

STUDY AND EXAMINATION REGULATIONS

HfMDK

Faculty 3

Study and Examination Regulations
for the
Master's Degree in Contemporary Dance
Education
(MA CoDE)

Official Notices by the Frankfurt University of Music and Performing Arts

Effective from: May 4th 2021

Non-official reading version

In order to improve readability, the original version of January 19, 2016 (Official Announcements of the Frankfurt University of Music and Performing Arts No. 51/2016) and the amendments adopted on May 04, 2021 (Official Announcements of the Frankfurt University of Music and Performing Arts No. 102/2021) have been combined in this document. The legal validity of the original study and examination regulations as well as the amendment statutes remain unaffected.

This is a translation of the original German document. Only the German versions are legally binding.

Specific Study and Examination Regulations for the Master’s Degree in Contemporary Dance Education

On 19/1/2016, the Council for Faculty 3 agreed the following Study and Examination Regulations for the Master’s Degree in Contemporary Dance Education.

And on May, 4th 2021 the first amendment to the order was adopted.

Table of Contents

§ 1 Scope	4
§ 2 Academic title.....	4
§ 3 Standard study period	4
§ 4 Course start	4
§ 5 Course objectives	4
§ 6 Course structure	5
§ 7 Examinations	6
§ 8 Final module	6
§ 9 Assessment of examination performances, formulating the final grade	7
§ 10 Coming into effect and transitional provisions	8
Appendix 1: Module descriptions	10
Appendix 2: Rules and regulations governing examination methods and academic achievement	26
Appendix 3: Course plan	28
Appendix 4: Examination plan	29

§ 1 Scope

These Study and Examination Regulations govern the content, qualification objectives and structure of the Master's Degree in Contemporary Dance Education 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 Master's Degree in Contemporary Dance Education, the Frankfurt University of Music and Performing Arts awards the academic title "Master of Arts" (MA).

§ 3 Standard study period

- (1) The Master's Degree in Contemporary Dance Education has a standard study period of four semesters.
- (2) The course encompasses 120 credit points (CPs).

§ 4 Course start

The course can be started in every three semesters on a rotational basis.

§ 5 Course objectives

- (1) Building on initial university degree that qualifies a graduate to enter the dance profession, or on sufficient training plus several years' professional experience (at least 3), the Master's Degree course in Contemporary Dance Education leads to a further professional degree.

The aim of the Master's Degree in Contemporary Dance Education (MA CoDE) is to train a new generation of dance educators who, based on a contemporary understanding of dance, develop forward-looking transmission formats that can be made accessible to a new, board-based audience. Models such as social choreography are as much a part of the course as a theory-based academic approach based on current discourses. Bridges are thus built between practical application and theoretical context that enable students to trace new correlations between the two. The MA CoDE also makes it possible to gather experience, and it transmits knowledge in technique-based, creative, academic, educational and interdisciplinary areas. Even organisational and communication skills that can be used in the practice of artistic theory as well as in social spheres form part of the course. A key goal here is experimentation with diverse methods and approaches with the emphasis on processes rather than results. The Master's Degree in Contemporary Dance Education takes current developments in dance and the performing arts into account, and it promotes movement research and the further artistic development of students in the spirit of lifelong learning. It aims to contribute to the continued development of existing institutional structures, to a diversity of methods, and, in a changing society, to dissemination in sub-areas such as cultural education.

Rather than training experts in a particular technique or method and for a particular professional field, the main aim is to strengthen and empower students individually, to promote self-competence and to reference students' own biographies as a performer, dancer, choreographer and/or teacher. Students are expected to develop their own practice, sharpen their sense of perception, become familiar with other practices and integrate these into their teaching and transmission methods. Strengthening graduates' personal profiles is a key building block in the Master's programme, as it means they are able to choose between various methods and reference systems now and in the future.

The following competencies are taught in the course:

Application competencies (practical modules)

Acquiring application competencies in various techniques and teaching methods is a key element of the course. Having a good technical basis is a prerequisite for admission, and students develop this basis in order to be able to apply it creatively in practice and in the transmission of dance technique, improvisation and composition. Students also learn, and reflect on, various dance and somatic techniques, training formats, body awareness methods and relaxation techniques. They use this knowledge as the foundation for their research and for educational and artistic projects.

Context competencies (theory modules)

Competencies and contextualisation are required and supported in the theory modules. Seminars, which form part of the theoretical curriculum, are a particularly useful teaching format in this respect, as students are actively involved in them and are required to produce independent presentations and assignments. In the theoretical seminars, students obtain basic reception, writing and documentation skills that they demonstrate and evaluate using various media. The integral link between practical and theoretical research also requires students to formulate problems and questions regularly and independently, a skill that aims to support the development of individual profiles as well as further development both in and beyond the Master's programme.

Transmission competencies (methodology and communication modules)

Promoting students' transmission competencies is part of the course's core profile. These skills are taught in the Methodology and Communication modules and are a key aspect of content in the overall curriculum.

