

MODULE HAND BOOK

Bachelor's degree in Dance
[BAdance](#) | [BAtanz](#)

HfMDK

Faculty 3 – Performing Arts

Dance Department

Page

| | | |
|----|---|---------------------------|
| 2 | INDEX / OVERVIEW | |
| 4 | TEACHING METHODS | |
| | GROUP TUITION / SMALL GROUP / INDIVIDUAL TUITION / E LEARNING / | |
| | BLOCK SEMINARS | |
| | CONTEMPORARY DANCE | |
| 5 | EDUCATIONAL OBJECTIVE / IMPLEMENTATION | |
| | TECHNIQUE | |
| | CREATIVITY | |
| | AWARENESS OF THE BODY | |
| | THEORY | |
| | PROJECT WORK | |
| | INTERDISCIPLINARITY | |
| | PERFORMANCE | |
| 8 | MODULE OVERVIEW TABLES | |
| | First and second years of study | |
| | Third year of study (ballet / contemporary dance) | |
| | Fourth year of study and abbreviations table | |
| | MODULE DESCRIPTIONS | |
| 11 | <u>First year of study</u> | |
| | M1_a b Ballet Techniques I | |
| | M2_a b Contemporary Dance I | |
| | M3 Body I | |
| | M4 Theory I | |
| | M5 Projects I | |
| 19 | <u>Second year of study</u> | |
| | M6 Ballet Techniques II | |
| | M7 Contemporary Dance II | |
| | M8 Body II | |
| | M9 Theory II | |
| | M10 Projects II | |
| 26 | <u>Third year of study</u> | <i>Focus</i> |
| | M11_B Ballet Techniques III | <i>Ballet</i> |
| | <u>M12_B Contemporary Dance III</u> | |
| 29 | M11_ZT Ballet Techniques III | <i>Contemporary dance</i> |
| | <u>M12_ZT Contemporary Dance III</u> | |
| 32 | M13 Body III | Joint modules |
| | M14 Theory III | |
| | M15 Projects III | |
| 36 | <u>Fourth year of study</u> | |
| | M16 Dance Practice | |
| | M17 Vocational Orientation | |
| | M18 Bachelor's Thesis | |
| | M19 Projects IV | |

| | | |
|----|---------------------------------------|----------------------------|
| 41 | THE ARTIST'S BODY | |
| 42 | M3 Body I / M8 Body II / M13 Body III | |
| | M3.2 Body Knowledge and Perception | |
| | M8.1, M13.1, | |
| | M16.2 | |
| 44 | Module template Body I – III | |
| 45 | M4 Theory I / M4.3 Dance Media | |
| | Module template for M16 – M19 | |
| 46 | Sheet I ___ M16 | M16 Dance Practice |
| 48 | II ___ M17 | M17 Vocational Orientation |
| 51 | III ___ M17.3.1 Weekly plan | |
| 52 | IV ___ M17.3.2 Semester plans | |
| 53 | II ___ M17.4 Performance reports | |
| 54 | V ___ M18 | M18 Bachelor's Thesis |
| 55 | VI ___ M19 | M19 Projects IV |
| 56 | VII ___ User manual | |
| 58 | M17.4 Performance Reports | |
| 62 | M18 Bachelor's Thesis | |
| | §9 Study and Examination Regulations | |
| 64 | Application form | |
| 66 | Structure example | |
| | Declaration of originality | |
| | Declaration of agreement | |

TEACHING METHODS

The usual teaching methods in the BAdance programme are:

| | |
|-----|---------------------|
| G_ | GROUP TUITION |
| SG_ | SMALL GROUP TUITION |
| I_ | INDIVIDUAL TUITION |
| EL_ | E-LEARNING |
| B_ | BLOCK SEMINARS |

GROUP TUITION

With a few exceptions, all tuition – classes, seminars, colloquia, readings, workshops, projects and performances – is conducted in groups. This applies to tuition within and across individual year groups, as well as to interdisciplinary offers.

SMALL GROUP TUITION

As a sub-form of group lessons, many subjects also work in small groups if this is necessary for the optimal conveyance of the material or its elaboration.

This is done in modules M1.3 (top training) or M1.4 (jumps, turns, endurance), M3.3 (individual training measures), M6.3 (pas de deux), M6.4 (top training / variation), M6.5 (jumps, turns, endurance / variation), M7.1 (contemporary dance techniques), M10.1 (projects), M11_B (ballet techniques), M12_B and M12_ZT (contemporary dance techniques), M12.6_ZT (vocal composition for dancers), M15.1 (own work), M15.2 (projects), M18.2 (colloquium).

INDIVIDUAL TUITION

In addition to the group tuition provided in modules M3, M8 and M13 (Body I – III), students are also entitled to two one-to-one teaching sessions during the first three years of study. One-to-one tuition may be provided for the purpose of teaching solos. Individual coaching is also offered for Bachelor's theses and individual work.

E-LEARNING

In addition to group lessons, dance theory is also taught in e-learning formats every year. For this purpose, the Moodle platform is primarily used, which allows students to work independently, in their own time management, on the materials made available on the platform.

BLOCK SEMINARS

Artistic and process-oriented projects are generally offered as block seminars, as are the partial modules M2.1 / M7.1 Contemporary Dance Techniques, M3.2 / M8.1 / M13.1 Body Knowledge and Perception, M3.3 Individual Training Measures, M12.3 Re-performing Concepts, M14.3 Expanded Professional Field, M15.1 Individual work.

Contemporary Dance

Contemporary dance cannot be understood on the basis of only one technique or aesthetical form, but out of its variety. It is constantly in search of crossing boundaries between the arts and breaking with existent forms. In this sense contemporary dance is an open structure which consciously breaks away from set, linear concepts of the classical and the modern. Contemporary dancers as well as choreographers look at their work as an on-going search and development. Contemporary dance is process-oriented and the results have to be seen in the context of holistic personal growth. Speaking in practical terms this means: the main focus lies on movement research and research about the body, it is mind-expanding/ consciousness-raising and looking for a new understanding of the body. Research and new dance development are equal to the teaching of techniques.¹

¹ Dr. Johannes Odenthal in "TANZFABRIK EIN BERLINER MODEL IM ZEITGENÖSSISCHEN TANZ 1978 – 1998" pp. 22-23

EDUCATIONAL OBJECTIVE

The aim is to train and promote creative, expressive dancers who have mastered a wide range of classical and contemporary dance techniques and can use their skills with confidence. Students learn how to make a creative contribution to the design of artistic work processes and are able to reflect on themselves and dance in interdisciplinary, historical and social contexts. Students are encouraged to develop a sense of social and political commitment, to participate in groups in a self-confident and responsible manner, and to take an active role in helping shape group processes.

IMPLEMENTATION

A seven-column education model has been developed in order to achieve the above-mentioned objectives. The columns interrelate producing an ultimately integrative education. Aspects such as technique, creativity and performance are covered to varying degrees in all subjects.

TECHNIQUE___ CREATIVITY___ AWARENESS OF THE BODY___ THEORY
PROJECT WORK___ INTERDISCIPLINARITY___ PERFORMANCES

TECHNIQUE

[M1, M6, M11_B and M11_ZT Ballet Techniques I – III](#) |
[M2, M7, M12_B and _ZT Contemporary Dance I – III](#) | [M16.1 Training](#)

Thorough knowledge of basic technique resulting from a combination of physical experience and reflection processes is the foundation for professional dance training. It is important to work creatively with technique, whether teaching or performing it. Technique expands dancers' movement possibilities, broadens their choice about what to express and how to express it, and helps promote their individuality and power of expression. The term "technique" can today be understood in many different ways. There is a wide range of techniques and related philosophies available – classical technique, alignment and release techniques; Cunningham, Limón, Horton or Graham techniques; folklore, jazz, Tai Chi or even breathing techniques. The different techniques taught can, and should, complement and influence each other. Finding the right balance between having a wide overview on the one hand and in-depth knowledge in particular areas on the other is important. The following foundation techniques are taught:

- _ BALLET TECHNIQUES – including pointe work, variations, pas de deux, barre au sol and neo-classical approaches
- _ CONTEMPORARY DANCE – release techniques, partnering as well as process-orientated, crossover work including modern dance and other dance forms taught in intensive workshops

Students learn how to see movements, to describe and analyse what they have seen and to transfer information from one technique to another. Tutors support, encourage and challenge students throughout the entire programme. They point out parallels between the various techniques and styles, use images for clarification purposes and provide space for students' own explorations.

In intensive workshops with international guest teachers, students learn to quickly grasp different movement approaches and unfamiliar movement material and unusual forms of teaching.

CREATIVITY

[M2.2, M7.2 Forms of Improvisation](#), [M12.5 5. Improvisation, Partnering, Research, Performance](#) | [M12.2 Composition](#) | [M12.3 Re-performing Concepts](#)

Today's dancers are more than just performers; they are seen as creative, choreographically minded co-creators in the artistic process. In addition to daily technique training, the educational focus is therefore also on the development of creativity and spontaneity. The intensive workshop series KIT – *Körper im Theater*, which features crossover formats (e.g. action theatre or physical cinema), opens up further possibilities for creative expression. The process is enhanced by experience with different body systems in Body-Mind Centering workshops.

AWARENESS OF THE BODY

[M3, M8, M13 Body I – III](#) | [M16.2 Body Knowledge and Perception](#)
[M3, M8, M13 Body I – III](#) | [M3.1 Applied Anatomy](#) | [M3.2, M8.1, M13.1 Body Knowledge and Perception](#) | [M3.3 Individual Training Measures](#) | [M3.4, M8.2, M13.2 Reflection Transfer](#) | [M16.2 Body Knowledge and Perception](#)

In-depth body knowledge arising from practical experience as well as a sharpened sense of perception support the development of a solid foundation for dance studies. Students gather knowledge in the connections between anatomy, movement analysis and training science, and they integrate the body knowledge learned into their daily training practice, their individual warm-up and cool-down sessions, and their artistic projects, in accordance with their process-specific and individual needs. Raising awareness of autonomous body management serves as an injury-prevention measure and stimulates independent learning. By focusing on somatic approaches, students gather experience of various body structures and systems, recognise their own movement patterns, learn restructuring methods and develop individual decision-making skills. Reflection and transfer processes enable them to expand the experiences they have had in other modules. Body knowledge and perception are covered in all four years of study. For further information, see THE ARTIST'S BODY (p. 41) and in the *Body I – III* templates (p. 44).

THEORY

[M3.1 Applied Anatomy](#) | [M3.4, M8.2, M13.2 Reflection / Transfer](#) | [M4.1, M9.1 Dance-specific Music Theory](#) | [M4.2, M9.2, M14.1 Dance Theory](#) | [M4.3, M9.3, M14.2 Dance Media](#) | [M14.3 Expanded Professional Field](#) | [M17.4 Performance Reports](#) | [M18 Bachelor's Thesis](#)

A comprehensive link between theory and practice is pursued to facilitate a more in-depth understanding of dance. In the first year of study, students learn the basics of applied anatomy that they then transfer into their daily practice via reflection and transfer processes ([M3.4](#)).

In dance-specific music theory, students acquire a basic knowledge of music theory and rhythm. They learn sound performance and music analysis by reading scores and listening to music. Another focus is on understanding musical forms – those closely linked with dance and those independent of it. In dance theory, they acquire knowledge of the fundamentals and principles of both current and historical dance forms in order to understand contemporary productions also as part of dance and cultural history. This is complemented by students watching current and historical recordings of dance, dance theatre and ballet productions in the self-organised sub-module [M4.3 Dance Media](#) (p. 45). In addition, topic-related dance videos and films, as well as CD-ROMs, DVD-ROMs and websites, are shown in the inter-year seminars [M9.3](#) and [M14.2 Dance Media](#).

Continuing the reflection processes from the first year of study, the sub-modules

M8.2 and M13.2 *Reflection / Transfer* expand the information questions about aesthetic, historical and musical components while students translate dance-theoretical concepts and choreographic material into practice and reflect upon their work.

Students' investigation of dance and other performing arts involves, among other things, attending the Hessian Theatre Academy's lecture series and watching and preparing written analyses of eight performances from the fields of dance, musical theatre, drama and performance.

In addition, M14.3 *Expanded Professional Field* discusses structural developments in the genre and teaches self and project-management skills that enable students to rise to the challenges of professional production conditions.

In the bachelor thesis, the students should carry out an independent research project, decide on a question on a dance-specific topic, draw their own conclusions and justify them appropriately, and present the entire work process in writing.

PROJECT WORK

M5.1, M10.1, M15.2 *Projects* | M15.1 *Individual Work*

International guest teachers and choreographers provide introductions into their working methods as well as relevant new dance techniques in order to ensure comprehensive and above all practice-based training. In artistic and process-oriented projects, students gather experience in and with movement research in artistic and process-oriented projects and become familiar with different choreographic practices and working methods, all of which enables them to be able to respond quickly and flexibly to complex demands in their professional careers. Project work covers a wide range of different approaches, which could be technique-based, aimed at developing choreographies, or include other forms of artistic or process-oriented movement research. It also covers students' individual work that forms part of the Bachelor's exam and includes the development, formulation and implementation of concepts in the form of a choreography, installation or performance. Students have to deal with aspects such as themes and movement, exploration, the processing of experiences, forms of presentation and open discussion.

INTERDISCIPLINARITY

M5.1, M10.1, M15.3, M19.1 *Projects*

Exciting developments in dance are often found in the crossover areas with other dance and art forms. The HfMDK offers excellent opportunities for crossover work and supports the establishment of interdisciplinary co-operations. Students' interdisciplinary projects are funded by the *Kunstpakt* project (info map p.24). University students meet those from other art and presentational forms at the *Festival der Jungen Talente* (info-map p.19) where different opinions and interpretations of what has been seen, heard and experienced come together; co-operations are tested and knowledge is exchanged.

PERFORMANCES

M5.2, M10.2, M15.3, M19.2 *Performances*

Students start gathering stage experience from the very first semester in three different performance series per year. In these series, the knowledge and experience students have acquired in various technique and improvisation classes, in choreographic projects and in interdisciplinary courses are put to the test in front of the public and in professional performance conditions. Students can demonstrate their skills and qualities as performers in a wide range of choreographies and styles, and they have a chance to show their own work.

MODULE OVERVIEW TABLES

First year of study

| Year | BA tanz | Attendance Time | | | Workload in hours | | | Credits per | | Module Examination | Teaching Methods | Module Manager |
|------|---|-----------------|----------|----------------------|-------------------|------------|------------|----------------|------------------------|-----------------------------|--------------------|----------------------------|
| | | Weeks per Year | TU per W | Length TU in Minutes | with teacher | Self Study | overall | Partial Module | Module | | | |
| 1 | M1_alb Ballet Techniques I | | | | 383 | 127 | 510 | | 17 | ME – p/f | G, SG, I | Prof. Isaac Spencer |
| | 1.1_a Ballet Techniques | 36 | 4,5 | 90 | 243 | 87 | 330 | 11 | | pE 1. Semester PME RP | G | |
| | 1.1_b | | | | | | | | | | | |
| | 1.2_a Floor-Barre incl. Ballet Techniques | 30 | 2 | 90 | 90 | 0 | 90 | 3 | | RP | G | |
| | 1.2_b | | | | | | | | | | | |
| | 1.3_a Pointe work | 33 | 2 | 45 | 50 | 40 | 90 | 3 | | pE 1. Semester PME RP | G, SG, I | Prof. Dieter Heitkamp |
| | 1.3_b | | | | | | | | | | | |
| | 1.4_a Jumps, Turns, Stamina | 33 | 2 | 45 | 50 | 40 | 90 | 3 | | pE 1. Semester PME RP | G, SG, I | |
| | 1.4_b | | | | | | | | | | | |
| | M2_alb Contemporary Dance I | | | | 341 | 169 | 510 | | 17 | ME – p/f | G, B | Prof. Dieter Heitkamp |
| | 2.1_a Contemporary Dance Techniques | 36+ B 24 h | 4 | 90 | 240 | 90 | 330 | 11 | | pE 1. Semester PME RP | G / B | |
| | 2.1_b | | | | | | | | | | | |
| | 2.2_a Forms of Improvisation | 30 | 1 | 90 | 101 | 79 | 180 | 6 | | pE 1. Semester PME RP | G | |
| | 2.2_b Contact Improvisation | 28 | 1 | 120 | | | | | | RP | | |
| | M3 Body I | | | | 179 | 151 | 330 | | 11 | ME – Grade | G, SG, I, B | Prof. Hannah Shakti Bühler |
| | 3.1 Applied Anatomy | 30 | 1 | 90 | 45 | 45 | 90 | 3 | | 1wE_ 1. Sem PME – PG | G | |
| | 3.2 Body Knowledge and Perception | 30+B 24h 30 | 1 | 60 | 99 | 81 | 180 | 6 | | RP | G, I, B | |
| | 3.3 Individual Training Measures | B | | | 15 | 15 | 30 | 1 | | RP | G, SG, I, B | |
| | 3.4 Reflection / Transfer | 20 | 1 | 60 | 20 | 10 | 30 | 1 | | Reflective Journal PME – PG | G | |
| | M4 Theory I | | | | 75 | 75 | 150 | | 5 | ME – Grade | G, EL | Tatjana Varvitsiotis |
| | 4.1 Dance-Specific Music Theory | 33 | 1 | 90 | 50 | 40 | 90 | 3 | | 1wE ME – Grade | G | |
| | 4.2 Dance Theory | 20 | 1 | 60 | 20 | 10 | 30 | 1 | | 1 Portfolio RP | G, EL | |
| | 4.3 Dance Media | 30 | 1 | 60 | 5 | 25 | 30 | 1 | | RP | G | |
| | M5 Projects I | | | | 250 | 50 | 300 | | 10 | ME – none | B | Prof. Hannah Shakti Bühler |
| | 5.1 Projects | B | | | 170 | 40 | 210 | 7 | | RP | B | |
| | 5.2 Performances | B | | | 80 | 10 | 90 | 3 | | RP | B | |
| | a_ 1. Semester | | | | | | | | | | | |
| | b_ 2. Semester | | | | | | | | | | | |
| | | | | | | | | 60 | Credits 1. Year | | | |

