

# STUDY AND EXAMINATION REGULATIONS

# HfMDK

Faculty 3

## Study and Examination Regulations for the Bachelor's Degree in Dance

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Official Notices by the Frankfurt University of Music and Performing Arts

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# Specific Study and Examination Regulations for the Bachelor's Degree in Dance

On 04/05/2021, the Council for Faculty 3 agreed the following Study and Examination Regulations for the Bachelor's Degree in Dance.

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## **§ 1 Scope**

These Study and Examination Regulations govern the content, qualification objectives and structure of the Bachelor's Degree in Dance as well as its examinations. It applies in conjunction with the respective current version of the General Provisions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts.

## **§ 2 Academic title**

Following successful completion of the Bachelor's Degree in Dance, the Frankfurt University of Music and Performing Arts awards the academic title "Bachelor of Arts" (BA).

## **§ 3 Standard study period**

- (1) The Bachelor's Degree in Dance has a standard study period of eight semesters.
- (2) The course covers 240 credit points (CPs).

## **§ 4 Course start**

The course can only be started in the winter semester.

## **§ 5 Course objectives**

(1) The aim of the course is to train and individually promote creative, expressive dancers who possess a wide range of dance techniques in both ballet and contemporary dance, and who can use their skills confidently. Students develop competencies that allow them to make a creative contribution to the design of artistic work processes and are able to reflect both on themselves and dance in an interdisciplinary, historical and social context. During the course, they are encouraged and helped to develop social and political engagement, to participate in groups self-confidently and responsibly, and to make a positive contribution to the design of group processes.

(2) Successful completion of the course qualifies graduates to work as professional dancers. Students have also developed solid foundations for additional qualifications that allow them to work as dance teachers, choreographers, training directors and physical and movement therapists, and to transfer their knowledge to other fields.

## **§ 6 Course structure**

- (1) In the third year of the course, students select a focus, either Ballet or Contemporary Dance.
- (2) The following modules have to be completed in the Bachelor's Degree in Dance:

Compulsory modules:

- M1: Ballet Techniques I, 17 CPs
- M2: Contemporary Dance I, 17 CPs
- M3: Body I, 11 CPs
- M4: Theory I, 5 CPs
- M5: Projects I, 10 CPs
- M6: Ballet Techniques II, 18 CPs
- M7: Contemporary Dance II, 18 CPs
- M8: Body II, 5 CPs
- M9: Theory II, 7 CPs
- M10: Projects II, 12 CPs
- M13: Body III, 4 CPs
- M14: Theory III, 8 CPs
- M15: Projects III, 16 CPs
- M16: Dance Practice, 21 CPs

- M17: Vocational Orientation, 23 CPs
- M18: Bachelor's Thesis, 9 CPs
- M19: Projects IV, 7 CPs

Compulsory elective modules:

Focus on Ballet:

- M11\_B: Ballet Techniques III, 21 CPs
- M12\_B: Contemporary Dance III, 11 CPs

Focus on Contemporary Dance:

- M11\_ZT: Ballet Techniques III, 12 CPs
- M12\_ZT: Contemporary Dance III, 20 CPs

(3) Interdisciplinary competencies and key qualifications are acquired in modules M3, M8, M9, M13, M14, M15, M16, M17, M18 and M19 in particular.

(4) The degree course including examinations will be conducted in German and English. The language rules will be determined by the respective tutors.

(5) Class formats include those listed in the General Provisions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts as well as workshops.

## § 7 Examinations

(1) Module examination formats or partial module examination formats include those listed under Article 18 of the General Provisions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts as well as DVD, video or website formats.

(2) For modules with partial examinations, students must pass all partial modules in order to complete the module successfully.

(3) Students who do not pass the module examination(s) for M1, M2, M6, M7, M11 and M12 must attend a compulsory consultation with the course co-ordinators.

## § 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.

(2) The processing time for the written Bachelor's Thesis is three months.

(3) In addition to the regulations set out in Article 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 subject to successful completion of M11 to M15.

(4) In addition to three bound copies, the Bachelor's Thesis must also be submitted to the Examinations Office in electronic form on the intranet. When handing in their theses, students must also submit a declaration that the electronic version is identical to the written originals. In the case of option c, three DVDs are to be submitted.

(5) The assessment process for the written Bachelor's Thesis / the written section of the final module should not exceed eight weeks.

(6) Students who do not pass the final module must select a new topic for the Bachelor's Thesis. The same reviewers may be used. If the final module was completed using options b, c or d, only the section that was not passed must be repeated.

(7) In calculating the grade for the final module, if students have selected an additional presentation format alongside the written Bachelor's Thesis then the overall grade for the Bachelor's Thesis is formed from the arithmetic mean of the grades for each part of the examination. The grade for the written part of the examination and the grade for the additional presentation format will be considered subject to the following weighting: a and b = 2:1; a and c = 2:1; a and d = 2:1.

## § 9 Assessment of examination performances, formulating the final grade

(1) In the assessment of study and examination performance, the following grades are to be used:

1 = Very good	An excellent performance
2 = Good	A performance well above average requirements
3 = Satisfactory	A performance that meets average requirements
4 = Sufficient	A performance that fulfils requirements despite deficiencies
5 = Insufficient	A performance that no longer fulfils requirements due to considerable deficiencies

(2) For a differentiated assessment of examination performances, grades may be raised or lowered by 0.3 to achieve fractional grades. Grades 0.7, 4.3, 4.7 and 5.3 are not permitted.