The appropriation of various methods and educational skills enables students to develop their own teaching concepts based on current and international debates about dance education as a cultural practice. They locate their educational work for various target groups within this context and use the skills they have acquired in their teaching practice. In addition to addressing the transmission of specialist knowledge, different communication and transfer processes with various target groups are also explored.

Research competencies (transfer and project modules)

Students acquire the research competencies they need to be able to design, market and conduct their own projects independently, and to expand the field of dance education. Understanding teaching and transmission work as being both research and theoretical work at one and the same time is embedded in the course's contemporary profile. Students are able to act competently in various work contexts, to design interdisciplinary projects and laboratories, to stage, document and evaluate them, and to present them in various forms.

(2) The following potential occupations/fields of work can be drawn from this course profile and its goals and skillsets: training director and choreographic assistant in dance companies, theatres or on the independent scene; dance educators/lectures at state and private universities or colleges; facilitator for dance training and pre-training; dance in schools/nurseries and with older people, as well as in other social and artistic contexts. Close connections with the professional world mean that, in a constantly changing field of contemporary dance, institutional working contexts are regularly discussed and integrated.

§ 6 Course structure

(1) A wide range of projects in international fields of work is intended to help students build and consolidate their own profiles.

(2) The following modules have to be completed in the Master's Degree in Contemporary Dance Education:

- M1: Methodology & Communication 1, 10 CPs
- M2: Theory: Foundations and Applications 1, 15 CPs
- M3: Body, Movement & Practice in Dance, 15 CPs
- M4: Transfer, 10 CPs
- M5: Project Work, 10 CPs
- M6: Methodology & Communication 2, 10 CPs
- M7: Theory: Foundations & Applications 2, 10 CPs
- M8: Transfer & Project Work, 15 CPs
- M9: Master Research Project, 25 CPs

(3) Interdisciplinary competencies and key qualifications are acquired in modules M1, M4, M5, M6, M8 and M9 in particular.

(4) The course including examinations is conducted in German and English.

(5) Class formats include those listed in the General Conditions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts as well as training sessions, work shadowing, workshops, studio practice, demonstrations, co-teaching, project work and mentoring.

(6) The Master's examination should be taken by the end of the eighth semester. Examination entitlement is lost if not all module examinations including any retakes have been taken by the end of the eighth semester of the Master's Degree course in Contemporary Dance Education. This does not apply to deadline extensions pursuant to Article 19 Paragraph 2 of the General Conditions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts [*compensation for disadvantage*].

§ 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, website, digital transfer and other mixed formats.

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

§ 8 Final module

(1) The final module can be completed using the following format options:

Concept 1:

Written academic text consisting of approx. 60 pages (1,650 characters per page) of running text alone. This amounts to 99,000 characters including spaces. The text submitted **may exceed or fall below** this number of characters by a maximum of 10%. Space is also required for headings, footnotes, a bibliography and any graphics/illustrations or attachments. Developing and formulating the Master's Dissertation amounts to a workload of 690 hours.

Concept 2:

Written academic text consisting of approx. 40 pages (1,650 characters per page) of running text alone. This amounts to 66,000 characters including spaces. The text submitted **may exceed or fall below** this number of characters by a maximum of 10%. Space is also required for headings, footnotes, a bibliography and any graphics/illustrations or attachments.

A **digital format** like DVD, **app** or website is also produced that offers an expanded and enhanced **topic or** research results. **The digital format may use a variety of media, e.g., body, voice, print, as well as digital media such as film, sound, etc. The DVD/app/website is to be developed according to a content concept and** amounts to a workload of 230 hours. The overall workload for Concept 2 amounts to 690 hours.

If Concept 2 is chosen, the Master's Dissertation must be submitted with the supplementary formats **(DVD/app/website)**

In the final module, students are expected to demonstrate their ability to process a self-selected theme from their field of study in written form, independently and in accordance with scientific criteria. The length of the written Master's Dissertation is reduced if combined with **DVD/app/website**. The content-related and academic criteria remain the same, however.

The written Master's thesis can be produced in German or English.

(2) The processing time for the written Master's thesis/the written part of the examination is three months.

(3) Entry to the final module is subject to having obtained 60 CPs from the successful completion of earlier modules.

(4) In addition to three bound copies, the Master's Dissertation must also be submitted to the Examinations Office in electronic form (on a storage medium). When handing in their dissertations, students must also submit a declaration that the electronic version is identical to the written originals.

(5) The assessment process for the written Master's Dissertation / the written section of the final module takes place in the following semester.

(6) Students who do not pass the final module must repeat the Master Research Project in its entirety. A new theme must be selected and the same reviewers may be used.

(7) The various elements of the workload are weighted accordingly when calculating the grade for the final module.