Second year of study

| Year | BA tanz | Attendance Time | | | Workload in hours | | | Credits per | | Module Examination | Teaching Methods | Module Manager |
|------|---|-----------------|----------|----------------------|-------------------|------------|------------|----------------|------------------------|-------------------------|--------------------|----------------------------|
| | | Weeks per Year | TU per W | Length TU in Minutes | with teacher | Self Study | overall | Partial Module | Module | | | |
| 2 | M6 Ballet Techniques II | | | | 370 | 170 | 540 | | 18 | ME – Grade | G, SG, I, B | Prof. Isaac Spencer |
| | 6.1 Ballet Techniques | 36 + B14 | 4 | 90 | 230 | 100 | 330 | 11 | | pE 4. Semester PME – PG | G, B | |
| | 6.2 Floor-Barre incl. Ballet Techniques | 30 | 1 | 90 | 45 | 15 | 60 | 2 | | RP | G | |
| | 6.3 Pas de deux / Partnering | 25 | 1 | 60 | 25 | 5 | 30 | 1 | | RP | G, SG | |
| | 6.4 Pointe Work / Variation | 28 + B7 | 3 | 45 | 70 | 50 | 120 | 4 | | pE 4. Semester PME – PG | G, SG, I | Prof. Dieter Heitkamp |
| | 6.5 Jumps, Turns, Stamina, Variation | 28 + B7 | 3 | 45 | 70 | 50 | 120 | 4 | | pE 4. Semester PME – PG | G, SG, I | |
| | M7 Contemporary Dance II | | | | 341 | 199 | 540 | | 18 | ME – Grade | G, SG, B | |
| | 7.1 Contemporary Dance Techniques | 36 + B24 | 4 | 90 | 240 | 120 | 360 | 12 | | pE 4. Semester PME – PG | G, SG, B | |
| | 7.2 Forms of Improvisation | 30 | 1 | 90 | 101 | 79 | 180 | 6 | | pE 4. Semester PME – PG | G | |
| | Contact Improvisation | 28 | 2 | 60 | | | | | | RP | | |
| | M8 Body II | | | | 80 | 70 | 150 | | 5 | ME – none | G, I, B | Prof. Hannah Shakti Bühler |
| | 8.1 Body Knowledge and Perception | 30+ B12 12 | 1 | 60 90 | 60 | 60 | 120 | 4 | | RP | G, I, B | |
| | 8.2 Reflexion / Transfer | 20 | 1 | 60 | 20 | 10 | 30 | 1 | | RP | G | |
| | M9 Theory II | | | | 120 | 90 | 210 | | 7 | ME – Grade | G, EL | |
| | 9.1 Dance-Specific Music Theory | 30 | 1 | 90 | 45 | 45 | 90 | 3 | | 1wP + 1oE PME – PG | G | Prof. Dr. Katja Schneider |
| | 9.2 Dance Theory | 30 | 1 | 90 | 45 | 45 | 90 | 3 | | 1vP PME – PG | G, EL | |
| | 9.3 Dance Media | 30 | 1 | 60 | 30 | 0 | 30 | 1 | | RP | G | |
| | M10 Projects II | | | | 290 | 70 | 360 | | 12 | ME – Grade | G, SG, B | |
| | 12.1 Projects | B | | | 210 | 60 | 270 | 9 | | RP | G, SG, B | Prof. Isaac Spencer |
| | 12.2 Performances | B | | | 80 | 10 | 90 | 3 | | ME – Grade | G | |
| | | | | | | | | | | | | |
| | | | | | | | | | | | | |
| | | | | | | | | 60 | Credits 2. Year | | | |

B_ Focus on Ballet
 ZT_Focus on Contemporary Dance

Third year of study

| Year | BA tanz | Attendance Time | | | Workload in hours | | | Credits per | | Module Examination | Teaching Methods | Module Manager | | |
|------|--|-----------------|--------|----------------------|-------------------|------------|---------|----------------|----------------|--------------------|------------------|----------------|----------------------------|---------------------|
| | | Weeks per Year | TU per | Length TU in Minutes | with teacher | Self Study | overall | Partial Module | Module | | | | | |
| 3_B | M11_B Ballet Techniques III | | | | 415 | 215 | 630 | 21 | | ME – Grade | | G, SG, I, B | Prof. Andrea Tallis | |
| | 11.1 Ballet Techniques | 36 | 5 | 90 | 270 | 120 | 390 | 13 | pE 6. Semester | PME – PG | G, B | | | |
| | 11.2 Repertoire Lab | 15 | 2 | 90 | 45 | 45 | 90 | 3 | | RP | G, SG, I, B | | | |
| | 11.3 Pas de deux / Partnering | 25 | 1 | 60 | 25 | 5 | 30 | 1 | | RP | G, SG | | | |
| | 11.4 Variation | 33 | 1 | 45 | 25 | 5 | 30 | 1 | pE 6. Semester | PME – PG | G, SG, I | | | |
| | 13.5 Point Work | 33 | 2 | 45 | 50 | 40 | 90 | 3 | | PME – PG | G, SG, I | | | |
| | 13.6 Jumps, Turns, Stamina | | | | | | | | | PME – PG | G, SG, I | | | |
| | M12_B Contemporary Dance III | | | | 236 | 94 | 330 | 11 | | ME – Grade | | G, SG, B | Prof. Dieter Heitkamp | |
| | 12.1 Contemporary Dance Techniques | 36 + B18 | 3 | 90 | 180 | 60 | 240 | 8 | pE 6. Semester | Grade | G, SG | | | |
| | 12.2 Composition | 12 + B12 | | 120 | 36 | 24 | 60 | 2 | | RP | G, B | | | |
| | 12.3 Re-performing Concepts | Block | | | 20 | 10 | 30 | 1 | | RP | G, B | | | |
| 3_ZT | M11_ZT Ballet Techniques III | | | | 230 | 130 | 360 | 12 | | ME – Grade | | G, B | Prof. Andrea Tallis | |
| | 11.1 Ballet Techniques | 36 + 14B | 4 | 90 | 230 | 130 | 360 | 12 | pE 6. Semester | ME– Grade | G, B | | | |
| | M12_ZT Contemporary Dance III | | | | 421 | 179 | 600 | 20 | | ME – Grade | | G, SG, I, B | Prof. Dieter Heitkamp | |
| | 12.1 Contemporary Dance Techniques | 36 + B14 | 4 | 90 | 230 | 100 | 330 | 11 | | pE 6. Semester | PME – PG | G, SG, B | | |
| | 12.2 Composition | 12+B12h | | 120 | 36 | 24 | 60 | 2 | RP | | G, B | | | |
| | 12.3 Re-performing Concepts | Block | | | 20 | 10 | 30 | 1 | RP | | B | | | |
| | 12.4 Solo Work | 25 | 1 | 60 | 25 | 5 | 30 | 1 | pE 6. Semester | PME – PG | G, I | | | |
| | 12.5 Improvisation, Partnering, Research, Performance | 20 + B 43h | 1 | 90 | 80 | 40 | 120 | 4 | | PME – PG | G, B | | | |
| | 12.6 Vocal Composition for dancers | 30 | 1 | 60 | 30 | 0 | 30 | 1 | | RP | G, SG, I | | | |
| 3_ | M13 Body III | | | | 65 | 55 | 120 | 4 | | ME – none | | G, I, B | Prof. Hannah Shakti Bühler | |
| | 13.1 Body Knowledge and Perception | 18+ 12B 15 | 1 | 60 60 | 45 | 45 | 90 | 3 | RP | | G, I, B | | | |
| | 13.2 Reflection / Transfer | 20 | 1 | 60 | 20 | 10 | 30 | 1 | | RP | G, B | | | |
| | M14 Theory III | | | | 135 | 105 | 240 | 8 | | ME – Grade | | G, B, EL | Prof. Dr. Katja Schneider | |
| | 14.1 Dance Theory | 30 | 1 | 90 | 45 | 45 | 90 | 3 | assignment | Grade | G, EL | | | |
| | 14.2 Dance Media | 30 | 1 | 60 | 30 | 0 | 30 | 1 | | RP | G | | | |
| | 14.3 Expanded Professional Field | Block | | | 60 | 60 | 120 | 4 | | RP | G, B | | | |
| | Transmission, Theory & Aesthetic of Dance & Theater Management | Block | | | | | | | RP | | | | | |
| | | 14 + B 11h | 1 | 60 | | | | | RP | | | | | |
| | M15 Projects III | | | | 333 | 147 | 480 | 16 | | ME – Grade | | G, SG, I, B | | Prof. Andrea Tallis |
| | 15.1 Individual Work | Block | | | 3 | 47 | 50 | 3 | pE | PME – PG | I, B | | | |
| | Colloquium Dance & Stage | Block | | | 10 | 10 | 20 | | | RP | G, SG, B | | | |
| | | Block | | | 10 | 10 | 20 | | | RP | G, B | | | |
| | 15.2 Projects | Block | | | 230 | 70 | 300 | 10 | RP | G, SG, B | | | | |
| | 15.3 Performances | Block | | | 80 | 10 | 90 | 3 | pE | PME – PG | B | | | |
| | | | | | | | | | 60 | Credits 3. year | | | | |

Fourth year of study

| Year | BA tanz | Attendance Time | | | Workload in hours | | | Credits per | | Module Examination | Teaching Methods | Module Manager |
|------|--|-----------------|----------|----------------------|-------------------|------------|------------|----------------|-----------|-------------------------------|---------------------|---------------------------|
| | | Weeks per Year | TU per W | Length TU in Minutes | with teacher | Self Study | overall | Partial Module | Module | | | |
| 4 | M16 Dance Practice | | | | 425 | 205 | 630 | | 21 | ME – none | G, B | Prof. Andrea Tallis |
| | 16.1 Training | | | | 285 | 105 | 390 | 13 | | 2 Training descriptions RP | G | |
| | 16.2 Body Knowledge and Perception | | | | 20 | 40 | 60 | 2 | | 1 Report RP | G, B | |
| | 16.3 Knowledge in & about Movement | | | | 120 | 60 | 180 | 6 | | Attestations 1 List RP | B | |
| | M17 Vocational Orientation | | | | 6 | 684 | 690 | | 23 | ME – none | G, B, I | Prof. Dieter Heitkamp |
| | 17.1 Internship | | | | 0 | 450 | 450 | 15 | | Internship Report RP | | |
| | 17.2 Auditions | | | | 0 | 60 | 60 | 2 | | 4 Auditionsn, 1 List RP | B | |
| | 17.3 Self-management | | | | 0 | 90 | 90 | 3 | | 2 Semester Plans Weekplans RP | B | |
| | 17.4 Performance Reports | | | | 0 | 60 | 60 | 2 | | 8 Reports 1 List RP | | |
| | 17.5 Coaching | | | | 6 | 24 | 30 | 1 | | RP | G, E | |
| | M18 Bachelor's Thesis | | | | 19 | 251 | 270 | | 9 | ME – Grade | G, SG, EL, I | Prof. Dr. Katja Schneider |
| | 18.1 Bachelor's Thesis | | | | 4 per Student | 236 | 240 | 8 | | MP – Note | I | |
| | 18.2 Colloquium | | | | 15 | 15 | 30 | 1 | | | G, SG, EL | |
| | M19 Projects IV | | | | 140 | 70 | 210 | | 7 | ME – none | B | Prof. Isaac Spencer |
| | 19.1 Projects | | | | 90 | 60 | 150 | 5 | | 1 List RP | B | |
| | 19.2 Performances | | | | 50 | 10 | 60 | 2 | | 1 List RP | B | |
| | Transition Studies > Working field | | | | | | | | 60 | Credits 4. year | | |

ABBREVIATIONS

TU_ Time Unit

Length of TU

45–60–90–120 Minutes

W_ Week/s

38–33–30–25 weeks per year

pE_ practical Exam

oE_ oral Exam

P_ Presentation (Referat)

wE_ written Examination (Klausur)

wP_ written Paper (reports)

RP_ Regular Participation

TEACHING METHODS

G_ Group- Tuition

SG_ Small Group

I _ Individual Tuition

EL_ E-Learning

B_ Block Seminar

1 Credit – 30 hours (60 min)

MODULE DESCRIPTIONS

First year of study

| | | | | |
|--------------------------------|-------------------------------------|---|---|-------------------------------------|
| Module no.: M1_a | | Ballet Techniques I | | M1_a and _b: 17 CPs |
| Qualification objectives | | Students have a basic feeling for the body's line, form and plasticity in the space as well as solid foundations for movement co-ordination. They master essential ballet terminology, the fundamentals of poise and positioning and technique e.g. for pirouettes, turns, <i>tour lent</i> in large poses, jumps with <i>battu</i> and big jumps. | | |
| Content | | <p>All technique is taught on a non-gender specific basis.</p> <p>1. Ballet Techniques In line with the structure of the Russian teaching method, training is divided into exercises at the barre, work in the centre and jumps.</p> <p>2. Floor-Barre This technique supports the alignment and strengthening of the movement apparatus. It protects the joints and focuses on refining the movement co-ordination that is used in different dance techniques in different ways. Floor-barre helps to correct and improve placement. Body structures can change, since the body becomes more defined, muscles lengthen and movement <i>en dehors</i> is improved. Flexibility, posture, balance, alignment and perception are improved.</p> <p>Students choose between teaching events M1.3_a and M1.4_a.</p> <p>3. Pointe Work Training enhances the stability that is needed for the classical and contemporary repertoire. The muscles of the legs and feet are strengthened in exercises such as <i>relevés</i> in first, second, fourth and fifth position, <i>pas echappé</i> with turns and endings on one leg. The technique elements taught include pirouettes in fifth and fourth position <i>en dehors</i> and <i>en dedans</i>, tours on a diagonal and <i>relevés</i> on one leg.</p> <p>4. Jumps, Turns, Stamina Training places particular emphasis on developing the strength and co-ordination that is needed for the ballet and contemporary repertoire – e.g. turns in big poses, several pirouettes <i>en dehors</i> and <i>en dedans</i> with different preparations, <i>grand tour à la seconde</i>, <i>battu</i> on one and two legs and big jumps for elevation and <i>ballon</i>.</p> | | |
| Teaching events of M1_a and _b | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Ballet Techniques (G) | 36 W / 4.5 TUs per W / each TU = 90 min | 11 CPs, 330h overall 243h contact hours, 87h self-study | Regular participation |
| | 2. Floor-Barre (G) | 30 W / 2 TUs per W / each TU = 90 min (60 min barre au sol and 30 min classical training) | 3 CPs, 90h overall 90h contact hours | Regular participation |
| | 3. Pointe Work (G, SG, I) | 33 W / 2 TUs per W / each TU = 45 min | 3 CPs, 90h overall 50h contact hours, 40h self-study | Regular participation |
| | 4. Jumps, Turns, Stamina (G, SG, I) | 33 W / 2 TUs per W / each TU = 45 min | 3 CPs, 90h overall 50h contact hours, 40h self-study | Regular participation |

| | | |
|--|--|-----------------|
| Requirements for participating in the module | Enrolment on the Bachelor's degree in Dance | |
| Applicability of the module | Bachelor of Arts: Dance | |
| Module examination | Two partial module examinations: – Ballet Techniques (90-minute practical examination) and – Pointe Work (15-minute practical examination) or – Jumps, Turns, Stamina (15-minute practical examination) The module examination is ungraded; it is marked either as a pass or fail. | |
| Module frequency | Annual | |
| Duration and start | One semester | Winter semester |
| Workload in hours | For M1_a and _b: Overall: 510 Contact hours: 383 Self-study: 127 | |
| Tuition languages | German, English | |
| Module manager | Prof. Isaac Spencer | |

| | | |
|-------------------------|---|--------------------------------|
| Module no.: M1_b | Ballet Techniques I | M1_a and _b: 17 CPs |
| Comments | This module is a continuation of M1_a. | |
| Module examination | – None. The awarding of CPs is contingent on regular participation in the teaching events | |
| Duration and start | One semester | Summer semester |

| | | |
|--------------------------|--|--------------------------------|
| Module no.: M2_a | Contemporary Dance I | M2_a and _b: 17 CPs |
| Qualification objectives | Students have: <ul style="list-style-type: none"> – Developed an understanding of the basic elements of contemporary dance techniques and established solid foundations. – Experienced and reflected on different aesthetic components of contemporary dance techniques and used these in a dialogue with somatic movement practices and principles from expressionist dance, modern and postmodern dance, and forms of improvisation. – Sharpened their awareness of space, presence, use of strength and energy, music and changes in dynamic. They also have a basic knowledge of improvisation and contact improvisation, are familiar with process-oriented and multi-disciplinary work and are able to assimilate and interpret prescribed movement material. | |

| | |
|---------|---|
| Content | <p>1. Contemporary Dance Techniques</p> <p>Students look at a large number of contemporary dance practices and movement styles. They experience and reflect on different aesthetic components and use them in a dialogue with somatic movement practices and principles from expressionist dance, modern and postmodern dance, and forms of improvisation. In the first year, students are taught and explore fundamental movement principles based mainly on release and dynamic alignment-oriented techniques.</p> <p>Students also look at partnering skills and floor work in different teaching formats and in conjunction with guest tutors and guest choreographers.</p> <p>The aim is to provide students with a broad and solid basis that enables individual interpretations and reflection processes, and supports a curious, organic and independent approach to their practical work in the field of contemporary dance.</p> <p>2. Forms of Improvisation</p> <p>The teaching of forms of improvisation is based on different movement concepts and methodical approaches, and includes perception training, researching different body systems, explorations into themes such as presence, space, time, dynamic or rhythm, and the use of light and props. Tasks have to be worked on as solo, duet or group pieces and in the form of either structured or free improvisation. The aim is to develop creativity and spontaneity, to recognise movement structures and to verbalise experiences and their associated reflection processes.</p> <p>In the Contact Improvisation course, the scope for communication that arises from “touch and being touched” is explored when two people move, roll, walk, wrestle, fall or carry each other, at the same time remaining in constant contact – spatially, physically and in relation to energy. Students develop a basic knowledge of partnering and its associated vocabulary, learn new techniques and experience energy flow. The seminar also covers breathing and tension modulation in the body. Students also explore physical forces such as mass, impulse, friction, impetus or lever rules. Both physical and emotional aspects play a role in the working process. The aim is to experience and apply dance and movement’s communication potential in an interdisciplinary context.</p> |
|---------|---|

| | | | | |
|--|---|--|---|-------------------------------------|
| Teaching events M2_a und _b | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Contemporary Dance Techniques (G) | 36 W / 4 TUs per W / each TU = 90 min plus 24 hours of block seminars | 11 CPs, 330h overall 238 h contact hours, 92 h self-study | Regular participation |
| | 2. Forms of Improvisation (G) Contact Improvisation | 30 W / 1 TU per W / each TU = 90 min 28 W / 1 TU per W / each TU = 120 min | 6 CP, 180 h overall 101 h contact hours, 79 h self-study | Regular participation |
| Requirements for participating in the module | | Enrolment on the Bachelor's degree in Dance | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Two partial module examinations: – Contemporary Dance Techniques (90-minute practical examination) – Improvisation (30-minute practical examination) The module examination is ungraded; it is marked either as a pass or fail. | | |
| Module frequency | | Annual | | |
| Duration and start | | One semester | Winter semester | |
| Workload in hours | | For M2_a and _b: Overall: 510 Contact hours: 341 Self-study: 169 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Dieter Heitkamp | | |

| | | |
|-------------------------|--|--------------------------------|
| Module no.: M2_b | Contemporary Dance I | M2_a and _b: 17 CPs |
| Comments | This module is a continuation of M2_a | |
| Module examination | – None. The awarding of CPs is contingent on regular participation in the teaching events. | |
| Duration and start | One semester | Summer semester |