(3) The overall grade for the Bachelor's Degree in Dance is calculated from the average of the module grades, which are weighted as follows:

– M3 Body I [Applied Anatomy]:	1x
– M4 Theory I [Dance-Specific Music Theory]:	1x
– M6 Ballet Techniques II:	1x
– M7 Contemporary Dance II:	1x
– M9 Theory II [Dance-Specific Music Theory]:	2x
– [Dance Theory]:	
– M10 Projects II	2x
– M14 Theory III [Dance Theory]:	2x
– M15 Projects III [Performances and Individual Work]:	4x
– M18 Bachelor's Thesis:	4x

### For the focus on ballet:

– M11_B Ballet Techniques III:	4x
– M12_B Contemporary Dance III:	2x

### For the focus on contemporary dance:

– M11_ZT Ballet Techniques III:	2x
– M12_ZT Contemporary Dance III:	4x

## § 10 Coming into effect and transitional provisions

(1) These Study and Examination Regulations come into effect the day after their publication in the Official Notices (*Amtliche Bekanntmachungen*) of the Frankfurt University of Music and Performing Arts.

(2) These Study and Examination Regulations apply to all students who start the Bachelor's Degree in Dance after these Study and Examination Regulations come into effect or who continue with the Bachelor's Degree in Dance after changing university, course or subject.

(3) For students who started their course on the basis of a version of the Study and Examination Regulations for the Bachelor's Degree in Dance that was agreed earlier by the Faculty Council, this version continues to apply.

Frankfurt, 28.06.2021

Signed

Prof. Silke Rüdinger

Dean of Faculty 3

Frankfurt University for Music and Performing Arts

## Appendix 1: Module descriptions

### Abbreviations:

G – Group tuition SG – Small group tuition I – Individual tuition EL – E-learning B – Block seminars

## First year of study

Ballet Techniques I				
Module no.:	Workload	CPs	Module duration	
M1_a	For M1_a and _b: Total hours: 510 h • Contact hours: 383 h • Self-study: 127 h	M1_a and _b: 17	One semester	
1	<b>Qualification objectives</b> 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.			
2	<b>Content</b> All technique is taught on a non-gender specific basis.			
	<b>1. Ballet Techniques</b> In line with the structure of the Russian teaching method, training is divided into exercises at the barre, work in the centre and jumps.			
	<b>2. Floor-Barre</b> 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.			
	Students choose between teaching events M1.3_a and M1.4_a.			
	<b>3. Pointe Work</b> 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.			
	<b>4. Jumps, Turns, Stamina</b> 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> .			
3	<b>Teaching events M1_a and _b</b>			
Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs

<b>1. Ballet Techniques</b>	G	Total hours: 330 h Contact hours: 243 h Self-study: 87 h	11	Regular participation
<b>2. Floor-Barre</b>	G	Total hours: 90 h Contact hours: 90 h	3	Regular participation
<b>3. Pointe Work</b>	G, SG, I	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation
<b>4. Jumps, Turns, Stamina</b>	G, SG, I	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation

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**4 Requirements for participating in the module**  
Enrolment on the Bachelor's degree in Dance

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**5 Applicability of the module**  
Bachelor of Arts: Dance

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**6 Module examination**  
Two partial module examinations:

- Ballet Techniques (90-minute practical examination)
- 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.

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**7 Module frequency**  
Annual

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**8 Start**  
Winter semester

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**9 Study year, semester**  
First semester

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**10 Type of module**  
Compulsory module

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## Ballet Techniques I

Module no.:	Workload	CPs	Module duration
M1_b	For M1_a and _b: Total hours: 510 h • Contact hours: 383 h • Self-study: 127 h	M1_a and _b: 17	One semester

### 1 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, *tour lent* in large poses, jumps with *battu* and big jumps.

### 2 Content

All technique is taught on a non-gender specific basis.

#### 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.

#### 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 *en dehors* is improved. Flexibility, posture, balance, alignment and perception are improved.

Students choose between the teaching events M1.3\_b and M1.4\_b.

#### 3. Pointe Work

Training enhances the stability that is needed for the classical and contemporary repertoire. The muscles of the legs and feet in exercises such as *relevés* in first, second, fourth and fifth position, *pas echappé* with turns and endings on one leg. technique elements taught include pirouettes in fifth and fourth position *en dehors* and *en dedans*, tours on a diagonal and *relevés* on one leg.

#### 4. Jumps, Turns, Stamina

Training places particular emphasis developing the strength and co-ordination that is needed for the ballet and contemporary repertoire – e.g. turns in big poses, several pirouettes *en dehors* and *en dedans* with different preparations, *grand tour à la seconde*, *battu* on one and two legs and big jumps for elevation and *ballon*.

### 3 Teaching events M1\_a and \_b

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Ballet Techniques	G	Total hours: 330 h Contact hours: 256 h Self-study: 74 h	11	Regular participation
2. Floor-Barre	G	Total hours: 90 h Contact hours: 90 h	3	Regular participation
3. Pointe Work	G, SG, I	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation
4. Jumps, Turns, Stamina	G, SG, I	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation

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4	<b>Requirements for participating in the module</b> Enrolment on the Bachelor's degree in Dance
5	<b>Applicability of the module</b> Bachelor of Arts: Dance
6	<b>Module examination</b> None. The awarding of CPs is contingent on regular participation in the teaching events.
7	<b>Module frequency</b> Annual
8	<b>Start</b> Summer semester
9	<b>Study year, semester</b> Second semester
10	<b>Type of module</b> Compulsory module

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## Contemporary Dance I

Module no.:	Workload	CPs	Module duration
M2_a	For M2_a and _b: Total hours: 510 h • Contact hours: 341 h • Self-study: 169 h	M2_a and _b: 17	One semester

### 1 Qualification objectives

Students have:

- 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.

### 2 Content

#### 1. Contemporary Dance Techniques

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.

Students also look at partnering skills and floor work in different teaching formats and in conjunction with guest tutors and guest choreographers.

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.

#### 2. Forms of Improvisation

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.

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.

