

P.A. R. T. S.

# STUDY GUIDE

Training cycle 2019-2022

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# 1. Introduction

## *A. A brief history of PARTS*

PARTS was founded in 1995 by choreographer Anne Teresa De Keersmaeker and Bernard Foccroulle, director of the National Opera De Munt/La Monnaie. The school responded to a lack of educational possibilities in the field of contemporary dance, which had started to rise in Belgium since the early 1980's and had reached a point of professionalization in the early 90's that made the demand for passing on the knowledge and practices even stronger.

The school set out as an artistic project, and has from the start been international in its scope, attracting students and teachers-artists from all over the world. Most teachers are first and foremost active as artists, through which they guarantee that the education remains highly related to the artistic practices of today and tomorrow.

The curriculum was designed by Anne Teresa De Keersmaeker, aiming to provide education for dancers and choreographers together.

Between 1995 and 2000, the program was a three-year course, which started again every year. In 2000, the program changed into two cycles of two years each, the basic Training Cycle and the advanced Research Cycle, which both start only every two years. 13 years later, the structure was adapted again. The Training cycle became a program of 3 years that only starts every three years. After some pilots projects with different durations, the Research Cycle will be renamed as 'Studios' and receive a completely new outlook from 2019 onwards; this program will last 2 years.

Since its foundation, the school has been based on an old industrial site which was converted into studios for PARTS, the dance company Rosas and the music ensemble Ictus.

## *B. Who is who in PARTS*

(please note: the names next to each function are the staff who were active in 2018-19. This can change for the new cycle)

### **Director - Anne Teresa De Keersmaeker**

Anne Teresa De Keersmaeker founded PARTS in 1995 and is the director of the school until this day. She has designed the original artistic framework along which the school operates until today.

She approves the annual program and the selection of teachers.

She is member of the audition jury, with a decisive voting power.

She is a member of the faculty.

She is teaches at the school (the format and volume of her teaching work varies year by year).

She holds the final responsibility in artistic and organisational matters of the school.

### **Deputy director - Theo Van Rompay**

He brings the framework that has been set and developed by the director into practice.

He is the president of the selection and evaluation committees.

He is responsible for the external relations of the school.

He has the final responsibility for operational matters (partly delegated to the administrator).

He has the final responsibilities for pedagogical matters (partly delegated to the coordinator).

He reports to the General Assembly and the Board of Directors.

### **Administrator - Jens Buysschaert**

The administrator at PARTS manages the finances and human resources of the school and coordinates the administrative and financial staff. You will encounter him when talking about registration and tuition fee or scholarships.

*(On June 1, 2019, Jens will leave PARTS. **Els De Meyer** will take over most of his responsibilities).*

### **Curator Studios - Charlotte Vandevyver**

The curator Studios is responsible for the design and development of the Studios programme (2nd cycle).

### **Coordinator Training cycle and Research Studios - Steven De Belder**

The coordinator is responsible for the assembling of the pedagogical programme, in dialogue with the direction, tutors (Training cycle), curator (Studios) and Faculty.

He oversees the implementation of the program and the organisation of curricular and extra-curricular activities.

He organises the evaluation process.

### **Tutors Training cycle -Manon Santkin and Sandy Williams**

The varied presence of a large amount of very diverse teachers puts a lot of responsibility on the side of the institution to guarantee the direction, cohesion and

performance of the program. The pedagogical coordinators (who take up only a limited amount of teaching themselves) are present every day and follow all the students on a daily basis, through the daily witnessing of classes and dialogue with teachers and students. Students can also approach the coordinators with questions etcetera.

Every year, a student has two formal individual talks with a coordinator discussing the development and process of their learning.

At the end of a semester, the coordinators write a report on the development of the students in the 5 specific work fields. (see further: Evaluation)

### **Student affairs - Els De Meyer**

The person in charge of student affairs does partly an administrative job (handling school documents like certificates, proofs of payment, scholarship applications etc) and also guides the students through their administrative tasks to settle in Brussels (visa, residence permit, housing, health insurance, bank account etc.)

Besides that, Els is the medical confidante, assignor of student jobs and actually the first point of contact for all kinds of matters in daily student life.

Future students or other interested parties who contact P.A.R.T.S. will be answered by Els.

*(On June 1, 2019, Els De Meyer will start working as Administrative Co-ordinator. As responsible for Student affairs she will be replaced by **Ingrid Maes**).*

### **Planning - Lief Bigaré**

The responsible for planning contacts the teachers and organises their teaching period (travel, housing, timetables). She makes the detailed year and week schedules.

### **Production - Sien Van Dycke**

The responsible for production follows up the practical organisation of all activities that go beyond the classes: internal and public showings, excursions, performances, Open House, auditions etcetera.

She follows up the public communication of PARTS.

### **House technician - Steven Peeters**

The house technician is responsible for the infrastructure and the technical equipment of PARTS and Rosas.

He manages the video archive of PARTS.

### **Other staff**

Bookkeeping - Etienne Bracke

Reception - Johanna Buys

Janitor: Ermias Kifleyesus

Maintenance - Rabia Aghrib, Maria Leandro, Sandra da Costa, Ana Catarina oliveira

Freitas, Laura De Bie, Cseslaw Wronowski

Kitchen - Arnaud Tabary (chef), Carole Sainte-Marie, Sergei Shirokov, Giuseppe Giardino, Rajendran Sureskhumar

*To send an email to a staff member, use [firstname.lastname@parts.be](mailto:firstname.lastname@parts.be)*

## 2. General information

With the three-year program *Training Cycle* PARTS offers an intensive education in contemporary dance. The art of dance is seen as a collective performing art. The individual education of the dance artist takes place in dialogue with the collective of students and with an audience. As performing arts, both music and theatre are the necessary references through which the relevance of dance can be completely realized. The art of dance develops in the world of today, with the knowledge of the past and a view on the future, which is why theoretical education is an important part of the training program.

At the end of the three-year trajectory, there will be dancers and choreographers who can combine a very solid technical and physical capacity with the force of imagination and a personal and autonomous artistic voice. A student who graduates from the Training Cycle is ready to take his/her place in the labor market. But s/he also has the necessary theoretical and dance-technical capacities to continue with a research-based specialization in dance.

### *A. Number of years, frequency, student population*

The trajectory of the Training Cycle takes three years of study.  
The three-year program was installed in 2013.

The trajectory will start only every three years.

In any given year either only the first year Training, the second year Training or the third year Training will be active, after which the three-year cycle will be restarted. Each school year starts beginning of September and is concluded by the end of June. A school year counts 37 weeks of classes and workshops.

In 2019-2020:	In 2020-2021	In 2021-2022
2 September - 25 October	7 September – 30 October	6 September – 5 November
4 November – 13 December	9 November – 16 December	15 November – 17 December
6 January – 21 February	6 January – 12 February	10 January – 25 February
2 March – 3 April	22 February – 2 April	7 March – 1 April
20 April – 3 July	19 April – 2 July	18 April – 8 July

This calendar can be changed. The calendar for each school year will be confirmed before the end of the preceding school year.

The three-year Training cycle will start with approx. 45 students. We aim for a group of students that are aged 18 to 23 at the start of the program. A specific prior dance

education is not required but it will be a strong advantage to have one, especially in the perspective of the large number of candidates.

## *B. Structure of the three years*

Each year of the program has a specific focus, respectively

- *Tools* (1<sup>e</sup> year),
- *Process* (2<sup>nd</sup> year) and
- *Performance* (3<sup>rd</sup> year).

*Tools* : in the first year, the technical foundations for a dance practice are developed. A regular morning block starts with an hour of yoga, followed by technical classes in ballet and contemporary dance. Basic courses in improvisation, composition, repertoire study, singing, rhythm and theatre are essential building blocks. General theory and art theory offer perspective and context.

*Process* : the second year adds an investigative attitude to the program. By the end of the year, the student becomes more conscious of his/her own relation to the field of performance possibilities. Composition tasks, repertoire study, theatre a.o. make the dancer aware of and trust his/her facilities to steer the own processes.

*Performance* : the third year takes the step towards the concrete application of the accumulated knowledge and research. By the end of the Performing Arts Training, the young artists will have reached a point where they can engage in professional productions with their own personal voice and can define research strategies, which may be realized in a new phase of education.

## *C. Diploma*

From the cycle 2019-2022 onwards, students who successfully finish the Training cycle will receive a diploma of Professional Bachelor in Dance.

A Professional Bachelor degree gives direct access to the labour market, and indirect access to Master programmes. A student who wants to continue into a Master program will have to follow an additional program of maximum 45 credits to reach the level of Academic Bachelor, which is the condition to enter a Master's program. Entry conditions and additional programs are the responsibility of the country and the institutions who organise the Master programs and can therefore vary.

An application for the recognition of the Studios programme as an Academic Master will be submitted in 2019 or 2020. The transition program from Professional Bachelor to Academic Master will be included in the two-year program of Studios.

## *D. Infrastructure*

PARTS is part of an artistic campus located on a former industrial site, reconverted in 1995. The campus consists of three buildings. The main building is used for the dance studios and technical workshops of Rosas, studios for the Ictus Ensemble, offices for PARTS and Rosas and the library of PARTS. In 2000, a new wing was built behind the main building, containing the big Rosas Performance Space and two extra studios. Close to the street is the housekeeper's house, which also hosts the offices of the Ictus Ensemble.

The site is quite spacious, surrounded by lawns. The big beech tree in the front yard is more than 200 years old and is recognised and protected as a natural monument by the Region.

At 100m there is a tram connection to the centre of the city.

The PARTS building contains 5 dance studios:

- . 2 big studios (240m<sup>2</sup> and 234m<sup>2</sup>)
- . 1 medium sized studio (204m<sup>2</sup>)
- . 2 small studios (156m<sup>2</sup> and 148m<sup>2</sup>)

All studios have a sprung floor and dance carpet, a mirror wall (which can be hidden behind curtains), plenty of light (daylight and artificial light) and heating.

There are two classrooms of 84m<sup>2</sup>. One of them also has a sprung floor, so that it can be used as a very small studio.

Occasionally, PARTS rents extra studio space in the Rosas building (a.o. the big Rosas Performance space, where public performances are organised) or at other studios in town.

There is a kitchen that serves a daily lunch for the whole community, and a canteen where students can hang out between and after classes.

PARTS, Rosas and Ictus are currently developing a new extension of the buildings, which will result in minimum 3 extra studios for PARTS (for the Studios programme) and extra working space and storage for Rosas and Ictus. As of March 2019, the budgets have been allocated by the government and the process of selecting an architect is happening.

PARTS expects that the extension will be ready in 2022.

Students can use the PARTS studios for their personal work after the regular class time, until 22h on weekdays and until 19h in the weekend. Every week, students can sign up to book studio time for the following week.

PARTS has a library with books on dance but also humanities, performing arts, visual arts and music, and a collection of dance films. The library is accessible during lunch time and at request.

### *E. Macrobiotic lunch*

Every school day, the students receive a macrobiotic lunch. The cost of the lunch is included in the tuition fee.

The macrobiotic diet is associated with Zen Buddhism and is based on the idea of balancing yin and yang. Macrobiotics emphasizes locally grown whole grain cereals, pulses (legumes), vegetables, seaweed, fermented soy products and fruit, combined into meals according to the ancient Chinese principle of balance known as yin and yang. Whole grains and whole-grain products such as brown rice and buckwheat pasta (soba), a variety of cooked and raw vegetables, beans and bean products, mild natural seasonings, fish, nuts and seeds, mild (non-stimulating) beverages such as bancha twig tea and fruit are recommended.

Yin and yang are relative qualities that can only be determined in a comparison. All food is considered to have both properties, with one dominating. Foods with yang qualities are considered compact, dense, heavy, and hot, whereas those with yin qualities are considered expansive, light, cold, and diffuse.

Brown rice and other whole grains such as barley, millet, oats, quinoa, spelt, rye, and teff are considered by macrobiotics to be the foods in which yin and yang are closest to being in balance.

The macrobiotic system does not strictly exclude fish, meat or dairy products, but gives them at most a very small role in its nutritional system. The PARTS kitchen adopts a strictly vegan approach to macrobiotics, for environmental reasons (over-fishing, presence of toxic elements in caught fish, the environmental pressure of breeding and feeding livestock).

In the beginning of the 1st year, there will be some classes presenting the philosophy and basic cooking techniques.

## 3. Program

### *A. Introduction: structure of the working day*

#### General schedule

In general, a working day at PARTS looks like this:

8.30-9.30	yoga class or other warm-up class (Pilates...)(not on Friday)
9.45-11.15	first technique class (ballet or contemporary)
11.30-13.00	second technique class (ballet or contemporary)
14.15-17.30	workshop (or two workshops: 14.15-16.15 and 16.30-18.30)

On Wednesdays in the 1<sup>st</sup> and 2<sup>nd</sup> year, the morning schedule is different:

8.30 – 9.45	technique class or rhythm or singing
10.00–11.15	technique class or rhythm or singing
11.25–12.35	technique class or rhythm or singing

Informal and public showings, group visits to performances, personal work and personal work coaching take place in the evenings.

#### General schedule: Exceptions

This structure is interrupted or adapted in a number of cases:

- during the X-weeks, the regular rhythm is interrupted and the invited artists work 6 hours a day with the students: 9.45-13.00 and 14.15 -17.30.
- in some weeks, the ballet class is replaced by theory or body studies classes
- in the 1st year, some rhythm and singing classes are replaced by writing classes.
- during weeks with Student Performances, there will be only one dance training class (time in the day may vary according to the circumstances), followed by rehearsals and performances
- the classes 'Studio Practice & Documentation' (SP&D) take 3 hours and replace the ballet & contemporary classes. In these weeks, one group will follow SP&D in the morning and a workshop/seminar in the afternoon, the other group will follow the workshop/seminar in the morning and SP&D in the afternoon.
- in the 3rd year, there will be periods with contemporary classes taking 3 hours (no ballet).

- During the period of the graduation creation (3rd year), there will be only one morning class of 90' (ballet or contemporary), the creation process starts at 11.30 and goes until 17.30 (with lunch break).