| | | | | |
|--|--|---|--|-------------------------------------|
| Module no.: M3 | | Body I | | 11 CPs |
| Qualification objectives | | Students have a basic knowledge of anatomy and its practical application. They have gained experience in body awareness methods and refined their perception. They are familiar with further, complementary training methods. | | |
| Content | | <p>1. Applied Anatomy This sub-module teaches the basics of anatomical structures and biomechanical principles that support efficient movement. The aim of the course is the ability to consistently allow for the practical application of anatomical theory in dance training and practice. Additional themes are stress management, body images, nutrition and injury prevention.</p> <p>2. Body Knowledge and Perception Perception training using different somatic approaches and methods (e.g. Alexander Technique, Body-Mind Centering (BMC), Feldenkrais, and Laban or Bartenieff Fundamentals) aims to increase awareness and efficiency in movement. Experiences with different body structures and systems help the students to develop an individual relationship with training and dance techniques, and an independent approach to dealing with the body. In addition, movement analyses allow for the recognition and restructuring of movement patterns. The intention is for the experience gained to be transferred to other areas and integrated into everyday training and individual warm-up and cool-down sessions as an injury-prevention method.</p> <p>3. Individual Training Measures The aim of this block seminar is to examine approaches from the fields of movement analysis, sports science and dance medicine in order to develop individual training measures as injury prevention and stimulate autonomous learning.</p> <p>4. Reflection / Transfer Students analyse the experience they have gathered in the practical elements of the module and create references to dance practice. Questions are considered in group processes and documented individually in writing in the <i>Reflective Journal</i>.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Applied Anatomy (G) | 30 W / 1 TU per W / each TU = 90 min | 3 CPs, 90 h overall 45 h contact hours, 45 h self-study | Regular participation |
| | 2. Body Knowledge and Perception (G, B, I) | 30 W / 1 TUs per W / 90 min 30 W / 1 TUs per W / 60 min | 6 CPs, 180 h overall 99 h contact hours, 81 h self-study | Regular participation |
| | 3. Individual Training Measures (G, B, I, SG) | 15 hours of block seminars | 1 CP, 30 h overall 15 h contact hours, 15 h self-study | Regular participation |
| | 4. Reflection / Transfer (G) | 15 hours of block seminars | 1 CP, 30 h overall 20 h contact hours, 10 h self-study | Regular participation |
| Requirements for participating in the module | | Enrolment on the Bachelor's degree in Dance | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Two partial module examinations: <ul style="list-style-type: none"> Applied Anatomy: presentation in the first semester (20 - 30 minutes) Reflection/transfer: Reflective Journal in the second semester (2 key entries 4,000 characters) | | |

| | | |
|--------------------|---|-----------------|
| | The presentation and Reflective Journal partial module examinations are weighted 1:1 when forming the module grade. | |
| Module frequency | Annual | |
| Duration and start | Two semesters | Winter semester |
| Workload in hours | Overall: 330 Contact hours: 179 Self-study: 151 | |
| Tuition languages | German, English | |
| Module manager | Prof. Hannah Shakti Bühler | |

| Module no.: M4 | Theory I | 5 CPs |
|--------------------------|--|--------------|
| Qualification objectives | Students master the basics of dance-specific music theory and rhythm as well as European and US-American dance history. They have become familiar with different dance forms and choreographic methods and are able to establish connections between music, theory and dance, both orally and in writing. | |
| Content | <p>1. Dance-Specific Music Theory Students acquire the basics of music theory (notation, intervals, chords, scales) and rhythm (note values and pauses, simple and compound time signatures). Reading scores and analysing music teaches students how to understand musical and formal correlations from different eras.</p> <p>2. Dance Theory This basic module presents a broad overview of dance history. Students become familiar with the basic methodology and terminology used to analyse choreographies (works) and performances. They make theoretical references to the learning content of practise-based modules and practise relevant transfers while creative writing exercises introduce them to verbal thinking and formulation, and to aspects of scientific work.</p> <p>3. Dance Media This teaching event supports the appropriation and handling of visually mediated dance forms. In addition to photographs, films, computer-assisted animations and recordings, it also covers videos and DVDs in particular. At the same time, looking at different visuals and viewing complete productions gives students insights into the artistic work of relevant choreographers, provides a comparative overview of developments in dance history and expands knowledge of the professional field, documentation processes and different media treatments of dance. An introduction to dance-specific media studies conveys basic knowledge. The teaching event M4.3 also supports students' preparation for seminars M9.2 and M14.1 in the second and third years of study respectively.</p> <p>Organisation The seminar is organised by the students themselves, supported by teachers who suggest and prepare a body of visuals. The year groups arrange their own timetables for coming together to view media. Anyone unable to make a timetabled viewing can see the relevant material at a later date. Each year group selects a student who keeps a record of the material viewed and when in the Excel file <i>M4.3. Dance Media Template</i>.</p> | |

| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
|--|---|---|---|-------------------------------------|
| | 1. Dance-specific Music Theory (G) | 33 W / 1 TU per W / each TU = 90 min | 3 CPs, 90 h overall 50 h contact hours, 40 h self-study | Regular participation |
| | 2. Dance Theory (G, EL) | 20 hours (involving TUs of varying lengths) | 1 CPs, 30 h overall 20 h contact hours, 10 h self-study | Regular participation |
| | 3. Dance Media (G) | 30 W / 1 TU per W / each TU = 60 min | 1 CP, 30 h overall 5 h contact hours, 25 h self-study | Regular participation |
| Requirements for participating in the module | | Enrolment on the Bachelor's degree in Dance | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Two partial module examinations: – Dance-Specific Music Theory: 60-minute written exam in the first semester – Dance Theory: portfolio (scope approx. 9,000 characters), ungraded | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 150 Contact hours: 75 Self-study: 75 | | |
| Tuition languages | | German, English | | |
| Module manager | | Tatjana Varvitsiotis | | |

| | | |
|--------------------------|---|---------------|
| Module no.: M5 | Projects I | 10 CPs |
| Qualification objectives | Students gain further experience of movement research in choreographic and process-oriented projects with different guest lecturers. They also learn new forms of choreographic practice and are increasingly able to adapt themselves quickly and flexibly to different ways of working as well as complex demands. Students gather comprehensive stage experience in several performance series they can use to test different performance strategies as well as ways of dealing with presence. | |
| Content | 1. Projects Project work embraces very different approaches that can be technique-based, aimed at developing choreographies, or include other forms of artistic, process- | |

| | | | | |
|--|--------------------------|---|---|---|
| | | oriented movement research. The work with internationally renowned guest teachers, choreographers and dancers from municipal or national theatres, or the independent scene, establishes direct links with the professional dance world. Students learn different working methods, become familiar with new dance techniques and forms of communication, and have experience of group processes. Many of these projects are conducted with the support of the Hessian Theatre Academy and in co-operation with partners from the Frankfurt Dance Network. | | |
| | | 2. Performances Students take part in public presentations of choreographies, performances, pieces or installations. Performances take place on different-sized stages or at site-specific venues. | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Projects (B) | 170 hours of block seminars | 7 CPs, 210 h overall 170 h contact hours, 40 h self-study | Regular participation |
| | 2. Performances (B) | 80 hours of block seminars | 3 CPs, 90 h overall 80 h contact hours, 10 h self-study | Participation in three performance series |
| Requirements for participating in the module | | Enrolment on the Bachelor's degree in Dance | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | – None. The awarding of CPs is contingent on regular participation in the teaching events | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 300 Contact hours: 250 Self-study: 50 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Hannah Shakti Bühler | | |

Second year of study

| | | | | |
|--|---|--|---|-------------------------------------|
| Module no.: M6 | | Ballet Techniques II | | 18 CPs |
| Qualification objectives | | Students are able to use improved movement co-ordination to implement difficult elements of ballet techniques and execute complex movement combinations while the same time displaying artistic expression. They also have a broader understanding of differentiated movement qualities. | | |
| Content | | <p>All technique is taught on a non-gender specific basis.</p> <p>1. Ballet Techniques Building on the material learned in M1.1, movement combinations become more complex and include neo-classicism, other techniques from the 20th century and current approaches.</p> <p>2. Floor-Barre Expansion and more in-depth study of the knowledge learned in M1.2.</p> <p>3. Pas de Deux / Partnering Specific elements of partnering such as supported balance and off-balance poses, turns, lifts and co-ordination between two dancers are explored using the ballet-based and neo-classical repertoire.</p> <p>Students choose between teaching events M6.4 and M6.5, based on their decisions between M1.3a/b and M1.4a/b.</p> <p>4. Pointe Work / Variation Increased stability en pointe, strengthening the leg and foot muscles. Students learn their first variations from the ballet repertoire. This module builds on M1.3a/b.</p> <p>5. Jumps, Turns, Stamina, Strength Training / Variation Students improve their turns technique and refine their jump technique with emphasis on movement volumes and attack. Students learn their first variations from the ballet repertoire. This module builds on M1.4a/b.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Ballet Techniques (G, B) | 36 W / 4 TUs per W / each 90 min plus 14 hours of block seminars | 11 CPs, 330 h overall 230 h contact hours, 100 h self-study | Regular participation |
| | 2. Floor-Barre (G) | 30 W / 1 TU per week / each TU = 90 min (60-min floor-barre and 30-min ballet techniques) | 2 CPs, 60 h overall 45 h contact hours 15 h self-study | Regular participation |
| | 3. Pas de deux / Partnering (G, SG) | 25 W / 1 TU per W / each TU = 60 min | 1 CP, 30 h overall 25 h contact hours, 5 h self-study | Regular participation |
| | 4. Pointe Work (G, SG, I) | 28 W / 3 TUs per W / each TU = 45 min + B 7h | 4 CPs, 120 h overall 70 h contact hours, 50 h self-study | Regular participation |
| | 5. Jumps, Turns, Stamina, Variation (G, SG, I) | 28 W / 3 TUs per W / each TU = 45 min + B7 | 4 CPs, 120 h overall 70 h contact hours, 50 h self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of module M1 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |

| | | |
|--------------------|---|-----------------|
| Module examination | <p>Two partial module examinations</p> <ul style="list-style-type: none"> - Ballet Techniques (90-minute practical examination) and - Pointe Work (20-minute practical examination) or - Jumps, Turns, Stamina, Strength Training (20-minute practical examination) <p>The partial module examinations in Ballet Techniques and either Pointe Work or Jumps, Turns, Stamina, Strength Training are weighted 2:1 when forming the module grade.</p> | |
| Module frequency | Annual | |
| Duration and start | Two semesters | Winter semester |
| Workload in hours | <p>Overall: 540 Contact hours: 370 Self-study: 170</p> | |
| Tuition languages | German, English | |
| Module manager | Prof. Isaac Spencer | |

| | | |
|--------------------------|--|---------------|
| Module no.: M7 | Contemporary Dance II | 18 CPs |
| Qualification objectives | <p>Building on the content learned in module M2, different formats, such as workshops by guest tutors and transfers from the Dance Theory II and Body II modules, are used to introduce students to a broader variety of stylistic challenges. Students sharpen their embodied experiences from the first year of study, work on them independently and in small groups, and transfer them to choreographic practices within a contextual framework.</p> <p>The students also look at forms of improvisation, partnering skills, floor-work techniques and acrobatic influences from break dance, capoeira and martial arts.</p> | |
| Content | <p>1. Contemporary Dance Techniques Students gain more in-depth knowledge of the material learned in module M2.1 while movement sequences and combinations become more complex. Particular emphasis is placed on refining dance technique as well as the interpretation and configuration of prescribed movement material. Familiarity with other dance forms and the integration of new technologies expand students' understanding of movement and dance. Students have acquired the ability to adapt their technical skills to the characteristics of the movement vocabulary and principles of different technical styles and aesthetic components. The aim is for them to be able to apply what they have learned in a wider context: dance theory, dance-specific music theory, body perception techniques and the practices of specific choreographers, and self-critique and self-evaluation skills in relation to the development of their own dance technique.</p> <p>2. Forms of Improvisation Building on the basics of improvisation acquired in M2.2, students expand their skills and range of possibilities in performances, research or the development of movement material in choreographic processes. Students explore the use of voice, sound and language, look at texts or gestures, or try out different spaces, unusual environments and site-specific locations outside of dance studios or theatres. The aim is for the students to involve themselves in more complex artistic contexts.</p> <p>Using the basic knowledge gathered in the Contact Improvisation course, students' movement vocabulary is expanded by acrobatic elements such as lifts or catching jumps, their sensitivity for duo or group work is refined, and they are taught how to observe and appreciate on several levels at the same time.</p> | |

| | | | | |
|--|---|---|---|-------------------------------------|
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Contemporary Dance Techniques (G, SG, B) | 36 W / 4 TUs per W / each TU = 90 min plus 24 hours of block seminars | 12 CPs, 360 h overall 240 h contact hours, 120 h self-study | Regular participation |
| | 2. Forms of Improvisation (G) | 30 W / 1 TU per W / each = 90 min 28 W / 1 TU per W / each 120 min | 6 CPs, 180 h overall 101 h contact hours, 79 h self-study | Regular participation |
| | Contact Improvisation | | | |
| Requirements for participating in the module | | Successful completion of module M2 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Two partial module examinations: <ul style="list-style-type: none">– Contemporary Dance Techniques (60-minute practical examination and 20-minute process presentation in small groups)– Improvisation (15-minute practical examination) <p>When forming the Contemporary Dance Techniques partial grade, the practical-examination and process-presentation grades are weighted 2:1.</p> <p>The partial examinations Contemporary Dance Techniques and Improvisation are weighted 2:1 when calculating the module grade.</p> | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 540 Contact hours: 341 Self-study: 199 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Dieter Heitkamp | | |

| | | | | |
|--|--|---|---|-------------------------------------|
| Module no.: M8 | | Body II | | 5 CPs |
| Qualification objectives | | Students have refined their perception of the body and gained comprehensive experience of individual body-awareness methods. They are able to apply knowledge of the body (embodied knowledge) in their everyday training as well as movement research. | | |
| Content | | <p>1. Body Knowledge and Perception</p> <p>Students are able to use their embodied knowledge in everyday training, as well as for individual warm-ups and cool-downs, and movement research. Through students' own selections from the regular movement-study courses (yoga, Gyrokinesis, Pilates, tai chi, etc.), from the MSBL/KIT workshops or from the symposia that form part of the project THE ARTIST'S BODY, they have the opportunity to go deeper into the experiences gained in the module M3.2 and become familiar with additional approaches.</p> <p>2. Reflection / Transfer</p> <p>In the second year of study, themes and questions are widened to include aesthetic, historical and musical components, and are reflected upon in relation to experiences from daily practice and choreographic processes.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Body Knowledge and Perception (G, I, B) | 30 W / 1 TU per week / each TU = 90 min plus 24 hours of mostly weekly block seminars | 4 CPs, 120 h overall 60 h contact hours, 60 h self-study | Regular participation |
| | 2. Reflection / Transfer (G) | 20 W / 1 TU per week / each TU = 60 min | 1 CP, 30 h overall 20 h contact hours, 10 h self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of module M3 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | – None. The awarding of CPs is contingent on regular participation in the teaching events. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 150 Contact hours: 80 Self-study: 70 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Hannah Shakti Bühler | | |

| | | | | |
|--------------------------|---|---|--|-------------------------------------|
| Module no.: M9 | | Theory II | | 7 CPs |
| Qualification objectives | | Students have knowledge of different eras of dance history and the most important musical forms. They can recognise these using scores as well as aurally and differentiate between them. They are aware of the key developments in western European / US-American dance from 1900 to the present day. | | |
| Content | | <p>1. Dance-Specific Music Theory From Greek antiquity to the present day, selected composition principles, musical forms and aesthetic principles from different eras are discussed and 'translated' into dance. Listening exercises and score reading are used to assign compositions to the corresponding era of art history. Analysis of the respective eras is supplemented by the inclusion of selected artworks from other disciplines.</p> <p>2. Dance Theory This extension module looks at specific aspects of historical and contemporary dance aesthetics. Students work on particular cases to practise performance analysis and to reflect upon changes in aesthetics and artistic strategies. Theoretical references to the learning content of practice-based modules are drawn and conveyed independently.</p> <p>3. Dance Media The seminar presents selected dance videos/films, Internet platforms and extracts from records of current and historical dance productions. Aspects of dance documentation, new fields of application for dance and choreography, and questions relating to new transfer formats are also addressed.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Dance-specific Music Theory (G) | 30 W / 1 TU per W / each TU 90 = min | 3 CP, 90 h overall 45 h contact hours, 45 h Self-study | Regular participation |
| | 2. Dance Theory (G, EL) | 30 W / 1 TU per W / each TU 90 = min | 3 CP, 90 h overall 45 h contact hours, 45 h Self-study | Regular participation |
| | 3. Dance Media (G) | 30 W / 1 TU per W / each TU = 60 min | 1 CP, 30 h overall 30 h contact hours | Regular participation |

| | | |
|--|---|-----------------|
| Requirements for participating in the module | Successful completion of the module M4 | |
| Applicability of the module | Bachelor of Arts: Dance | |
| Module examination | <p>Three partial module examinations:</p> <ul style="list-style-type: none"> – Dance-Specific Music Theory (90-minute written paper) – Dance-Specific Music Theory (60-minute oral examination) – Dance Theory (oral presentation, approx. 20 minutes) <p>The written and oral partial examinations are weighted 1:2 when forming the grade for the Dance-Specific Music Theory module. The module grade is formed from the Dance History and Dance-Specific Music Theory grades weighted 1:1.</p> | |
| Module frequency | Annual | |
| Duration and start | Two semesters | Winter semester |
| Workload in hours | <p>Overall: 210 Contact hours: 120 Self-study: 90</p> | |
| Tuition languages | German, English | |
| Module manager | Prof. Dr. Katja Schneider | |

| | | |
|--------------------------|--|---------------|
| Module no.: M10 | Projects II | 12 CPs |
| Qualification objectives | <p>Students gain additional experience of movement research in choreographic and process-oriented projects with different guest lecturers, learn new forms of choreographic practice and are increasingly able to adapt themselves quickly and flexibly to different ways of working and complex demands. Students accumulate more stage experience in several performance series.</p> | |
| Content | <p>1. Projects The work with different teachers in module M5.1 is intensified. Interdisciplinary projects as well as joint workshops and seminars with students from other fields and universities as part of the Hessian Theatre Academy project give students the opportunity to encounter different artistic and presentational forms as well as alternative opinions and interpretations of the material seen, heard or experienced. Co-operation is tested and knowledge exchanged.</p> <p>2. Performances Students can use the experience they have gathered developing technique and creativity with concomitant awareness of the body on the one hand, and combining theory and practice in project work and interdisciplinary processes on the other, in numerous performances on stage or at other venues, at the same time expanding their artistic skills and qualities as performers in very different choreographies and styles.</p> | |

| | | | | |
|--|-------------------------------|--|--|---------------------------------------|
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Projects (G, SG, B) | 210 h of block seminars | 9 CP, 270 h overall 210 h Contact hours, 60 h Self-study | Regular participation |
| | 2. Performances (B) | 80 h of block seminars | 3 CP, 90 h overall 80 h Contact hours, 10 h Self-study | Participation in 3 performance series |
| Requirements for participating in the module | | Successful completion of the module M6 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | – Performances: artistic achievement in all performances during the academic year. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 360 Attendance time: 290 Self-study: 70 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Isaac Spencer | | |

Third year of study

In their third year of study, students have the opportunity to focus on either Ballet_B or Contemporary Dance_ZT. This concerns modules M11 and M12, and students must inform the training management department (*Ausbildungsdirektion*) of their choice in writing by the end of the fourth-semester.