### 3 Teaching events M2\_a and \_b

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs

<b>1. Contemporary Dance Techniques</b>	G	Total hours: 330 h Contact hours: 240 h Self-study: 90 h	11	Regular participation
<b>2. Forms of Improvisation</b>	G	Total hours: 180 h Contact hours: 101 h Self-study: 79 h	6	Regular participation
<b>4 Requirements for participating in the module</b>	Enrolment on the Bachelor's degree in Dance			
<b>5 Applicability of the module</b>	Bachelor of Arts: Dance			
<b>6 Module examination</b>	<p>Two partial module examinations:</p> <ul style="list-style-type: none"> <li>- Contemporary Dance Techniques (60-minute practical examination)</li> <li>- Improvisation (30-minute practical examination)</li> </ul> <p>The module examination is ungraded; it is marked either as a pass or fail.</p>			
<b>7 Module frequency</b>	Annual			
<b>8 Start</b>	Winter semester			
<b>9 Study year, semester</b>	First semester			
<b>10 Type of module</b>	Compulsory module			

## Contemporary Dance I

Module no.:	Workload	CPs	Module duration
M2_b	For M2_a and _b: Total hours: 510 h • Contact hours: 341 h • Self-study: 169 h	M2_a and _b: 17	One semester

### 1 Qualification objectives

Students have:

- 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.

### 2 Content

#### 1. Contemporary Dance Techniques

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.

Students also look at partnering skills and floor work in different teaching formats and in conjunction with guest tutors and guest choreographers.

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.

#### 2. Forms of Improvisation

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.

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.

### 3 Teaching events M2\_a and \_b

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Contemporary Dance Techniques	G, B	Total hours: 330 h Contact hours: 240 h Self-study: 90 h	11	Regular participation

<b>2. Forms of Improvisation</b>	G	Total hours: 180 h Contact hours: 101 h Self-study: 79 h	6	Regular participation
<b>4 Requirements for participating in the module</b>	Enrolment on the Bachelor's degree in Dance			
<b>5 Applicability of the module</b>	Bachelor of Arts: Dance			
<b>6 Module examination</b>	None. The awarding of CPs is contingent on regular participation in the teaching events.			
<b>7 Module frequency</b>	Annual			
<b>8 Start</b>	Summer semester			
<b>9 Study year, semester</b>	Second semester			
<b>10 Type of module</b>	Compulsory module			

## Body I

Module no.:	Workload	CPs	Module duration
M3	Total hours: 330 h • Contact hours: 179 h • Self-study: 151 h	11	Two semesters

### 1 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.

### 2 Content

#### 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.

#### 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.

#### 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.

#### 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 *Reflective Journal*.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Applied Anatomy	G	Total hours: 90 h Contact hours: 45 h Self-study: 45 h	3	Regular participation
2. Body Knowledge and Perception	G, B, I	Total hours: 180 h Contact hours: 99 h Self-study: 81 h	6	Regular participation
3. Individual Training Measures	G, B, I, SG	Total hours: 30 h Contact hours: 15 h Self-study: 15 h	1	Regular participation
4. Reflection / Transfer	G	Total hours: 30 h Contact hours: 20 h Self-study: 10 h	1	Regular participation

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<b>4</b>	<b>Requirements for participating in the module</b> Enrolment on the Bachelor's degree in Dance
<b>5</b>	<b>Applicability of the module</b> Bachelor of Arts: Dance
<b>6</b>	<b>Module examination</b> Two partial module examinations: <ul style="list-style-type: none"><li>- Applied Anatomy: presentation in the first semester (20 - 30 minutes)</li><li>- Reflection/transfer: Reflective Journal in the second semester (2 key entries of 4,000 characters)</li></ul> The presentation and Reflective Journal partial module examinations are weighted 1:1 when forming the module grade.
<b>7</b>	<b>Module frequency</b> Annual
<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year, semester</b> First year
<b>10</b>	<b>Type of module</b> Compulsory module

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## Theory I

Module no.:	Workload	CPs	Module duration
M4	Total hours: 150 h <ul style="list-style-type: none"><li>Contact hours: 75 h</li><li>Self-study: 75 h</li></ul>	5	Two semesters

### 1 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.

### 2 Content

#### 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.

#### 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 practice-based modules and practise relevant transfers while creative writing exercises introduce them to verbal thinking and formulation, and to aspects of scientific work.

#### 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.

#### 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 *M4.3. Dance Media Template*.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Dance-Specific Music Theory	G	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation
2. Dance Theory	G, EL	Total hours: 30 h Contact hours: 20 h Self-study: 10 h	1	Regular participation
3. Dance Media	G	Total hours: 30 h Contact hours: 5 h Self-study: 25 h	1	Regular participation

### 4 Requirements for participating in the module

Enrolment on the Bachelor's degree in Dance

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<b>5</b>	<b>Applicability of the module</b> Bachelor of Arts: Dance
<b>6</b>	<b>Module examination</b> Two partial module examinations: <ul style="list-style-type: none"><li>– Dance-Specific Music Theory: 60-minute written exam in the first semester</li><li>– Dance Theory: portfolio (scope approx. 9,000 characters), ungraded</li></ul>
<b>7</b>	<b>Module frequency</b> Annual
<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year, semester</b> First year
<b>10</b>	<b>Type of module</b> Compulsory module

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## Projects I

Module no.:	Workload	CPs	Module duration
M5	Total hours: 300 h <ul style="list-style-type: none"> <li>• Contact hours: 250 h</li> <li>• Self-study: 50 h</li> </ul>	10	Two semesters

**1 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.

## 2 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.

## 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Projects	B	Total hours: 210 h Contact hours: 170 h Self-study: 40 h	7	Regular participation
2. Performances	B	Total hours: 90 h Contact hours: 80 h Self-study: 10 h	3	Participation in three performance series

## 4 Requirements for participating in the module

Enrolment on the Bachelor's degree in Dance

## 5 Applicability of the module

Bachelor of Arts: Dance

## 6 Module examination

None. The awarding of CPs is contingent on regular participation in the teaching events