Visual translation of the regular schedule

TIMETABLE P.A.R.T.S.														
					3/10/16	Training Cycle								
GR.	Monday	ST.	GR.	Tuesday	ST.	GR.	Wednesday	ST.	GR.	Thursday	ST.	GR.	Friday	ST.
	8.30 - 9.30			8.30 - 9.30			8.30 - 9.45			8.30 - 9.30				
1	YOGA	P1	1	YOGA	P1	5	CONTEMPORARY	P2	1	YOGA	P1			
2	YOGA	P2	2	YOGA	P2	6	RHYTHM	P5	2	YOGA	P2			
						7A	SINGING	P3						
						7B	SINGING	C1						
	9.45 - 11.15			9.45 - 11.15			10.00 - 11.15			9.45 - 11.15			9.45 - 11.15	
3	CONTEMPORARY	P2	3	CONTEMPORARY	P2	6	CONTEMPORARY	P2	3	CONTEMPORARY	P2	3	CONTEMPORARY	P2
4	CLASSICAL	P1	4	CLASSICAL	P1	7	RHYTHM	P5	4	CLASSICAL	P1	4	CLASSICAL	P1
						5A	SINGING	P3						
						5B	SINGING	C1						
	11.30 - 13.00			11.30 - 13.00			11.30 - 12.45			11.30 - 13.00			11.30 - 13.00	
4	CONTEMPORARY	P2	4	CONTEMPORARY	P2	7	CONTEMPORARY	P2	4	CONTEMPORARY	P2	4	CONTEMPORARY	P2
3	CLASSICAL	P1	3	CLASSICAL	P1	5	RHYTHM	P5	3	CLASSICAL	P1	3	CLASSICAL	P1
						6A	SINGING	P3						
						6B	SINGING	C1						
	14.15 - 15.45			14.15 - 15.45			14.15 - 15.45			14.15 - 15.45			14.15 - 15.45	
8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1
9	WORKSHOP teacher B	P3	9	WORKSHOP teacher B	R4	9	WORKSHOP teacher B	R4	9	WORKSHOP teacher B	R4	9	WORKSHOP teacher B	R4
10	WORKSHOP teacher C	R4	10	WORKSHOP teacher C	P3	10	WORKSHOP teacher C	P3	10	WORKSHOP teacher C	P3	10	WORKSHOP teacher C	P3
	16.00 - 17.30			16.00 - 17.30			16.00 - 17.30			16.00 - 17.30			16.00 - 17.30	
8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1	8	WORKSHOP teacher A	P1
9	WORKSHOP teacher B	P3	9	WORKSHOP teacher B	R4	9	WORKSHOP teacher B	R4	9	WORKSHOP teacher B	R4	9	WORKSHOP teacher B	R4
10	WORKSHOP teacher C	R4	10	WORKSHOP teacher C	P3	10	WORKSHOP teacher C	P3	10	WORKSHOP teacher C	P3	10	WORKSHOP teacher C	P3

(the numbers in the columns under 'GR' refer to the different groups - see below for explanation)

### Teaching blocks

A teacher at PARTS typically teaches 5 days a week for a period of 1 – 6 weeks. In mornings and afternoons, the students are generally split up in 3 groups (in some periods 2 groups, in some 4 or 5).

### Teaching blocks: Exception

During the first 10 weeks of the first trimester of the 1st year, the schedule of the afternoons will be different: each afternoon there will be a different course, a schedule which is repeated for 10 weeks.

For example (details may be different):

Monday: group 1 composition / group 2 dance history / group 3 shiatsu

Tuesday: group 2 composition / group 3 dance history / group 1 shiatsu

Wednesday: group 3 composition / group 1 dance history / group 2 shiatsu

Thursday: group 1 music analysis group 2 anatomy

Friday: group 2 music analysis / group 1 anatomy

### Groups

Because of the large number of students (40-45), the students are split up in groups.

For the warm-up classes, the groups have different teachers, and the groups switch teacher after approximately 2 months.

For the contemporary, ballet and music classes, the groups have the same teacher, and switch the class halfway the morning.

For afternoon workshops and seminars, there are 2 possibilities: in some cases (e.g. theory) the groups have the same teacher and switch week by week or period by period; in other cases (e.g. theater, repertoire) the groups work parallel with a different teacher on the same programme.

The tutors make the group division. Groups for morning classes and afternoon workshops do not overlap. The composition of the groups for the morning classes changes several times per year, for the workshops is changes per workshop.

For the X-weeks and optional workshops in the 2nd and 3rd year, where the parallel workshops are different from one another, students can choose the group according to the proposed content of the different options. In order to keep the size of the group balanced, some students may have to recur to their second choice.

## *B. General goals of the PARTS Training Cycle programme*

The following are the learning results that students should master at the end of the 3-year cycle:

### *Creativity and performance*

1. Mastery of one's own body from a technical, physical and artistic point of view in order to achieve the highest artistic level and to develop his own profile as a dancer
2. Innovative, personal and creative interpretation of different styles, repertoires and approaches of contemporary dance
3. Contribution to the development (conception, composition, creation) of diverse innovative choreographic processes within the framework of a production or creative process in general, in contexts with different definitions of authorship
4. Development of training measures adapted to one's own needs and health as well as as well as the requirements of the productions/creative processes
5. Ability to define, communicate, organize and realize a choreographic creation process (autonomous or in a context authored by others)

### *Theory and reflection*

5. Critical evaluation of one's own artistic practice and that of peers; ability to situate artistic work in a larger social and theoretical context,
6. Development of theoretical and methodological knowledge from various disciplines (philosophy and critical theory, sociology, art history) and autonomous implementation of these in daily artistic practice
7. Successful integration of knowledge from other artistic disciplines (music, theatre, etc.) in its own practice and in interdisciplinary projects

### *Communication and interprofessional collaboration*

8. Action in complex (technical, etc.) and/or interdisciplinary (music, dramaturgy, etc.) contexts
9. Collaboration with all partners in an artistic process/production with participants from multi-national backgrounds
10. Communication with peers and general or specific target audience about contemporary dance and the positions and practices they enact in it.
11. Respect for professional ethics and professional practices and customs on and off the stage

### *Transfer to the professional world*

12. Positioning as an artistic personality in the national and international professional world.
13. Launching, management and realization of various artistic projects (solo, etc.) in the field of contemporary dance
14. Exercise of artistic authority and assumption of leadership responsibility to lead a group as part of a contemporary dance project

### C. Overview of the program

<b>1st year</b>				
course name	contact hours	individual study time	total	ECTS
<b>Dance Technique I</b>	<b>434</b>	<b>92</b>	<b>525</b>	<b>17</b>
ballet	163			
contemporary	226			
studio practice & documentation	45			
<b>Repertoire I</b>	<b>90</b>	<b>30</b>	<b>120</b>	<b>4</b>
Repertoire Rosas	90			
<b>Improvisation &amp; Composition I</b>	<b>90</b>	<b>90</b>	<b>180</b>	<b>6</b>
Improvisation Forsythe Technologies	45			
Composition	45			
<b>Artistic practice I</b>	<b>90</b>	<b>30</b>	<b>120</b>	<b>4</b>
X-week	90			
<b>Student creation I</b>	<b>33</b>	<b>138</b>	<b>151</b>	<b>5</b>
Solo	33			
<b>Body studies I</b>	<b>156</b>	<b>36</b>	<b>192</b>	<b>6</b>
Yoga	78			
Anatomy	30			
Injury prevention	18			
Pilates	15			
Shiatsu	15			
<b>Music I</b>	<b>100</b>	<b>40</b>	<b>140</b>	<b>4</b>
Rhythm	25			
Singing	24			
Music analysis	30			
Music project	20			
<b>Theater I</b>	<b>100</b>	<b>50</b>	<b>150</b>	<b>5</b>
Theater workshop	100			
<b>Theory I</b>	<b>136</b>	<b>150</b>	<b>286</b>	<b>9</b>
Dance history	45			
Art history	15			
Sociology	20			
Philosophy	31			
Performance analysis	15			
Performance visits				
Writing	10			
	<b>1229</b>	<b>656</b>	<b>1864</b>	<b>60</b>

<b>2nd year</b>				
course name	contact hours	individual study time	total	ECTS
<b>Dance Technique II</b>	<b>358</b>	<b>74</b>	<b>432</b>	<b>14</b>
ballet	81			
contemporary	226			
studio practice & documentation	29			
<b>Repertoire II</b>	<b>75</b>	<b>45</b>	<b>120</b>	<b>4</b>
Repertoire Trisha Brown	75			
<b>Improvisation &amp; Composition II</b>	<b>110</b>	<b>59</b>	<b>169</b>	<b>5</b>
Improvisation Passing through	45			
Composition	65			
<b>Artistic practice II</b>	<b>90</b>	<b>30</b>	<b>120</b>	<b>4</b>
X-week	90			
<b>Student creation II</b>	<b>10</b>	<b>140</b>	<b>150</b>	<b>5</b>
Trio	10			
<b>Body studies II</b>	<b>125</b>	<b>25</b>	<b>150</b>	<b>5</b>
Yoga	60			
Injury prevention	12			
Shiatsu	20			
Tai chi	33			
<b>Music II</b>	<b>87</b>	<b>35</b>	<b>122</b>	<b>4</b>
Rhythm	26			
Singing	26			
Music analysis	35			
<b>Theater II</b>	<b>100</b>	<b>50</b>	<b>150</b>	<b>5</b>
Theater workshop	100			
<b>Theory II</b>	<b>125</b>	<b>212</b>	<b>337</b>	<b>11</b>
Dance history	20			
Art history	30			
Sociology	25			
Philosophy	30			
Performance analysis	10			
Performance visits				
Writing	10			
<b>Options</b>	<b>12-60</b>	<b>30-80</b>	<b>90-92</b>	<b>3</b>
Student Creation	12	80	92	3
Repertoire III	60	30	90	3
Artistic Practice Guest choreographer	60	30	90	3
Composition III	60	30	90	3
	1092 -> 1140	700 -> 750	1840 ->1842	60

3rd year				
course name	contact hours	individual study time	total	ECTS
<b>Dance technique III</b>	<b>336</b>	<b>71</b>	<b>407</b>	<b>13</b>
ballet	81			
contemporary	226			
studio practice & documentation	29			
<b>Repertoire IV</b>	<b>105</b>	<b>45</b>	<b>150</b>	<b>5</b>
Repertoire div. Options	105			
<b>Artistic Practice III</b>	<b>217</b>	<b>92</b>	<b>309</b>	<b>10</b>
Collective work	60			
Graduation: guest choreographer	157			
<b>Student creation III</b>	<b>15</b>	<b>255</b>	<b>270</b>	<b>9</b>
Group work	15			
Student festival				
<b>Body Studies III</b>	<b>89</b>	<b>31</b>	<b>120</b>	<b>4</b>
Yoga/ individual warm-up	75			
Shiatsu	14			
<b>Interdisciplinary</b>	<b>73</b>	<b>25</b>	<b>98</b>	<b>3</b>
Music project	28			
Artistic practice: interdisciplinary	15			
Excursion	30			
<b>Theory III</b>	<b>144</b>	<b>278</b>	<b>422</b>	<b>14</b>
Performance analysis	15			
Philosophy	24			
Writing task				
Performance visits				
Management	15			
Seminars	80			
<b>Options</b>	<b>60</b>	<b>20-30</b>	<b>80-90</b>	<b>2-3</b>
Artistic practice: workshops	60	20	80	2
Theory: seminars	60	30	90	3
	1039	817->827	1856 ->1866	60 -> 61

#### Workfields for evaluation

 dance technique

 dance workshops

 personal work

 other courses

 theory

## *D. Description on the courses*

### General note:

For a very large part of the program, all students follow the same trajectory. At the end of the 2nd year and in the 3rd year, some periods offer divergent parallel options, allowing students to choose what suits their interests and development best. The relevant courses are marked as 'optional'.

The names of teachers mentioned are the teachers who taught these courses in the previous cycle 2016-2019.

The ECTS files of the courses can be found at the end of the study guide.

### 1. Dance technique

#### 1.1 Ballet

The classical technique presents a clear and functional architecture for the body. The classes focus on the form and functionality of classical ballet, and disregard its stylistic and hierarchical aspects. This open approach, focused on the functionality of movement, makes ballet appropriate for a wider range of body types. The stress on functionality, mechanics and organic movement also make a strong connection to the release approach in the contemporary classes.

The classes focus on developing a correct basic position, endurance and speed, coordination, musicality, differentiation of movement qualities, transitions between diverse movements, and the use of weight.

*1st year: 27 weeks / 4 days a week /90' class/ approx. 162 hours /2 parallel groups*

*2nd year: 22 weeks/ 4 days a week/90' class/ approx. 124 hours/ 2 parallel groups*

*3rd year: 11 weeks/ 4 days a week /90' class/ approx. 81 hours/ 2 parallel groups*

Teachers in 2016-2019: Anne-Linn Akselsen, Douglas Becker, Marta Coronado, Elisabeth Farr, Janet Panetta, Lise Vachon

#### 1.2 Contemporary

In the daily contemporary classes, the student builds up knowledge of movement principles, learns to integrate them into dynamic combinations and to apply them in repertory fragments. The student learns to know his/her body and its way of functioning, and to use it in a respectful, efficient and personal way. During the technique classes, a basis is developed for open experiment, releasing patterns and trusting the unknown.

The different classes are built around the postmodern release technique, which is an important but little systematised pillar of both American and European postmodern dance. This broad term 'release based ' techniques refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight in fall and rebound to support and initiate moving

through space. The purpose of these physical technologies is to increase the range of movement possibilities, bring greater clarity in line and form, and initiate a more personal movement vocabulary and expressivity.

Corresponding techniques taught in the Training program combine elements from martial arts training, developing a strong physical and energetic center from which the movement material can freely travel sequentially through the rest of the body. Many of the classes include physical explorations and improvisation as a part of the technical training and deepen the experience of the individual's physical movement possibilities. Others investigate phrase material or focus on floor work, Contact Improvisation or other forms of partnering. Due to the limited systematisation of the release technique, the specific choice of teachers gains strongly in importance. The teachers offer a diversity of approaches. The program seeks to establish an organic balance between diversity and continuity.

Recurring themes, treated with different focus and weight by different teachers, are:

- the development of functional geometry to enhance dynamics and movement potential;
- letting go of old unhealthy and inefficient movement patterns;
- the use of weight;
- isolation and cooperation of the different parts of the body;
- building the capacity to deal with complex movements and patterns;
- the transition from alignment to vocabulary/ interpretation, to the use of space (horizontal) and floor (vertical).

In the 3rd year, the contemporary dance classes (sometimes taking 3 hours) are more linked to the idea of personal, artistic and dance technical research. The teachers develop explicit links between technique and creativity, between physical exploration and thinking: improvisation, movement scores, composition, performativity, and bodywork.

Teaching technique is a way to help students find and refine their own approach of 'technique', which they will have to continue doing during their professional career – and usually all by themselves.