Focus on Ballet_B

| Module no.: M11_B | Ballet Techniques III | 21 CPs |
|--------------------------|--|---------------|
| Qualification objectives | Students have more advanced, individual possibilities for movement co-ordination, movement quality and artistic expression. They have very good stamina and poise on half pointe in big poses and master big jumps in movement combinations, including in fast-paced sequences. | |
| Content | <p>All technique is taught on a non-gender specific basis.</p> <p>1. Ballet Techniques Further development of the elements learned in the module M6.1 and improvement of the movement co-ordination with emphasis on the development of students' individual skills and their ability to shape movement material artistically. Particular emphasis is placed on movement quality, musicality and time differentiation. Students work on elements of more complex <i>battu</i>, jump and turn sequences.</p> <p>2. Repertoire Lab The Repertoire Lab gives students an opportunity to conduct detailed research into specific elements of the ballet-based and neo-classical dance vocabulary, and to look at different movement qualities and compositional concepts, translations into media and the scope for applying different repertoires.</p> <p>3. Pas de Deux / Partnering Elements of ballet-based and neo-classical partnering such as supported poses, balance and off-balance, turns and lifts are taught while co-ordination and the demands for co-operation skills become more complex. Students work on the ballet-based and neo-classical repertoire, and concepts of contemporary ballet (Petipa, Balanchine, Forsythe, etc.).</p> <p>4. Variation Students learn the stylistic features of the ballet-based and neo-classical repertoire. Special attention is paid to individual dancers' virtuoso execution of movement. This module builds on Module M6.4.</p> <p>Students choose between events M11.5_B and M11.6_B, building on their choice between M6.4 and M6.5.</p> <p>5. Pointe Work The content of module M6.4 is developed further to include complex movement transitions involving dynamics and speed, and is taught by addressing directions, poses with progression, and combinations with turns on diagonals and in a circle.</p> <p>6. Jumps, Turns, Stamina The course builds on the content of module M6.5. The technique for turns is improved further and the range of big jumps expanded with emphasis on movement volumes and attack. The stamina training prepares students for the demands of pas de deux / partnering.</p> | |

| | | | | |
|--|--|---|--|-------------------------------------|
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Ballet Techniques (G, B) | 36 W / 5 TU per W / each TU = 90 min | 13 CP, 390 h overall 270 h Contact hours, 120 h Self-study | Regular participation |
| | 2. Repertoire Lab (G, SG, I, B) | 45 h of block seminars | 3 CP, 90 h overall 45 h Contact hours, 45 h Self-study | Regular participation |
| | 3. Pas de deux / Partnering (G, SG) | 25 W / 1 TU per W / each TU = 60 min | 1 CP, 30 h overall 25 h Contact hours, 5 h Self-study | Regular participation |
| | 4. Variation (G, SG, I) | 33 W / 1 TU per W / each TU = 45 min | 1 CP, 30 h overall 25 h Contact hours, 5 h Self-study | Regular participation |
| | 5. Pointe Work (G, SG, I) | 33 W / 2 TU per W / each TU = 45 min | 3 CP, 90 h overall 50 h Contact hours, 40 h Self-study | Regular participation |
| | 6. Jumps, Turns, Stamina (G, SG, I) | 33 W / 2 TU per W / each TU = 45 min | 3 CP, 90 h overall 50 h Contact hours, 40 h Self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of module M6 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Three partial module examinations: <ul style="list-style-type: none">– Ballet Techniques (60-minute practical examination)– Solo Variation (5-minute practical examination) and <ul style="list-style-type: none">– Pointe Work (20-minute practical examination) or <ul style="list-style-type: none">– Jumps, Turns, Stamina (20-minute practical examination) <p>The partial module examinations Ballet Techniques, Solo Variation and Pointe Work or Jumps, Turns, Stamina are weighted 2:1:1 when forming the module grade.</p> | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 630 Contact hours: 415 Self-study: 215 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Andrea Tallis | | |

| | | | | |
|--|---|--|--|-------------------------------------|
| Module no.: M12_B | | Contemporary Dance III | | 11 CPs |
| Qualification objectives | | <p>The module builds on the experiences and content of the first two years of study. Students have refined their dance technique and are able to respond creatively in their interpretation of different requirements in different styles. They can develop movement material, work on it independently, transpose it into different forms, and arrange it while at the same time taking different compositional aspects into account. In the third year of study, students are introduced to an expanded context in which contemporary dance is located in an interdisciplinary context, e.g. by using the voice or working with interactive digital media.</p> | | |
| Content | | <p>1. Contemporary Dance Techniques Students:</p> <ul style="list-style-type: none"> - develop the skills attained in the first and second years of study further and are able to change dynamically between the challenges of different styles; - have acquired a strongly personal position in relation to their specific dance-technique skills and a future career as a professional dance artist; and - have learned strategies enabling them to focus on an individual path in the professional field. <p>The aim is to examine and reflect upon material worked on, with an eye on individual positioning in the future professional field.</p> <p>2. Composition Students learn and explore different concepts concerning the compositional arrangement of themes and material, and use skills from other disciplines. They look at concept development, movement research and issues relating to content, presentational and representational forms, and social references.</p> <p>3. Re-performing Concepts Examples are used to give students an introduction to the work with interactive digital media as well as methods for using other materials. The aim is to transpose concepts physically and reflect upon them.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Contemporary Dance Techniques (G, SG) | 36 W / 3 TUs per W / each TU = 90 min plus Block 18 | 8 CP, 240 h overall 180 h Contact hours, 60 h Self-study | Regular participation |
| | 2. Composition (G, B) | 12 W / 1 TU per W / each TU 120 min Plus 12 hours of block seminars | 2 CP, 60 h overall 36 h Contact hours, 24 h Self-study | Regular participation |
| | 3. Re-performing Concepts (G, B) | 20 hours of block seminars | 1 CP, 30 h overall 20 h Contact hours, 10 h Self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of the module M7 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | <p>Contemporary Dance Techniques (40-minute practical examination and 15-minute process presentation in small groups).</p> <ul style="list-style-type: none"> – The practical-examination and process-presentation partial grades are weighted 2:1 when forming the module grade. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |

| | |
|-------------------|--|
| Workload in hours | Overall: 330 Contact hours: 236 Self-study: 94 |
| Tuition languages | German, English |
| Module manager | Prof. Dieter Heitkamp |

Focus on Contemporary Dance_ZT

| | | | | |
|--|------------------------------------|---|---|-------------------------------------|
| Module no.: M11_ZT | | Ballet Techniques III | | 12 CPs |
| Qualification objectives | | Further development of the material learned in M6. Students are able to use their skills while at the same time taking the artistic interpretation of the material into account. | | |
| Content | | 1. Ballet Techniques Further development of the elements learned in M6.1 and improvement of movement co-ordination with emphasis on the development of students' individual skills and their ability to arrange material artistically. Particular emphasis is placed on movement quality, musicality and time differentiation. | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Ballet Techniques (G, B) | 36 W / 4 TUs per W / each TU = 90 min plus 14 h of block seminars | 12 CP, 360 h overall 230 h Contact hours, 130 h Self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of module M6 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | – Ballet Techniques (55-minute practical examination) | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 360 Contact hours: 230 Self-study: 130 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Andrea Tallis | | |

| | | | | |
|---------------------------|--|---|--|---------------|
| Module no.: M12_ZT | | Contemporary Dance III | | 20 CPs |
| Qualification objectives | | The module builds on the experiences and content of the first two years of study. Students have refined their dance technique and are able to respond creatively in their interpretation of different requirements in different styles. They can develop movement material, work on it independently, transpose it into different forms, and arrange it while at the same time taking different compositional aspects into account. In the third year of study, students are introduced to an expanded context in which contemporary dance is located in an interdisciplinary context, e.g. by using the voice or working with interactive digital media. | | |

| | | | | |
|-----------------|---|---|--|-------------------------------------|
| Content | | <p>1. Contemporary Dance Techniques Students: - develop the skills attained in the first and second years of study further and are able to change dynamically between the challenges of different styles; - have acquired a strongly personal position in relation to their specific dance-technique skills and a future career as a professional dance artist; and - have learned strategies enabling them to focus on an individual path in the professional field. The aim is to examine and reflect upon material worked on, with an eye on individual positioning in the future professional field.</p> <p>2. Composition Students learn and explore different concepts concerning the compositional arrangement of themes and material, and use skills from other disciplines. The look at concept development, movement research and issues relating to content, presentational and representational forms, and social references.</p> <p>3. Re-performing Concepts Examples are used to give students an introduction to the work with interactive digital media as well as methods for using other materials. The aim is to transpose concepts physically and reflect upon them.</p> <p>4. Solo Work Students look at material from the contemporary canon and/or develop their own solo material.</p> <p>5. Improvisation, Partnering, Research, Performance Continuation, consolidation and combination of the content learned in M7.2, at the same time including scores and elements of contemporary partner work.</p> <p>6. Vocal Composition for Dancers Students familiarise themselves with the vocal apparatus and the formation of voice and speech.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Contemporary Dance Techniques (G, SG, B) | 36 W / 4 TUs per week / each TU = 90 min plus 14 hours of block seminars | 11 CP, 330 h overall 230 h Contact hours, 100 h Self-study | Regular participation |
| | 2. Composition (G, B) | 12 W / 1 TU per W / each TU = 120 min Plus 12 hours of block seminars | 2 CP, 60 h overall 36 h Contact hours, 24 h Self-study | Regular participation |
| | 3. Re-performing Concepts (B) | 20 hours of block seminars | 1 CP, 30 h overall 20 h Contact hours, 10 h Self-study | Regular participation |
| | 4. Solo Work (G, I) | 25 W / 1 TU per week / each TU = 60 min or partially in block seminars | 1 CP, 30 h overall 25 h Contact hours, 5 h Self-study | Regular participation |
| | 5. Improvisation, Partnering, Research, Performance (G, B) | 20 W / 1 TU per week / each TU = 90 min Plus 43 hours of block seminars | 4 CP, 120 h overall 80 h Contact hours, 40 h Self-study | Regular participation |

| | | | | |
|--|--|---|--|-----------------------|
| | 6. Vocal Composition for dancers (G, SG, I) | 30 W / 1 TU per week / each TU = 60 | 1 CP, 30 h overall 30 h Contact hours | Regular participation |
| Requirements for participating in the module | | Successful completion of module M8 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Three partial module examinations: <ul style="list-style-type: none">- Contemporary Dance Techniques (40-minute practical examination, 15-minute process presentation in small groups and 5-minute individual presentation)- Solo Work (5-minute practical examination)- Improvisation (15-minute practical examination) The practical-examination, process-presentation and individual presentation grades are weighted 2:1:1 when forming the Contemporary Dance Techniques partial module grade The partial module examinations Contemporary Dance Techniques, Solo Work and Improvisation are weighted 2:1:1 when forming the module grade. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 600 Contact hours: 421 Self-study: 179 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Dieter Heitkamp | | |

Joint modules for both focuses

| | | | | |
|--|--|--|--|-------------------------------------|
| Module no.: M13 | | Body III | | 4 CPs |
| Qualification objectives | | Students have acquired knowledge of various body-awareness methods and are able to apply these in response to their individual needs. | | |
| Content | | 1. Body Knowledge and Perception Expansion and more in-depth study of the content from M8.1 Thanks to the knowledge obtained of different somatic approaches and methods (e.g. Alexander Technique, Feldenkrais, Body-Mind Centering (BMC), Laban and Bartenieff Fundamentals) and the more in-depth look at various movement studies within the scope of the interdisciplinary opportunities offered by the project THE ARTIST'S BODY (<i>msbl/kit am morgen</i> as well as the MSBL/KIT workshop series and TAB symposia), students are able to integrate and implement this information independently into their daily training sessions and artistic projects, in line with their process-specific and individual needs. 2. Reflection / Transfer In the third year of study, the sub-module Reflection / Transfer is used to translate choreographic and dance-theory concepts and material into practice and reflect upon them. | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Body Knowledge and Perception (G, B, I) | 18 W / 1 TUs per week / each TU = 60 min 15 W / 1 TUs per week / each TU = 60 min Plus 12 hours of block seminars | 3 CP, 90 h overall 45 h contact hours, 45 h Self-study | Regular participation |
| | 2. Reflection / Transfer (G, B) | 20 h | 1 CP, 30 h overall 20 h contact hours, 10 h Self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of the module M8 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | – None. The awarding of CPs is contingent on regular participation in the teaching events. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 120 Contact hours: 65 Self-study: 55 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Hannah Shakti Bühler | | |

| | | | | |
|--|--|---|--|-------------------------------------|
| Module no.: M14 | | Theory III | | 8 CPs |
| Qualification objectives | | Students have broadened their knowledge of dance history and current discourses such as practices in dance, and have initial experience of handling sources in a critical fashion and developing research questions independently. They have basic knowledge of dance communication, have knowledge of self-management and organisational matters, and are familiar with artistic and socio-political discourses in dance. | | |
| Content | | <p>1. Dance Theory In this module, students take a more in-depth look at selected aspects of historical and contemporary dance aesthetics in relation to questions of the artistic and cultural change of representational and performance aesthetics and their theoretical conceptualisation (e.g. inclusion, postcolonial concepts, activism). Students enhance their scientific-working skills as well as their power of expression in creative writing. They learn to resort to the knowledge they have obtained and to develop their own independent questions (also with an eye on the Bachelor's Thesis).</p> <p>2. Dance Media Continuation of M9.3</p> <p>3. Expanded Professional Field Specific thematic focuses are used to address work conditions and discourses in the professional field on the social and political dimension of dance. The aim is to support students in their individual career prospects and to uncover contexts and framework conditions. Students gather self-management experience and gain insights into current and basic structural developments in the discipline. Themes include project management, contracts, tax, and association and funding structures in dance. The offer is enhanced by lectures on theory and aesthetics, for example within the Hessian Theatre Academy's lecture series and specialist symposia, which means that cultural science questions are also addressed in the performing arts. In addition, expanding content to include different approaches to dance transfer enables a relationship to practice to be established and thereby to actual transfer activities in the expanded professional field.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Dance Theory (G, EL) | Different formats: 60, 90 and 120 min; and block seminars: 45 h in total | 3 CP, 90 h overall 45 h Contact hours, 45 h Self-study | Regular participation |
| | 2. Dance Media (G) | 30 W / 1 TU per W / each TU = 60 min | 1 CP, 30 h overall 30 h Contact hours | Regular participation |
| | 3. Expanded Professional Field (G, B) | 60 h of block seminars | 4 CP, 120 h overall 60 h Contact hours 60 h Self-study | Regular participation |
| Requirements for participating in the module | | Successful completion of the module M9 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Dance Theory: Written assignment (approx. 15,000 characters) | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 240 Contact hours: 135 Self-study: 105 | | |

| | |
|-------------------|---------------------------|
| Tuition languages | German, English |
| Module manager | Prof. Dr. Katja Schneider |

| | | |
|--------------------------|---|---------------|
| Module no.: M15 | Projects III | 16 CPs |
| Qualification objectives | <p>Working with guest choreographers and lecturers, students have gained further experience of choreographic working methods and are increasingly able to adapt themselves quickly to a broad range of demands as well as play a part in projects. They are able to conduct movement research into a self-selected topic. They can draw up and implement concepts and develop and arrange movement material, at the same time taking artistic, compositional and choreographic aspects into account. They have acquired further stage experience working with various styles and refined their stage presence.</p> | |
| Content | <p>1. Individual Work Individual Work is seen as the independent formulation, development and realisation of projects. At the same time, students have to deal with topic identification, movement research, choreographic deliberations, the development of material, the processing of experiences, the arrangement of material, and work and presentational forms. During the work process, students present their interim results in the colloquium and receive and give each other feedback. The Individual Work can also be organised as an interdisciplinary project in co-operation with students from other departments and higher education institutions (for example from those affiliated to the Hessian Theatre Academy study and production network).</p> <p>The colloquium supports students in their research activities. The planned projects are presented, reflected on together and discussed.</p> <p>In block seminars, students can gain insights into areas such as lighting and costume design, and make-up.</p> <p>2. Projects Working with guest lecturers, choreographers and dancers from theatres and the independent scene, students have the possibility to familiarise themselves with the latest developments in the professional dance world. They gain experience in relevant new dance techniques and different artistic practices, including in workshops staged in co-operation with the Hessian Theatre Academy.</p> <p>3. Performances Students can use the experience gained in different projects on stage or in other performance locations in various performance series throughout the year. This also gives them an opportunity to improve their performance skills and qualities as performers in very different choreographies and styles.</p> | |

| | | | | |
|--|----------------------------------|---|---|---|
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Individual Work (G, SG, B, I) | Self-organised project work | 3 CP, 90 h overall 23 h Contact hours, 67 h Self-study | Regular participation |
| | 2. Projects (G, SG, B) | 230 hours of block seminars | 10 CP, 300 h overall 230 h Contact hours, 70 h Self-study | Regular participation |
| | 3. Performances (B) | 80 hours of block seminars | 3 CP, 90 h overall 80 h Contact hours, 10 h Self-study | Participation in three performance series |
| Requirements for participating in the module | | Successful completion of the module M10 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Two partial module examinations - Presentation of student's own work in performance series, in informal studio presentations or in digital form - Performances: artistic achievement in all performances during the academic year The partial module examinations Individual Work and Artistic Achievement are weighted 1:2 when forming the module grade. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 480 Contact hours: 333 Self-study: 147 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Andrea Tallis | | |

Fourth year of study

The structure of modules M16 – M19 in the fourth year of study is fundamentally different to that of modules M1 – M15 in the first three years of study. Modules M1 – M18 are completed with the passing of exams in the practical subjects Ballet Techniques (years one to three) and Contemporary Dance Techniques (years one to three), and the theory subjects Applied Anatomy (first year), Dance-Specific Music Theory (years one and two) and Dance Theory (years two and three), as well as with performance achievements (third year).

Year four bridges the gap between university and the professional dance world and makes different demands on both students and tutors. Having gathered specific knowledge on either ballet or contemporary dance in year three, students can now focus more on the individual paths they wish to take in the professional dance world. They are supported in this by their own choice of tutors and are coached intensively. Year four of study focuses on students' individual interests and skills and offers more scope for choice as well as different formats so that students gain practical experience while at the same time leaving enough room for questions and individual research.