## 7 Module frequency

Annual

## 8 Start

Winter semester

## 9 Study year, semester

First year

## 10 Type of module

Compulsory module

## Second year of study

Ballet Techniques II				
Module no.:	Workload	CPs	Module duration	
M6	Total hours: 540 h <ul style="list-style-type: none"> <li>• Contact hours: 370 h</li> <li>• Self-study: 170 h</li> </ul>	18	Two semesters	
1	<b>Qualification objectives</b> 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.			
2	<b>Content</b> All technique is taught on a non-gender specific basis.			
	<b>1. Ballet Techniques</b> Building on the material learned in M1.1, movement combinations become more complex and include neo-classicism, other techniques from the 20 <sup>th</sup> century and current approaches.			
	<b>2. Floor-Barre</b> Expansion and more in-depth study of the knowledge learned in M1.2.			
	<b>3. Pas de Deux / Partnering</b> 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.			
	Students choose between teaching events M6.4 and M6.5, based on their decisions between M1.3a/b and M1.4a/b.			
	<b>4. Pointe Work / Variation</b> 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.			
	<b>5. Jumps, Turns, Stamina, Strength Training / Variation</b> 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.			
3	<b>Teaching events</b>			
Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Ballet Techniques	G, B	Total hours: 330 h Contact hours: 230 h Self-study: 100 h	11	Regular participation
2. Floor-Barre	G	Total hours: 60 h Contact hours: 45 h Self-study: 15 h	2	Regular participation
3. Pas de Deux / Partnering	G, SG	Total hours: 30 h Contact hours: 25 h Self-study: 5 h	1	Regular participation
4. Pointe Work / Variation	G, SG, I	Total hours: 120 h Contact hours: 70 h Self-study: 50 h	4	Regular participation

<b>5. Jumps, Turns, Stamina, Strength Training / Variation</b>	G, SG, I	Total hours: 120 h Contact hours: 70 h Self-study: 50 h	4	Regular participation
<b>4 Requirements for participating in the module</b>	Successful completion of module M1			
<b>5 Applicability of the module</b>	Bachelor of Arts: Dance			
<b>6 Module examination</b>	<p>Two partial module examinations</p> <ul style="list-style-type: none"> <li>- Ballet Techniques (90-minute practical examination)</li> <li>and</li> <li>- Pointe Work (20-minute practical examination)</li> <li>or</li> <li>- Jumps, Turns, Stamina, Strength Training (20-minute practical examination)</li> </ul> <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>			
<b>7 Module frequency</b>	Annual			
<b>8 Start</b>	Winter semester			
<b>9 Study year, semester</b>	Second year			
<b>10 Type of module</b>	Compulsory module			

## Contemporary Dance II

Module no.:	Workload	CPs	Module duration
M7	Total hours: 540 h <ul style="list-style-type: none"> <li>• Contact hours: 341 h</li> <li>• Self-study: 199 h</li> </ul>	18	Two semesters

### 1 Qualification objectives

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.

The students also look at forms of improvisation, partnering skills, floor-work techniques and acrobatic influences from break dance, capoeira and martial arts.

### 2 Content

#### 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.

#### 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.

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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Contemporary Dance Techniques	G, SG, B	Total hours: 360 h Contact hours: 240 h Self-study: 120 h	12	Regular participation
2. Forms of Improvisation	G	Total hours: 180 h Contact hours: 101 h Self-study: 79 h	6	Regular participation

### 4 Requirements for participating in the module

Successful completion of module M2

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

Two partial module examinations:

- Contemporary Dance Techniques (60-minute practical examination and 20-minute process

- 
- presentation in small groups )
  - Improvisation (15-minute practical examination)

When forming the Contemporary Dance Techniques partial grade, the practical-examination and process-presentation grades are weighted 2:1.

The partial examinations Contemporary Dance Techniques and Improvisation are weighted 2:1 when calculating the module grade.

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**7** **Module frequency**  
Annual

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**8** **Start**  
Winter semester

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**9** **Study year, semester**  
Second year

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**10** **Type of module**  
Compulsory module

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**Body II**

<b>Module no.:</b>	<b>Workload</b>	<b>CPs</b>	<b>Module duration</b>
M8	Total hours: 150 h <ul style="list-style-type: none"> <li>Contact hours: 80 h</li> <li>Self-study: 70 h</li> </ul>	5	Two semesters

**1 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.

**2 Content****1. Body Knowledge and Perception**

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 from 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.

**2. Reflection / Transfer**

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.

**3 Teaching events**

<b>Name</b>	<b>Teaching method</b>	<b>Contact hours + workload</b>	<b>CPs</b>	<b>Requirement for the awarding of CPs</b>
<b>1. Body Knowledge and Perception</b>	G, I, B	Total hours: 120 h Contact hours: 60 h Self-study: 60 h	4	Regular participation
<b>2. Reflection / Transfer</b>	G	Total hours: 30 h Contact hours: 20 h Self-study: 10 h	1	Regular participation

**4 Requirements for participating in the module**

Successful completion of module M3

**5 Applicability of the module**

Bachelor of Arts: Dance

**6 Module examination**

None. The awarding of CPs is contingent on regular participation in the teaching events.

**7 Module frequency**

Annual

**8 Start**

Winter semester

**9 Study year, semester**

Second year

**10 Type of module**

Compulsory module

## Theory II

Module no.:	Workload	CPs	Module duration
M9	Total hours: 210 h <ul style="list-style-type: none"><li>Contact hours: 120 h</li><li>Self-study: 90 h</li></ul>	7	Two semesters

### 1 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.

### 2 Content

#### 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.

#### 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.

#### 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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Dance-Specific Music Theory	G	Total hours: 90 h Contact hours: 45 h Self-study: 45 h	3	Regular participation
2. Dance Theory	G, EL	Total hours: 90 h Contact hours: 45 h Self-study: 45 h	3	Regular participation
3. Dance Media	G	Total hours: 30 h Contact hours: 30 h	1	Regular participation

### 4 Requirements for participating in the module

Successful completion of module M4

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

Three partial module examinations:

- Dance-Specific Music Theory (90-minute written paper)
- Dance-Specific Music Theory (60-minute oral examination)
- Dance Theory (oral presentation, approx. 20 minutes)

The written and oral partial examinations are weighted 1:2 when forming the grade for the Dance-Specific Music Theory module.

