

P.A. R. T. S.

# STUDY GUIDE

BA Training cycle  
2025-2028

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# 1. Introduction

## A brief history of PARTS

PARTS was founded in 1995 by choreographer Anne Teresa De Keersmaecker 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 Keersmaecker, 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. From the cycle 2019-2022 the program is recognized as a Professional Bachelor in Dance. After some pilot projects with different durations, the Research Cycle was renamed as 'STUDIOS' and received a completely new outlook from 2019 onwards. This new 2-year programme is recognized as a Master in Dance. The MA programme is currently in a process of revision and will restart in September 2026.

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. In 2025, construction works which include the building of new studios for PARTS and Ictus, the rearrangement of the existing spaces, the construction of a new Social Wing and a new design for the outdoor spaces will be finished. The official opening of the renewed campus and the 30th anniversary of PARTS will be celebrated with a three-week festival in January-February 2026.

## Who is who in PARTS

*(Please note: the names next to each function are the staff who were active in march 2025. This could change for the new cycle).*

### **Director - Anne Teresa De Keersmaecker**

Anne Teresa De Keersmaecker 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.

Anne Teresa:

- approves the annual program and the selection of teachers
- is a member of the final audition jury, with a decisive voting power
- is a member of the Programme Committee
- teaches at the school (the format and volume of her teaching work varies year by year)
- holds the final responsibility of the school

### **Deputy director – Charlotte Vandevyver**

Charlotte Vandevyver brings the framework that has been set and developed by the director into practice. She

- is responsible for the external relations of the school
- has the final responsibility for operational matters
- has the final responsibilities for pedagogical matters (partly delegated to the coordinator)
- reports to the General Assembly and the Board of Directors.
- is the president of the programme committee and the selection and evaluation committees

### **Coordinator BA Training cycle and MA STUDIOS - Steven De Belder**

The coordinator is responsible for developing the pedagogical programme, in dialogue with the direction, tutors and programme committee. He oversees:

- the planning and implementation of the program,
- the organisation of curricular and extracurricular activities
- the evaluation process.

### **Tutors Training cycle - Lise Vachon, Diane Madden**

The varied presence of a large number 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 tutors (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 tutors with questions about their learning process.

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

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

### **Student affairs - Anouk Severin**

The person in charge of student affairs guides the students through their administrative procedures to settle and to live in Brussels. She also handles administrative queries, student jobs, and supports the well-being measures put into place by PARTS (see the section 'Teachers and

Guidance). Anouk is the first point of contact for all kinds of matters in daily student life. Future students who contact P.A.R.T.S. will be answered by Anouk.

#### **Communication - Jeroen Goffings**

Jeroen is responsible for the external communication of PARTS, and manages the website, social media, and press contacts.

#### **Production - Jonas Gineika**

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, etc.

#### **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.

#### **Student counselor - Britt Van de Velde**

Britt Van de Velde offers first-line and short-term counseling for students who might face different problems. If a student needs more specialized care or therapy, the counselor supports them by redirecting them to suitable external help in Brussels. This entails finding the right psychologist/therapist, psychiatrist, or social worker for the student.

#### **HR business partner - Cristina Trifu**

The HR Business Partner makes sure the organisation functions fluently in terms of human resources, focusing on aligning people strategies with the goals and objectives of the organisation.

Cristina looks after strategic alignment, talent acquisition and development, employee relations and engagement.

#### **Accounting & Administration - Mariela Vasileva**

The administrator at PARTS manages the finances and accounting of the school.

The administrator at PARTS plays a key role in supporting the team across various domains, including accounting and finance, student services, academic and general administration, and HR.

#### **Other staff**

Reception - Angelin Tresy

Maintenance - Maria Leandro, Sandra da Costa, Ana Catarina Oliveira Freitas, Laura De Bie, Cseslaw Wronowski

Kitchen - Valentina Nelissen, Geert Vanrossum, Moustafa Benkebouche

*To send an email to a staff member of PARTS: 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.

### Study calendar

The three-year program of the Training Cycle is active since 2013. The trajectory only starts every three years. This means that in any year, only one generation or cohort is present in the school - next to one cohort of the MA Studios programme (in the years that is active).

Each school year starts at the beginning of September and is concluded by the end of June. A school year counts 36 or 37 weeks of classes and workshops. See below the provisional calendar for the Training cycle of 2025-2028.

#### **In 2025-2026:**

1 Sept- 24 October  
3 Nov – 12 December  
5 January – 13 February  
23 February – 03 April  
20 April – 26 June

#### **In 2026-2027**

7 Sept – 30 October  
9 Nov – 18 December  
11 January – 5 February  
15 February – 26 March  
12 April – 02 July

#### **In 2027-2028**

6 Sept – 29 October  
8 Nov – 17 December  
10 January – 25 February  
6 March – 31 March  
17 April – 07 July

The calendar for each school year can be subject to change and will be confirmed before the end of the preceding school year.

### Student Population

The three-year Training cycle will start with approximately 40 students. They will be between 18 and 25 years old, and usually come from about 20 different countries and have different types of background in dance and education.