*1st year: 31 weeks/ 5 days a week/ 90' classes/ 226 hours/ 2 parallel groups*

*2nd year: 31 weeks/ 5 days a week/ 90' classes/ approx. 204 hours/2 parallel groups*

*3rd year: 24 weeks/ 5 days a week/ 90' or 180' classes/ approx. 210 hours/ 2 parallel groups*

Teachers 2013-2016: Laura Aris, Aron Blom, Shannon Cooney, Kathleen Fisher, Marie Goudot, David Hernandez, Martin Kilvady, Diane Madden, Juliette Mapp, Martin Nachbar, Salva Sanchis, Alesandra Seutin, Samuel Wentz, Sandy Williams, David Zambrano

### 1.3 Studio Practice & Documentation

The course aims to

- provide students with tools for analyzing, devising and sustaining their own artistic practice as dancers/performers within the three year education;

- provide individualized and group study resources and study methods for students' artistic processing;
- provide tools and support for students to identify and articulate their artistic practice;
- provide tools and support for students to articulate what they need in order to sustain their artistic practice on leaving school.

The physical focus of the course is for students to identify and experience methods of processing, synthesizing and developing artistic approaches in dance and performance. The history of studio practices in dance and performance will be the basis for contextualization and historical perspective, with an emphasis on experimentation.

The course introduces methods for students to identify and experiment with existing patterns of learning and perceptual processing, and introduces students to the history of the art studio as artistic laboratory (experimentation). It also introduces methods for students to document their artistic practice, such as body as archive, oral histories, forms of writing, visual modes of representation.

*1<sup>st</sup> year: 3 weeks, 5 days a week, 180' sessions, approx. 45 hours*

*2<sup>nd</sup> year: 2 weeks, 5 days a week, 180' sessions, approx. 30 hours*

*3<sup>rd</sup> year: 2 weeks, 5 days a week, 180' sessions, approx. 30 hours*

Teachers 2016-2019: Manon Santkin, Chrysa Parkinson

## 2. Dance workshops

### 2.1 Improvisation

The improvisation workshops are extensions of the technical classes. The often playful and open forms help the dancer to break through fixed patterns, and be surprised and pushed forward by the events in the group. The necessary alertness sharpens the senses and teaches how to deal with a group.

#### *2.2.1 Forsythe Improvisation Technologies (1st year)*

The improvisation workshop introduces a number of improvisation techniques as developed and used by William Forsythe and the Ballet Frankfurt and presented in the cd-rom *Improvisation Technologies*. The workshop works with exercises regarding both generating new movement and modifying existing movement material, which can come from different kinds of sources. Through exercises, the students collect a list of factors/ aspects (time, space, intention) of how existing movement material can be altered.

The aims of the workshop are: to develop each student's own voice when improvising; to get into a playful dialog when improvising with partners, reacting to each other, 'speaking' and 'listening' at the same time (work in duos and trios mostly); to work on movement articulation; to use timing and dynamics as a main tool when improvising; to practice improvising with an agreed limited set of movements; how to connect the learned improvisation ideas and tasks to own interests and develop own ideas for improvisational tasks.

In a later part of the workshop the teacher also looks at ways of how to structure a longer group improvisation, and experiments with choosing different combinations of the improvisational tasks.

*1st year: 3 weeks/ 5 days a week/ 3h classes/ 45 hours/ 3 groups*

Teachers 2016-2019: Fabrica Mazliah, Roberta Mosca, Cyril Baldi

### *2.2.2 Passing through (2nd year)*

*Passing through* has been developed by David Zambrano and is taught by himself and others he has trained. Zambrano's approach offers a more organic, intuitive and impulsive method to create movement patterns. The focus is on the development of a sensorial sensitivity: which relations can be developed with the 'world' (space, people) around you. Movement is considered as interaction with that world.

*2nd year: 3 weeks/ 5 days a week/ 3h classes/ 45 hours/ 1 group*

Teachers 2016-2019: David Zambrano

### *2.2.3 Other improvisation workshops (3rd year)*

In the 3rd year, there can be additional workshops improvisation in the frame of 'Artistic practice - short format' (see further 2.7), focusing on improvisation as research tool and as performance tool for spontaneous composing.

## 2.2 Composition

The composition program of the Training Cycle wishes to offer to the students over the 3 years the opportunity to study, work and experiment on the making of dance material, to organize it in space and time but also to think of composition as a more global notion in the making of a performance.

Indeed, composition in a larger definition is considered as 'the act of forming a whole by combining, assembling and dosing constituent elements' or 'the harmonious arrangement of the parts of a work of art in relation to each other and to the whole.' If the whole is the performance, then what are its constituents that the maker has to assemble, dose, combine, arrange, put in relation... compose with?

The spectrum of constituents is therefore widened to all the elements of a performance, being for instance:

- movement material: what are the movement generators, how do you apply transformations, which state of presence...
- space: what is the organization of the space and the spatial strategy of the movement, how many dancers/performers, what is the use of the lightings, presence of a set or props...
- time: what is the duration of the work, its rhythm, do you use music, is the use of music framing the use of time, do you use text and/or speech...
- context: is the project in situ, made for the blackbox, an outdoor space, a museum, interactivity with the audience...

### *2.2.1 Composition workshop (1st year)*

This composition class of the 1st year aims to share and explore with the students a wide range of compositional practices and tools that have been developed by some of the most renowned postmodern and contemporary choreographers such as Trisha Brown, William Forsythe, Anne Teresa de Keersmaecker, Deborah Hay, Jonathan Burrows, Thomas Hauert...

This class focuses mostly on the articulation of Movement material / Space / Time. The goal is that the students, as a group, share a common culture of composition and a common vocabulary defining it, build a common toolbox of compositional practices. The teacher will also propose short « exercises » of composition using the defined tools and applying them to given or self-developed movement sequences. This practice is important so that the student make composition outside of their personal work where their complete artistry will be at stake. Composing can then become a more disinhibited practice.

*1 year: 11 weeks (1 day/week during 10 weeks plus 5 days a week during 1 week)/3h classes/ 45 hours / 3 groups*

Teachers 2016-2019: Mark Lorimer, Anneleen Keppens, Daniel Linehan

### *2.2.2 Composition workshop (2nd year)*

Defining concepts and ideas about a work or a performance to be created isn't necessarily the hardest part for the students. One difficulty is to develop movement that « suits » their idea and concept of the work. Therefore, the Composition workshop in the 2nd year mostly focuses on the articulation and coherence to be found between the concept of a piece or a choreographic idea and the content of the bodies.

What is at stake in this class isn't so much the relevance of the choreographic idea itself but the clarity and coherence of the tools and practices that the student uses or creates to generate movement that suits, nourishes and reflects on the choreographic idea.

This workshop also makes a connection with the creation of the Trio (see xx)

*2nd year: 3 weeks / 5 days a week / 3 hours classes / 45 hours / 1 group*

Teachers 2016-2019: Martin Nachbar, Jeroen Peeters

### *2.2.3 Composition in other fields (2nd year)*

This part of the program follows the line of enlarging the vision of what composition is and means by opening up to artists from other art fields. It will take the form of 5 lectures given to the students by 5 different invited artists. Composers would be very welcome as music has a very wide, evident and historical relationship with dance, but when it comes to compose and work with body/time/space, artists like architects, sculptors or visual artists are sharing the same fundamental constituents with choreographers.

To broaden the vision even more, artists from literature, film or scientist would bring their contribution to the definition of composition. Each lecture will be articulated around two axes : the definition and the importance of composition in their own field, and the presentation and analysis of one of their own work through the spectrum of composition.

*2nd year: 2 weeks / 5 days a week / 3 hour classes / 30 hours / 1 or 2 groups*

New course in 2019-2022

### 2.2.4 Composition (2nd year - optional)

The last (optional) composition workshop is both a continuation and a synthesis of the composition class program. It implies the guidance of the workshop by an artist from outside of the choreographic field (a composer for instance) possibly assisted by someone from the dance world.

The artist/teacher will propose several composition tools from his own practice that the student would have to translate into his movement research and composition of a time limited work. In this work, the student will make the junction between the compositional toolbox, the embodiment of the idea and the broader definition of composition under the guidance of an artist from another field.

*2nd year: 4 weeks / 5 days a week / 3 hours classes / 60 hours / 1 group*

*Students choose between composition, repertoire, creation or student creation*

Not organised in 2016-2019

## 2.3 Repertoire

The study of repertoire is a confrontation with the vocabulary of a specific artist. The aim is to offer insight into how a work is constructed and structured, not through analysis from a distance but by putting it in practice. In some workshops, the focus is on a clear and correct interpretation; in others, new versions are made based on the basic framework of the original. Both approaches challenge the students to express themselves in a strong, highly developed and imaginative vocabulary.

The repertoire workshops stimulate the choreographic thinking of the students, introduce new ways to generate and structure material, to handle patterns, complex sequences, ideas of space, multitasking and taking responsibility as an individual inside a group process and performance.

The repertoire focuses on the main artistic cornerstones of the PARTS program: Anne Teresa De Keersmaeker, Trisha Brown, William Forsythe and possibly Pina Bausch.

The repertoire of Anne Teresa De Keersmaeker is featured in the 1st, 2nd and 3rd year. Both classic and more recent work can be tackled – in the past years students have been working on *Rosas danst Rosas* (1984), *Rain* (2001) and *Drumming* (1998). But also *Quatuor N°4 Bartok* (1984), *Die grosse Füge* (1992), *Achterland* (1990), *The Song* (2009), *Zeitung* (2008) and *Vortex Temporum* (2013).

Trisha Brown's work is studied in the 2nd and 3rd year. In recent years, students have worked on *Solo Olos* (1976), *Opal Loop* (1980) *Newark* (1984) and fragments of the *Early Works* (1966-1979), *Set and Reset* (1982), *Astral convertible/Astral converted* (1989-1991) and others.

William Forsythe's work is studied in the 3rd year. In the past, the workshop treated pieces such as *Vile Parody of Address* (1988), *The Scott Work* (19986) and *Alien/a/ction* (1992), *Clouds after Cranach* (2005) and *Sider* (2011).

Pina Bausch's work is sometimes studied in the 2nd year, fragments of *Nelken* and other pieces.

In the 1st year, the repertoire workshop focuses on *Drumming* by Anne Teresa De Keersmaecker.

In the 2nd year, the repertoire workshop focuses on work of Trisha Brown.

In the optional block in the 2nd year, students can choose a workshop on a different piece of Anne Teresa De Keersmaecker.

In the 3rd year, there is a repertoire block of 5 weeks, where students can choose between repertoire of three different choreographers (De Keersmaecker, Brown, Forsythe).

*1st year: repertoire Anne Teresa De Keersmaecker: 6 weeks/ 5 days a week / 3 hours classes / 90 hours / 3 groups*

*2nd year: repertoire Trisha Brown: 4 weeks / 5 days a week / 3 hours classes / 60 hours / 2 or 3 groups*

*3rd year repertoire Anne Teresa De Keersmaecker or Trisha Brown or William Forsythe / 5 days a week / 3 hour classes / 75 hours / 3 groups*

Teachers 2016-2019: Marta Coronado, Marie Goudot, Fumiyo Ikeda, Julien Monty, Ursula Robb, Taka Shamoto, Clinton Stringer, (Rosas), Kathleen Fischer, Samuel Wentz (Trisha Brown)

## 2.4 Artistic practice: X-week

During an X-Week, the normal operation modus of the school is suspended. The invited teacher can work with the students from morning until evening, five days long. The teacher can work in the school or outside school. The subject may be composition or improvisation, but also politics or visit to museums and exhibitions. We ask the artist to unveil their way of approaching art towards the students.

*1st year: 3 weeks / 6 hours a day/ 90 hours / 3 parallel groups per week*

*2nd year: 3 weeks / 6 hours a day/ 90 hours / 3 parallel groups per week*

Teachers 2016-2019: Philipp Gehmacher, Robert Steijn, Alix Eynaudi, Charlotte Van den Eynde, Anne Juren, Ivana Müller, Andros Zins-Browne, Thomas Plischke, Emmanuelle Huynh

## 2.5 Artistic practice: guest choreographer

By working with a choreographer on a creation, students are confronted in the most direct way with the thinking and working methods of professional artists. In most cases, such processes also create a lot of space for the individual contributions of the participating students.

In the 2nd year, the creation is an option in a period where students can also choose repertoire, composition or personal work.

In the 3rd year, 4 or 5 invited choreographers make a short piece with the students. Students can choose which choreographer they work with. The resulting works are shown during a short tour in theatres in Belgium. This is the final work of the Training Cycle.

*2nd year: 4 weeks/ 5 days a week/ 3h classes/ 60 hours / 1 group*

*Students choose between composition, repertoire, creation or student creation*

*3rd year: 7 weeks/ 5 days a week / 4,5h classes/ 160 hours/ students choose 1 out of 4 or 5 creations*

Teachers 2016-2019: Cristian Duarte, Anne Teresa De Keersmaeker

## **2.6 Artistic practice: collective work**

In the 3rd year, students work with an invited choreographer on a practice or a short creation that involves the whole group. This workshop addresses the qualities and dynamics of working with large ensembles.

*3rd year: 2 weeks / 5 days a week / 3 hour classes / 30 hours / 1 group*

This is a new course for 2019-2022

## **2.7 Artistic practice: short formats**

The short formats in the 3rd year are the continuation of the X-week in the 1st and 2nd year, but concentrated in the afternoons. Choreographers are invited to share their work processes and ideas with the students in workshops of one or two weeks. Some workshops have an interdisciplinary character, bridging to other art fields such as music or visual arts.

*3rd year: 10 weeks/ 5 days a week / 3 hour classes / 15h per week / 1 or 2 groups per week*

*Each week, students can choose between the short format(s) and a theoretical seminar.*

Teachers 2016-2019: Theo Clinkard, Seppe Baeyens, Volmir Cordeiro, Ivana Müller, David Hernandez, Ula sickle & Stine Motland, Sarah & Charles

## **3. Personal work**

Learning to choreograph is first of all a matter of having time, space, opportunities and freedom to experiment, and to look for a working method, content, dramaturgy and form. PARTS does not presuppose specific aesthetics, methodologies or definitions of authorship, but provides coaching and feedback by teachers and invited artists.

### **3.1 Solo**

In the 1st year, all students create a solo, to be presented at the end of the year. Students organise themselves for the rehearsals. Feedback and coaching is provided through working groups which meet 8 times over the year, where students develop peer-to-peer support and feedback, guided by an experienced coach.

*Working groups solo: 8 sessions (evenings) / 3 hours per session / 24 hours*

Coaches 2016-2019: Christine De Smedt, Femke Gyselinck, Sandy Williams

### 3.2 Trio

Trio: in the 2nd year, all students create a duet, which is framed as a specific task: to develop a work relating to a specific musical composition, to be chosen from a pre-defined list. Students also collaborate with musicians who perform the music in the presentations. In 2014 and 2017, the musicians were students from the post-master program Contemporary music from KASK, Ghent.

Each trio has a coach who helps them through the process and gives feedback.