§ 9 Assessment of examination performances, formulating the final grade

(1) The following grades are to be used for the assessment of study and examination performances:

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 Master's Degree in Contemporary Dance Education is calculated from the average of the module grades, which are weighted as follows:

Module 1: Methodology & Communication 1	10%
Module 2: Theory: Foundations & Applications 1	10%
Module 3: Body, Movement & Practice in Dance	-
Module 4: Transfer	10%
Module 5: Project Work	-
Module 6: Methodology & Communication 2	15%
Module 7: Theory: Foundations & Applications 2	10%
Module 8: Transfer & Project Work	20%
Module 9: Master Research Project	25%

§ 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 Master's Degree in Contemporary Dance Education after these Study and Examination Regulations come into effect or who join the Masters Degree in Contemporary Dance Education 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 Master's Degree in Contemporary Dance Education that was agreed earlier by the Faculty Council, this earlier version continues to apply. Alternatively, they can select these Study and Examination Regulations. The Examinations Office must be notified of such a decision in writing (informally) at which point it becomes irreversible. In the event of a change, previous examination performances are recognised in full and assigned to the corresponding modules in these Study and Examination Regulations.

Frankfurt, 3 March 2016

Signed

Prof. Ingo Diehl

Dean of Faculty 3

Frankfurt University for Music and Performing Arts

Frankfurt, 28 June 2021

Signed

Prof. Silke Rüdinger

Dean of Faculty 3

Appendix 1: Module descriptions

First-year modules

Methodology & Communication 1				
Module no.:	Workload	CPs	Module duration	
M1	Total hours: 300 h <ul style="list-style-type: none"> • Contact hours: 200 h • Self-study: 100 h 	10	two semesters	
1	Qualification objectives Students possess pedagogical aptitude and knowledge of methodology. They can analyse and stimulate communication, conduct self-critical appraisal and manage conflicts. Their practical teaching experience covers a range of target groups for whom they plan, implement and assess propositions. They have acquired a wealth of creative and imitative working practices and are able to network productively with others.			
2	Content Sub-module M1. 1: Comparative Methodology: Dance and Physical Techniques Acquired knowledge from diverse training approaches in dance and somatic practices is applied to teaching concepts. Students develop formats that allow for observation and comparison of dance techniques from historical, physical, conceptual and methodical perspectives. In addition to the analysis, planning, implementation and assessment of teaching approaches, students develop training methods – underpinned by theory – for specific target groups. For this, they use individual competencies and experience, which enables them to establish clear goals for later teaching priorities. Sub-module M1. 2: Group Process and Communication Communication strategies for various teaching situations are introduced. Students learn procedures from the fields of coaching and interpersonal communication in order to strengthen self-efficacy and social competence in their teaching. In addition to conflict management, students develop various approaches for imitative and creative working practices, and work on managing group processes for diverse target groups. Sub-module M1. 3: Teaching Practice and Applied Reflection For the preparation, practice and post-evaluation of teaching, students receive individual support as well as assessment within the student group. Practical teaching experience is accumulated and individual objectives are refined. In addition to the preparation of class plans and formats for post-evaluation, emphasis in the practical work is placed on process analysis and the development of individual quality standards. Reciprocal teaching between students is extended to incorporate transmission concepts for various target groups.			
3	Sub-modules			
Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Comparative Methodology: Dance and Physical Techniques	Seminar, workshop, studio work, colloquium (group, small group)	Total hours: 150 h Contact hours: 100 h Self-study: 50 h	5	Regular participation
2. Group Process and Communication	Seminar, workshop, studio work, (group, small group)	Total hours: 60 h Contact hours: 40 h Self-study: 20 h	2	Regular participation
3. Teaching Practice and Applied Reflection	Studio work, demonstration lesson, co-teaching, colloquium (group, small group, individual supervision)	Total hours: 90 h Contact hours: 60 h Self-study: 30 h	3	Regular participation

4	Requirements for participating in the module Enrolment on the Master's Degree in Contemporary Dance Education
5	Applicability of the module Master of Arts: Contemporary Dance Education
6	Module examination The module examination is a teaching assessment consisting of a demonstration lesson and its preparation. The post-evaluation is assessed.
7	Module frequency Every 1.5 years
8	Start Winter semester or summer semester, depending on course start
9	Study year, semester First year
10	Type of module Compulsory module

Theory: Foundations and Applications 1

Module no.:	Workload	CPs	Module duration
M2	Total hours: 450 h • Contact hours: 185 h • Self-study: 265 h	15	two semesters

1 Qualification objectives

Students have initial experience in formulating, researching and conveying issues of artistic scholarship. They have basic receptive, compositional and documentation competence, which they can present and evaluate through diverse media. Students are able to provide information on the theoretical and historical background to the practical skills they teach and are able to transfer knowledge from other disciplines to their professional field.

2 Content

Sub-module M2. 1: *History and Theory of Movement, Dance and Performance*

Examples are used to analyse seminal changes in dance history and examine their current appearance. The foundations of dance history and dance studies are discussed, as are aesthetic, theoretical and conceptual questions relating to performing arts.