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The module grade is formed from the Dance History and Dance-Specific Music Theory grades weighted 1:1.

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**7** **Module frequency**  
Annual

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**8** **Start**  
Winter semester

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**9** **Study year, semester**  
Second year

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**10** **Type of module**  
Compulsory module

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## Projects II

Module no.:	Workload	CPs	Module duration
M10	Total hours: 360 h <ul style="list-style-type: none"> <li>• Contact hours: 290 h</li> <li>• Self-study: 70 h</li> </ul>	12	Two semesters

### 1 Qualification objectives

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.

### 2 Content

#### 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.

#### 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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Projects	B, G, SG	Total hours: 270 h Contact hours: 210 h Self-study: 60 h	9	Regular participation
2. Performances	B	Total hours: 90 h Contact hours: 80 h Self-study: 10 h	3	Participation in three performance series

### 4 Requirements for participating in the module

Successful completion of module M5

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

Performances: artistic achievement in all performances during the academic year.

### 7 Module frequency

Annual

### 8 Start

Winter semester

### 9 Study year, semester

Second year

### 10 Type of module

Compulsory module

## 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

Ballet Techniques III			
Module no.:	Workload	CPs	Module duration
M11_B	Total hours: 630 h <ul style="list-style-type: none"> <li>• Contact hours: 415 h</li> <li>• Self-study: 215 h</li> </ul>	21	Two semesters
1	<b>Qualification objectives</b> 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.		
2	<b>Content</b> All technique is taught on a non-gender specific basis.		
	<b>1. Ballet Techniques</b> 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.		
	<b>2. Repertoire Lab</b> 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.		
	<b>3. Pas de Deux / Partnering</b> 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.).		
	<b>4. Variation</b> 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.		
	Students choose between events M11.5_B and M11.6_B, building on their choice between M6.4 and M6.5.		
	<b>5. Pointe Work</b> 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.		
	<b>6. Jumps, Turns, Stamina</b> 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.		

<b>3 Teaching events</b>				
<b>Name</b>	<b>Teaching method</b>	<b>Contact hours + workload</b>	<b>CPs</b>	<b>Requirement for the awarding of CPs</b>
<b>1. Ballet Techniques</b>	G, B	Total hours: 390 h Contact hours: 270 h Self-study: 120 h	13	Regular participation
<b>2. Repertoire Lab</b>	G, SG, I, B	Total hours: 90 h Contact hours: 45 h Self-study: 45 h	3	Regular participation
<b>3. Pas de Deux / Partnering</b>	G, SG	Total hours: 30 h Contact hours: 25 h Self-study: 5 h	1	Regular participation
<b>4. Variation</b>	G, SG, I	Total hours: 30 h Contact hours: 25 h Self-study: 5 h	1	Regular participation
<b>5. Pointe Work</b>	G, SG, I	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation
<b>6. Jumps, Turns, Stamina</b>	G, SG, I	Total hours: 90 h Contact hours: 50 h Self-study: 40 h	3	Regular participation
<b>4</b>	<b>Requirements for participating in the module</b> Successful completion of module M6			
<b>5</b>	<b>Applicability of the module</b> Bachelor of Arts: Dance			
<b>6</b>	<b>Module examination</b> Three partial module examinations: <ul style="list-style-type: none"> <li>- Ballet Techniques (60-minute practical examination)</li> <li>- Solo Variation (5-minute practical examination)</li> <li>and</li> <li>- Pointe Work (20-minute practical examination)</li> <li>or</li> <li>- Jumps, Turns, Stamina (20-minute practical examination)</li> </ul> <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>			
<b>7</b>	<b>Module frequency</b> Annual			
<b>8</b>	<b>Start</b> Winter semester			
<b>9</b>	<b>Study year, semester</b> Third year			
<b>10</b>	<b>Type of module</b> Compulsory elective module			

## Contemporary Dance III

Module no.:	Workload	CPs	Module duration
M12_B	Total hours: 330 h <ul style="list-style-type: none"> <li>• Contact hours: 236 h</li> <li>• Self-study: 94 h</li> </ul>	11	Two semesters

### 1 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.

### 2 Content

#### 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.

#### 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.

#### 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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Contemporary Dance Techniques	G, SG	Total hours: 240 h Contact hours: 180 h Self-study: 60 h	8	Regular participation
2. Composition	G, B	Total hours: 60 h Contact hours: 36 h Self-study: 24 h	2	Regular participation
3. Re-performing Concepts	G, B	Total hours: 30 h Contact hours: 20 h Self-study: 10 h	1	Regular participation

### 4 Requirements for participating in the module

Successful completion of module M7

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

Contemporary Dance Techniques (40-minute practical examination and 15-minute process presentation in small groups).

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	The practical-examination and process-presentation partial grades are weighted 2:1 when forming the module grade.
<b>7</b>	<b>Module frequency</b> Annual
<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year, semester</b> Third year
<b>10</b>	<b>Type of module</b> Compulsory elective module

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## Focus on Contemporary Dance\_ ZT

<b>Ballet Techniques III</b>				
<b>Module no.:</b>	<b>Workload</b>	<b>CPs</b>	<b>Module duration</b>	
M11_ZT	Total hours: 360 h <ul style="list-style-type: none"> <li>• Contact hours: 230 h</li> <li>• Self-study: 130 h</li> </ul>	12	Two semesters	
<b>1</b>	<b>Qualification objectives</b> 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.			
<b>2</b>	<b>Content</b>  <b>1. Ballet Techniques</b> 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.			
<b>3</b>	<b>Teaching events</b>			
<b>Name</b>	<b>Teaching method</b>	<b>Contact hours + workload</b>	<b>CPs</b>	<b>Requirement for the awarding of CPs</b>
<b>1. Ballet Techniques</b>	G, B	Total hours: 360 h Contact hours: 230 h Self-study: 130 h	12	Regular participation
<b>4</b>	<b>Requirements for participating in the module</b> Successful completion of module M6			
<b>5</b>	<b>Applicability of the module</b> Bachelor of Arts: Dance			
<b>6</b>	<b>Module examination</b> Ballet Techniques (55-minute practical examination)			
<b>7</b>	<b>Module frequency</b> Annual			
<b>8</b>	<b>Start</b> Winter semester			
<b>9</b>	<b>Study year, semester</b> Third year			
<b>10</b>	<b>Type of module</b> Compulsory elective module			