Students are required to show more of their own initiative and independence – particularly in relation to concept development, planning, research, communication, analysis, reflection or teaching/dissemination and helping to shape modules M16 to M19 – and they are supported in this. Students learn to take responsibility for themselves and their decisions and are tasked with documenting their experiences and student accomplishments, including the digital archiving of documents on the university intranet.

| Module no.: M16 | Dance Practice | 21 CPs |
|--------------------------|---|---------------|
| Qualification objectives | Students have a broader knowledge of movement. This includes comprehensive experience of different dance styles and body perception methods, solid technique in various dance styles and refined technique skills in particular areas. They can handle dance technique demands confidently, convey movement material and interpret it individually, and conduct movement research. | |
| Content | <p>1. Training Training is a key aspect of everyday life as a professional dancer, is the best way to prepare dancers for specific demands in dance practice and is concerned with rehearsals, movement research, performances or teaching. Students are free to choose between ballet or contemporary training, or training in another movement technique, depending on their work situation.</p> <p>2. Body Knowledge and Perception Another relevant aspect of dance practice and artistic training is “embodied knowledge” – experience-based knowledge of the human body and different body systems that in turn contributes to knowledge of, and experience with, different movement methods and practices, the aim being to refine perception of the body and increase body awareness. Students are free to choose their preferred movement methods as well as their preferred way of acquiring more in-depth knowledge of them.</p> <p>3. Knowledge in and about Movement Students expand their range of movement and their knowledge in and about movement via movement research in workshops. Students are free to choose workshops from other cross-discipline teaching events either at the university itself or make use of offers for professional dancers made by other institutions/organisations.</p> | |

| | | | | |
|--|---|--|--|---|
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Training (G) | 285 h | 13 CP, 390 h overall 285 h Contact hours, 105 h Self-study | Participation in training sessions and the writing of two different training descriptions (one per semester) on a session taken in the course of the fourth year of study (2,000 characters incl. spaces) as well as their digital archiving in the university's document-management system |
| | 2. Body Knowledge and Perception (G, B) | 20h overall (in block and/or weekly seminars) | 2 CP, 60 h overall 20 h Contact hours, 40 h Self-study | Participation in body-perception classes, workshops or seminars and the writing of a report about experiences with a specific body awareness method (4,000 characters incl. spaces) as well as its digital archiving in the university's document-management system |
| | 3. Knowledge in & about movement (B) | 120 hours of block seminars | 6 CP, 180 h overall 120 h Contact hozrs, 60 h Self-study | Participation in movement-research sessions and/or classes, workshops or seminars, and drawing up a list of these events and archiving them digitally in the university's document-management system |
| Requirements for participating in the module | | Successful completion of either modules M11_B and M12_B or M11_ZT and M12_ZT | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | None. CPs are awarded for the production of non-graded work. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 630 Contact hours: 425 Self-study: 205 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Andrea Tallis | | |

| | | | | |
|--|-------------------------------|--|--|---|
| Module no.: M17 | | Vocational Orientation | | 23 CPs |
| Qualification objectives | | As a result of participation in performances and internships, students have gained insights into the vocational dance world as well as into work processes and structures at theatres and/or on the independent dance scene. They are able to plan and carry out projects independently and analyse dance, theatre and musical theatre performances. | | |
| Content | | <p>1. Internship Students complete internships in theatres or in the independent dance scene in order to prepare them for the transition to professional dance practice. They plan and organise the internships themselves, prepare any necessary content in advance and document their experience in a written report.</p> <p>2. Auditions Students provide evidence of their participation in at least four auditions each. If one of the first auditions leads to a job or run-of-show contract, students can submit an application to the head of training asking to be released from any remaining auditions.</p> <p>3. Self-management In order to prepare students for organisation tasks in the professional dance world, they are required to produce, on their own:</p> <ul style="list-style-type: none"> - 2 semester plans that are to be handed in at the end of each semester - Plans for those weeks in which they are not involved in internships or productions <p>4. Performance Reports Students have to analyse eight performances (5 from dance, 1 from theatre, 1 from music theatre and 1 from the field of performance) in written form.</p> <p>5. Coaching Students receive one-to-one consultations on vocational orientation.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Internship | Internship 450 h in total | 15 CP, 450 h overall | The writing of a post-internship report and its digital archiving in the university's document-management system |
| | 2. Auditions (B) | Four auditions, 60h overall | 2 CP, 60 h overall | Independent organisation and documentation of the auditions in the university's document-management system |
| | 3. Self-management (B) | 10 h of block seminars | 3 CP, 90 h overall | Independent compilation of semester and weekly plans and their digital archiving in the university's document-management system |
| | 4. Performance Reports | | 2 CP, 60 h overall 60 h Self-study | The writing of eight performance reports and their digital archiving in the university's document-management system. |
| | 5. Coaching (G, I) | 6 h | 1 CP, 30 h overall 6 h Contact hours, 24h Self-study | Regular participation and academic performance by arrangement |
| Requirements for participating in the module | | Enrolment on the Bachelor's Degree in Dance | | |

| | | |
|-----------------------------|--|-----------------|
| Applicability of the module | Bachelor of Arts: Dance | |
| Module examination | – None. CPs are awarded for the production of non-graded work. | |
| Module frequency | Annual | |
| Duration and start | Two semesters | Winter semester |
| Workload in hours | Overall: 690 Contact hours: 6 Self-study: 684 | |
| Tuition languages | German, English | |
| Module manager | Prof. Dieter Heitkamp | |

| | | | | |
|--|----------------------------------|---|---|-------------------------------------|
| Module no.: M18 | | Bachelor's Thesis | | 9 CPs |
| Qualification objectives | | In the final module, students are expected to show their ability to decide on a dance-specific topic and use various sources in their research. They are expected to draw their own conclusions, substantiate them in an appropriately differentiated manner and adhere to academic work standards. | | |
| Content | | <p>1. Bachelor's Thesis Students have to carry out a research project from one of areas of theory: applied anatomy, dance-specific music theory, dance media or dance theory. The written work can be supplemented with another presentation or documentation format, e.g. an oral presentation / a lecture performance, a DVD/video production or a website.</p> <p>In this case, the amount of written work required is reduced by a maximum of 30%.</p> <p>2. Colloquium The colloquium supports the BA graduates in their preparation for the Bachelor's Thesis and their research activities. It is expected that the proposed projects will be presented, jointly reflected upon and discussed during the course.</p> | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Bachelor's Thesis (I) | 4 h per student | 8 CP, 240 h overall Contact hours: 4 Self-study: 236 h | |
| | 2. Colloquium (G, SG, EL) | 15 hours of block seminars | 1 CP, 30 h overall Contact hours: 15 h Self-study: 15 h | Regular participation |
| Requirements for participating in the module | | Successful completion of modules M11-M15 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | Bachelor's thesis | | |

| | | |
|--------------------|--|-----------------|
| Module frequency | Annual | |
| Duration and start | Two semesters | Winter semester |
| Workload in hours | Overall: 270 Contact hours: 19 Self-study: 251 | |
| Tuition languages | German, English | |
| Module manager | Prof. Dr. Katja Schneider | |

| | | | | |
|--|----------------------------|---|---|-------------------------------------|
| Module no.: M19 | | Projects IV | | 7 CPs |
| Qualification objectives | | Students have gained experience in choreographic and process-oriented projects and have a wide range of stage experience. | | |
| Content | | 1. Projects Students acquire artistic experience in internal and extramural projects. 2. Performances Students take part in public presentations of choreographies, performances, pieces or installations shown on stages or in site-specific locations. | | |
| Teaching events | Name and teaching method | Attendance time | CPs and workload in hours per teaching event | Requirement for the awarding of CPs |
| | 1. Projects (B) | 90 h of block seminars | 5 CP, 150 h overall 90 h Contact hours, 60 h Self-study | Regular participation |
| | 2. Performances (B) | 50 h of block seminars | 2 CP, 60 h overall 50 h Contact hours, 10 h Self-study | Participation in performances |
| Requirements for participating in the module | | Successful completion of the module M15 | | |
| Applicability of the module | | Bachelor of Arts: Dance | | |
| Module examination | | – None. CPs are awarded for regular participation in workshops, projects and performances. | | |
| Module frequency | | Annual | | |
| Duration and start | | Two semesters | Winter semester | |
| Workload in hours | | Overall: 210 Contact hours: 140 Self-study: 70 | | |
| Tuition languages | | German, English | | |
| Module manager | | Prof. Isaac Spencer | | |

Body, body perception and movement are fundamental themes that are taking on greater significance in artistic training generally and concern all students and tutors at the Frankfurt University for Music and Performing Arts (HfMDK) in equal measure. Members of the Body & Movement working group have developed a comprehensive overall concept called THE ARTIST'S BODY. All offers and information relating to the theme of the body are available at www.tab.hfmdk-frankfurt.info where you can also register electronically for workshops and seminars on body perception and movement methods. The creation of the information-and-exchange platform at is a visible sign of the HfMDK's focus on body perception, movement experience and interdisciplinary and transdisciplinary approaches. THE ARTIST'S BODY is a highly complex entity that can think in an interdisciplinary fashion and is capable of developing and learning. THE ARTIST'S BODY comprises the following components:

| | |
|---------------------------|--|
| TAB symposiums | TAB1_The body & body perception in artistic training TAB2_Body presence & stage TAB3_The body / images / people images / value systems TAB4_Body & Movement in Topics / Approaches / Methods TAB5_BODY TALK! |
| MSBL/KIT | MSBL_Workshop series: music-specific movement studies KIT_Workshop series: the body on stage |
| <i>msbl/kit am morgen</i> | |
| HANSET Body & Movement | Music-specific movement studies Aesthetic and cultural education The dialogue between science and practice |
| HfMDK FORUMS | ÜBERBLICK_ Teachers working with the body, body perception and movement RÜCKBLICK_ Congresses symposiums lecture series since 1991 |

The **symposium THE ARTIST'S BODY**, the *MSBL* and *KIT* workshop series as well as the daily *msbl/kit am morgen* offers give students the opportunity to learn the methods and approaches of different body and movement techniques that support and promote learning and development processes in artistic and teacher-training courses. Students can discover new academic knowledge, gather practical experience in workshops, link artistic work, research, theory and practice, and discuss and exchange experience and ideas with students from different disciplines.

The **MSBL/KIT workshop series** – 10 intensive seminars across 2 semesters – presents body and movement techniques that improve students' stage presence using the body-mind link involved in artistic learning processes and provides them with a joyful, effective and artistically successful access to practice, making music, presentation and stage appearances.

msbl/kit am morgen offers regular daily training (Monday to Friday from 8.30-9.30am) in body perception and movement. The courses are open to students of all disciplines.

M3 Body I / M8 Body II / M13 Body III

Applied anatomy is introduced at the start of the degree programme as part of M3 Body I. Body knowledge and perception (M3.2, M8.1 and M13.1) are continuous threads throughout the programme, forming part of Body I, II and III, and covered as sub-module M16.2 in the Dance Practice module in year four. Reflection and transfer processes in the Reflection / Transfer sub-module in the first three years of study (M3.4, M8.2 and M13.2) enable direct links to be made between theory and practice.

M3.1 Applied Anatomy

The foundations of an in-depth, practice-based body knowledge are taught in the sub-module Applied Anatomy M3.1 in the first year of study. Experience of various body structures and systems help students to develop an individual relationship to training and dance techniques as well as an autonomous approach to working with their own bodies. Additional themes are stress management, body images, nutrition and injury prevention.

M3.2, M8.1, M13.1 Body Knowledge and Perception

Using different somatic approaches and methods – such as Body-Mind Centering (BMC), Bartenieff Fundamentals, Laban, Alexander Technique and Feldenkrais – the sub-module Body Knowledge and Perception aims to increase students' movement awareness and efficiency so that they can identify their movement patterns and explore restructuring paths. The sub-module Body Knowledge and Perception (M3.2, M8.1 and M13.1) is a continuous thread throughout the degree programme, enabling students to use the embodied knowledge they have learned in their everyday training practice and in movement-research activities, as well as for individual warm-ups and cool-downs as an injury-prevention method. Students are also able to integrate these experiences into artistic projects autonomously in accordance with the process-specific and individual needs. In the interdisciplinary programme THE ARTIST'S BODY (*msbl/kit am morgen*, the MSBL/KIT workshop series and TAB symposia), students gather additional experience in methods such as Gyrokinesis, Pilates, yoga and Tai chi.

M3.3 Individual Training Measures

The aim of students' work with movement-analysis, sports-science and dance-medicine approaches in sub-module M3.3 is to develop individual training measures and thus stimulate autonomous learning as well as independent reflection processes.

M3.4 M8.2 M13.2 Reflection / Transfer

During the first three years of study, the sub-module Reflexion / Transfer (M3.4, M8.2 and M13.2) creates a direct link between theory and practice.

With the emphasis on somatic approaches, in the first year of study students engage in group processes to develop questions on topics from Applied Anatomy (M3.1), Body Knowledge and Perception (M3.2) and Individual Training Measures (M3.3), and to relate these to their daily training and the different dance techniques. Students then document and reflect on their individual learning process and practical experiences in the *Reflective Journal*.

In year two, the topics and questions covered in the sub-module Reflexion / Transfer (M8.2) are expanded to include aesthetic, historic and musical components, and students reflect upon these in relation to the experiences they have had in their daily practice and in choreographic processes.

In year three, in the sub-module Reflection / Transfer (M13.2) students translate choreographic and dance-theory concepts into practice and reflect upon this work.

M16.2 Body Knowledge and Perception

Embodied knowledge is knowledge of the human body and different body systems that is derived from sense-based experiences. Knowledge and experience of different movement-analysis methods and practices, in order to refine perception and increase somatic awareness, also contribute to *embodied knowledge*.

In M16.2, students are expected to expand their knowledge of a specific body-awareness method and to reflect upon and document their experiences in a report. Students are free to choose the method(s) in or through which they wish to expand their knowledge.

In the module sections looking at body perception and movement analysis outlined above, in addition to a few compulsory seminars students can also choose from the comprehensive range of regular courses from *msbl/kit am morgen* and the *MSBL/KIT* workshops.

Students are required to document the regular classes and workshops they have chosen in their *personal folder* in the digital archive in the HfMDK intranet using the [Body I – III template](#) (*Vorlage Körper I – III*).

Body I – III Template

The template for *Body I – III* as well as supplementary sheets to record specific courses being taken in the coming year of study can be found in the M3.2 module folder for the respective year.

[FB 3 > AB_Tanz > BA Tanz > 2 Studierende > Jahrgänge > your year > 1.Jahr > Modul 3 Körper I > M3.2 Körperwissen und -wahrnehmung](#)

The completed template is to be filed in the folder “Body” in the *personal folder* at the end of the third year of study. Only the relevant students, tutors and examination body staff have access to the *personal folder*.

| Teilnahme an Kursen, Seminaren, Workshops, Klassen <i>Participation in courses, seminars, workshops, classes</i> | | | | M3 Körper I / M8 Körper II / M13 Körper III | |
|---|---|----------------------|----------------------|---|-----------|
| Name | | WINTERSEMESTER | SOMMERSEMESTER | KÖRPER | |
| 1 | M3.2 Körperwissen und -wahrnehmung 30 W x 1 UE x 90 min 30 W x 1 UE x 60 min und 24 h | Hannah Shakti Bühler | Hannah Shakti Bühler | Pflicht-Seminar | 18_19 I |
| | | | | 1 <i>msbl/kit am morgen</i> pro Sem | |
| | | | | 2 MSBL/KIT Workshops | |
| 2 | M8.1 Körperwissen und -wahrnehmung 30 W x 1 UE x 90 min 24 Std entweder <i>msbl/kit am morgen</i> oder MSBL/KIT Workshops | Hannah Shakti Bühler | Hannah Shakti Bühler | Pflicht-Seminar | 19_20 II |
| | | | | 1 <i>msbl/kit am morgen</i> pro Sem | |
| | | | | MSBL/KIT Workshops | |
| 3 | M13.1 Körperwissen und -wahrnehmung 30 W x 1 UE x 90 min plus 24 Std entweder <i>msbl/kit am morgen</i> oder MSBL/KIT Workshops | Hannah Shakti Bühler | Hannah Shakti Bühler | Pflicht-Seminar | 20_21 III |
| | | | | 1 <i>msbl/kit am morgen</i> | |
| | | | | MSBL/KIT Workshops | |
| <p>Name <i>please fill in your name</i> Bitte setzt euren Namen ein</p> <p>Tragt mittels "copy & paste" in die orangenen Kästchen in den Spalten E + F, die von Euch gewählten wöchentlichen Kurse aus <i>msbl/kit am morgen</i> und die Workshops aus <i>MSBL/KIT</i> in den jeweiligen Modulen des 1. bis 3. Studienjahres ein.</p> <p><i>In the orange boxes - coloumn E + F - fill in (copy & paste) the weekly courses and workshops you did during year 1, 2 and 3.</i></p> <p>M</p> <p><i>Make a pdf of the filled out sheet and upload it into the folder "Körper" in your personal folder. Macht eine pdf des ausgefüllten Blattes und legt diese in Eurem personal folder im Ordner "Körper" ab. FB 3 > AB_Tanz > BA Tanz > 2 Studierende > Jahrgänge > your year > your name > Körper</i></p> | | | | | |
| <p>Die jährlich neu hinzukommenden „Ergänzungsblätter“ mit den Kursangeboten für die kommenden Studienjahre sind im Modulordner M3.2 der jeweiligen Jahrgänge im Intranet zu finden. FB 3 > AB_Tanz > BA Tanz > 2 Studierende > Jahrgänge > your year > 1.Jahr > Modul 3 Körper I > M3.2 Körperwissen und -wahrnehmung</p> | | | | | |

Supplementary sheet

| | | | | | |
|-------|---------------------------|-----------------|-------------|---------------------------|---|
| | <i>msbl/kit am morgen</i> | | | <i>MSBL/KIT Workshops</i> | |
| 18_19 | Yoga | Gundula Ba | Tai Chi | Martina Peter-Bolaender | Body Mind Presence Prof. Kristin Guttenberg |
| | Yoga | Kristina Veit | Gyrokinesis | Hannah Shakti Bühler | Alexander-Technik Jule Gartzke |
| | Pilates | Laura Hicks | Yoga | | Tai Chi Carsten Dohnke |
| | | | | | |
| 19_20 | <i>msbl/kit am morgen</i> | | | | <i>MSBL/KIT Workshops</i> |
| | Yoga | Kristina Veit | Gyrokinesis | Hannah Shakti Bühler | Yoga Britta Schönbrunn |
| | Pilates | Laura Hicks | Pilates | Katolyn Skel | Gerda König (canceled) |
| | | | | | Alexander-Technik Jule Gartzke |
| 20_21 | <i>msbl/kit am morgen</i> | | | | <i>MSBL/KIT Workshops</i> |
| | Yoga | Kristina Veit | Gyrokinesis | Hannah Shakti Bühler | Yoga Britta Schönbrunn |
| | Tai Chi | Peter-Bolaender | Pilates | Katolyn Skel | BMC Ka Rustler |
| | | | | | emotional balance Simon Mayer |

M4 Theory I / M4.3 Dance Media

The films, film excerpts, digital media and illustrations shown in the teaching event [M4.3 Tanz Media](#) support the appropriation of dance-specific knowledge and help students to prepare for the seminars [M9.2 Dance Theory](#) and [M14.1](#) in study years two and three respectively. The choice of viewing material on the one hand covers the canon of work from dance history and on the other hand responds to current discourses and developments in the professional field. It also opens up interdisciplinary contexts. Viewing complete recordings of different productions, documentary material and other media treatments of dance is intended to offer students insights into the artistic work of relevant choreographers and provide them with an overview of developments in dance history and artistic trends.