Sub-module M2. 2: *Writing and Documenting*

Students apply creative and academic techniques to observe and document dance movement using diverse media such as writing, notation, video etc. They learn stylistic devices, formulate their own texts and investigate dramaturgical strategies.

Sub-module M2. 3: *Applied Backgrounds and Knowledge in Practice*

Theoretical principles and current insights from various disciplines applicable to dance transmission are discussed. Findings from fields such as cognitive science, developmental psychology, sports science, medicine, arts science and musicology, etc. are included and transferred to students' individual professional fields.

3 Sub-modules

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. History and Theory of Movement, Dance and Performance	Seminar (e-learning), workshop (group, small group, individual supervision)	Total hours: 180 h Contact hours: 60 h Self-study: 120 h	6	Regular participation
2. Writing and Documenting	Seminar, workshop (group, small group, individual supervision)	Total hours: 120 h Contact hours: 60 h Self-study: 60 h	4	Regular participation
3. Applied Backgrounds and Knowledge in Practice	Seminar, workshop, studio work, (group, small group)	Total hours: 150 h Contact hours: 65 h Self-study: 85 h	5	Regular participation

4 Requirements for participating in the module

Enrolment on the Master's Degree in Contemporary Dance Education

5 Applicability of the module

Master of Arts: Contemporary Dance Education

6 Module examination

Admission to the module examination is subject to completion of the various learning formats.

The module examination consists of a written assignment and a seminar paper. Both components of the module examination carry equal value in calculating the module grade.

7	Module frequency Every 1.5 years
8	Start Winter semester or summer semester, depending on course start
9	Study year, semester First year
10	Type of module Compulsory module

Body, Movement & Practice in Dance 1

Module no.:	Workload	CPs	Module duration
M3	Total hours: 450 h <ul style="list-style-type: none">Contact hours: 230 hSelf-study: 220 h	15	two semesters

1 Qualification objectives

Students have a consolidated technical foundation, which they can apply creatively to the practice and transmission of dance techniques, improvisation and composition. They cultivate expertise in various training forms, body awareness methods and relaxation techniques and are able to reflect on these critically. Students use this knowledge as a foundation for both their research and pedagogical and artistic projects.

2 Content

Sub-module M3. 1: Practical Exploration and Observation of Dance Techniques

A diverse range of approaches in contemporary, modern and classical forms of training is presented. These approaches are subsequently analysed, discussed and structured in Module 2 (Methodology and Communication). Emphasis is placed on the current styles and most recent developments in dance. Furthermore, students can elect to participate in other forms of training, including non-European and other dance styles of their own choice, either within the university or in partner institutions.

Sub-module M3. 2: Practical Exploration and Observation of Allied Practices

Improvisation techniques and principles of composition from various fields such as dance, theatre, performance, music and visual arts are conveyed. In master classes, students discuss conceptual approaches and related strategies for conceiving and relaying movement. Somatic training forms such as Feldenkrais, Yoga, Pilates, Body-Mind Centering (BMC) and other body work form the basis of a deeper understanding of the body, heightened perception, raised awareness and efficiency in movement and its transmission.

3 Sub-modules

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Practical Exploration and Observation of Dance Techniques	Training, observation formats, workshop (group, small group)	Total hours: 270 h Contact hours: 140 h Self-study: 130 h	9	Regular participation and a written report on one of the sub-modules
2. Practical Exploration and Observation of Allied Practices	Training, observation formats, workshop (group, small group)	Total hours: 180 h Contact hours: 90 h Self-study: 90 h	6	Regular participation and a written report on one of the sub-modules

4 Requirements for participating in the module

Enrolment on the Master's Degree in Contemporary Dance Education

5 Applicability of the module

Master of Arts: Contemporary Dance Education

6 Module examination

None. Credit points are awarded if module requirements are fulfilled.

7 Module frequency

Every 1.5 years

8 Start

Winter semester or summer semester, depending on course start

9 Study year, semester

First year

10 **Type of module**
Compulsory module

Transfer

Module no.:	Workload	CPs	Module duration
M4	Total hours: 300 h • Contact hours: 180 h • Self-study: 120 h	10	two semesters

1 **Qualification objectives**

Students can interlink theoretical and practical knowledge from various disciplines with a critical overview, position them in new contexts and apply them creatively. They command basic networking and research competencies based on exemplified knowledge of current research in dance and media and approaches in interdisciplinary work. Students develop new teaching formats by integrating these approaches.

2 **Content**

Sub-module M4. 1: Tools for Teaching

Insights from the field of 'learning research' as well as current teaching and learning formats are investigated. Multimedia tools (e.g. Motion Bank, Piecemaker, dancetechnet, Improvisation Technologies, etc.) and historical concepts (from the field of dance, music, education, communication, etc.) are explored practically and challenged theoretically. This is complemented with examples of documentation procedures with the aim of transferring acquired knowledge to other contexts.