## Contemporary Dance III

Module no.:	Workload	CPs	Module duration
M12_ZT	Total hours: 600 h <ul style="list-style-type: none"> <li>• Contact hours: 421 h</li> <li>• Self-study: 179 h</li> </ul>	20	Two semesters

### 1 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.

### 2 Content

#### 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.

#### 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.

#### 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.

#### 4. Solo Work

Students look at material from the contemporary canon and/or develop their own solo material.

#### 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.

#### 6. Vocal Composition for Dancers

Students familiarise themselves with the vocal apparatus and the formation of voice and speech.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Contemporary Dance Techniques	G, SG, B	Total hours: 330 h Contact hours: 230 h Self-study: 100 h	11	Regular participation
2. Composition	G, B	Total hours: 60 h Contact hours: 36 h Self-study: 24 h	2	Regular participation
3. Re-performing Concepts	B	Total hours: 30 h Contact hours: 20 h Self-study: 10 h	1	Regular participation

<b>4. Solo Work</b>	G, I	Total hours: 30 h Contact hours: 25 h Self-study: 5 h	4	Regular participation
<b>5. Improvisation, Partnering, Research, Performance</b>	G, B	Total hours: 120 h Contact hours: 80 h Self-study: 40 h	1	Regular participation
<b>6. Vocal Composition for Dancers</b>	G, SG, I	Total hours: 30 h Contact hours: 30 h	1	Regular participation

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**4 Requirements for participating in the module**  
Successful completion of module M8

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**5 Applicability of the module**  
Bachelor of Arts: Dance

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**6 Module examination**  
Three partial module examinations:

- Contemporary Dance Techniques (40-minute practical examination, 15-minute process presentation 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.

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**7 Module frequency**  
Annual

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**8 Start**  
Winter semester

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**9 Study year, semester**  
Third year

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**10 Type of module**  
Compulsory elective module

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## Joint modules for both focuses

Body III				
Module no.:	Workload	CPs	Module duration	
M13	Total hours: 120 h <ul style="list-style-type: none"> <li>• Contact hours: 65 h</li> <li>• Self-study: 55 h</li> </ul>	4	Two semesters	
1	<b>Qualification objectives</b> Students have acquired knowledge of various body-awareness methods and are able to apply these in response to their individual needs.			
2	<b>Content</b> <b>1. Body Knowledge and Perception</b> 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.  <b>2. Reflection / Transfer</b>  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.			
3	<b>Teaching events</b>			
Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Body Knowledge and Perception	G, B, I	Total hours: 90 h Contact hours: 45 h Self-study: 45 h	3	Regular participation
2. Reflection / Transfer	G, B	Total hours: 30 h Contact hours: 20 h Self-study: 10 h	1	Regular participation
4	<b>Requirements for participating in the module</b> Successful completion of module M8			
5	<b>Applicability of the module</b> Bachelor of Arts: Dance			
6	<b>Module examination</b> None. The awarding of CPs is contingent on regular participation in the teaching events.			
7	<b>Module frequency</b> Annual			
8	<b>Start</b> Winter semester			
9	<b>Study year, semester</b> Third year			

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10 **Type of module**  
Compulsory module

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## Theory III

Module no.:	Workload	CPs	Module duration
M14	Total hours: 240 h <ul style="list-style-type: none"> <li>• Contact hours: 135 h</li> <li>• Self-study: 105 h</li> </ul>	8	Two semesters

### 1 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.

### 2 Content

#### 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).

#### 2. Dance Media

Continuation of M9.3

#### 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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Dance Theory	G, EL	Total hours: 90 h Contact hours: 45 h Self-study: 45 h	3	Regular participation
2. Dance Media	G	Total hours: 30 h Contact hours: 30 h	1	Regular participation
3. Expanded Professional Field	G, B	Total hours: 120 h Contact hours: 60 h Self-study: 60 h	4	Regular participation

### 4 Requirements for participating in the module

Successful completion of module M9

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

Dance Theory: Written assignment (approx. 15,000 characters)

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<b>7</b>	<b>Module frequency</b> Annual
<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year, semester</b> Third year
<b>10</b>	<b>Type of module</b> Compulsory module

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## Projects III

Module no.:	Workload	CPs	Module duration
M15	Total hours: 480 h <ul style="list-style-type: none"> <li>• Contact hours: 333 h</li> <li>• Self-study: 147 h</li> </ul>	16	Two semesters

### 1 Qualification objectives

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.

### 2 Content

#### 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).

The colloquium supports students in their research activities. The planned projects are presented, reflected on together and discussed.

In block seminars, students can gain insights into areas such as lighting and costume design, and make-up.