Coaches 2016-2019: Michael Pomeroy, Femke Gyselinck, Laura-Maria Poletti, Mark Lorimer, Tale Dolven, Sandy Williams, Johanne Saunier, Jason Respilieux, Thomas Vantuycom, Robin Haghi, Marie Goudot, Fumiyo Ikeda, Liz Kinoshita, Clinton Stringer, Sarah Ludi

### 3.3 Group work

In the 3rd year, students work in larger groups (minimum 10 people), to create new work, guided by one or more from their peers or as a collective creation. The starting point can be an idea coined by the group or an individual member, or a (anonymised) project proposal by a professional artist.

Coaches guide the creation processes.

*3rd year: 5 weeks/ 5 days a week / 3 hours a day / 75 hours/ 3 or 4 groups*

Not organised in 2016-2019

### 3.4 Individual personal work

In the 2nd year, students can propose personal work projects instead of specific workshops, for research and/or creation in small or larger groups.

Each group can benefit from the support of a mentor.

*2nd year: 4 weeks/ 5 days a week/ 3h classes/ 60 hours / 1 group*

*Students choose between composition, repertoire, creation or student creation*

### 3.5 Student Festival

At the very end of the 3rd year, the students organise a festival showcasing works they have created during the whole cycle, including repertoire, works made with teachers and creations by the students. In dialogue with the staff of the school, the students are responsible for the concept, content, development and communication of the programme, which presents the final image of the 3-year program.

*3rd year: 4 weeks (rehearsals and performances)/ 5 days a week / 4,5 hours per day/ variable groups*

### 3.6 Individual personal work outside the curriculum

Students can always work on their own projects outside the curriculum, for which they can book studios in the evenings, weekends and holiday periods (not between Christmas and New Year, and not during Summer holidays). They can share the work during

Informal Showings and public PARTS@work presentations and it can be chosen for the public Student Performances (see 9. Performances).

## 4. Body studies

These courses offer a theoretical and practical reflection on the study of the body; these practices are not less artistic in themselves but serve to reinforce the artistic practice. The body is the main instrument of the dancer, and by learning to know it well and use it well, a dancer can work better with it and prevent injuries.

3 days a week, the day starts with a session of yoga. In certain periods this is replaced by pilates or Feldenkrais. The other courses are offered in workshop formats.

### 4.1 Yoga

Some teachers work with Do-Zen, based on Oki yoga and Iyengar yoga, adapted towards the needs of dancers. The main goal is to offer a better insight in and knowledge of the body, at the same time as the full body is strengthened and made more supple. It aims to create an open state. Other teachers work with Hatha yoga, in which specific combinations of physical postures and breathing exercises bring quietness for the mind, warm up the body and raise the consciousness of the alignment of the body, and bring power into the limbs and joints.

The yoga class increases the consciousness of the individual body and the limitations that can be worked on. For the students, it is also a warm-up and an anchoring point. When practiced consistently for a long time, it is an important factor in injury prevention.

*1st year: 26 weeks/ 3 days a week/ 1h class/ 78 hours/ 2 parallel groups*

*2nd year: 20 weeks/ 3 days a week/ 1h class/ 60 hours/ 2 parallel groups*

*3rd year: 25 weeks/ 3 days a week/ 1h class/ 75 hours/ 2 parallel groups*

Teachers 2016-2019: Stéphane Bourhis, Laia Puig Escandell

### 4.2 Shiatsu

The Shiatsu classes focus on the teaching of the basic sequence (Kata) of shiatsu massage. Through this practice, students learn the three basic principles of shiatsu (perpendicular pressure, maintained pressure/stability, and concentration), learn to work with appropriate posture, to apply correct pressure from the centre, to move harmoniously around the receiver, to move the joints as a kind of dialogue with the joints from the centre of the giver to the centre of the receiver. Next to this, students are introduced into the history and philosophy of shiatsu and its basic ideas such as Shon (body) and Shin (spirit), the notion of Ki and its different states, bringing an awareness of oriental philosophy and awaking a critical sense.

*1st year: 1 week/ 5 days a week / 3h class/ 15 hours / 2 groups / 15h*

*2nd year: 2 weeks / 5 days a week / 2h class / 2 groups / 20h*  
*3<sup>rd</sup> year: 7 weeks / 1 day a week (Wednesday) / 2h class / 14h*  
Teacher 2016-2019: Palle Dyrvall

### 4.3 Pilates

The Pilates classes start with an introduction to the Pilates method, going through the different movement, breathing, and stabilisation principles that allow for engaging with its technical components in a safe manner. The second part consists in developing sequences of exercises and linking them to a music playlist so as to facilitate memorisation, give a drive to an overall repetitive method, and allow for the students to take the playlist with them after the classes are finished. Where needed the teacher deviates from classic Pilates exercises to adapt them to the dancers' needs.

*1st year: 6 weeks / 3 days a week / 1h class / 18 hours / /2 groups*  
Teachers 2016-2019 Gabriel Schenker, Natalia Sardi, Chloé Chignell

### 4.4 Tai chi

*2nd year: 2 weeks / 4 days a week (instead of ballet) / 90' classes / 12h*  
*2nd year: 7 weeks / 3 days a week (instead of yoga) / 60' classes / 21h*

### 4.5 Anatomy

The Anatomy classes aim to bring the student a knowledge of body and posture through the specific methodology of Alexander Technique. Based on the observation of the body in motion and gesture, the teacher guides the student to understand the absolute necessity of a complete overview and understanding of anatomy, such as groups of muscles, bones (skeleton), their use and needs.

*1st year: 10 weeks / 1 day a week / 3h classes / 30 hours / 2 groups*  
Teachers 2016-2019: Paul Tucker, Viviana Mucci

### 4.6 Injury prevention

The Injury Prevention classes are based on AFCMD (Functional Analysis of the Body in Danced Movement), a methodology developed by Hubert Godard and Odile Rouquet. Taking in notions and perspectives from a wide variety of sources from movement theory (Dalcroze, Delsarte, Laban), therapeutical movement practices (Alexander, Bartenieff, Bainbridge-Cohen, Feldenkrais, Todd...) and scientific approaches from biomechanics, functional anatomy and neurophysiology, the method interrogates the intention of the gesture and the postural organisation of the person, in a context of defined action and in dialogue with the imaginary of movement.

*1st year: 5 weeks / 1 day a week / 3h class / 15 hours / 3 groups*  
*2nd year: 4 weeks / 3 days a week (instead of yoga) / 1h class / 12 hours / 2 groups*  
Teachers 2016-2019: Paul Tucker, Viviana Mucci, Sandy Williams, Erik Eriksson

## 5. Theatre

By concentrating intensively on a different performing art, one feeds the relation with one's own art. The confrontation with texts and theatrical presence can help the student become a more creative, inventive, autonomous or shortly better dancer.

Different teachers use very different approaches: some work with existing plays, classic or contemporary, others with montages of texts or material written by the students.

Sometimes the process is inherently collective; sometimes it starts more from the individual participants. But all approaches stress on the quality of acting, the 'credible' performance of texts and finding an open relation between character and performer.

In the 1st year, the aim is to let the student find calm and security in saying texts on stage. The student feels the gaze of the audience, but there is no way out through dancing, there is only text. In the 2nd year, the workshop builds further on the achievements of the previous year, but the material becomes more complex and challenging for the personality of the student.

*1st year: 5 weeks/ 5 days a week / 4h classes/ 100 hours/ 4 or 5 parallel groups*

*2nd year: 5 weeks/ 5 days a week / 4h classes/ 100 hours/ 4 parallel groups*

Teachers 2016-2019: Kuno Bakker, Gabel Eiben, Thomas Ryckewaert, Maaïke Neuville, Stijn Van Opstal, Alejandra Theus

## 6. Music

### 6.1 Music analysis

The courses take the form of lectures and seminars, in sessions of 3 hours.

1. An analytic approach towards Western and non-Western art music is developed through individual and collective listening. Various listening styles and strategies are explored in order to open a starting point for music analysis.

2. Musical parameters such as rhythm, melody harmony, timbre and polyphony are discussed in relation to a list of audio examples (referred to as the audio-reader compiled progressively by the teacher, students, colleagues/staff)

3 The role of the score in Music: how can musical time be laid out on paper? Various historical approaches (from Gregorian chant, via the work of Lassus, Bach, Ligeti, towards Graphic notation, contemporary text scores, etc) are explored.

4. Exercises in music notation and the introduction of 'keys' to read & follow the basic outline of a musical score.

5. In the 2nd year, the music analysis classes are partially linked to the Trio task, whereby they focus on the analysis and contextualisation of the works on the longlist students can choose from.

*1st year: 10 weeks, 1 day a week/ 3h classes/ 30 hours / 2 groups*

*2nd year: 3 weeks, 5 days a week/ 2h or 3h classes/ 35 hours / 2 groups*

Teacher 2016-2019: Matthijs Van Damme

## 6.2 Singing

In the 1st and 2nd year, there is a weekly collective singing class (75 minutes). The classes train the individual voice and breathing, group singing, the experience of producing music.

A first approach focuses on relaxation and breathing, letting the voice vibrate through the body and the head, letting the voice be felt as a physical instrument. This makes a strong connection with the approaches of the body during the dance classes. A second approach is in the experience of singing through improvisational techniques (rhythmic, modal, words) which steer away from the pressure to sing 'correctly'. A last approach focuses on the singing of polyphonic repertoire.

*1st year: 20 weeks/ 1 day a week/ 1h15 classes/ 25 hours, 6 parallel groups*

*2nd year: 21 weeks, 1 day a week/ 1h15 classes/ 26 hours, 6 parallel groups*

Teachers 2016-2019: Lucy Grauman, Fabienne Séveillac

## 6.3 Rhythm

In the 1st and 2nd year, every week a rhythm class is organised. The class starts with building up a basis for a common approach of rhythm. With the help of the body, clapping, breathing, voice on a syllabic system (all organic approaches), several parameters are constructed: divisions of time, cycles, ternary and binary rhythms, oral traditions, collective games, polyrhythms, relation between 'up' and 'down' and its transcription in the western system of solfeggio.

From there on, the class continues with more complex structures from Indian, African and Afro-Cuban traditions, jazz, European folk music and contemporary classical music (Steve Reich, Olivier Messiaen). Rhythm is linked explicitly to the physical experience of space and time.

*1st year: 20 weeks/ 1 day a week/ 1h15 classes/ 25 hours, 3 parallel groups*

*2nd year: 21 weeks, 1 day a week/ 1h15 classes/ 26 hours, 3 parallel groups*

Teachers 2016-2019: Michel Debrulle, Ruben Orio Martinez

## 6.4 Music project

The music project brings together a dancer/choreographer and a musician/composer, and works on the embodiment of music knowledge (theoretical and practical) into a creative dance practice.

*1st year: 2 weeks/ 5 days a week / 2h class / 20 hours / 2 groups*

*3rd year: 14 weeks/ 1 day a week (Wednesday)/2h class / 28 hours / 2 groups*

This is a new course

## 7. Theory

An autonomous artist must be able to reflect autonomously, to use his/her critical capacities. The theory classes offer information about art, performance, social and cultural theories. How can concepts help to get a grip on basic issues such as communication, theatricality and performance, subjectivity, the relation between art and society?

The classes aim to stimulate reflection about one's current and future practice on the one hand, and the place of art/dance in our culture and society on the other. They do not offer an academic or encyclopedic overview of theory, but an introduction to thinking and reflection.

Each year, the students have to write at least 1 paper, which can cover specific aspects of the different courses. Individual guidance will be provided to coach the writing. Extra writing tasks may be given in the frame of specific courses.

### 7.1 Dance history and performance studies

In the 1st and 2nd year, the course treats the main paradigms of the history of Western theatrical dance. Within each period, a number of historical cases (choreographers, forms, styles) are unfolded with the help of theoretical notions such as body, figure, spectacle, avant-garde, the sublime, expression, ritual, simulacrum, musicality and dance, thinking-concept-movement, spectatorship and participation.

In the 3rd year the course tackles a specific topic from the field of performance studies, where specific works and practices of contemporary artists and theoretical writings are studied to discuss issues such as research, creation processes, performativity, authorship, dramaturgy...

*1st year: 10 weeks, 1 day a week/ 3h classes plus 1 week/ 5 days a week/ 3h classes/ 45 hours, 2 or 3 groups*

*2nd year: 2 weeks, 5 days a week/ 2h classes/ 20 hours, 2 groups*

*3rd year: 1 week / 5 days a week / 3h classes / 15 hours / 2 groups*

Teacher 2016-2019: Bojana Cvejic

### 7.2 Philosophy

The history of Western thought includes philosophy, as well as elements of social history. It encompasses key problems and thinkers from Antiquity to the Twentieth century. These might include: classical Greek philosophy, early European modern philosophy (from Descartes' cogito to Kant and Enlightenment), and elements of the late nineteenth and twentieth-century thought (Nietzsche, Marx, Freud).

*1st year: 1 week/ 5 days a week / 3h classes plus 3 weeks/ 4 days a week / 90' classes ; 24 hours/ 2 groups*

*2nd year: 5 weeks, 4 days a week / 1,5h classes / 30 hours / 2 groups*

*3rd year: 4 weeks, 4 days a week / 1,5h classes / 24 hours / 2 groups*

Teachers 2016-2019: Ludo Abicht, Anya Topolski

### 7.3 Sociology

In the 1st year, the introduction discusses basic concepts such as class, role, social ritual, institution, institutional differentiation, rationalization, and also refers to classical sociological approaches and topics, such as the individual and consciousness as a black box, or theories of globalization.

In the 2nd year, the sociology course focuses on the cultural field, through an institutional analysis of the structure and evolution of the Western art system. Another course in the 2nd year focuses on gender theories.

*1st year: : 2 weeks, 5 days per week / 2h classes / 20 hours / 2 groups*

*2nd year: : 2 week, 5 days per week / 2or 3h classes / 25 hours / 2 groups*

Teachers 2016-2019: Rudi Laermans, Alexander Vander Stichele

### 7.4 Performance analysis

In the performance analysis classes, students develop a vocabulary to discuss performances they have seen live or on video, both contemporary and historical works. The goal is to refine their reflection and discussion of art works, to go resolutely beyond 'liking' or 'not-liking' as the start of an analysis of an artwork.

*1<sup>st</sup> year: 5 weeks, 1 day per week / 3h classes / 15 hours / 2 or 3 groups*

*2nd year: 1 week, 5 days per week / 2h classes / 10 hours / 2 groups*

*3rd year: 3 weeks/ 5 days a week / 1,5h classes / 22 hours / 2 groups*

Teacher 2016-2019: Christophe Wavelet

### 7.5 Art history

The course in *art history* combines historical themes with a focus on contemporary art, emphasising visual culture and literacy, presence of the body, performativity, etc.