Sub-module M4. 2: Exploring Interdisciplinary Transfer

Teaching techniques from various disciplines are explored and applied. Possible fields include voice production, rhythm, concepts from the visual arts, reflection and analysis techniques, choreographic signatures, dance transmission, trainings forms for choreographic practice, training analysis, social choreography, education research, etc. New correlations that emerge as a result of the studies will be integrated and made apparent.

Sub-module M4. 3: Teaching and Coaching Formats

Artistic, pedagogical or academic approaches to transmission will be critically challenged with the aim of developing new models for a changing communication and information society. The module investigates influences from social choreography or learning research and other fields and their implications for dance transmission, also questioning the influence of new media on the potential of teaching. In addition to external opportunities, students will explore their own teaching approaches, which address current interdisciplinary and trans disciplinary concepts in a differentiated and critical manner.

3 **Sub-modules**

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Tools for Teaching	Workshop, seminar, studio work (group, small group)	Total hours: 120 h Contact hours: 60 h Self-study: 60 h	4	Regular participation
2. Exploring Interdisciplinary Transfer	Workshop, seminar, studio work (group, small group)	Total hours: 90 h Contact hours: 60 h Self-study: 30 h	3	Regular participation
3. Teaching and Coaching Formats	Workshop, seminar, studio work (group, small group, individual supervision)	Total hours: 90 h Contact hours: 60 h Self-study: 30 h	3	Regular participation

4 **Requirements for participating in the module**

Enrolment on the Master's Degree in Contemporary Dance Education

5 **Applicability of the module**

Master of Arts: Contemporary Dance Education

6	Module examination The module examination consists of a lecture presentation or project documentation.
7	Module frequency Every 1.5 years
8	Start Winter semester or summer semester, depending on course start
9	Study year, semester First year
10	Type of module Compulsory module

Project Work				
Module no.:	Workload	CPs	Module duration	
M5	Total hours: 300 h • Contact hours: 75 h • Self-study: 225 h	10	two semesters	
1	Qualification objectives Students are able to take responsibility for planning, promoting and conducting projects, thus expanding the field of dance transmission. From this perspective and with this expertise, they can generate informed artistic projects and workshops in different contexts. The corresponding organisational conditions are also a component of the project.			
2	Content			
	Sub-module M5. 1: Artistic and Pedagogical Process Students engage their accumulated physical and theoretical knowledge in practical project work, and through their research and decision-making processes generate new dance know-how. Viable and self-contained formats are developed for artistic and educational projects. Included are the preparation and post-evaluation processes of students' critical goal setting, both pedagogical and in terms of content. The project work itself engages a broad interplay between conceptual and thematic components, which may have an artistic and/or choreographic orientation, or exist in connection with other processes or as related teaching units.			
	Sub-module M5. 2: Background and Preparation for Projects Basic principles are conveyed such as organisational theory, personal time management, office organisation, interview techniques and soft skills, as well as the fundamentals of project and personnel management, public relations, budget planning, business correspondence, minute taking, presentation techniques, course descriptions and international networking.			
3	Sub-modules			
Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Artistic and Pedagogical Process	Project work, work placement, colloquium (group, small group)	Total hours: 180 h Contact hours: 45 h Self-study: 135 h	6	Regular participation
2. Background and Preparation for Projects	Workshop, seminar, studio work, colloquium (group, small group)	Total hours: 120 h Contact hours: 30 h Self-study: 90 h	4	Regular participation
4	Requirements for participating in the module Enrolment on the Master's Degree in Contemporary Dance Education			
5	Applicability of the module Master of Arts: Contemporary Dance Education			
6	Module examination None. Credit points are awarded when module requirements are fulfilled.			
7	Module frequency Every 1.5 years			
8	Start Winter semester or summer semester, depending on course start			
9	Study year, semester First year			