#### 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.

#### 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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Individual Work	Self-organised project work, G, SG, B, I	Total hours: 90 h Contact hours: 23 h Self-study: 67 h	3	
2. Projects	G, SG, B	Total hours: 300 h Contact hours: 230 h Self-study: 70 h	10	Regular participation
3. Performances	B	Total hours: 90 h Contact hours: 80 h Self-study: 10 h	3	Participation in three performance series

### 4 Requirements for participating in the module

Successful completion of module M10

### 5 Applicability of the module

Bachelor of Arts: Dance

<b>6</b>	<b>Module examination</b> 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.
<b>7</b>	<b>Module frequency</b> Annual
<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year, semester</b> Third year
<b>10</b>	<b>Type of module</b> Compulsory module

## 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 – M15 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.

<b>Dance Practice</b>				
<b>Module no.:</b>	<b>Workload</b>	<b>CPs</b>	<b>Module duration</b>	
M16	Total hours: 630 h <ul style="list-style-type: none"> <li>• Contact hours: 425 h</li> <li>• Self-study: 205 h</li> </ul>	21	Two semesters	
<b>1</b>	<b>Qualification objectives</b>			
	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.			
<b>2</b>	<b>Content</b>			
	<b>1. Training</b>			
	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.			
	<b>2. Body Knowledge and Perception</b>			
	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.			
	<b>3. Knowledge in and about Movement</b>			
	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.			
<b>3</b>	<b>Teaching events</b>			
<b>Name</b>	<b>Teaching method</b>	<b>Contact hours + workload</b>	<b>CPs</b>	<b>Requirement for the awarding of CPs</b>

<b>1. Training</b>	G	Total hours: 390 h Contact hours: 285 h Self-study: 105 h	13	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
<b>2. Body Knowledge and Perception</b>	G, B	Total hours: 60 h Contact hours: 20 h Self-study: 40 h	2	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
<b>3. Knowledge in and about Movement</b>	B	Total hours: 180 h Contact hours: 120 h Self-study: 60 h	6	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
<b>4</b>	<b>Requirements for participating in the module</b> Successful completion of either modules M11_B and M12_B or M11_ZT and M12_ZT			
<b>5</b>	<b>Applicability of the module</b> Bachelor of Arts: Dance			
<b>6</b>	<b>Module examination</b> None. CPs are awarded for the production of non-graded work.			
<b>7</b>	<b>Module frequency</b> Annual			
<b>8</b>	<b>Start</b> Winter semester			
<b>9</b>	<b>Study year, semester</b> Fourth year			
<b>10</b>	<b>Type of module</b> Compulsory module			

## Vocational Orientation

Module no.:	Workload	CPs	Module duration
M17	Total hours: 690 h <ul style="list-style-type: none"> <li>• Contact hours: 6 h</li> <li>• Self-study: 684 h</li> </ul>	23	Two semesters

### 1 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.

### 2 Content

#### 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.

#### 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.

#### 3. Self-management

In order to prepare students for organisation tasks in the professional dance world, they are required to produce, on their own:

- 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

#### 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.

#### 5. Coaching

Students receive one-to-one consultations on vocational orientation.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Internship	Internship	Total hours: 450 h	15	The writing of a post-internship report and its digital archiving in the university's document-management system
2. Auditions	B, four auditions amounting to 60 h	Total hours: 60 h	2	Independent organisation and documentation of the auditions in the university's document-management system
3. Self-management	B	Total hours: 90 h	3	Independent compilation of semester and weekly plans and their digital archiving in the university's document-management system

<b>4. Performance Reports</b>		Total hours: 60 h Self-study: 60 h	2	The writing of eight performance reports and their digital archiving in the university's document-management system.
<b>5. Coaching</b>	G, I	Total hours: 30 h Contact hours: 6 h Self-study: 24 h	1	Regular participation and academic achievement by arrangement
<b>4</b>	<b>Requirements for participating in the module</b> Enrolment on the Bachelor's Degree in Dance			
<b>5</b>	<b>Applicability of the module</b> Bachelor of Arts: Dance			
<b>6</b>	<b>Module examination</b> None. CPs are awarded for the production of non-graded work.			
<b>7</b>	<b>Module frequency</b> Annual			
<b>8</b>	<b>Start</b> Winter semester			
<b>9</b>	<b>Study year, semester</b> Fourth year			
<b>10</b>	<b>Type of module</b> Compulsory module			

## Bachelor's Thesis

Module no.:	Workload	CPs	Module duration
M18	Total hours: 270 h <ul style="list-style-type: none"><li>Contact hours: 19 h</li><li>Self-study: 251 h</li></ul>	9	Two semesters

### 1 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.

### 2 Content

#### 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.

In this case, the amount of written work required is reduced by a maximum of 30%.

#### 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.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Bachelor's Thesis	-	Total hours: 240 h Contact hours: 4 h Self-study: 236 h	8	
2. Colloquium	G, SG, EL	Total hours: 30 h Contact hours: 15 h Self-study: 15 h	1	Regular participation

### 4 Requirements for participating in the module

Successful completion of modules M11-M15

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

Bachelor's thesis

### 7 Module frequency

Annual

### 8 Start

Winter semester

### 9 Study year, semester

Fourth year

### 10 Type of module

Compulsory module

## Projects IV

<b>Module no.:</b>	<b>Workload</b>	<b>CPs</b>	<b>Module duration</b>
M19	Total hours: 210 h <ul style="list-style-type: none"><li>Contact hours: 140 h</li><li>Self-study: 70 h</li></ul>	7	Two semesters

1 **Qualification objectives**  
Students have gained experience in choreographic and process-oriented projects and have a wide range of stage experience.

### 2 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 events.

### 3 Teaching events

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Projects	B	Total hours: 150 h Contact hours: 90 h Self-study: 60 h	5	Regular participation
2. Performances	B	Total hours: 60 h Contact hours: 50 h Self-study: 10 h	2	Participation in performances

### 4 Requirements for participating in the module

Successful completion of module M15

### 5 Applicability of the module

Bachelor of Arts: Dance

### 6 Module examination

None. CPs are awarded for regular participation in workshops, projects and performances.