Organisation:

After an introductory information event, subsequent sessions are then organised by the students themselves. The year groups take it upon themselves to arrange the dates and times when they will view a pre-determined number of media documents. Students unable to make an agreed date can borrow the relevant material and view it later. Each year group selects a student who is responsible for recording which videos were seen and when in Sheet I_ of the Excel file template [M4.3. Dance Media xxxx/jy.xlsx](#).

| BA tanz | | M3 Theorie I | | M4.3 Tanz Medial | | | | ergänzende LITERATUR | | 2019-09-19 | | | |
|------------------------|---------------------------------|---|----------------------|-------------------------|---------------------------------------|---------------------|--|----------------------|---------------------------------------|----------------------|----------|-------------|---|
| CHOREOGRAPH ARTIST | | STÜCK PIECE | | tags | | 2019 09 19 | | | | Archiv | | Bemerkungen | |
| | | | | | | | | | | in do copy VHS > DVD | | | |
| | | | | | | | | | | BEMERK | | | |
| Wintersemester 2019/20 | | | | | | Datum Video gesehen | | | | | | | |
| 1 | Steve Paxton, Nancy Stark Smith | Fall after Newton / Chute | DOCUMENTARY | | contact improvisation | back.fut | | | One History of Contact, NSS | | DVD | | |
| | Dieter Hellkamp, Helge Musial | 2 Herren und ein Saxophon | filmed performance | Buddy Bodies 47:32 | CI derived choreography | back.fut | | | Assisted Levitation, DH | | DVD | | |
| 2 | William Forsythe | Die Befragung des Robert Scott 1992 | | deconstructing ballet | | back.fut | | | | | DVD | | |
| 3 | Marius Petipa | Sleeping Beauty | | Russian Imperial Ballet | Original der Dekonstruktion, Material | | | | | | new DVD | | |
| 4 | Mats Ek | Giselle | giselle | Pariser Oper | men | gender | | 01:28:36 | | | new DVD | | https://www.youtube.com/watch?v=g18f6F9A4g |
| 5 | Anne Teresa de Keersmaecker | Rosas danst Rosas | film of choreography | flemish wave | women | gender | | | | | new DVD | | |
| 6 | Eduard Lock | Duo N° 1 | | | technique | gender | | | | | 156 | | https://www.youtube.com/watch?v=esRt5Y439dU |
| | Amelia 2002 | Amelia 2002 | | | technique | gender | | | | | 398 | | http://www.ubu.com/dance/ia-ia_amelia.html |
| 7 | Meg Stuart | Disfigure Study | | | identity | | | | Maybe forever, Forgeries, Love and of | stick | | | |
| 8 | Sardono W Kusumo | Absolute Zero | | post-colonial | intekulturaliti | | | | | | | | Youtube |
| 9 | Saburo Teshigahara | Songs of the Wanderers | | „orchestra“ | energy | | | | | | 210 | VHS | |
| 10 | Lin Hwai-Min, Cloud Gate | Foi | | post-colonial | intekulturaliti | | | | Lupecki | | 218, 15 | VHS | |
| 11 | Sidi Larbi Cherkaoui | CD-ROM Improvisation Technologies | DIGITAL TOOLS | deconstructing ballet | | | | | | | 168 | VHS | |
| 12 | William Forsythe | Material for the spine | DIGITAL TOOLS | | | | | | | | 499 | | |
| 13 | Steve Paxton | Der stumme Schrei | DOCUMENTARY | ausdrucks tanz | | | | | | | new DVD | 115 | VHS |
| 14 | Kurt Jooss | Der Grüne Tisch | | ausdrucks tanz | | emotion & technique | | | | | 99 | VHS | |
| 15 | Vaslav Nijinsky | „Sacre“ | filmed performance | ballets nussex | | | | | | | new DVD | | https://www.youtube.com/watch?v=8qY09OpXoI |
| 16 | Pina Bausch | „Sacre“ | | tantheater | | | | | | | new DVD | | |
| 17 | Doris Humphrey | New Dance Trilogy | | modern dances | | | | | | | DVD | | |
| 18 | Anna Halprin | Breath made visible | DOCUMENTARY | pm postmodern dance | | | | | Returning Home | | new DVD | | |
| 19 | Merce Cunningham | Summerspace, Variation V | | pm postmodern dance | | | | | | | new DVD | | Summerspace total, Variation V excerpt |
| 20 | Trisha Brown | Group Primary Accumulation | | postmodern dances | | | | | | | new DVD | | betsell am 25. November 2016 |
| 21 | Pina Bausch | Blaubert | | tantheater | | | | | | | DVD 462 | VHS | |
| 22 | Pina Bausch | Cafe Müller | | tantheater | | | | | | | new DVD | | |
| 23 | Klaus Wollenhahn | Wie man Pina Bausch und ihre Theater in Wuppertal | | | | | | | | | new DVD | | |
| 24 | Chantal Akerman | Un jour Pina m'a demandé | | | | | | | | | | | |
| 25 | Johann Kresnik | Ulrike Meinhoff | | tantheater | homographisches theater | | | | | | DVD46 | VHS | |
| 26 | George Balanchine | Apollo Musagite u.a. Doku Jordan | | neo classical ballet | | | | | | | new DVD | | https://www.youtube.com/watch?v=2k4d6uM_ZA |
| 27 | William Forsythe | Kammer/Kammer | | postmodern ballet | | | | | | | 106 u.a. | | https://www.youtube.com/watch?v=5SeT4579Ea |
| 28 | Lloyd Newson DV8 | Enter Achilles | | physical theatre | | | | | | | 92, 498 | new DVD | https://www.youtube.com/watch?v=mk8Mf5uBdI |
| 29 | Jerome Bel | Jerome Bel | | konzept-tanz | | | | | | | mp4 | | |
| 30 | Jerome Bel | Pichet Klunthun and myself | | post-colonial | interkulturalität | | | | | | new DVD | | http://www.ubu.com/dancebel_pichet.html |
| 31 | Frederick Wiseman | La Danse, The Paris Opera Ballet | | | | | | | 3 Stunden !!! | | DVD KS | | über den Mechanismus einer solchen Organisation |
| 32 | Marina Abramovic | The Artist is Present | performance | DOCUMENTARY | | | | | | | DVD KS | | Interdependenz von Tanz und Film |
| 33 | Sally Potter | The Tango Lesson | Dance + Film | | | | | | | | DVD KS | | Blush 251, 365 |
| 34 | Wim Vandekeybus Ultima Vez | Body Body on the wall / Roseland | | | | | | | | | 212 HM | DH 11 | |
| 35 | Ariane Mnouchkine | Moliere | Theater | Film | | | | | | | | | |

M4.3 Vorlage Tanz Medial 2019/20.xlsx

Subpages of the Dance Media Excel file template

I_ M4.3

II_ Choreographers List of additional videos relating to the choreographers and epochs covered in M4.3.

III_ Municipal, Regional and National Theatres List of videos and DVDs relating to different choreographers who are working at municipal, regional and national theatres – Heinz Spörli, Martin Schläpfer, Marguerite Donlon, Christian Spuck, Stefan Thoss and others.

IV_ Digital Tools List of CD-Roms and DVD-Roms relating to M12.3 Re-performing Concepts.

Templates for modules M16 – M19

All templates needed for modules M16 – M19 can be found in the Excel file *Vorlagen M16 – M19 20xx_xy.xlsx*, comprising sheets I, II, III, IV, V and VI. Instructions on how to fill out the templates, name the documents and where to file them on the intranet can be found on sheet VII_user manual.

The Excel file can be found in the module file for M14.5 in the third year of study.

[FB3 > AB_Tanz > BAtanz > 2 Studierende > 1 Jahrgänge > 19_20 \(Example\) > 3.Jahr > M14 > M14.5](#)

Sheet I_ M16

M16.1 Training

| | | | |
|--|---|---|---------------------|
| BAtanz | | M16 Tanz Praxis <i>practice in dance</i> | |
| 2020/21 | 4.Jahr 4 th year | | |
| Die Studierenden verfügen über ein breites Bewegungswissen. Dies beinhaltet umfangreiche Erfahrungen mit unterschiedlichen Tanzstilen und Körperwahrnehmungsmethoden, eine fundierte Tanztechnik in diversen Stilen und verfeinerte technische Fähigkeiten in speziellen Bereichen. Sie können souverän mit unterschiedlichen technischen Anforderungen umgehen, Bewegungsmaterial vermitteln und individuell interpretieren und sind in der Lage Bewegungsrecherchen durchzuführen. | | 21 credits | |
| Modulprüfung | | Keine. Voraussetzung für die Vergabe der CP ist das Erbringen der Studienleistungen. | |
| M16.1 2 training descriptions 2 Trainingsbeschreibungen | Training | | |
| | Art des Trainings <i>What kind of training?</i> | Dozent <i>teacher</i> | Datum <i>date</i> |
| 1 | | | |
| 2 | | | |
| Tägliche Trainingseinheiten von 90 min Länge / 5 Tage die Woche / 38 Wochen – in der HfMDK oder in Praktika, Theatern oder Profi Trainingsangeboten anderer Veranstalter. | | 285 Std mit Dozent, 105 Std Selbststudium 390 13 credits | |
| Studienleistung | | Teilnahme an Trainings und verfassen von 2 verschiedenen Trainingsbeschreibungen / 1 pro Semester / 2000 Zeichen inkl. Leerzeichen sowie die digitale Archivierung der Dokumente im Intranet der HfMDK. Written descriptions of 2 classes (1 per semester) you have taken during the 4th year. 2,000 character limit, incl. blank spaces / for each | |
| Content training description | | What was the nature of the material presented in the class? What was the teachers' intention? How was the lesson structured? What interested you about the approach? What did you get out of it? | |

Daily 90-minute training units / 5 days per week / 38 weeks

Non-graded work

Participation in training sessions, the writing of two different training descriptions (one per semester) as well as the archiving of the documents digitally in the university's document-management system.

Scope 2,000 characters incl. spaces per training description

Content of the training description

What was the nature of the material presented in the class? What was the teacher's intention?
How was the lesson structured? What interested you about the approach?
What did you get out of it?

M16.2 Body Knowledge and Perception

| M16.2 | Körperwissen und -wahrnehmung |
|---|--|
| 1 Bericht 1 report | Vertiefung der Erfahrungen und Kenntnisse in einer spezifischen Körperbewußtheitsmethode |
| <p>Ein weiterer relevanter Aspekt in der Tanz Praxis wie in der künstlerischer Ausbildung betrifft „Embodied Knowledge“ – ein auf sinnlichen Erfahrungen und Erlebtem basierendes Wissen über den menschlichen Körper und unterschiedliche Körpersysteme zu dem Kenntnisse über und Erfahrungen mit unterschiedlichen Methoden und Praxen der Bewegungslehre zur Verfeinerung der Wahrnehmung und Steigerung der Körperbewusstheit beitragen. Den Studierenden ist freigestellt in und mittels welcher Methode/n sie ihre Kenntnisse vertiefen.</p> | |
| <p>Studienleistung Teilnahme an Klassen, Workshops oder Seminaren in Körperwahrnehmung und verfassen eines Berichtes über die Erfahrungen mit einer spezifischen Körperbewusstheitsmethode / 4000 Zeichen inkl. Leerzeichen sowie die digitale Archivierung des Dokumentes im Intranet der HfMDK.</p> <p><i>Participation in classes, workshops or seminars and a written report about your experiences with a specific body awareness methode</i> <i>4000 character limit, incl. blank spaces and digital archiving in the Intranet in your personal folder.</i></p> | |
| <p>20 Std mit Dozent, 40 Std Selbststudium 60</p> <p>2 credits</p> | |

Another relevant aspect of both dance practice and artistic training is embodied knowledge – knowledge of the human body and different body systems acquired as a result of sensory experiences. In addition, knowledge of, and experience with, the methods and practices of different movement techniques help to sharpen perception and increase awareness of the body. Students are free to choose how they expand their knowledge and the methods they use to do this.

Non-graded work

Participation in body-perception classes, workshops or seminars, the writing of a report outlining the student's experience with a specific body awareness method and the digital archiving of the documents in the university's document-management system.

Scope 4,000 characters incl. spaces

M16.3 Knowledge in & of movement

| M16.3 | Wissen in & über Bewegung |
|---|---------------------------|
| <p>Die Studierenden erweitern ihr Bewegungsspektrum und ihr Wissen in & über Bewegung durch Bewegungs-recherchen und in Workshops, die von ihnen aus spartenübergreifenden Angeboten der HfMDK oder Angeboten für professionelle Tänzer anderer Institutionen und Veranstalter frei gewählt werden.</p> | |
| <p>Stundenumfang Workshops im Umfang von insgesamt 120 Stunden aus dem Angebot der Hochschule und anderer Veranstalter. Participation in movement research sessions and/or workshops or seminars (a total of 120 hours)</p> <p>Modulprüfung Keine. Voraussetzung für die Vergabe der CP ist das Erbringen der Studienleistungen. Das Formular 1 ist im persönlichen Ordner im Intranet abzulegen. <i>The compilation of a list (Form 1) of these events as well as the digital documentation of the document on the university intranet in your personal folder.</i></p> <p>Wenn der/die Studierende einen Vertrag am Theater hat, können die 120 Stunden durch Proben, Projekte, Prozesse abgedeckt werden. Dies ist in einem Schreiben des Theaters zu bestätigen.</p> | |
| <p>120 Std mit Dozent, 60 Std Selbststudium 180</p> <p>6 credits</p> | |

Students expand their range of movement and knowledge in and of movement via movement research sessions as well as in workshops they choose freely from the HfMDK'S range of interdisciplinary teaching events or offers for professional dancers made by other institutions and organisers.

Non-graded work

Participation in movement research sessions and/or workshops or seminars (**a total of 120 hours**), the compilation of a list (**Form 1**) of these events as well as the digital documentation of the document on the university intranet.

Form 1

| BAtanz | | M16 Tanz Praxis | | |
|---|---------------------------|--|--------------|--|
| 2021/22 4.Jahr 4 th year | | practice in dance | | |
| Name | | | | |
| M16.3 | Wissen in & über Bewegung | | Formular 1 | |
| Teilnahm eschein | Dozent teacher | Thema des Workshops What kind of Workshop? | Datum date | Stundenanzahl amount of hours 120 |
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |

Sheet II_ M17

M17.1 Internship

| BA Tanz | | M17 Berufsorientierung 23 credits | |
|---|--|--|--|
| 2021/22 4. Jahr 4th year | | | |
| Die Studierenden haben durch Praktika und die Teilnahme an Vortanzen verschiedene Einblicke in das Berufsfeld und die Arbeitsprozesse und Strukturen an Theatern und/oder in der Freien Szene gewonnen und sind in der Lage eigenständig Projekte zu planen und durchzuführen. | | M17.1 | |
| Studienleistung Selbstständige Planung und inhaltliche Vorbereitung des Praktikums und Verfassen eines Praktikumsberichtes. Dieser ist der Leitung des Ausbildungsbereichs vorzulegen und im digitalen Archiv im Intranet der HfMDK abzulegen. Umfang des Praktikumsberichtes minimum: 4000 Zeichen maximum: 6000 Zeichen inkl. Leerzeichen | | Praktikum Modulprüfung Vorlage von: Praktikumsbericht, Nachweise über die Teilnahme an Vortanzterminen, Semester- und Wochenplänen sowie 8 Aufführungsberichte Bestandteile des Berichts Content of report What kind of training was given as a preparation for the rehearsals? Describe the choreographic process and the working conditions: working hours, training, studio and performance spaces, climate in the company. Did you perform? How would you describe the type of dancer in the company? | |

Students complete internships in theatres or on the independent dance scene in order to prepare them for the transition into professional dance practice. They plan and organise the internships themselves, prepare any necessary content in advance and document their experience in a written report.

Non-graded work

Independent planning of the internship, preparation of its content and writing a report once the internship has been completed. The report is to be submitted to the head of the training department and stored digitally in the university's document-management system.

Scope min. 4,000 / max. 6,000 characters incl. spaces

Content of the report

What kind of training was given as a preparation for the rehearsals? Describe the choreographic process and the working conditions (working hours, spaces and working atmosphere). Did you participate in projects and performances? How would you describe the type of dancer in the company?

Planning

| | | |
|--|--------------------------|-------------------|
| M17.1 Praktikum | Praktikumsplanung | Formular 1 |
| Name | | |
| Name der Institution <i>name of institution</i> | | |
| Wo <i>where</i> | | |
| Zeitraum: von – bis <i>dates: from – until</i> | | |
| Wann wurde der 1. Kontakt hergestellt? <i>When was the 1st contact made?</i> | | |
| Ansprechpartner <i>contact person</i> | | |
| Vertrag/Vereinbarung liegt vor <i>agreement/contract made</i> | | |
| Planung abgegeben <i>delivered plan on</i> | | |
| <p>Bitte schicke das ausgefüllte Formular 1 mit Praktikumsplanung und einem Scan des Vertrages an zukt@hfmdk-frankfurt.de und lege beides in deinem Personal Folder ab.</p> <p><i>Please send the filled out Form 1 and a scan of your agreement/contract to tanz@orga.hfmdk-frankfurt.de and upload both documents in your personal folder.</i></p> <p>Vertrag Agreement</p> <p>If you don't have a contract for your Praktikum, is there another written and signed agreement? Otherwise write a protokoll of what you agreed on and have the theater sign it.</p> | | |

Form 1

*Please scan and send the completed **form 1** to > tanz@orga.hfmdk-frankfurt.de*

Declaration

| | | |
|---|---|-------------------|
| M17.1 Praktikum | Einverständniserklärung zum Praktikumsbericht | Formular 2 |
| Name | | |
| Bitte Feld A oder Feld B markieren | X | |
| A | Ich bin damit einverstanden, dass mein Praktikumsbericht im Intranet der HfMDK von anderen BA Tanz Studierenden gelesen werden kann. | |
| B | Ich bin nicht damit einverstanden, dass mein Praktikumsbericht im Intranet der HfMDK von anderen BA Tanz Studierenden gelesen werden kann. | |
| <div style="display: flex; justify-content: space-between;"> Ort und Datum Unterschrift </div> | | |
| <p>Einverständniserklärung</p> <p>Bitte bestätige im Formular 2, ob Du damit einverstanden bist, dass Dein Praktikumsbericht im Intranet der HfMDK von anderen BA Tanz Studierenden gelesen werden kann, durch Deine Unterschrift und lege einen Scan des ausgefüllten Formulars im Personal Folder im Intranet ab.</p> <p><i>With your signatur in Form 2 you agree that other BAdance students can read your report in the Intranet of the HfMDK. Please make a scan of the filled out Form 2 and upload it in your personal folder.</i></p> | | |

Form 2

Internship reports are intended to give current and future ZuKT_BA *tanz* students an insight into the working methods of the respective choreographers, the profiles of their dance companies as well the working conditions at the theatres and on the independent dance scene. They should be available to BA *tanz* students on the intranet, which is why your agreement is required (**Form 2**).