10 **Type of module**
Compulsory module

Second-year modules

Methodology & Communication 2				
Module no.:	Workload	CPs	Module duration	
M6	Total hours: 300 h • Contact hours: 120 h • Self-study: 180 h	10	one semester	
1 Qualification objectives				
Students have extensive knowledge of various methodologies and dance and somatic techniques, and have developed individual pedagogical approaches. Their range of creative and imitative working methods acquired in M1 and M2 is extended and individual teaching concepts can be formulated. In addition they integrate current issues from international debates on dance education and different dance techniques as a cultural practice. Within this context, they locate their own pedagogical work for different target groups and use their accumulated skills in their teaching practice.				
2 Content				
Sub-module M6. 1: Comparative Methodology: Dance and Physical Techniques				
The prospective teachers learn how to transfer physical and mental experiences from M1 and M3 to their own methodical practice. Analysis models from M1 are extended to incorporate approaches from movement research while training methods are explored physically. Students learn to differentiate how they perceive, analyse, classify, structure and communicate movement and teaching processes, on which they then develop their training plans. Parallel to the analysis of training, they present results from their research into the teaching and rehearsal practices of various choreographers and teachers in relation to their own body experience. Students draw on this resource to develop personal objectives for envisioning innovative teaching concepts.				
Sub-module M6. 2: Applied Group Process and Communication				
Emphasis is placed on the practical application of communication techniques learned and established in M1. Students' repertoire is extended to include consultation and conflict-management skills, and strategies for conducting discussions and interviews, the principles of which are independently reflected on and applied to group or individual processes. Students also practice managing and processing feedback. Language application and goal orientation for diverse target groups is refined in the practice.				
Sub-module M6. 3: Coaching and Teaching Development				
Students consolidate their practice and evaluation of teaching different target groups. In addition to the proposed quality standards from M1, they practice individual preparation and evaluation tools. Supported by experts from fields such as choreography, dramaturgy, pedagogy and sports science, or other related disciplines, students reflect on and enhance their practice of transmission. They learn to position themselves in institutional environments via various teaching formats both inside and external to the university.				
3 Sub-modules				
Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Comparative Methodology: Dance and Physical Techniques	Seminar, workshop, studio work, colloquium (group, small group, individual supervision)	Total hours: 150 h Contact hours: 50 h Self-study: 100 h	5	Regular participation
2. Applied Group Process and Communication	Seminar, workshop, studio work, colloquium (group, small group, individual supervision)	Total hours: 90 h Contact hours: 40 h Self-study: 50 h	3	Regular participation

3. Coaching and Teaching Development	Studio work, demonstration lesson, co-teaching, colloquium (group, individual supervision)	Total hours: 60 h Contact hours: 30 h Self-study: 30 h	2	Regular participation
4 Requirements for participating in the module Enrolment on the Master's Degree in Contemporary Dance Education				
5 Applicability of the module Master of Arts: Contemporary Dance Education				
6 Module examination The module examination consists of one demonstration lesson, including preparation and post-evaluation.				
7 Module frequency Every 1.5 years				
8 Start Winter semester or summer semester, depending on course start				
9 Study year, semester Third semester				
10 Type of module Compulsory module				

Theory: Foundations and Applications 2

Module no.:	Workload	CPs	Module duration
M7	Total hours: 300 h • Contact hours: 130 h • Self-study: 170 h	10	one semester

1 Qualification objectives

Students are familiar with current developments in performance dance and can place them in their respective social fields. They identify relevant topics and develop a research project in view of their Master's Dissertation. This is conducted in reference to a specific target group, from the planning stage of theoretical and artistic research up to its documentation. Students adapt documentation methods to their specific topic and are able to independently select theoretical fields and apply them to their research.

2 Content

Sub-module M7. 1: *Writing and Documenting in Research Contexts*

In preparation for their Master's Dissertation, students engage in a broad spectrum of exercises for finding individual solutions to subject selection, social relevance, question setting, preparatory research, project planning and selection of scientific methods for the practical research aspects. Documentation techniques offered by different media are evaluated for their suitability to various research strategies. Students develop their own methods of analysis and documentation through this approach.

Sub-module M7. 2: *Applied Backgrounds in Theory*

The focus is on the derivation and discussion of current artistic and social trends in specialist theory. The discourse builds on the dance history and dance science content of M2. Different theoretical focus points for conducting projects are presented which, if necessary, can originate from different fields and scientific disciplines. Students may also use offers by the Hessian Theatre Academy (HTA) and other associated institutions and faculties.

3 Sub-modules

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Writing and Documenting in Research Contexts	Seminar, workshop (group, individual supervision)	Total hours: 120 h Contact hours: 50 h Self-study: 70 h	4	Regular participation
2. Applied Backgrounds in Theory	Project work, seminar, workshop, studio work (group, small group, individual supervision)	Total hours: 180 h Contact hours: 80 h Self-study: 100 h	6	Regular participation

4 Requirements for participating in the module

Successful completion of Module M2

5 Applicability of the module

Master of Arts: Contemporary Dance Education

6 Module examination

Admission to the module examination is subject to completion of the various learning formats.

The module examination consists of a seminar paper or written assignment.

7 Module frequency

Every 1.5 years

8 Start
Winter semester or summer semester, depending on course start

9 Study year, semester
Third semester

10 Type of module
Compulsory module

Transfer & Project Work

Module no.:	Workload	CPs	Module duration
M8	Total hours: 450 h • Contact hours: 170 h • Self-study: 280 h	15	two semesters

1 Qualification objectives

Students have artistic and pedagogical experience as well as social competence. They are capable of undertaking professional activities within the university, in municipal theatres and independent projects, with schools, and for social bodies. They can design interdisciplinary projects and laboratories, and can conduct, document and evaluate them. Their experience leads them to establish contacts in the professional field and other international networks.