### 7 Module frequency

Annual

### 8 Start

Winter semester

### 9 Study year, semester

Fourth year

### 10 Type of module

Compulsory module

Appendix 2: Course plan

BA in Dance course plan								
Year of study	1		2		3*		4	
Semester	1	2	3	4	5	6	7	8
Modules	M1 Ballet Techniques I 17 CPs	M6 Ballet Techniques II 18 CPs	M11 Ballet Techniques III M11_B 21 CPs M11_ZT 12 CPs	M16 Dance Practice 21 CPs				
	M2 Contemporary Dance I 17 CPs	M7 Contemporary Dance II 18 CPs	M12 Contemporary Dance III M12_B 11 CPs M12_ZT 20 CPs					
	M3 Body I 11 CPs	M8 Body II 5 CPs	M13 Body III 4 CPs	M17 Vocational Orientation 23 CPs				
	M4 Theory I 5 CPs	M9 Theory II 7 CPs	M14 Theory III 8 CPs	M18 Bachelor's thesis 9 CPs				
	M5 Projects I 10 CPs	M12 Projects II 12 CPs	M15 Projects III 16 CPs	M19 Projects IV 7 CPs				
CPs/year of study**	60		60		60		60	
CP total	240							
Explanatory notes	<p>* In their third year of study, students have the opportunity to focus on either Ballet (B) or contemporary dance (Zeitgenössischer Tanz / ZT). The focus is reflected in modules M11 and M12.</p> <p>** 30 CP have to be attained per semester</p>							

### Appendix 3: Examination plan

Module No.	Module title	Admission requirements for the module examination	Type, duration / processing time / scope of examination and weighting (for partial module examinations)	Grading	Part of overall grade (share)
M1_a	Ballet Techniques I	None	Two partial module exams: <ul style="list-style-type: none"> <li>– Ballet Techniques (90 min. practical exam)</li> <li>– Pointe Work (15 min, practical exam)</li> <li>– Jumps, Turns, Stamina (15 min. practical exam)</li> </ul>	No	No
M2_a	Contemporary Dance I	None	Two partial module exams: <ul style="list-style-type: none"> <li>– Contemporary Dance Techniques (60 min. practical exam)</li> <li>– Improvisation (30 min. practical exam)</li> </ul>	No	No
M3	Body I	None	Two partial module exams: <ul style="list-style-type: none"> <li>– Applied Anatomy: oral presentation in the first semester (20–30 minutes)</li> <li>– Reflection/transfer: <i>Reflective Journal</i> in the second semester (2 key entries of 4,000 characters)</li> <li>–</li> </ul> <p>The partial examinations (the oral presentation and <i>Reflective Journal</i>) are weighted 1:1 when calculating the module grade.</p>	Yes	1x
M4	Theory I	None	Dance-Specific Music Theory in the first semester (60 minutes)	Yes	1x
M6	Ballet Techniques II	None	Two partial module exams: <ul style="list-style-type: none"> <li>– Ballet Techniques (90 min. practical exam)</li> <li>– Pointe Work (15 min, practical exam)</li> </ul>	Yes	1x

			<p>or</p> <ul style="list-style-type: none"> <li>- Jumps, Turns, Stamina (15 min. practical exam)</li> </ul> <p>The partial examinations Ballet Techniques and either Pointe Work or Jumps, Turns, Stamina are weighted 2:1 when calculating the module grade.</p>		
M7	Contemporary Dance II	None	<p>Two partial module exams:</p> <ul style="list-style-type: none"> <li>- Contemporary Dance Techniques (60 min. practical exam plus 20-min. process presentation in small groups)</li> <li>- Improvisation (15 min. practical exam)</li> </ul> <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>	Yes	1x
M9	Theory II	None	<p>Three partial module exams:</p> <ul style="list-style-type: none"> <li>- Dance-Specific Music Theory: written paper (90 minutes)</li> <li>- Dance-Specific Music Theory: oral exam (60 minutes)</li> <li>- Dance Theory: oral presentation (approx. 20 minutes)</li> </ul> <p>The partial examinations (written paper and oral exam) are weighted 1:2 when calculating the Dance-Specific Music Theory grade.</p>	Yes	2x

			The module grade is formed from the Dance History and Dance-Specific Music Theory grades weighted 1:1.		
M10	Projects II	None	Performances: artistic achievement in all performances during the academic year.	Yes	2x
M11_B	Ballet Techniques III	None	<p>Three partial module exams:</p> <ul style="list-style-type: none"> <li>- Ballet Techniques (60 min. practical exam)</li> <li>- Solo Variation (5 min. practical exam)</li> </ul> <p>and</p> <ul style="list-style-type: none"> <li>- Pointe Work (20 min. practical exam)</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>- Jumps, Turns, Stamina (20 min. practical exam)</li> </ul> <p>The partial examinations Ballet Techniques, Solo Variation and either Pointe Work or Jumps, Turns, Stamina are weighted 2:1:1 when calculating the module grade.</p>	Yes	4x
M12_B	Contemporary Dance III	None	<p>Contemporary Dance Techniques (40 min. practical exam and 15 min. process presentation in small groups)</p> <p>The practical-examination and process-presentation partial grades are weighted 2:1 when forming the module grade.</p>	Yes	2x
M11_ZT	Ballet Techniques III	None	Ballet Techniques (55 min. practical exam)	Yes	2x
M12_ZT	Contemporary Dance III	None	<p>Three partial module exams:</p> <ul style="list-style-type: none"> <li>- Contemporary Dance Techniques (40 min. practical exam, 15 min. process presentation in small groups and 5 min. individual presentation)</li> <li>- Solo Work (5 min. practical exam)</li> <li>- Improvisation (15 min. practical exam)</li> </ul>	Yes	4x

			<p>The practical-examination, process-presentation and individual presentation grades are weighted 2:1:1 when forming the Contemporary Dance Techniques partial module grade.</p> <p>The partial exams Contemporary Dance Techniques, Solo Work and Improvisation are weighted 2:1:1 when calculating the module grade.</p>		
M14	Theory III	None	Dance Theory (written assignment, approx. 15,000 characters)	Yes	2x
M15	Projects III	None	<p>Two partial module examinations</p> <ul style="list-style-type: none"> <li>- Presentation of student's own work in performance series, in informal studio presentations or in digital form</li> <li>- Performances: artistic achievement in all performances during the academic year</li> </ul> <p>The partial module examinations Individual Work and Artistic Achievement are weighted 1:2 when forming the module grade.</p>	Yes	4x
M18	Bachelor's Thesis	None	Bachelor's Thesis		4x