M17.2 Auditions

| | | | |
|---|------------------------------|--|--|
| BAtanz | | M17.2 Vortanzen | |
| 2021/22 | 4. Jahr 4th year | Selbststudium 60 Std | |
| Name | | 2 credits | |
| M17.2 | Vortanzen auditions | Formular 3 | |
| Wann when | Company Theater | Wo where | |
| 1 | | | |
| 2 | | | |
| 3 | | | |
| 4 | | | |
| <p>Die Studierenden weisen die Teilnahme an mindestens 4 Vortanzterminen nach. Wenn einer der ersten Vortanztermine zu einem ersten Engagement oder einem Stückvertrag führt, können die weiteren Vortanztermine von der Leitung des Ausbildungsbereichs auf Antrag erlassen werden. Bitte archiviere das ausgefüllte Formular 3 und die Belege der Teilnahme in deinem Personal Folder.</p> | | | |
| Studienleistung | | Selbstständige Organisation und Dokumentation der Vortanztermine | |
| Belege documentation | | As documentation for the auditions you can use the scans of your train tickets, invitations from the companies or a reference mail from the ZAV. | |

Form 3

Students have to prove their participation in at least four auditions. Should one of the first auditions lead to a job or run-of-show contract, the particular student can apply to the head of the training department to be released from having to participate in the remaining auditions.

Non-graded work Independent organisation and documentation of the auditions and the compilation of list using **Form 3** as well as the archiving of the list in the university's document-management system.

Students have to prove their participation in at least four auditions. Should one of the first auditions lead to a job or run-of-show contract, the particular student can apply to the head of the training department to be released from having to participate in the remaining auditions.

Documentation

As documentation, students can upload scans of attestations from the relevant dance companies as well as train tickets, e-mail/written invitations or a reference mail from the ZAV (International Placement Services of the Federal Employment Agency / Bundesagentur für Arbeit Zentrale Auslands- und Fachvermittlung).



Bundesagentur für Arbeit

Zentrale Auslands- und Fachvermittlung (ZAV)
Heidenkampsweg 101
20097 Hamburg
www.ba-kuenstlervermittlung.de

Die für Studierende der HFMDK zuständige Sachbearbeiterin ist Juliane Röbler
juliane.roessler@arbeitsagentur.de

ZAV Künstlervermittlung TANZ ZAV Placement Service for Performing Arts DANCE

Hamburg

Phone: +49 (228) 50 20 88 049 Mobil: +49 (171) 70 21 481

E-mail: juliane.roessler@arbeitsagentur.de

Once registered, the ZAV covers the costs of travelling to auditions.

We therefore recommend registering with the ZAV.

M17.3 Self-management

| | | | | | |
|---|-------------------|---|-------|---------------------------------------|--|
| BAtanz | | M17.3 self management | | | |
| | | 15 Std mit Dozent*in 75 Std Selbststudium 90 | | | |
| 2021/22 | 4.Jahr 4th year | 3 credits | | | |
| M17.3.1 | | Wintersemester 2021/22 | 21 Wo | Wochenpläne <i>week plans</i> | |
| | | Sommersemester 2022 | 17 Wo | | |
| M17.3.2 | | 1 Wintersemester 2021/22 | | Semesterpläne <i>semester plans</i> | |
| | | 1 Sommersemester 2022 | | | |
| Zur Vorbereitung auf organisatorische Aufgaben im Beruf erstellen die Studierenden eigenständig 2 Semesterpläne, die jeweils zu Beginn des Winter- und Sommersemesters abzugeben sind und Wochenpläne für die Wochen in denen sie nicht in Praktika oder Produktionen eingebunden sind. | | | | | |
| Studienleistung | | Eigenständiges Erstellen von Semester und Wochenplänen sowie deren digitale Archivierung im Intranet der HfMDK. | | | |
| Wenn der/die Studierende einen Vertrag am Theater hat, müssen keine Wochenpläne erstellt werden. Die Semesterpläne sind jeweils zu Beginn des Winter und Sommersemesters im Intranet im Personal Folder abzulegen. Die Vorlage für die Wochenpläne ist in Blatt III_ M17.3.1, die für die Semesterpläne in Blatt IV_ M17.3.2. | | | | | |

In order to prepare for organisational tasks in their professional dance lives, students are required to draw up two semester plans, to be handed in at the beginning of the winter and summer semesters, as well as weekly plans for the weeks in which they are not involved in internships or productions.

Non-graded work

Independent compilation of semester and weekly plans as well as the archiving of these plans digitally on the university intranet.

The template for the weekly plans can be found in

Sheet III_M17.3.1

| BAtanztanz | | M17.3.1 Wochenplan <i>week plan</i> | | | | | |
|---------------------------|-----------|--|--------------------|----------------|-------------|-----------|-----------|
| 2021/22 4.Jahr 4th year | | | | | | | |
| Name | | | | | | | |
| Woche week N° | | for week N° see semesterplan on Blatt IV | | | | | |
| Was what | | training | Aufführung | BA thesis | audition | workshops | reports |
| | | Praktikum | reading for thesis | selfmanagement | Eigenarbeit | project | rehearsal |
| MONTAG | Vormittag | Nachmittag | | afternoon | | Abend | evening |
| Monday | | | | | | | |
| Dienstag | | | | | | | |
| Tuesday | | | | | | | |
| Mittwoch | | | | | | | |
| Wednesday | | | | | | | |
| Donnerstag | | | | | | | |
| Thursday | | | | | | | |
| Freitag | | | | | | | |
| Friday | | | | | | | |
| Samstag | | | | | | | |
| Saturday | | | | | | | |
| Sonntag | | | | | | | |
| Sunday | | | | | | | |

The templates for both semester plans can be found in

Sheet IV __ M17.3.2

| BATanz | | M20.3.2 Selbstmanagement | | | | Semesterplan | project | Aufführung | audition | Name | |
|---------------------------|---------|--------------------------|--------------|--------|---------|--------------|-----------|------------|-----------|-------------|----------|
| 2021/22 4.Jahr 4th year | | Wintersemester 2021/22 | | | | | BA_thesis | reports | Praktikum | Eigenarbeit | workshop |
| September | Oktober | November | Dezember | Januar | Februar | | | | | | |
| 1 | | 1 | | 1 | | | | | | | |
| 2 | | 2 | Projektwoche | 2 | | | | | | | |
| 3 | | 3 | | 3 | | | | | | | |
| 4 | | 4 | | 4 | | | | | | | |
| 5 | | 5 | | 5 | | | | | | | |
| 6 | | 6 | | 6 | | | | | | | |
| 7 | | 7 | | 7 | | | | | | | |
| 8 | | 8 | | 8 | | | | | | | |
| 9 | | 9 | | 9 | | | | | | | |
| 10 | | 10 | | 10 | | | | | | | |
| 11 | | 11 | | 11 | | | | | | | |
| 12 | | 12 | | 12 | | | | | | | |
| 13 | | 13 | | 13 | | | | | | | |
| 14 | | 14 | | 14 | | | | | | | |
| 15 | | 15 | | 15 | | | | | | | |
| 16 | | 16 | | 16 | | | | | | | |
| 17 | | 17 | | 17 | | | | | | | |
| 18 | | 18 Hfmdk Semesterbeginn | | 18 | | | | | | | |
| 19 | | 19 | | 19 | | | | | | | |
| 20 | | 20 | | 20 | | | | | | | |
| 21 | | 21 | | 21 | | | | | | | |
| 22 | | 22 | | 22 | | | | | | | |
| 23 | | 23 | | 23 | | | | | | | |
| 24 | | 24 | | 24 | | | | | | | |
| 25 | | 25 | | 25 | | | | | | | |
| 26 | | 26 | | 26 | | | | | | | |
| 27 | | 27 | | 27 | | | | | | | |
| 28 | | 28 | | 28 | | | | | | | |
| 29 | | 29 | | 29 | | | | | | | |
| 30 | | 30 | | 30 | | | | | | | |
| | | 31 | | 31 | | | | | | | |

Winter semester 2019/20

| BATanz | | M20.3.2 Selbstmanagement | | | | Semesterplan | project | Aufführung | audition | Name | |
|---------------------------|-------|--------------------------|------|-----------------|--------|--------------|-----------|------------|-----------|-------------|----------|
| 2021/22 4.Jahr 4th year | | Sommersemester 2022 | | | | | BA_thesis | reports | Praktikum | Eigenarbeit | workshop |
| März | April | Mai | Juni | Juli | August | | | | | | |
| 1 | | 1 | | 1 | | | | | | | |
| 2 | | 2 | | 2 | | | | | | | |
| 3 | | 3 | | 3 | | | | | | | |
| 4 | | 4 | | 4 | | | | | | | |
| 5 | | 5 | | 5 Pfingsten | | | | | | | |
| 6 | | 6 | | 6 | | | | | | | |
| 7 | | 7 | | 7 | | | | | | | |
| 8 | | 8 | | 8 | | | | | | | |
| 9 | | 9 | | 9 | | | | | | | |
| 10 | | 10 | | 10 | | | | | | | |
| 11 | | 11 | | 11 | | | | | | | |
| 12 | | 12 | | 12 | | | | | | | |
| 13 | | 13 | | 13 | | | | | | | |
| 14 | | 14 | | 14 | | | | | | | |
| 15 | | 15 | | 15 | | | | | | | |
| 16 | | 16 | | 16 Fronleichnam | | | | | | | |
| 17 | | 17 Ostern | | 17 | | | | | | | |
| 18 | | 18 | | 18 | | | | | | | |
| 19 | | 19 | | 19 | | | | | | | |
| 20 | | 20 | | 20 | | | | | | | |
| 21 | | 21 | | 21 | | | | | | | |
| 22 | | 22 | | 22 | | | | | | | |
| 23 | | 23 | | 23 | | | | | | | |
| 24 | | 24 | | 24 | | | | | | | |
| 25 | | 25 | | 25 | | | | | | | |
| 26 | | 26 | | 26 | | | | | | | |
| 27 | | 27 | | 27 | | | | | | | |
| 28 | | 28 | | 28 | | | | | | | |
| 29 | | 29 | | 29 | | | | | | | |
| 30 | | 30 | | 30 | | | | | | | |
| 31 | | 31 | | 31 | | | | | | | |

Summer semester 2020

M17.4 Performance Reports

| | | | |
|--|--|--|---------------|
| BAtanz | | M17.4 Aufführungsberichte performance reports | |
| 2021/22 4.Jahr 4th year | | Selbststudium 60 Std 2 credits | |
| Name | | | |
| M17.4 | Aufführungsberichte performance reports | | Form |
| | Wann when | choreographer / director | Titel title |
| Tanz | 1 | | |
| | 2 | | |
| | 3 | | |
| | 4 | | |
| | 5 | | |
| Musiktheater / Oper | 6 | | |
| Schauspiel / Theater | 7 | | |
| Performance | 8 | | |
| Studienleistung Verfassen von 8 Aufführungsberichten aus den Bereichen Tanz (5), Schauspiel (1), Musiktheater (1) und Performance (1) sowie die eigenständige digitale Archivierung der 8 Berichte und der dazugehörigen Liste im Intranet der HfMDK. <i>8 performance reports plus digital archiving of these reports and the filled out Form 4 in the HfMDK Intranet.</i> | | | |
| Umfang je ca. 2000 Zeichen inkl. Leerzeichen <i>2,000 character limit, incl. blank spaces / for each</i> Für die Betreuung der Aufführungsberichte können sich die Studierenden eine Dozentin/einen Dozenten des Ausbildungsbereiches wählen. Zur Benennung und Archivierung sind weitere Informationen in dieser Excel Datei in Blatt VII_user manual zu finden. Es ist möglich einen Aufführungsbericht nach Ansehen eines Tanzvideos zu schreiben. <i>Students can choose one of the permanent teachers of the dance department as a coach for the performance reports.</i> <i>For further information about naming the documents and how and where to archive them see page VII_user manual of this Excel Document.</i> <i>For one of the performance reports you can use a video documentation of a choreography.</i> | | | |

Form 4

Non-graded work

Writing eight performance reports from the fields of dance _5, acting_1, musical theatre_1 and performance_1 as well as archiving the eight reports digitally in the university's document-management system. (Form 4).

Students can choose a tutor to supervise the performance reports. Further information on page 58 onwards.

M18.1 Bachelor's Thesis

| Die Studierenden sind in der Lage, eigenständig Recherchevorhaben durchzuführen | | M18 Bachelorarbeit <i>BA_thesis</i> 9 credits | |
|--|--|--|-----------|
| M 18.1 Bachelor Arbeit | | Selbststudium 240 Std | 8 credits |
| Die Studierenden müssen ein Recherchevorhaben aus einem der 3 Theoriebereiche - Anatomie, Musiktheorie oder Tanztheorie - verwirklichen. Zur Dokumentation dieser Recherche können neben der verlangten schriftlichen Arbeit auch andere Präsentationsformen genutzt werden, wie ein mündlicher Vortrag und/oder eine DVD oder Video Produktion. In diesem Falle verringert sich der Umfang der schriftlichen Arbeit. | | Modulprüfung | |
| a_ schriftliche Arbeit im Umfang von ca. 22 - 24 Seiten (à 1650 Zeichen) reinem Fließtext. Das entspricht 36.000 – 39.000 Zeichen inklusive der Leerzeichen und einem Workload von 240 Stunden. Der abgegebene Text darf die Zeichenmenge um maximal 10 % übersteigen. Überschriften, Abbildungen, Fußnoten, Bibliographie, etc. sind nicht Bestandteil der vorgeschriebenen Zeichenmenge. | | Schriftliche Arbeit über die Recherche zu einem Thema aus einem der Theoriebereiche - Anatomie, Tanzspezifische Musiktheorie Tanztheorie, Tanz Media - die durch audio-visuelle oder performative Bestandteile ergänzt werden kann. | |
| Neben der verlangten schriftlichen Arbeit kann ergänzend auch eine der anderen Formen genutzt werden b_ mündlicher Vortrag / Lecture Performance von max. 20 Minuten Länge. Das entspricht einem Workload von 72 Stunden. c_ DVD / Video Produktion von max. 20 Minuten Länge. Das entspricht einem Workload von 72 Stunden. d_ Website – Erarbeitung des Konzeptes, Erstellen eines Indexes und Materialsammlung. Die Webseite muss an einer Stelle einen selbst recherchierten und selbst verfaßten Artikel enthalten, in dem aus tanztheoretischer Sicht ein Teilproblem des gewählten Themenspektrums wissenschaftlich aufgearbeitet wird. Das entspricht einem Workload von 72 Stunden. Im Fall b, c oder d verringert sich der Umfang der schriftlichen Arbeit um max. 30%. Der Workload umfasst dann für die schriftliche Arbeit 168 Stunden. Die formalen und inhaltlichen Richtlinien behalten ihre Gültigkeit. | | Weitere Informationen sind im Kapitel M18 Bachelorarbeit im Modul Handbuch ab Seite 63 zu finden. M18 Bachelorarbeit § 9 SPO 63 Anmeldeformular 65 Strukturbeispiel 67 Eigenständigkeitserklärung 67 Einverständniserklärung 67 | |
| Für die Bachelorarbeit wird der/die Studierende von einer dafür geeigneten Lehrkraft betreut. Genauere Informationen sind in den Bachelorarbeit Richtlinien im Modulhandbuch zu finden | | | |

Module examination

Written work documenting a written research project on a subject from one the three theoretical areas – applied anatomy, music theory or dance theory. The thesis can be supplemented using audio-visual or performative elements.

Details of the following aspects of the Bachelor's thesis are outlined in the Study and Examination Regulations:

Goal
 Specification of themes
 Changing the subject of the thesis
 Selection of a supervisor
 Time
 Number of copies
 Language
 Assessment
 Weighting of the individual parts
 Inability to work
 Submission of the thesis

An appropriate tutor is selected to monitor the work students carry out for their thesis. Students must inform tutors about the progress they are making with their thesis. The topic of the Bachelor's thesis students have to be announced to the department Studium & Lehre (Studies & Teaching). The form for it is available in the BATanz office and online in the Intranet. The form is processed by the examination office and the student is informed of the deadline for the 3-month processing time. Further information and recommendations can be found in the chapter Bachelor thesis from page 62 on.

M19.1 Projects

| | |
|---|--|
| BAtanz | M19 Projekte IV projects IV |
| 2021/22 4.Jahr 4th year | credits 7 |
| M19.1 | Projekte 90 Std mit Dozent 60 Selbststudium 150 5 credits |
| <p>Die Studierenden sammeln in hochschulinternen und ggf. externen Projekten künstlerische Erfahrungen. Workshops, Blockseminare oder Projekte von unterschiedlicher Dauer im Umfang von 90 Zeitstunden. z. B. aus den Angeboten der HfMDK oder anderer Veranstalter oder aus einem anderen Kontext.</p> <p>Studienleistung Teilnahme an Workshops und Projekten sowie Erstellen der dazugehörigen Projekt- Liste > Formular 1 sowie die digitale Archivierung im Intranet der HfMDK.</p> <p>Das ausgefüllte Formular 1 ist im Personal Folder zu archivieren. <i>Please upload Form 1 into your Personal Folder.</i></p> <p>Die Studierenden, die einen Vertrag am Theater haben, lassen sich die 90 Stunden in einem Schreiben des Theaters bestätigen und laden dieses in ihren Personal Folder hoch.</p> <p>Freiwillige Zusatzleistungen während der ersten drei Studienjahre können hier angerechnet werden.</p> | |

Students gather artistic experience in university and extra-university projects – a total of **90 hours** of workshops, block seminars or projects offered either by the HfMDK or other organisers, or teaching events available in a different context. Voluntary additional work carried out during the first three years of study can be credited here.