2 Content

Sub-module M8. 1: *Interdisciplinary Teaching Project or Artistic Project*

Building on the experience gained in modules M1 to M7, students develop a teaching or artistic project carried out either within the university, on an interdisciplinary basis or in conjunction with an external body. They research, develop and document a topic chosen themselves or by the group, applying the management strategies learned in M5. An internship may also be accredited, provided it underpins students' expertise. In this case, students communicate as appropriate the objectives, content and other requisites with their partners in the organisations involved. Preparatory and post-evaluation work as well as public presentation of the project forms part of the module. In addition, lesson series should be developed and carried out. The necessary preparation, post-evaluation and documentation work arising as a result of this forms part of the tasks students have to fulfil independently. In principle, it is possible in this sub-module to combine the documentation of practical work with questions from the developing Master's Dissertation and if necessary present them in the group.

Sub-module M8. 2: *Integrational and Supporting Perspectives*

In co-operation with the students, the project work will be supported in form and content via discussion and specialist input. Conceptual, artistic, pedagogical or social aspects may be dealt with in addition to the transmission of selected academic fields for research projects. Students also undergo individual coaching to support particular themes in their professional work. Mutual exchanges in feedback sessions and colloquiums ensure the experiences gained are communicated within the group.

3 Sub-modules

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Interdisciplinary Teaching Project or Artistic Project	Project work, work placement, colloquium (group, small group, individual supervision)	Total hours: 300 h Contact hours: 90 h Self-study: 210 h	10	Regular participation; students may select the presentation forms for practical, artistic and theoretical work themselves.
2. Integrational and Supporting Perspectives	Seminar, workshop, coaching (group, small group, individual supervision)	Total hours: 150 h Contact hours: 80 h Self-study: 70 h	5	Regular participation; students may select the presentation forms for practical, artistic and theoretical work themselves.

4 Requirements for participating in the module

Successful completion of modules M4 and M5

5 Applicability of the module

Master of Arts: Contemporary Dance Education

6 Module examination

Admission to the module examination is subject to the successful execution of one or several teaching or transmission projects.

	Students can elect for the module examination to consist of a lecture/presentation or project documentation that is related to a teaching or transmission project.
7	Module frequency Every 1.5 years
8	Start Winter semester or summer semester, depending on course start
9	Study year, semester Second year
10	Type of module Compulsory module

Master Research Project

Module no.:	Workload	CPs	Module duration
M9	Total hours: 750 h • Contact hours: 30 h • Self-study: 720 h	25	one semester

1 Qualification objectives

Students are able to process a topic from the field of contemporary dance transmission independently and to present it in a scientific-artistic or theoretical-practical way. The Master's Dissertation is generally a research project documented in written form and which incorporates the experience and knowledge obtained during the degree course. **The written work can be conducted either as a scientific text or as a scientific text with an additional digital part** (see Article 9 of the Study and Examination Regulations).

2 Content

Master Research

Students prepare their research concepts independently. They carry out the individual research steps and develop the form of presentation they have chosen. They receive the relevant expert help and feedback. The regular Master's colloquium is supervised and provides a discussion forum enabling students to share content-related information and ideas. In addition to questions about structure and the approach to content conception, the research status will also be presented and discussed in the group. The regular exchange of information and ideas serves to strengthen the collaborative process as a group.

3 Sub-modules

Name	Teaching method	Contact hours + workload	CPs	Requirement for the awarding of CPs
1. Colloquium	Colloquium, coaching (group, individual support)	Total hours: 60 h Contact hours: 30 h Self-study: 30 h	2	Regular participation
2. Master's Dissertation		Total hours: 690 h Self-study: 690 h	23	

4 Requirements for participating in the module

Proof of 60 CPs attained in the Master's Degree in Contemporary Dance Education (MA CoDE)

5 Applicability of the module

Master of Arts: Contemporary Dance Education

6 Module examination

Master's Dissertation

7 Module frequency

Every 1.5 years

8 Start

Winter semester or summer semester, depending on course start

9 Study year, semester

Fourth semester

10 Type of module

Compulsory module

Appendix 2: Rules and regulations governing examination methods and academic achievement

Oral presentation/seminar paper: Students prepare and orally present a topic they have researched and previously agreed with their subject tutor. The paper may also be presented with the aid of other tools such as PowerPoint. The key elements of the paper should be summarised in a structured form in a one-page hand-out of max. 2,000 characters. *A seminar paper for an examination should last a minimum of 20 minutes and a maximum of 40 minutes.*

This form of examination is used in module 2 and 7.

Lecture/presentation: Students prepare a topic of their choice and develop an appropriate presentation format integrating various media, e.g. body, voice, print and digital media such as film, audio etc. Content and dramaturgical structure must be developed and presented in a prepared hand-out that should be 2,000 characters in length and submitted before the start of the examination.

A lecture/presentation should last a minimum of 30 minutes and a maximum of 60 minutes.

This form of examinaion is used in module 4.

Demonstration lesson including preparation and post-evaluation: In a practice-based lesson, students teach a dance topic that has either been prescribed by tutors or developed by the students themselves. The lesson may be given to a selected target group at the university or at an external institution (school, kindergarten, dance company etc.).