In the 2nd year, the course includes a one-week course in sound studies, film theory or literature. The aim of these courses is to broaden the artistic horizons and inspiration of the students, so that they can compare the techniques of their medium with other mediums.

*1<sup>st</sup> year: 1 week, 5 days per week / 3h class / 15 hours / 2 groups*

*2nd year: 2 weeks, 5 days per week / 3h classes / approx. 30 hours / 2 groups*

Teachers 2016-2019: Robin Vanbesien, Lendl Barcelos

### 7.6 Reading and writing class

The reading and writing class in the 1st year has two goals.

1/ All students will receive a theory reader including basic texts that serve as background reading for the other theory classes (next to specific texts that will be discussed in the different seminars). The course will introduce these texts and provide assistance in the reading of these.

2/The class will also introduce approaches and techniques for writing summaries and essays, through specific exercises. This supports the development of the annual essay that serves as the examination of the theory classes.

In the 2nd year, the writing class will focus on the writing of a presentation text relating to the Trio the students will develop.

*1st year: 8 weeks/ 1 class a week / 75' classes (replacing singing or rhythm)/ 10 hours / 3 groups*

*2nd year: 1 week / 5 classes a week / 2h sessions / 10 hours*

Teachers 2016-2019: Bojana Cvejic, Lieve Dierckx

## 7.7 Topical seminars

In the 3rd year, theory becomes even more a practice of reading, thinking and discussing. Theory is approached as theory, but the content of the seminars can be very diverse, ranging from very abstract concepts to concrete political or social issues, from themes that are very far from the arts to topics that deal with the relation between art and society, such as feminism, postcolonialism, etc.

10 weeks of such seminars will be organised. Each week, students have the option to choose between a theory seminar or an Artistic practice - short format, but they have to choose minimum 5 weeks of theory seminars.

*3rd year: 10 weeks, 5 days a week/ 3h classes/ 1 group*

*students choose minimum 5 seminars of 1 week from 10 options*

Teachers 2016-2019: Ana Vujanovic, Petra Van Brabandt, Nadia Fadil, Bambi Ceuppens, Bojana Cvejic, Rudi Laermans

## 7.8 Management

In the 'management' course, students learn to know and discuss about important elements of the organisation of professional life, such as production, organisation, touring, co-production, partnerships and curating, but also about time management, public funding. Students also conduct interviews with people representing specific positions in the professional field (dancers, choreographers, managers...)

*3rd year: 1 week, 5 days per week / 3h classes / 15 hours / 2 groups*

Teachers 2016-2019: Steven De Belder, Jens Buysschaert, Charlotte Vandevyver, Delphine Hesters, Annelies Van Assche

## 7.9 Visiting performances

In the 1st and 2nd year, the school organises collective visits to 10-15 performances in theaters in Brussels and outside of Brussels. Students pay for the tickets, the school pays for the travel in case the show is outside of Brussels.

In the 3rd year, students have to visit at least 10 different performances and write a short report about what they have seen.

## 8. Special courses

### 8.1 Excursion

In the 3rd year, a 1-week excursion will be organised to a city outside of Belgium. The focus of this trip is inter-disciplinary, and it will touch on the political, social, cultural and artistic history of that place.

*3rd year / 1 week / 5 days per week / full days / 1 group*

This is a new course

### 8.2 Internship

Doing an internship in a professional environment is possible in the 3rd year, in the a designated timeframe of maximum 5 weeks in November-December. The students who are interested take the initiative to look for a temporary position in a company or with an artist, as dancer or artistic assistant.

This is an optional course.

### 8.3. Other projects

The program can contain other special projects, either as integral part of the curriculum connected to a specific course, or as an optional extra.

## 9. Performances

Students at PARTS have different opportunities to perform the work they make in the school, either class work or their own work.

- \* Dance and theatre workshops and curricular personal work (solos, duets...) usually end with a *final presentation* for the school community.
- \* In monthly *Informal showings*, students show each other work and work-in-progress they make in their own time. These showings are only for the school community.
- \* *PARTS@WORK* studio presentations offer an informal context for presentations of class work and personal work, for small audiences. They are organised 8-10 times a year.
- \* *Student Performances* are organised once or twice a year, and are a formal performance program curated by the staff, with a selection of class work and personal work.
- \* In the the 3rd year, the students embark on a short *Graduation Tour* in professional venues, presenting the graduation creations of the guest choreographers.
- \* At the end of the 3rd year, the students organise a *Student Festival* ("Generation XIII Festival"), where they present works created over the past three years.
- \* Occasionally, there are *other opportunities* to perform class work (repertoire, creations by guest choreographers) or personal work outside the school.

## *E. Study load and formats of work*

The programme of the PARTS Training cycle counts 60 credits per year, which corresponds to 1800 hours of work.

### *Teaching hours*

The majority of the regular study time is spent in contact hours. In the 1<sup>st</sup> year, the contact hours amount to approx. 1230 hours, or 68% of the study time. In the 2<sup>nd</sup> year there are 1180 teaching hours, or 62%, in the 3<sup>rd</sup> year 1050 hours or approx. 58%, because the volume of personal work grows over the years. In general, classes are taught to groups between 10 and 25 students.

*Trajectories:* Because all classes and workshops are offered to several groups (between two and five groups), some courses can have different teachers and also different content formats (e.g. theatre, composition, guest choreographers).

Students cannot freely choose between different courses or teachers. The navigation between the different possibilities occurs under the supervision of the pedagogical coordinator, who takes into account the individual desires of the students and balances this with their different levels of prior education.

With some courses where parallel options are quite different, students can indicate their priorities - this is the case in the x-weeks, the optional period in the 2nd year, repertoire, guest choreographers, short formats and seminars in the 3rd year.

*Individual tasks:* next to the volume of contact hours each student has to fulfill, a large amount of personal tasks over the course of three years. These are part of the individual study track.

1<sup>st</sup> year: performance visits, creation of a solo, theory paper, self evaluations, class evaluations,

2<sup>nd</sup> year: performance visits, creation of a trio, second theory paper and presentation text of the trio, report on performances, self evaluations, class evaluations

3<sup>rd</sup> year: performance visits, third theory paper, report on performances, self evaluations, class evaluations

## *F. Teachers and guidance*

### *Teachers:*

PARTS has no teachers with a permanent contract. The vast majority of teachers work as freelancers. They are from Belgium and mainly from abroad. They are not necessarily holders of a pedagogical diploma, but they can offer a rich experience as artists.

Since 1995, PARTS composes its team of teachers like a curator makes an exhibition, film festival or theatre season: looking for information which is relevant to the moment, with knowledge of the past and an eye for expected developments in the arts.

At the end of a teaching period, a teachers writes a short evaluation on each student, evaluating the quality of the work and the degree to which the student has reached the course goals and evaluation criteria. (see further: Evaluation)

### *Faculty*

The Faculty consists of a group of teachers who take responsibility for the development of a specific line of courses during three years for one specific generation. They follow up on the design and the realization of this particular work field, teaching and inviting guest teachers. The director, deputy director, coordinator and tutors also participate in the faculty meetings.

In 2016-2019, the members of the faculty were:

Salva Sanchis - dance technique

Marie Goudot - body studies

Michael Pomeroy - composition

Femke Gyselinck and Christine De Smedt - personal work

Tom Pauwels - music

Kuno Bakker - theater

Bojana Cvejic - theory

### *Tutors:*

The varied presence of a large amount of very diverse teachers puts a lot of responsibility on the side of the institution to guarantee the direction, cohesion and performance of the program. The pedagogical coordinators (who take up only a limited amount of teaching themselves) are present every day and follow all the students on a daily basis, through the daily witnessing of classes and dialogue with teachers and students. Students can also approach the coordinators with questions etcetera.

Every year, a student has two formal individual talks with a coordinator discussing the development and process of their learning.

At the end of a semester, the coordinators write a report on the development of the students in the 5 specific work fields. (see further: Evaluation)

In 2016-2019, the tutors were Lise Vachon, Sandy Williams and Manon Santkin

### *Mentors*

For personal work projects (solo, duet, other personal work inside the curriculum), the school also provides mentors to coach the development of the personal work. These

mentors can be teachers or other artists or dramaturges, and give advice to the students during the development and realization of their personal creative work. At the end of a working period, mentors also write a short report about their collaboration with the students.

### *G. Presence*

PARTS demands a daily presence of its students. The daily and regular character of the work is very important, and PARTS believes that only a full commitment can lead to the excellence the school expects of its students. The presence rate of a student is an important element in the evaluation process, and students can be sent off when they are too much absent. The presence of the students is daily in every class. When a student is sick, he or she has to stay home. More than two days of medical absence has to be confirmed by a doctor's note.

When a student is injured, he or she will need an official diagnosis and recovery plan from a sports doctor. The recovery will be discussed with the pedagogical coordinators and teachers. If the student is able to travel, she/he is expected to be in school, in order to observe the classes or to carry out an individual program working on the improvement of the physical condition.

Absences for non-medical reasons (administration, family issues,...) are allowed up to maximum 1 day per month. When a student is absent for more than 10 days per year for non-medical reasons, the school may decide to not accept the student for the next year. Next to this, a student has to be present for 80% of the classes of every teacher. If a student is less present, the teacher's evaluation and quote on the student will go down.

Absences for medical reasons are also allowed up to 10 days. These 10 days have to be motivated and proved by an official doctor's note. When a student has more absences than 10 days for medical reasons, the pedagogical team and the committee can consider extra tasks.

For more details regarding the absence system, see the House Rules.

## 4. Evaluation

PARTS uses a particular evaluation system. The core ideas are permanent evaluation (by the teachers and through a daily follow-up by the tutors) and a qualitative evaluation (as opposed to quantitative, which is seen as a tool and not a goal in itself). At the end of each semester there is a formal phase of evaluation, during which all the information that has been gathered during the semester is put together in order to make a formal conclusion.

The evaluation reports are critical when necessary, but always attempt to be constructive and concrete, pointing to the directions in which a student can continue working. Students whose performance is under level are usually not sent off, but they are given the maximum possibility to redress the situation. The philosophy behind this approach is that the knock-out race took place during the audition process, and that the school takes up the responsibility to educate him/her for at least two years. Therefore it is very rare that a student is excluded for pedagogical reasons.

### *A. Permanent evaluation*

PARTS does not organise exams. The evolution of the student within each course is followed up closely by the teacher (helped by the concentrated learning environment of 4-5 sessions per week over a period of usually 1-5 weeks) and by the tutor(s) who regularly observe the classes. This system allows to focus on the student's capacity to learn, to adapt, to process information and to grow, rather than on an absolute quality of having reached an objective standard. In some courses (repertoire, guest choreographer,...) one works towards a final result that could stand by itself, but in the evaluation the process which led to the final result will be of equal importance.

The Theory course is a partial exception to this principle, because of its nature (the capacity to see inside the class time how a student deals with the taught material is limited when a class is based on lecturing) and organisation (the seminars are often only 1-2 weeks long, so the teacher has less time to get insight into how the students process the information). The dimension of permanent evaluation is complemented by a yearly writing task which is not linked to specific classes/teachers, but to the set of classes as a whole, where the student can use the information from different theory classes and process it into the task at hand. This also reflects the fact that for PARTS Theory should not be a set of knowledge that has to be retained and reproduced, but a practice that needs to be exercised, through active participation in the classes and the reflective process of writing an essay.

### *B. Qualitative evaluation*

The basis of the evaluation procedure in PARTS is the written report of the teacher. In this report, the teacher summarises the past period and writes an individual comment on each student, focussing on the students' process and results. The report may be a conclusive statement on a teaching period that is over, but it is also a form of feedback,

that gives the students information they can carry with them into the other courses. Twice a year, the tutors also write reports on each student for the Dance Training and dance workshops (Repertoire, Improvisation & Composition, Artistic Practice, Student Creation), from a slightly bigger distance but with the knowledge of what students have done and reached in the different courses with different teachers over the past semester. Also here the main goal of that is to give feedback and information, rather than only judgement.

### *C. Quantitative evaluation*

Next to the descriptive report, the teachers and the tutors also give a quantifiable quote, out of a scale of five:

+++ (Excellent): the goals have been fully reached; the teacher has little or no remarks about the work of the student;

++ (Good): the goals have been reached, but the teacher has certain remarks about the work of the student;

+ (Acceptable): the goals have just been reached, but the student has a long way to go to fully integrate the information;

0 (Problematic) : the goals have not been reached, but there are also some good developments;

- (Negative): the goals have not been reached at all; the student has failed.

The main goal of this quantification is to make the process of deliberation more efficient, because it allows the deliberation committee to do a quicker scan of the results than if it were to read all the qualitative reports, and to focus in-depth on certain problem cases.

The scale has intentionally been kept simple and uses words rather than numbers to avoid that the evaluation procedure becomes too numerical, which only serves comparison and unproductive competition among the students, to the detriment of the value of the descriptive reports.

### *D. Evaluation procedure*

At the end of each teaching period, each **teacher** writes a **conclusive report** on each student and translates that into a quote along the scale of five. Report and quote are individually shared with the students as soon as they reach the administration. In the case of Student Creation, this report is written by the mentor of the work. In Theory, the essays and reading summaries are quoted by one teacher (this work can be divided over several teachers).

At the end of each semester, the **tutor(s)** write(s) a **conclusive report** on the student's work in the field of Dance Training (classes in ballet and contemporary dance) and (if applicable for the semester) the field of Dance Workshops (Improvisation & Composition, Repertoire, Artistic Practice) and the field of Student Creation. The report

is also translated into a quote per field. For the fields of Body Studies, Theory and other courses (Music, Theatre) the tutors do not write a report.

At the end of each semester, each **student** writes a **self-evaluation** (1-2 pages) in which he/she looks back at the past semester and evaluate their own work, reflecting on what went well or not, what their goals for the semester were and if they were reached or not...

At the end of each semester, the **deliberation committee** meets to make a **general conclusion** out of all this material. The deliberation committee consists of the deputy director, the coordinator, the tutor(s) and 2 teachers and/or members of the Faculty, who have all the reports and quotes at their disposal, as well as their own experience of seeing the students at work in classes and presentations.

The deliberation committee divides the courses into **5 different fields**:

- Dance Training (the course Dance Training)
- Dance Workshops (Improvisation & composition, Repertoire, Artistic Practice)
- Personal Work (Student Creation)
- Theory
- Other Courses (Body studies, Theatre, Music)

For each field, all the teachers' quotes are **resumed into a single quote**, where the weight of each individual teacher is relative to the number of hours they have taught (e.g. the quote of a teacher who has taught 80 hours has double the weight of that of a teacher who taught 40 hours).