Non-graded work

Participation in workshops and projects, compilation of a list of these using [Form 1](#) as well as the digital archiving of the document in the university's document-management system.

| | | |
|---------------------------|-----------------|---|
| M19.1 | Projekte | Formular 1 |
| 2021/22 4.Jahr 4th year | | |
| Name | | |
| Daten dates | Stunden hours | Name & Art des Projektes <i>titel & type of project</i> |
| | | mit wem <i>with whom</i> |
| | | wo <i>where</i> |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

M19.2 Performances

| | |
|---|--|
| BAtanz | M19 Projekte IV projects IV |
| 2021/22 4.Jahr 4th year | credits 7 |
| M19.2 | Aufführungen performances 60 Stunden 2 credits |
| <p>Zum Studium gehört das Mitwirken in öffentlichen Präsentationen von Choreographien, Performances, Stücken oder Installationen in Aufführungen auf Bühnen oder an site-spezifischen Veranstaltungsorten im Umfang von insgesamt 60 Stunden im Studienjahr (inkl. technischer Einrichtung und Endproben). Diese sind im Formular 2 aufzulisten. Das Formular 2 mit einer Auflistung der Aufführungen ist im Personal Folder abzulegen</p> <p>Modulprüfung Keine. Voraussetzung für die Vergabe der CP ist das Erbringen der Studienleistungen.</p> <p>Ein Aufführungstag wird ca. mit 8 Stunden gerechnet.</p> | |

Participation in public presentations of choreographies, performances, pieces or installations, either on stage or in site-specific performances (50 hours in total), is part of the course.

Non-graded work

Participation in performances, the compilation of a list of these performances as well as the digital archiving of this list on the university intranet.

Schrift Typ

Bitte schreibt Eure Ausführungsberichte und auch die anderen Texte in einem Schrifttyp, der leicht lesbar ist.
Please choose a typo for your reports and all other texts that is easy to read .

z.B. **Helvetica** oder **l or Arial**

Schriftgröße

12pt **12pt**

Achtung | attention

ä ü ö ; ; / | \ « » ' "

©

Keine ä ü ö ; ; / | \ « » ' " © im Titel der Dokumente verwenden. Der Dateiname wird beim download nach einem Doppelklick auf das Dokument dann nicht korrekt wiedergegeben.

Don't use ä ü ö ; ; / | \ « » ' " © in the titel of your document. if you download the document after a double click on it, the name of the document will not be shown correctly.

| | |
|------------------|------------|
| ÜBUNG | UEBUNG |
| PÄDAGOGIK | PAEDAGOGIK |
| MÜLLER | MUELLER |

M17.4 Performance Reports

- _ A first performance report will be written and discussed in the first year in the dance theory seminar.
- _ The reports can be written in the first three years of study.
- _ The students can choose a teacher from the staff of the dance department to assist them with their ideas.

The following suggestions and questions are thought of as stimuli for gaining perspectives on and analysing each choreography, performance and production for reports. The reports should deal with the following issues or describe the impact the piece has on the audience.

Analysis: How to perceive a choreography / dance performance.

I_ Dance = movement/motion in space and time

| | |
|--------------------------|--|
| <i>Movement material</i> | Motives in the whole body, body parts or body zones Historical motives Figures/roles Impulse: which part of the body does it come from? Power, dynamics Use of gestures Style of movement How can the movement material be described? Is it (monoton / heterogen) repetitive / varied? Are there typical, characteristic movements? Are the movements significantly related to the content? Do the movements reflect the content in a meaningful way? |
| <i>Space</i> | Level: low, mid-level, high Foreground, middle, background Long/short distances Uses the whole space or a single spot Space in-between |
| <i>Formations</i> | Diagonals, circles, lines, block, etc. |
| <i>Time</i> | Slow/fast Quick-motion/slow motion How do time and space play together? (Teshigawara: impression of standstill) |

II_ Dramaturgy

Is there a *plot / action*? A recognisable structure?

Structure based on scenes that are connected to each other?

Short summary of the structure.

| | |
|-----------------|---|
| | <i>Motifs</i> Which motifs are repeated (movements or other), when and why? Are there any contrasts? |
| <i>Scenes</i> | Various scenes, breaks and images Is there a visual or musical connection, or a connection in terms of content? Does it resemble a collage? |
| | <i>Transitions</i> Description of transitions: flowing, abrupt, blended (overlapping) |
| <i>Dance</i> | Solo, duet, trio, quartet, group, whole ensemble |
| <i>History</i> | Conventional / fractured, fragmented, cut (unconventional) |
| <i>Theme</i> | Does the dramaturgy reflect the theme of research? |
| <i>Suspense</i> | Is there suspense, highlights, resting points? Is there a clear story? |

III_ Stage

What can be said about the spatial situation and the performance location?

What is the spatial relation between the audience and the performers like?

| | |
|------------------------|--|
| | <i>Location, Setting</i> Theatre – proscenium, black box, white box, regular stage, studio situation, 1000 person auditorium, museum, outdoors, public space, other locations <i>Audience Size</i> For how many spectators? Intimate, 200-300 people, a big crowd: 1000.... |
| <i>Perspective</i> | Proscenium–frontal / 2 or more fronts /arena / interactive, etc. Is it an Installation / performance? What role does the audience play? Are people sitting, standing, moving around... What kind of atmosphere is created? |
| <i>Music</i> | Are there sounds? Objects for making sounds? Is music used? If yes, what kind? Classical or contemporary music? Orchestral, chamber music, solo instruments / singing / electronic music, jazz, rock, pop ambient, tango,.... |
| <i>Source of sound</i> | Live instrumentalist, orchestra, singer, dancer/performer Describe the structure of the music Where do the sounds come from? Stage, orchestra pit, auditorium, ... |
| <i>Text</i> | Is it a text or just sounds? What language? What kind of text? Theater piece or book? Stories/words/scraps of conversation, poem, questions? Foreign language? |

How do music, text and dance relate to each other?

| | |
|--------------------------|---|
| <i>Lighting</i> | What does the lighting look like? Is there a light designer? Is there a basic lighting: sidelight, top-/ front-/ backlight, white/coloured light specific moods? day, night/ neon/colours singular stage parts lit? cross fades or abrupt changes |
| <i>Spaces</i> | Spots – clear, shaped or diffuse, round or angled, small or big |
| <i>Darkness</i> | Parts of the scenery illuminated/ in the dark |
| <i>Sources</i> | Following the movement/spot/single lighting source Laser, electric light bulb, disco shot, stroboscope, ... Outside/inside/stage hand/dancer |
| <i>Projections</i> | slides/overhead projector/TV screens How is video used? As electronic wallpaper or a narrative? Is it related to the content of the piece or the choreography? |
| <i>Costumes</i> | Accent on the body: naked/accent on certain parts/members of the body/tights Accent on gender/neutral Figures (character)/historical allusions Alienated body outlines (Oskar Schlemmer's <i>Triadic Ballet</i>) Do the costumes refer to a certain period of time? Baroque, classical, science-fiction ... Does everybody wear the same? Are there clear distinctions by dresses / costumes ...? |
| <i>Colour</i> | Choice of colour – can colours be attributed to the characters? |
| <i>Fabric, Materials</i> | Plush, patent leather, leather, plastic, paper, linen, silk ... |
| <i>Shoes</i> | Pointe shoes, ballet slippers, ordinary shoes, boots, stilts, high heels, socks, barefoot |
| <i>Stage setting</i> | Empty space, with specific walls of stone or wood, with/without windows Is there a stage setting? Real or virtual via projections? Painted prospects? Historical allusions Correlated to a specific period? |
| <i>Props, Objects</i> | Use of props/objects? If yes, which ones? How many, objects of daily use, art objects, rubbish...? What kind of materials? What does it evoke? How are props handled? How is the setting related to the dance? Describe the connection between the stage setting and the dance. |

IV_ Play/Acting

Language Semantic content? Story/words/scraps of conversation
Figures Same role throughout/characters

What other performative means are used apart from movement/motion?
Where do the limits between dance and theatre disappear?

V_ Context

Choreographer Artistic development. Find out about the choreographer,
Director director, performer before the performance.
Check the Internet for articles on previous works
The work Title – sub-title? Date of the work? Is it a premiere?
Technical Data
Period of creation Historical setting, historical copy (model),
Influence of other choreographers
Innovation Aesthetical/topic (thematically)
Art market Audience/number of performances/claim/scope, e.g. festival
Frame Festival, series of performances, single event ...
Category Can the work be clearly categorised? Ballet, neo-classical, dance
theatre, musical, performance,...
If no category can be found, can you make any comparisons to other
choreographers?
Theme What is the theme?
What reaction arouse in the spectator?
Are there any gender issues?

Are there roles that can be defined according to examples in literature and is there a historical background?

E.g. Hans Kresnik: Hannelore Kohl, Frida Kahlo, Ulrike Meinhoff ...

Where do the limits between dance and theatre disappear?

A distinction between dancer and actor no longer exist in the works of Wanda Golonka.

You may use the term “enchantment on the stage” (*Bühnenzauber*) when Heiner Goebbels misleads the audience by sophisticated (refined, ingenious) productions.

What is your **personal opinion** of the choreography / the work?

M18 Bachelor's Thesis

Extract from the Study and Examination Regulations for the Bachelor's degree in Dance

§ 8 Final module

The Bachelor's thesis is an opportunity for students to demonstrate their ability to select and discuss an issue specific to dance and to use different sources in their research. Students should draw their own conclusions, substantiate them in a differentiated manner and present the entire working process in written form.

Students should also demonstrate their ability to acknowledge other people's research results and to cite these correctly.

Students must conduct and document a research project from one of the three areas of theory: anatomy, music theory specific to dance, or dance history. The Bachelor's thesis is an individual piece of work or a group project whose individual sections are commensurate in scope with an individual thesis. Approval for a group thesis will only be granted if individual students are able to demonstrate that the work they submit will be clearly distinguishable. The assessment is conducted on this basis alone.

(1) The final module can be completed using the following format options but must in every case include a written work:

a_ Written work: around 22–24 pages (1,650 characters per page) of pure running text, which amounts to 33,000–36,000 characters including spaces and corresponds to a workload of 240 hours. The submitted text may exceed the required number of characters by a maximum of 10%. Headings, illustrations, footnotes, bibliography etc. do not form part of the required number of characters stipulated above.

b_ Written work and oral presentation / lecture performance: a maximum of 20 minutes in length, which corresponds to a workload of 72 hours.

c_ Written work and DVD / video production: a maximum of 20 minutes in length, which corresponds to a workload of 72 hours.

d_ Written work and website: developing a concept, creating an index and collecting material. The website must include a scientific article researched and written by the student from a dance-theory viewpoint, and which discusses a sub-problem from the selected range of topics. This corresponds to a workload of 72 hours.

If options b, c or d are used with a, the scope of the written work is reduced by a maximum of 30%. The workload for the written work then corresponds to 168 hours.

The same form and content guidelines apply.

If students select an additional presentation format alongside the written Bachelor's thesis, the overall grade for the thesis is calculated based on the arithmetic mean of the grades given for each part of the examination, the grades for the written work and additional presentation format being subject to the following weighting: a) and b) = 2:1; a) and c) = 2:1; and a) and d) = 2:1 respectively.

(2) Students enrol for the Bachelor's thesis by submitting a written suggestion to the Examination Board for a supervisor as the primary reviewer as well as a suggestion for a second reviewer. The suggestion does not justify any claim. Reviewers are appointed by the Examination Board. If students are unable to find a supervisor or second reviewer, these are determined by the Examination Board.

(3) The topic for the Bachelor's thesis is decided by students in conjunction with their supervisors. It must be possible to complete the Bachelor's thesis within the stipulated time period. The Examination Board will approve the topic provided it satisfies the criteria given in Paragraph 1. A record of the date of

approval of the topic is kept at the Student Affairs Department (*Abteilung Studium und Lehre*). The three-month period within which the thesis must be completed starts as soon as the Examination Board has approved the topic.

(4) The subject of the Bachelor's thesis can only be changed once and only within the first two months of the three-month period for completing the thesis. A new three-month period begins once the Examination Board has confirmed the new topic and made a record of it.

(5) The Bachelor's thesis must be submitted to the Student Affairs Department where a record will be made of its receipt.

(6) The Bachelor's thesis must be submitted on time in quadruplicate – three printed, bound copies and one write-protected electronic version. It can be written in either German or English. A declaration in lieu of an oath stating that the candidate has produced his or her own work and used no sources or aids other than those stated must be attached to the thesis.

(7) The Bachelor's thesis is assessed by both reviewers separately. The assessment process should not exceed eight weeks. The overall grade awarded to the thesis is calculated based on the arithmetic mean of the grades given by each of the reviewers. If the gap between the reviewers' grades is two or more grades apart, a third assessment will be made by a reviewer appointed by the Examination Board and the overall grade is calculated based on the arithmetic mean of the three assessments. The Student Affairs Department of the Frankfurt University of Music and Performance Art will inform students of their grades in writing once the assessment process has been completed. If the Bachelor's thesis is assessed as "insufficient" (grade 4.1 or below), students can request to repeat it. The Bachelor's thesis can only be written once. Students repeating their thesis must choose a new topic.

Application Form



Registration for Module 18.1 Bachelor's Thesis

Surname, first name: _____

Topic: _____

1st examiner: _____

2nd examiner: _____

Date

Student's signature

Confirmation of the topic and examiners:

Date

Signature of the BA tanz management team (Prof. Dr. Katja Schneider)

Submission date: _____

The written Bachelor's thesis is to be completed within a period of three months.
In addition to the regulations set out in Section 22 Paragraph 5 of the General Provisions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts, acceptance onto the final module is also conditional on successful completion of modules M11 to M15.

Three bound copies of the Bachelor's thesis are to be submitted to the Examinations Office. The thesis is also to be filed in digital form on the intranet. When handing in their thesis, students must also submit a declaration that the electronic version is identical to the written originals.
When submitting their thesis, students must also provide written assurance that they are the sole authors of their thesis or the sections assigned to them and have not used any other sources and resources other than those stated.

§ 8 Final module

(1) The final module can be completed using the following format options but must in every case include a written work:

☐ **a_ Written work:** around 22–24 pages (1,650 characters per page) of pure running text, which amounts to 33,000–36,000 characters including spaces and corresponds to a workload of 240 hours. The submitted text may exceed the required number of characters by a maximum of 10%. Headings, illustrations, footnotes, bibliography etc. do not form part of the required number of characters stipulated above.

☐ **b_ Written work and oral presentation / lecture performance:** a maximum of 20 minutes in length, which corresponds to a workload of 72 hours.

☐ **c_ Written work and DVD / video production:** a maximum of 20 minutes in length, which corresponds to a workload of 72 hours.

☐ **d_ Written work and website:** developing a concept, creating an index and collecting material. The website must include a scientific article researched and written by the student from a dance-theory viewpoint, and which discusses a sub-problem from the selected range of topics. This corresponds to a workload of 72 hours.

If options b, c or d are used with a, the scope of the written work is reduced by a maximum of 30%. The workload for the written work then corresponds to 168 hours. The same form and content guidelines apply.

In the final module, students are expected to show their ability to decide on a dance-specific topic and use various sources in their research. They are expected to draw their own conclusions, substantiate them in an appropriately differentiated manner and adhere to academic work standards.

For the Bachelor's Thesis, students must conduct a research project from one of the four theoretical areas: anatomy, dance-specific music theory, dance media or dance theory. The written work can be supplemented with another presentation or documentation format, e.g. an oral presentation / a lecture performance, a DVD/video production or a website.

If options c or d are used, the written Bachelor's Thesis and the supplementary format are to be submitted together. If option b is used: the oral presentation / lecture performance can be given a maximum of two weeks before or after the submission date. The date is to be agreed on registration and must fall within the teaching semesters of the BA in Dance.

The Bachelor's Thesis is either an individual project or a group project whose individual sections are commensurate with an individual project. Approval for a group thesis will only be granted if it can be demonstrated that the examination performances of the individual students involved will be clearly distinguishable for assessment purposes. Assessment is conducted on this basis alone.

The Bachelor's Thesis can be produced in either German or English.

Structure example
Title page



The HfMDK Logo is filed in the module file for M14.3 Expanded Professional Field Management in the third year of study. It can be used, but there is no obligation to do so.

Frankfurt University of Music and Performing Arts
Faculty 3 / Dance Department
BA dance degree course

Bachelor's thesis

Title of BA thesis in bigger and bold letters / Titel in größeren, fetten Buchstaben

Prüferin/Prüfer: *Full name of first reader*
Full name of second reader

Semester:

Matrikelnummer/ *Matriculation number*:

Your full name:

Your postal address:

Example of a clear structure for a Bachelor's thesis on a comparative analysis of the content of works of a particular choreographer and which leads the reader through the research argument. The structure of this example should be adjusted for other themes, if necessary.

Declaration of originality

"I hereby declare that this thesis represents my original work and that I have used no other sources except as noted by citations. The thesis has not been used for examination purposes elsewhere. Individual points (wording and spirit) borrowed from works included in the literature and source list are acknowledged as such. The declaration of originality also covers all the sketches, sketch maps and illustrations that appear in this thesis. I am aware that non-compliance leads to exclusion from, or invalidates, the examination."

Place, date, signature

Declaration of agreement

"I agree for the digital version of my Bachelor's thesis to be made available for viewing by interested person or institutions provided it contains no corrections or assessment notes."

Place, date, signature

Assessment

The assessment looks at

- _ The quality of the research
- _ The key ideas of the argument and presentation
- _ The ability to use well-founded criticism
- _ Formal aspects such as the correctness of quotes and literary details, the correctness of spelling and grammar, the architecture (headlines and sections) as well as a sensible layout.

Processing time

Theses are read and assessed by two examiners. Assessments should be available eight weeks after submission. Around three months are needed to read and grade the work, to process the other module results and for the dean and president of the HfMDK to sign the BA certificates, after which time the certificates can be collected from the examination office or, if desired, sent out to students' current addresses.

Book tips

- | | |
|---|--------------------------|
| Standop/Meyer: <i>Die Form der wissenschaftlichen Arbeit</i> (Quelle und Meyer Verlag Wiebelsheim, 2004) | <i>Signatur C 19 006</i> |
| Umberto Eco: <i>Wie man eine wissenschaftliche Abschlussarbeit schreibt</i> (C. F. Müller Heidelberg, 2005) | <i>Signatur C 19 007</i> |
| Michael Huber: <i>Keine Angst vor schriftlichen Abschlussarbeiten!</i> (Institut für Musikologie, Universität für Musik und darstellende Kunst Wien, 2010) | <i>Signatur C19 012</i> |

EDITORIAL AND LEGAL NOTICES

Published by the
Frankfurt University of Music and Performing Arts
Eschersheimer Landstr. 29–39
60322 Frankfurt am Main
Germany

Concept | Sina-Mareen Retolaza, Dieter Heitkamp
Editing | Dieter Heitkamp, Susanne Triebel
Design / layout | Dieter Heitkamp

The use of texts, photos and sketches, even extracts thereof, without the prior agreement of the publisher is punishable under copyright law. This also applies to copies, translations, microfilming and processing using electronic systems. Please inform the publisher immediately if copyright has been breached unintentionally on our part.