The demonstration lesson should last approximately 1.5 hours.

Preparation should include a written concept describing the key structure of the class, aspects to be taken into consideration for the particular target group, objectives, and an analytical transcript of the movements taught. This concept must be handed in before the demonstration lesson.

It must be approximately 5,000 characters (incl. spaces) in length.

As a follow-up, students reflect on their own practice-based demonstration lessons and evaluate them. Various media such as video, photographs, sketches, questionnaires etc. or written analyses may be used if properly prepared.

Post-evaluations should be presentations and exchanges with the commission lasting a maximum of 30 minutes or, if agreed, submitted as a written evaluation of around 3,000 characters.

This form of examination is used in module 6.

Teaching assessment: Students reflect on their own practice-based demonstration lessons and evaluate them. Various media such as video, Piecemaker annotation, photos, sketches, scores, questionnaires, etc. or written analyses may be used. The foundation for the demonstration lesson, which involves teaching a prescribed, practice-based dance topic, is a framework concept or lesson preparation that each student formulates and which includes the main sequences as well as target group-specific considerations, objectives and an analytical transcript of the movements taught. The concept must be handed in before the start of the exam. The Examination Committee is present at the preceding teaching event.

A written evaluation of the presentation's key points is to be submitted before the start of the exam in the form of a hand-out no more than 2,000 characters in length. *The teaching evaluation should last a maximum of 30 minutes. It is followed by a discussion with the Examination Committee lasting approximately 15 minutes.*

This form of examination is used in module 1.

Assignment: Students complete a written assignment on a topic previously agreed with their lecturer. The academic standards and formats developed and prescribed during the course should be applied. The assignment

may also be based on an initial seminar paper, the content of which is dealt with in more depth in writing once the oral presentation has been given.

The assignment should be a minimum of 14,000 and a maximum of 18,000 characters (8-11 pages).

This form of examination is used in module 2 and 7.

Written report: In the written report, students present structured reflections on their own practical experience and observations. They may also evaluate and analyse learning processes, projects or work placements, or present concepts for study tasks or the outline of a research project.

The written report should be a minimum of 8,000 characters and a maximum of 10,000 characters (5-6 pages).

This form of examination is used in module 3.

Project documentation: For the documentation of a project, an event, an individual format can be developed using various media. Depending on the thematic orientation and in consultation with the person responsible for the module, the result must be submitted in the form of a document, which can be implemented in writing (see specifications for written report) or in multimedia form. The documentation can be done individually or in a group by arrangement with the director of the study program. The individual scope is based on the workload of an assignment and is to be determined by the student according to the project.

This form of examination is used in module 8.

Appendix 3: Course plan

ZuKT_MA CoDE	Anzahl Stunden mit Dozent/ hours per year with dozent	Selbststudium/ hours per year selfstudy	Stundenanzahl gesamt/total amount of hours per year	CPs per module			
				1. Sem	2. Sem	3. Sem	4. Sem
First and second year							
First year							
M 1 Methodology & Communication 1	200	100	300	10			
M 2 Theorie: Foundations & Applications 1	185	265	450	15			
M 3 Body, Movement & Practice in Dance	230	220	450	15			
M 4 Transfer	180	120	300	10			
M 5 Project Work	75	225	300	10			
Second year							
M 6 Methodology & Communication 2	120	180	300			10	
M 7 Theorie: Foundations & Applications 2	130	170	300			10	
M 8 Transfer & Project Work	170	280	450			15	
M 9 Master Research Project	30	720	750				25
Total amount of hours / Credit points*	1320	2280	3600	60		60	

*i.d.R. werden pro Semester 30 CP erbracht. Aufgrund des hohen Anteils Projektarbeit im Studium kann es zu Abweichungen ± 3 CP pro Semester kommen. Dies wird im Folgesemester ausgeglichen.

In semester planning, care is taken to ensure that the curriculum includes 30 CP.

Appendix 4: 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	Methodology & Communication 1	None	One teaching assessment consisting of a demonstration lesson and its preparation. The post-evaluation is assessed.	Yes	10 %
M2	Theory: Foundations and Applications 1	Completion of the various learning formats	One written assignment and one seminar paper. Both components of the module examination carry equal value in calculating the module grade.	Yes	10 %
M4	Transfer	None	One lecture presentation or project documentation.	Yes	10 %
M6	Methodology & Communication 2	None	One demonstration lesson, including preparation and post-evaluation.	Yes	15 %
M7	Theory: Foundations & Applications 2	Completion of the various learning formats	One seminar paper or one written assignment.	Yes	10 %
M8	Transfer & Project Work	Successful execution of one or several teaching or transmission projects	One lecture/presentation or one project documentation that is related to a teaching or transmission project.	Yes	20 %
M9	Master Research Project	None	Master's Dissertation	Yes	25 %