In certain fields, the overall teacher's quote is placed next to the tutors' quote, and from there a **conclusive quote** is drawn:

- in Dance Training: the summary of all the teachers' quote has equal value to the quote of the tutors (50/50)
- in Dance workshops, the summary of all teachers' quotes has double value over the evaluation of the tutors (66/33);
- in Other Courses, the summary of all the teacher's quotes determines the final value (no quote from the tutors)
- in Theory, the summary of all the Teachers' quotes has a weight of 40%, the essay has a weight of 30% and the summaries of read texts of 20%;
- in Student Creation, the coach's quote has a weight of 25%, the quote of the faculty member for personal work 50% and the quote of the tutor 25% (the balance of the latter can be adapted when the roles of coach and faculty member or tutor overlap)

When it is not possible to come to a mathematical conclusion, **the deliberation committee decides**.

The students' self evaluation does not become part of the quoting system, but is present during the procedure and can constitute an important element in the decision process.

The deliberation committee then comes to a **final conclusion**.

. If the summary on all five work fields is positive (i.e. Excellent or Good), the final conclusion is automatically positive.

- . If the summary of at least one field is Acceptable, the committee *can* (but must not) conclude for extra work to be done during the next semester or the Summer.
- . If the summary of at least one field is Problematic, the committee *will* conclude for extra work to be done, and the student will receive a warning.
- . If the summary of at least one field is Negative, or for two fields Problematic, the committee can conclude that the student will have to leave school for second semester, or cannot start the next year, or will not be able to graduate.
- . If a student accumulates three warnings, he/she will have to leave school, from the month after the third warning.

The committee compiles all the reports from teachers and tutors in a single document, writes a short reply on the self evaluation and concludes with a short comment.

In its conclusion, the deliberation committee can also take into account the absence of the students, and impose extra work or send the student away if a student has been absent more than 10 days per year for non-medical reasons or more 20 days per year including medical reasons.

After the students receive the reports and conclusions, they all have an individual talk with a member of the deliberation committee, to look back at the semester and the results of the evaluation.

Students who want to appeal against an evaluation of a teacher or tutor or a decision of the deliberation committee, can do this in writing with the Faculty.

## 5. Practicalities

To enter PARTS as a student, one must have passed through the final audition, which takes place between April 9 and 14, 2019.

Everybody who is selected as a student must give proof his/her high school diploma before September 1st, 2019.

Everybody who is selected as a student must submit a medical certificate proving his/her current physical state and documenting previous injuries and health problems, before September 1st, 2019.

At the start of the school year, the students receive an update of the study guide, and a copy of the house rules. They will sign a student contract that covers the full cycle of three years.

### *A. Registration and tuition fee*

Students pay a single registration fee and an annual tuition fee.

The registration fee is €4.500. This amount is due only once, irrespective of the number of years the student spends at PARTS. It has to be paid in three installments: a first installment of €500 due on May 3, 2019, and a second installment of €2.000 due on June 1, 2019, and a third installment of €2.000 on July 1, 2019.

The tuition fee for Training Cycle is €2.500 a year, with lunch included on school days (+-175 days per year). In the 1<sup>st</sup> year, the tuition fee can be paid in 2 installments: €1.500 euro has to be paid before September 1, 2019, a second installment of €1.000 euro has to be paid before January 1, 2020. In the 2<sup>nd</sup> and 3<sup>rd</sup> year, the full tuition fee has to be paid before September 1.

Next to this, the student has to pay €150 per year for collective visits to performances, organised by the school.

There may be extra expenses for external projects and excursions, to the maximum of €1.000 per cyclus. The school will always attempt to secure external funding for such projects. No such projects took place in 2016-2019 and no such projects are currently planned for 2019-2022.

The total cost for the 3-year Training Cycle will then be:  
€4.500 registration fee + €7.500 tuition fee + €450 (performances) = €12.450

## *B. Scholarships*

**P.A.R.T.S. depends on external sources for scholarships.** In the past, the school applied and was granted a fund by the [DNA] network, supported by the Creative Europe program of the European Commission.

For academic year 2018-2019 this meant we had about €100.000 scholarship budget available. Out of a total of 44 there were 26 students who applied for a P.A.R.T.S. scholarship. The total amount they applied for was €147.000, so it was clear we could not cover all the needs. The available budget was divided over 18 students who got each a scholarship of an amount between €1.800 and €8.900.

For Training Cycle 2019-2022 P.A.R.T.S. submitted a new application to [DNA] network. Unfortunately this was not granted. We submitted a second application, the result of which we will only know after the final audition, most likely in June 2019. If there will be no EU-funding, PARTS only has its reserves for funding scholarships, which will be substantially less than what was available in 2018-19.

Therefore, we **advise future students to start their own search for funding early enough and explore all options.** Public sources may be: the ministry of education of your country, the ministry of culture of your country, the Belgian embassy in your country (they do not have money, but they may have good ideas or contacts), the embassy of your country in Belgium, the public authority of your region, the council of your city. Private sources may be: foundations who support culture/education/young artists/students, donations or sponsorship from private industrial/corporate companies, a student loan from a bank, a crowdfunding campaign, a scholarship from your church community or local art foundation, etc. Some sources could fund a specific part of your financial needs, such as a grant for travel costs...

P.A.R.T.S. can provide limited information on specific scholarship opportunities with certain institutions and countries, you check with student administrator Els De Meyer (els@parts.be). Students should also look further themselves for more opportunities. Of our current students, 20% found a scholarship in their home country, 11% have a student loan and 6% paid their registration fee with the proceeds of a crowdfunding campaign.

Do not wait until you know if you will be admitted to Training Cycle. Start searching **as soon as soon as you have registered for a pre-selection.** In many cases the application deadlines will have expired before you get the final confirmation that you are accepted in P.A.R.T.S.

If you need documents from P.A.R.T.S., contact Els De Meyer (els@parts.be). In case you got already selected for the final audition, you received an official invitation letter that you can use for scholarship applications.

You did not find financial support elsewhere? P.A.R.T.S. at the moment only has (very) limited possibility to grant scholarships to those students who do not have enough financial resources and have not succeeded in getting scholarships from other funding bodies.

Students who will apply for a P.A.R.T.S. scholarship will have to prove that they have done serious efforts to get a scholarship elsewhere and/or to get a student loan. Only

then they will be considered for a P.A.R.T.S. scholarship. This does not mean that you have to prove that you received a scholarship; but you have to **present us copies of your application letters and the written answers** from the authorities/institutions where you applied for a scholarship.

A P.A.R.T.S. scholarship covers at most the tuition fee and in some cases also travel expenses and part of the living costs. The registration fee ( €4.500 for the whole period of study) is not covered by the P.A.R.T.S. scholarship. This sum is the minimum to be collected by each student.

The amount of a granted P.A.R.T.S. scholarship is based on the student's individual financial situation (one of the main parameters is professional income of parents) and the available funds for that academic year. Students who want to apply for a P.A.R.T.S. scholarship will have to provide official documentation about their parents income such as tax letters, etc.

Scholarships are paid in monthly installments between September and June, on the student's Belgian bank account.

A P.A.R.T.S. scholarship is granted per academic year, not per cycle. **A scholarship in the first year does not automatically guarantee a scholarship or the same amount of scholarship in the following years.** An new application must be submitted per year. Every year we have to balance the students' requests with the available budgets.

All people who will be selected for the Training Cycle 2019-2022 will get an email from student administrator Els De Meyer, with more information on the procedures and an application form. Scholarship forms must be submitted before May 10, 2019. PARTS will decide about the scholarships before July 15, 2019.

### *C. Legal residency in Belgium*

Non-Belgian students must obtain a legal residency in Belgium. PARTS will help with documents and procedures. The procedures are different for inhabitants of EU-countries and inhabitants of countries outside of the EU. Especially for the latter group, it is very important to start preparing the visa application procedure immediately after you have received the message that you have been selected!

More information on the procedures can be found in the guide 'Living in Brussels'

## **Addendum: ECTS files**

The ECTS file is the official format for the course description, which includes the goals, expected outcome, teaching and evaluation methods.

So far, only the files for the 1st year exist, because the program is newly recognised as a Bachelor. The ECTS files for 2nd and 3rd year will be added in the course of the deployment of the program.

*General note: the ECTS files use the plural as a gender-neutral pronoun, but always refer to the individual student.*

**Year: 1**

### **Course name: Dance Training I**

**Number of credits: 17**

**Total study time: 525 hours**

#### **Learning outcomes:**

**Ballet:**

The student

- can take a collective class;
- takes responsibility and care for themselves;
- works in a self-sufficient way;
- prevents and manages injuries;
- has a clear spatial awareness;
- has self-discipline and knows how to deal with daily repetition of exercises;
- can communicate about their motivation, experiences and difficulties;
- can show leadership (knows when to lead and when to follow);
- has a clear work ethic;
- can apply the different tools;
- is able to embody the principles of ballet in their dancing;
- is versatile and open to new forms and approaches.

**Contemporary:**

The student

- is able to identify and track movement initiations within the body, be it their own or others', and model their resulting outcomes conceptually and physically;
- demonstrates competency in movement through a variety of axes including vertical, horizontal and inverted;
- is able to accurately identify and reproduce movement, shape, tonicity, rhythm, musicality and spatial patterns of a given sequence of movement;
- demonstrates an evolving investigation and understanding of presented material and concepts over time;

- employs and demonstrates a variety of learning strategies in class with a committed effort to physically experience and understand the concepts offered by the teacher despite style and previous experience;
- is able to recognize the type of physical engagement that is demanded in each concrete technique, and has the skill to provide that engagement in efficient ways that do not create unnecessary strain on the body;
- is able to understand instructions without necessarily resorting to copying movements; they must adopt sufficient skills to not only move, but to be able as well to analyze, describe and reflect verbally on physical situations that are intrinsically intangible to a certain extent;
- can identify when they are struggling or misunderstand a given task and develops strategies to address the question;
- is able to embody and combine multiple concepts and physical experiences within a single frame;
- is able to apply at will these different modalities of movement and thought across multiple technical domains, exercises, classes and teachers;
- acknowledges and includes the other students within their learning process, sourcing insight and information from the processes of others in addition to their own;
- consistently and creatively applies feedback from teachers and peers;
- is able to sustain a consistent physical effort throughout the duration of the class;
- is able to integrate the basic technical principles contained within each technique, and to gradually discern the technical common ground points that transcend the stylistic differences, and which can form a base to give shape to their own technical capabilities and interests;
- recognises the link between a technique and the specific artistic practice it stems from and develops a critical understanding and approach to the ways in which technique is integrally entwined with creativity and expression.

#### Studio Practice and Documentation:

The student can

- articulate their artistic practice as dancer/performer in oral and written form and through physical examples.

#### Course contents:

'Dance technique' consists of classes in contemporary dance and ballet and 'Studio practice and documentation'.

*Contemporary dance* classes are organised 5 days a week and last 90 minutes (75 minutes on Wednesdays where there is rhythm and music classes). Individual teachers teach for a period of four or more consecutive weeks.

The different classes are built around the postmodern release technique, which is an important but little systematised pillar of both American and European postmodern dance. This broad term 'release based' techniques refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight in fall and rebound to support and initiate moving through space. The purpose of these physical technologies is to increase the range of

movement possibilities, bring greater clarity in line and form, and initiate a more personal movement vocabulary and expressivity.

Corresponding techniques taught in the Training program combine elements from martial arts training, developing a strong physical and energetic center from which the movement material can freely travel sequentially through the rest of the body. Many of the classes include physical explorations and improvisation as a part of the technical training and deepen the experience of the individual's physical movement possibilities. Others investigate phrase material or focus on floor work, Contact Improvisation or other forms of partnering. Due to the limited systematisation of the release technique, the specific choice of teachers gains strongly in importance. The teachers offer a diversity of approaches. The program seeks to establish an organic balance between diversity and continuity.

Recurring themes, treated with different focus and weight by different teachers, are:

- the development of functional geometry to enhance dynamics and movement potential;
- letting go of old unhealthy and inefficient movement patterns;
- the use of weight;
- isolation and cooperation of the different parts of the body;
- building the capacity to deal with complex movements and patterns;
- the transition from alignment to vocabulary/ interpretation, to the use of space (horizontal) and floor (vertical).

*Ballet* classes are organised 4 times a week (not on Wednesday, with certain exceptions) and last 90'. Individual teachers teach for a period of 4 or more consecutive weeks. All ballet classes have live piano accompaniment.

In the 1st semester of the 1st year, the groups can be organised according to the starting level of experience of students with ballet, with one group starting from the basics, and the other continuing on their level. After the 1st semester, both groups are mixed again.

The classical technique presents a clear and functional architecture for the body. The classes focus on the form and functionality of classical ballet, and disregard its stylistic and hierarchical aspects (no dancing on pointe, no pas de deux). This open approach, focused on the functionality of movement, makes ballet appropriate for a wider range of body types. The stress on functionality, mechanics and organic movement also make a strong connection to the release approach in the contemporary classes.

The ballet class is divided into its two traditional parts: the barre and the center. Exercises at the barre emphasize isolating and releasing the joints in order to strengthen the dancer's core awareness and to find where the movement begins in the body to support functional body placement. Body placement becomes more natural and fluid, rather than stiff and held, allowing the movement to be less stressful.

The second half of the ballet class, conducted in the center, continually challenges the dancer to use the new-found placement when having to shift weight and carry the body through space. Motivation, flow of movement, and momentum are key points to help the dancer to move from the core and inner muscles to support a greater freedom of dynamic and expression.

The classes focus on developing a correct basic position, endurance and speed, coordination, musicality, differentiation of movement qualities, transitions between diverse movements, and the use of weight. They research carriage of one's own existence, skeletal approach (moving from the bones), musical relationships, coordination of upper and lower body, the weight of limbs translated either from or to the body, extending throughout the body while remaining open and not locking, folding and unfolding the joints, and performativity (through non-performing)

*Studio practice and documentation (SP&D)* classes take three hours, one group follows it in the morning, another in the afternoons. The class takes the form of a one-week workshop which happens three times in the 1st year.

The course aims to

- provide students with tools for analyzing, devising and sustaining their own artistic practice as dancers/performers within the three year education;
- provide individualized and group study resources and study methods for students' artistic processing;
- provide tools and support for students to identify and articulate their artistic practice;
- provide tools and support for students to articulate what they need in order to sustain their artistic practice on leaving school.

The physical focus of the course is for students to identify and experience methods of processing, synthesizing and developing artistic approaches in dance and performance. The history of studio practices in dance and performance will be the basis for contextualization and historical perspective, with an emphasis on experimentation.

