course investigates the relationship between words and gravity through effective use of the body's anatomy. The dancer who makes dance and poetry from a body in motion deals with an intimate mythology that is raw and textured. In essence the work is to have both the poetry and the dance individuate so they can each be housed by what is being imagined, produced, expressed. In other words the dancer does all necessary to have the choreographic produce lock into the vocals and vice versa.

Technically the areas of bone and muscle in relationship to gravity are worked on to facilitate an integrated speech. Therefore tongue and body must find spatial resonance in imagery and meaning. Poetry then is a three-dimensional changing complex of body, voice, space, form and time. In skillfully combining these elements the material is united and woven into the fabric of the dance. »

Billie Hanne, cie « Allen's Line »; cie « Billie & Wheelgod »

Website : www.billiehanne.net

Schedule in details:

Deadline for inscription : 20th of November 2017

January 2018 Theory Course 1 « Dance Improvisation in 20th and 21st centuries: History, Concepts and Practice(s) » 20 hours

February 2018 Practice Course 1 « Improvisation Technologies » 20 hours

March 2018 Practice Course 2 « Gaga and Movement Research » 20 hours

April 2018 Theory Course 2 « Performance Studies: Improvisation, Creativity, Intervention(s) » 20 hours

May 2018 Practice Course 3 « Instant Composition in Dance and Poetics » 20 hours

June 2018 Students' performances and dissertations

Cost: 2 000 euros

Competences:

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

Teachning Team:

1. Biliانا Vassileva Fouilhoux, 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 »

Information: bilidanse@gmail.com

Inscription: Charlotte Mantel

charlotte.mantel@univ-lille2.fr

Faculté des sciences du sport
9, rue de l'université
59790 RONCHIN
Tel: 03.20.88.73.68



Communauté
d'Universités et d'Établissements
Lille Nord de France