In the 1st year, the course introduces methods for students to identify and experiment with existing patterns of learning and perceptual processing, and introduces students to the history of the art studio as artistic laboratory (experimentation). It also introduces methods for students to document their artistic practice, such as body as archive, oral histories, forms of writing, visual modes of representation.

### **Type of activity + hours**

Class contact teaching

- Workshops: 434 hours

Personal work

- Self study: 92 hours

### **Evaluation method:**

Permanent evaluation

The teacher gives a quote (from – to +++) and writes a descriptive report.

The tutor assesses the course as part of their report on 'dance technique', gives a quote (from – to +++) and a descriptive report.

The final quote consists for 1/2 of the teachers' quotes and for 1/2 of the tutor's quotes.

### **Evaluation criteria**

- Progress: based on initial skills (at the beginning of the curriculum, the beginning of the year, the beginning of a period with a specific teacher...), teachers and tutors try to track the progress of the student. This progress can unfold in any of the areas that are here subsequently described. Lack of progress or stagnation at any level, especially when feedback has been made explicit to the student, will be given importance as an issue.
- Physical elements: teachers and coordinators try to identify any issues concerning the use of the body (posture, mechanical coordination, etc.) that may be hindering the learning process of the student. Change in this area tends to be slow, but it is important that the student is made aware of it. The student's efforts to deal with these identified elements are evaluated.
- Working attitude: teachers and tutors will judge concentration levels, attentiveness and capacity to sustain physical engagement in all classes.
- Working ethics: independent to and yet connected to working attitude, this point is given special importance. Teachers and tutors judge the students' ability to take responsibility for their own learning attitude. Students must be clear and respectful with their communication with teachers and peers alike, must arrive punctually to classes and remain attentive and open to the teachers' proposals. They must learn to separate artistic judgment from working attitude. Any negative judgment on this area must be communicated to the students quickly and with clarity.
- Self-evaluation: teachers and tutors will encourage the students to become active agents in their own learning process, helping them develop strategies for self-criticism and encouraging a productive (rather than defensive) relation to feedback and evaluation of teachers and members of the evaluation committee.
- Learning strategies: teachers and tutors will try to identify ways that the student mentally organizes their goals and systems of learning, and will propose better, more efficient strategies when necessary.
- Artistic positioning: teachers and tutors will track the ability of the students in using the technique classes to foster their performing and creative skills. Students must find ways to bridge technique with expression; students that are working 'correctly' on all other areas, but don't seem to connect the work in class to their artistry must be made aware of the issue and be directed to different ways of approaching technical work.

**Study material:**

- Obligatory: to be decided by the teachers
- Optional: to be decided by the teachers

Year: 1

## **Course name: Repertoire I**

**Number of credits:** 6

**Total study time:** 150 hours

### **Learning outcomes:**

The student

- is able to understand, incorporate and emulate a specific style and genre
- is able to execute the technical elements of the work
- is able to collaborate with others to realise duet, trio and group sections in the choreography
- is able to develop transformations of the original material, in line with organisational principles of the original piece, alone and in collaboration with others

### **Course contents:**

The students study fragments of a choreography by Anne Teresa De Keersmaeker or Trisha Brown. They learn to embody and perform the phrases and to put the phrases into the compositional construction of the work.

Based on the compositional principles of the original piece, they create personal variations of specific elements in the work. They learn how to bring the work to a conclusion and to perform the piece in public.

### **Type of activity + hours**

Class contact teaching

- Workshop: 90 hours

Personal work

- Self study, creative tasks and performance: 60 hours

### **Evaluation method:**

Permanent evaluation

The teacher gives a quote (from – to +++) and can write a descriptive report.

The tutor assesses the course as part of their report on 'dance workshops' and gives a quote (from – to +++) and a descriptive report.

### **Evaluation criteria**

- Presence and active participation in the classes
- Active comprehension of the different processes and tools
- Creative input and ability
- Collaborative ability
- Quality of the performance of the end result

### **Study material:**

- Obligatory: video of the original piece
- Optional: to be defined in function of the chosen piece

Year: 1

## **Course name: Improvisation and composition**

**Number of credits:** 5

**Total study time:**

150 hours

**Learning outcomes:**

For composition:

The student

- is able to recognise, contextualise and actively use basic compositional tools with which to organise movement in space and time;
- can create and identify a basic movement phrase from different types of generators and can transform it through the application of different parameters;
- can situate the movement in a spatial context and manipulate and transform it in relation to spatial parameters;
- can specify the movement material in the dimension of time and apply different tools and transformations regarding rhythm, duration...;
- can collaborate with others and develop a common language about the material and the manipulation and organisation of it;

For improvisation:

The student

- knows the tools presented in the Improvisation Technologies cd-rom and can apply them on the generation of new material or the manipulation of existing material;
- can make individual choices in the generation and manipulation of the material;
- can place the material in the context of the actions and choices of the other performers;
- can develop new ideas and concepts for further exploration of movement generation and improvisation;

**Course contents:**

### **Composition**

The composition program of the Training Cycle wishes to offer to the students over the 3 years the opportunity to study, work and experiment on the making of dance material, to organize it in space and time but also to think of composition as a more global notion in the making of a performance.

Indeed, composition in a larger definition is considered as 'the act of forming a whole by combining, assembling and dosing constituent elements' or 'the harmonious arrangement of the parts of a work of art in relation to each other and to the whole.' If the whole is the performance, then what are its constituents that the maker has to assemble, dose, combine, arrange, put in relation... compose with?

The spectrum of constituents is therefore widened to all the elements of a performance, being for instance:

- movement material: what are the movement generators, how do you apply transformations, which state of presence...

- space: what is the organization of the space and the spatial strategy of the movement, how many dancers/performers, what is the use of the lightings, presence of a set or props...
- time: what is the duration of the work, its rhythm , do you use music, is the use of music framing the use of time, do you use text and/or speech...
- context: is the project in situ, made for the blackbox, an outdoor space, a museum, interactivity with the audience...

This first composition class aims to share and explore with the students a wide range of compositional practices and tools that have been developed by some of the most renowned postmodern and contemporary choreographers such as Trisha Brown, William Forsythe, Anne Teresa de Keersmaeker, Deborah Hay, Jonathan Burrows, Thomas Hauert...

This class focuses mostly on the articulation of Movement material / Space / Time. The goal is that the students, as a group, share a common culture of composition and a common vocabulary defining it, build a common toolbox of compositional practices. The teacher will also propose short « exercises » of composition using the defined tools and applying them to given or self-developed movement sequences. This practice is important so that the student make composition outside of their personal work where their complete artistry will be at stake. Composing can then become a more disinhibited practice.

### Improvisation

The improvisation workshop introduces a number of improvisation techniques as developed and used by William Forsythe and the Ballet Frankfurt and presented in the cd-rom Improvisation Technologies. The workshop works with exercises regarding both generating new movement and modifying existing movement material, which can come from different kinds of sources. Through exercises, the students collect a list of factors/ aspects (time, space, intention) of how existing movement material can be altered.

The aims of the workshop are: to develop each student's own voice when improvising; to get into a playful dialog when improvising with partners, reacting to each other, 'speaking' and 'listening' at the same time (work in duos and trios mostly); to work on movement articulation; to use timing and dynamics as a main tool when improvising; to practice improvising with an agreed limited set of movements; how to connect the learned improvisation ideas and tasks to own interests and develop own ideas for improvisational tasks.

In a later part of the workshop the teacher also looks at ways of how to structure a longer group improvisation, and experiments with choosing different combinations of the improvisational tasks.

### **Type of activity + hours**

Class contact teaching

- Workshops: 90hours

Personal work

- self study and creative tasks: 60 hours

### **Evaluation method:**

Permanent evaluation

The teachers give a quote (from – to +++) and write a descriptive report.

The tutor assesses the course as part of their report on 'dance workshops', gives a quote (from – to +++) and a descriptive report.

### **Evaluation criteria**

For composition:

- Presence and active participation in the classes;
- Understanding of the proposed composition tools;
- Ability to activate the proposed tools and give them a personal artistic realisation, and to develop tools into practice in consecutive steps resulting in performative events;
- Ability to generate simple articulation between material/time/space
- Ability to collaborate with others: clarity in sharing physical and conceptual proposals, openness to input and feedback by others;

For improvisation:

- Presence and active participation in the classes
- Understanding of the concepts of the Improvisation Technologies methodology
- Ability to apply the methodology to manipulate existing material
- Ability to apply the methodology to create improvised movement
- Ability to create an improvisation that is articulated in space and time
- Ability to relate to each other in collective improvisation

### **Study material:**

- obligatory: William Forsythe, Improvisation Technologies cd-rom; others to be defined by the teachers
- optional: to be defined by the teachers

**Year: 1**

**Course name: Artistic Practice I**

**Number of credits:** 4

**Total study time:** 120 hours

**Learning outcomes:**

The student is able to identify, recognize and situate different artistic methodologies;  
The student can contribute ideas and materials to an artistic context proposed and guided by a professional artist.

**Course contents:**

The artistic practice consists of three separate workshops of one week each, with invited artists, which take up full days (morning and afternoon). For each week, the students can choose out of two or more different artists, based on a concrete proposal for the workshop proposed by the artist.

The invited artists propose a practice that represents a specific dimension (or the totality) of their artistic practice and working methods. This can range from sharing and teaching existing repertoire, exercising original artistic research with the students, exercises based on their methodologies, sharing, discussing and working on various sources of inspiration (which can include lectures, museum visits,...)

**Type of activity + hours**

Class contact teaching

- Workshops: 90 hours

Personal work

- self study and preparing exercises: 30 hours

**Evaluation method:**

Permanent evaluation

The teacher gives a quote (from – to +++) and can write a descriptive report.

The tutor assesses the course as part of their report on 'dance workshops' and gives a quote (from – to +++) and a descriptive report.

**Evaluation criteria**

Presence and active participation in the classes;

Understanding of the artistic proposals;

Quality and relevance of the contributions (discussions, material...) to the workshop.

**Study material:**

- obligatory: to be defined by the guest artist
- optional: to be defined by the guest artist

Year: 1

## **Course name: Student creation I: solo**

**Number of credits:** 5

**Total study time:** 153 hours

### **Learning outcomes:**

The student

- is able to express and analyse their artistic intuition and identify their working patterns and practices;
- is able to formulate an idea for a solo performance and communicate about it with peers and coaches;
- is able to develop a movement experimentation that renders the artistic question concrete, and to make compositional choices in order to create a meaningful whole out of the material, within the limits of the imposed solo task;
- can finalise the practice into a performance;
- can reflect about their own working process and share these reflections with their peers;
- can put their work in a larger framework of dance and performance;
- can give constructive feedback to the work of others;
- can engage with the feedback of coaches and decide how and why they integrate it in their practice;

### **Course contents:**

All students conceive and execute a solo choreography of maximum 20 minutes long. The performance should be set in a generic studio space with frontal seating, with basic lighting, no props.

The students organise and plan their individual work processes.

Over a period of 8 months, once a month the students will meet in different groups of 8-10 people directed by a coach, where they share their ideas, processes and material, give feedback to each other and receive feedback from the group coach.

Additionally, there are three plenary sessions (lectures, discussions) with all the students in which topics around creativity and artistry are brought up through film screenings, small tasks and discussions.

### **Type of activity + hours**

Class contact teaching:

- Group coaching sessions: 24 hours
- Plenary sessions: 9 hours

Personal work

- Individual work and performance: 120 hours

### **Evaluation method:**

Permanent evaluation plus evaluation of the final result.

The coach gives a quote (from – to +++) on the work process, the resulting piece and the performance of the solo, and writes a descriptive report.

The coaches of the other groups give a quote (from – to +++) on the resulting piece and its performance.

**Evaluation criteria**

- presence and active participation in the group sessions
- contribution to the group mentoring
- quality of the artistic research
- quality of the movement research and choices
- quality of the compositional research and choices
- quality of the performance of the solo

**Study material:**

- Obligatory: none
- Optional: none

**Year: 1**

## **Course name: Body studies I**

**Number of credits: 6**

**Total study time: 192 hours**

### **Learning outcomes:**

The student

- has knowledge and a practice different type of complementary physical training methods that help them to support their daily practice as a dancer, with their particular bodies. Through this training, they know how to prevent injuries, how to recognize potentially damaging practices and actions and how to act on them.
- knows to guide their body towards proper and healthy alignment or posture that will make their dance career sustainable. This will be a progressive and ongoing process influenced not only by his/her personal improvement but also by the changes the body is experiencing continuously.
- Knows how the body functions according to the body systems and different perspectives on it: bone (allowing or restricting movement), joints (allowing the movement of the bones), muscular (activating the movement), nervous system, circulatory system, connective tissue, digestion, breathing. They know how these interact in each of the exercises or positions in order to target certain parts of the body. They are able to visualise the organs and their function.
- is able to perceive the own body in 3 planes: sagittal, frontal and transversal.
- Is able to observe and analyse one's own movement in gravity in a functional way, in order to detect patterns and habits and work on increased functionality.
- Has shown clear improvement on how to stretch and strengthen the body, of their personal possibilities.
- has clear knowledge of personal areas of the body that need more attention and how to work them, followed by a clear improvement of those areas.
- has learnt to work individually in a collective class. They know how to find personal variations according to personal needs while following a group exercise or task.
- knows to guide and give orders to the body as well as know how to listen and receive information from the body.
- knows how to structure a personal practice.
- acknowledges that each individual is part of a working group, of a society, of an environment and of the world and finding balance between their personal ambitions and the collective needs.
- develops mental focus, concentration, determination, sense of discipline, perseverance and regular constant work.
- develops their intuition and/or inner wisdom and how to use the mind and knowledge once that inner voice speaks
- can give and receive a basic shiatsu treatment to a peer, performing the procedures and movements and paying close attention to the condition and physical response to the receiver; being open, attentive and reactive to the giver.

### **Course contents:**

'Body studies' is an assembly of different approaches of the body and dance training that support the development and maintenance of the dancer's body. It includes the following elements: a regular training in yoga, an introduction into anatomy, an introduction into pilates and shiatsu, and sessions of injury prevention.

The Yoga classes (Iyengar and Sivananda method) are organised 3 times a week at 8.30, 35 weeks. The classes focus on 3 elements of the holistic practice of yoga: proper exercise, proper breathing and proper relaxation. The classes prepare for the day to unfold and to unblock, physiologically/anatomically and into deeper levels of awareness, identifying and letting go of unnecessary habits and patterns.

The Anatomy classes (10 sessions of 3 hours) aim to bring the student a knowledge of body and posture through the specific methodology of Alexander Technique. Based on the observation of the body in motion and gesture, the teacher guides the student to understand the absolute necessity of a complete overview and understanding of anatomy, such as groups of muscles, bones (skeleton), their use and needs.

The Pilates classes (18 sessions over 6 weeks, in the place of yoga) start with an introduction to the Pilates method, going through the different movement, breathing, and stabilisation principles that allow for engaging with its technical components in a safe manner. The second part consists in developing sequences of exercises and linking them to a music playlist so as to facilitate memorisation, give a drive to an overall repetitive method, and allow for the students to take the playlist with them after the classes are finished. Where needed the teacher deviates from classic Pilates exercises to adapt them to the dancers' needs.

The Shiatsu classes (6 sessions of 3 hours) focus on the teaching of the basic sequence (Kata) of shiatsu massage. Through this practice, students learn the three basic principles of shiatsu (perpendicular pressure, maintained pressure/stability, and concentration), learn to work with appropriate posture, to apply correct pressure from the center, to move harmoniously around the receiver, to move the joints as a kind of dialogue with the joints from the center of the giver to the center of the receiver. Next to this, students are introduced into the history and philosophy of shiatsu and its basic ideas such as Shon (body) and Shin (spirit), the notion of Ki and its different states, bringing an awareness of oriental philosophy and awaking a critical sense.

The Injury Prevention classes (4 sessions of 3 hours) are based on AFCMD (Functional Analysis of the Body in Danced Movement), a methodology developed by Hubert Godard and Odile Rouquet. Taking in notions and perspectives from a wide variety of sources from movement theory (Dalcroze, Delsarte, Laban), therapeutical movement practices (Alexander, Bartenieff, Bainbridge-Cohen, Feldenkrais, Todd...) and scientific approaches from biomechanics, functional anatomy and neurophysiology, the method interrogates the intention of the gesture and the postural organisation of the person, in a context of defined action and in dialogue with the imaginary of movement.

### **Type of activity + hours**

Class contact teaching

- Workshops: 156 hours

Personal work

- self study: 36 hours

**Evaluation method:**

Permanent evaluation

Each teacher gives a quote (from – to +++) and can write a descriptive report.

**Evaluation criteria**

- Attitude of the student: mental openness, focus and concentration, willingness to work and change
- Presence and active participation in the classes
- Physical improvement
- Understanding of the concepts
- Understanding of the own body, how to work areas that need special attention
- Capacity to break physical and mental resistances in a non-aggressive way

**Study material:**

- obligatory: none
- optional: to be defined by the teacher

Year: 1

## **Course name: Music I**

**Number of credits:** 4

**Total study time:** 140 hours

### **Learning outcomes:**

Music analysis:

The student

- is able to use different analytical models to describe their experience of different types of music;
- can read and follow the basic outline of a musical score;
- can analyse and express their vision on music in relation to their cultural environment;

Singing:

The student

- can develop the projection of their spoken and sung voice;
- know the basics of vocal mechanisms;
- can pitch or improve their intonation and tune to another voice in an a capella context;
- can read and interpret basic music/graphic scores;
- can perform short songs, solo or in small groups;

Rhythm:

The student

- can play different types of rhythm through practices such as vocalisation, clapping and stamping;
- can embody and express different types of rhythms in a dance practice that takes those rhythms as explicit starting point;

Music project:

The student is able to connect information acquired in music analysis classes and experience in singing and rhythm classes in a creative dance-based practice.

### **Course contents:**

#### **Music analysis**

The courses take the form of lectures and seminars, in sessions of 3 hours.

1. An analytic approach towards Western and non-Western art music is developed through individual and collective listening. Various listening styles and strategies are explored in order to open a starting point for music analysis.
2. Musical parameters such as rhythm, melody harmony, timbre and polyphony are discussed in relation to a list of audio examples (referred to as the audio-reader compiled progressively by the teacher, students, colleagues/staff)

- 3 The role of the score in Music: how can musical time be laid out on paper? Various historical approaches (from Gregorian chant, via the work of Lassus, Bach, Ligeti, towards Graphic notation, contemporary text scores, etc) are explored.
4. Exercises in music notation and the introduction of 'keys' to read & follow the basic outline of a musical score.

### Rhythm

Rhythm is a weekly class of 75' which happens on Wednesdays.

After having learned organically (by singing, clapping, stamping...) rhythmic structure of varying origins (African, Afro-Cuban, Indian, Contemporary...), the participants try to put this into movement in order to confront new bodily patterns, with the architecture of the rhythm determining that of the body. Here, the phrasing comes from the rhythm, not from the movement.

Later in the course, participants work to develop an intimate relationship with musical material which will lead them past ideas of auditory décor or dramatic stimuli. Then they will be able to play with time and space: expanding or compressing, playing around or with... without cheating, and therefore, access a personal interpretation on the basis of an organic and mental inner nature, a source of great freedom.

### Singing

Singing is a weekly class of 75' which happens on Wednesdays, in small groups of 8 students. Groups are not divided along pre-existing level and experience, because everyone can learn from each other.

We practice both vocal technique and learning to make music. Students learn to be aware that every voice is different and specific to each person. Our instrument for singing is our whole body and not just the breathing apparatus and larynx.

Working on the voice starts with opening up the body and getting familiar with breath support.

Quite a lot of work has to be done to gain confidence in the release of sounds, because dancers are often shy with their voice.

We learn songs, from different styles of repertoire and very rapidly introduce polyphonic singing or at least harmonization.

### Music project

The music project is a short workshop of 2 weeks, with sessions of 2 hours per day.

The music project brings together a dancer/choreographer and a musician/composer, and works on the embodiment of music knowledge (theoretical and practical) into a creative dance practice.

### **Type of activity + hours**

Class contact teaching

- lectures: 30 hours
- workshops: 70 hours

Personal work

- self study: 40 hours

### **Evaluation method:**

Permanent evaluation

The teachers give a quote (from - to ++++) and write a descriptive report.

## **Evaluation criteria**

### Music analysis:

- presence and active participation in the classes
- ability to identify basic music parameters
- ability to express a vision on one's listening experience
- ability to imagine a musical event based on a graphical score
- clarity and accuracy of the students' notebook

### Music project

- presence and active participation in the classes
- understanding of the concepts
- ability to experiment and embody the proposals
- ability to understand the musical proposals and to find physical expression for them in performative of choreographic sketches

### Rhythm

- presence and active participation in the classes
- clarity and accuracy of the students' notebook
- precision in performing different rhythms
- use of imagination in the embodiment of rhythms

### Singing

- presence and active participation in the classes
- ability to handle a basic vocal warm-up
- ability to sing a song, alone or with one or more others
- audible progress
- feedback on how students assess themselves

### **Study material:**

- obligatory:
  - o music analysis: texts distributed by the teacher
  - o singing: scores distributed by the teacher
- optional: to be defined by the teacher

Year: 1

## **Course name: Theater I**

**Number of credits:** 5

**Total study time:** 150 hours

### **Learning outcomes:**

The student

- is able to move freely on stage and is able to handle the basic principles of mise-en-scène;
- understands the dramaturgy of a scene;
- is able to enter into a personal commitment with the text to be played;
- can playing together with others: listen to their opponent(s) and collect their offer and let it influence their own (counter) offer;
- understands the tekst, knows what they say, develops an interpretation, and continues to search for new meanings;
- allows musicality: can play with the sound of the words and the melody of the sentences;
- can evoke and handle emotions;
- is free to play with the above skills in the moment and to play from their impulses, in the literal sense of the word.

### **Course contents:**

The theater workshop happens in a concentrated period of 5 weeks, with sessions of 4 hours a day. Students are divided in 4 or 5 parallel groups with their own teacher. The precise selection of repertoire and the approach to the construction of the work may vary between the different teachers.

The work results in three showing moments, two for internal audiences (teachers, students) and one for other interested parties.

Four or five teachers, who work in theatre and/or film practice, work each with a group based on (theatre) text. They work partly on exercises and partly on concrete scenes. The exercises serve to work on the foundations of acting: depicting, associating, being vulnerable, evoking and manipulating impulses, improvising. When working on the scenes, instruments are offered for dealing with text, dramaturgical insight and text treatment are developed, and listening and playing together are practised. For some students it also means a first introduction to stage literature. In some years a theme (e.g. Shakespeare) is used for the texts, in other years the interpretation of texts can be chosen freely by the teacher.

During the workshop in the first year, the emphasis is mainly on developing the basic skills and less on creating a strong presentation moment. This offers space and time to find freedom in playing.

### **Type of activity + hours**

Class contact teaching

- Workshop: 100 hours

Personal work

- self study: 50 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final presentation.

The teacher gives a quote (from – to +++) and writes a descriptive report.

**Evaluation criteria**

- Presence and active participation in the classes.
- Clear progress of the student between the start and the end of the workshop, taking into account different levels of experience with theater and with the English language
- Power of imagination
- Creativity
- Personal engagement
- Emotional investment
- Daring to take risks
- Collaboration with others

**Study material:**

- Obligatory: to be defined by the teacher
- Optional: none

Year: 1

## **Course name: Theory**

**Number of credits:** 9

**Total study time:** 286 hours

### **Learning outcomes:**

#### *Knowledge*

After completing the course, students will have knowledge of some historical and contemporary ideas and concerns in:

- performing arts (dance, theater and performance)
- humanities (philosophy, social science, performance and critical theory, cultural studies)

#### *Skills*

After completing the course, students will:

- be able to express insights into the relationship between artistic practices and different theoretical approaches orally, in writing and in analysis.

#### *General Competence*

After completing the course, students will:

- be able to contextualize, debate and situate contemporary dance performances and relevant theoretical approaches and discourses.

### **Course contents:**

Most theory courses are organised in sessions of 2 or 3 hours in the afternoon (5 days per week). Some classes are organised during the morning slots and last 90' per class, 4 days a week). The writing classes are organised on Wednesday mornings and last 75' per session.

The courses consists of lectures by teachers and discussions based on the students' reading of texts from the syllabus.

In the first year, students are introduced to dance history, performance analysis, history of Western thought (philosophy and sociology), art history and introduction to critical theory.

(1) The course in *dance history* covers the period from late Renaissance (birth of *ballet de cour*) until 1970s (late Judson), including an insight into themes of contemporary dance. Its chapters are organized in aesthetic problems, such as formalism, expressionism, romanticism and the sublime, classical dance, modernity, postmodernity, etc.

(2) The history of Western thought includes philosophy, as well as elements of social history. It encompasses key problems and thinkers from Antiquity to the Twentieth century. These might include: classical Greek philosophy, early European modern philosophy (from Descartes' *cogito* to Kant and Enlightenment), and elements of the late nineteenth and twentieth-century thought (Nietzsche, Marx, Freud).

In the course of sociology, a number of basic concepts are introduced as possible perspectives to look at society and the role of art in it: on the one hand the concepts

of 'class' and 'inequality' and on the other hand the perspective of the social as a chain of communications within functionally differentiated autonomous systems.

- (3) The course in *art history* combines historical themes with a focus on contemporary art, emphasising visual culture and literacy, presence of the body, performativity, etc.
- (4) The *introduction to critical theory* focuses on one of the following fields: postcolonialism, critical race theory and feminism, or gender and queer theory.
- (5) The course in *performance analysis* makes the students go into dialogue with each other about performances they have seen collectively (see below). Beyond the dichotomy of 'liking/not liking', students build a vocabulary with which they speak about art and with which they look again at it, becoming conscious of the frames they use when looking at performances.
- (6) Over the course of the year, students will collectively see 15 different dance and theater performances in Brussels and elsewhere. The programme is decided by the school. The goal is to make the students familiar with the diversity of the performing arts scene in Belgium and the most important venues where it is presented.
- (7) The writing classes focus on the basic tools of close reading and composing an essay, and contextualize and follow up of the writing task through exercises and coaching.
- (8) Students receive a reader with a selection of texts covering philosophy, sociology and performance studies, which they have to read independently. Working sessions (reading groups) will be organised in which students work with each other and a teacher to help the understanding of the texts.

### **Type of activity + hours**

Class contact teaching

- Lectures and seminars: 136 hours

Personal work

- self study and visiting obligatory performances: 90 hours
- reading and writing tasks: 60 hours

### **Evaluation method:**

- Permanent evaluation of the students' attendance and participation in the classes. The teachers give a quote (from – to +++) and can write a descriptive report.
- Writing: the student writes 3 short essays (600 words each) on the basis of the task of summarising 3 texts (or book excerpts) that are part of the syllabi of the classes. The teacher grades the essays (in %) and writes a report.

### **Evaluation criteria**

1. attendance and participation in class (assessed by teacher in written test and oral discussion) 50%
2. reading of selected literature outside of classes based on the effort of presented questions and arguments from texts (assessed by teacher in working groups) 10%
3. writing based on comprehension and accuracy of the written summary (graded by teacher) 40%

### **Study material:**

Obligatory:

- Aristotle, 'The proud man', from *Nicomachean Ethics book 4* (5p)
- Immanuel Kant, 'What is Enlightenment?' (4p)
- Niccolo Machiavelli, *The Prince*, chapters 15-19 (10p)

- Karl Marx & Friedrich Engels, 'The Manifesto of the Communist Party, chapter 1' (8p)
- Herbert Blumer, 'Society as symbolic interaction' from *Symbolic interactionism. Perspective and method* (5p)
- Howard Becker, 'Art worlds and collective activity' from *Art worlds* (39p)
- Richard Sennett, 'Man as actor' from *The Fall of public man*(16p)

Further reading material to be defined by the teachers

#### Optional

- Simone de Beauvoir, 'Introduction' from *The Second Sex* (10p)
  - Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', from *Illuminations* (18p)
  - Michel Foucault, 'The Subject and Power', from *Essential Works: Power* (19p)
  - Roland Barthes, 'The Death of the Author' + 'From Work to Text', from *Image/Music/Text* (18p)
  - Baruch de Spinoza, 'Preface' from *Theological-political treatise* (12p)
  - Jean-Paul Sartre, 'Existentialism is a humanism' (9p)
  - Plato, 'The allegory of the cave' from *The Republic* (10p)
  - Augustine, on time from *Confessions* book IX (1p)
  - Gilles Deleuze and Felix Guattari, 'How to make yourself a body without organs, from *A thousand plateaus. Capitalism and schizophrenia* (18p)
  - Gotthold Ephraim Lessing, 'The Education of the human race' (14p)
  - Judith Butler, 'Bodily inscriptions, performative pleasures' + 'Conclusion: from parody to politics', from *Gender trouble, Feminism and subversivity* (11p)
  - André Lepecki, 'Introduction: the political ontology of movement' from *Exhausting dance* (18p)
  - Slavoj Žižek, 'Antinomies of tolerant reason' from *Violence. Six sideways reflections* (12p)
  - Paolo Virno, 'Labor, action, intellect: day two' from *A grammar of the multitude* (24p)
- Further reading to be defined by the teachers