PARTS also welcomes guest students in the BA Training programme via the Erasmus+ exchange system, in the second semester of the 1st year, in the 2nd year and in the first semester of the 3rd year. For outgoing opportunities, see below under 'Internship/Erasmus+'.

From September 2026, the MA STUDIOS will become active again, and approximately 12 MA students will join the school until Summer 2028. The MA students will have a wider age range, from 23 up to 30 years or even older. These will be students whose main focus is on choreographic research and creation.

## Diploma

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.

With STUDIOS, PARTS offers its own Master programme. The transition programme from Professional Bachelor to Academic Master is included in the two-year program of STUDIOS.

There is no direct access to the MA STUDIOS programme for students who graduate from the BA Training. There will be an audition to which also external candidates participate, and from 2025 onwards there will also be a one-year gap between the end of the BA Training programme and the start of the MA STUDIOS programme, so that all candidates have the opportunity to acquire professional experience before they enter the MA.

## 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. In 2025, a thorough renovation and extension will come to its end, which includes the construction of a studio tower with 3 new studios for PARTS (MA STUDIOS programme), new studios and offices for Ictus, new dressing rooms, workshop and costume depot for Rosas, and the creation of a new Social Wing which will host the kitchen and serve as foyer for public performances.

Close to the street is the housekeeper's house, which hosts the offices of the Ictus Ensemble and a couple of student rooms.

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.

There is a tram connection to the centre of the city, situated at 100 metres from PARTS.

The PARTS building contains 8 dance studios:

- . 2 big studios (240m<sup>2</sup> and 234m<sup>2</sup>)
- . 4 medium sized studios (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.

For larger public performances, PARTS rents the Rosas Performance space.

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.

Students can use the PARTS studios for their personal work after the regular class time, until 22h on weekdays and until 19h during the weekend. They can sign up via a specific app.

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.

PARTS also hosts a number of other organisations, who are present with different regularity:

- Platform K is an organisation building an inclusive dance education for people with disabilities, who are working in the studio every Wednesday and with whom there are sometimes collaborations inside the curriculum.
- Accompany Class is a grassroots organisation that organises collective training for professional dancers. They work in PARTS a few weeks per year, and PARTS gives organisational support to their research process.
- The pre-professional 7th year Dance of the Brussels art highschool Kunsthumaniora Brussels spend 2-3 weeks per year in the PARTS studios with their own programme.
- Alumni of PARTS are invited to use the PARTS studios for rehearsals whenever there is space available.

## Well-being at PARTS

P.A.R.T.S. wants to be a healthy, caring and safe environment for learning and working for students, teachers, and staff. Safety and mutual respect are core values to create a stimulating environment in which students can develop and challenge their skills and artistic vision.

Our Code of Conduct, acknowledged and read by all students, teachers, and staff of P.A.R.T.S. carefully states how the school defines, prevents, and reacts to unwanted behaviour.

P.A.R.T.S. is an educational institution for dance where the body and mind play a central role. It can be experienced as a small, tight-knit, and culturally diverse community, bringing with it many positive but also challenging elements. That is why PARTS tries to holistically look at the well-being of the students: within the studios, but also in the broader learning environment of the school. PARTS offers students the following services and resources described below.

### *Confidential advisors*

In line with the Code of Conduct, the confidential advisors, Nelle Hens and Aike Roodenburg, are there to support the students in preventing and dealing with psycho-social risks at PARTS. This includes the risk of conflicts, discrimination, bullying, violence, harassment, sexual harassment at school, among others. The confidential advisor can be contacted for individual cases of unwanted behaviour as well as for unwanted behaviour of a collective nature.

### *Student counselor*

#### Individual counseling



The student counselor offers first-line and short-term counseling for students who might face different problems such as anxiety, stress, self-harm, self-esteem, eating disorders, body/gender issues, disassociation, depression, difficulty adapting/homesickness, panic attacks, relationship issues, pain and injury, trauma, performance anxiety and so on.

However large or small it may feel, students are welcome for any type of problem or question.

The counseling service is free and confidential (unless the student is at risk), and available for all students to access.

If a student needs more specialized care or therapy, the counselor supports them by redirecting them to suitable external help in Brussels. This entails finding the right psychologist/therapist, psychiatrist, or social worker for the student.

### Group sessions

The student counselor also proposes and facilitates group sessions. They are free and non-obligatory. These sessions take 90 minutes and the students are divided into two groups.

### *Information and support*

PARTS supports students with any medical needs and follow-up on injuries students may encounter by

- Providing information on various health practitioners in Brussels such as osteopaths, physiotherapists, dieticians
- Helping to set up your health and school insurance in Belgium
- Providing financial support to access mental and physical health services through the Medical Fund and the Therapy Fund

### *Macrobiotic lunch*

The school proposes a daily, free, nutritious, and healthy macrobiotic lunch.

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 (overfishing, presence of toxic elements in caught fish, the environmental pressure of breeding and feeding livestock).

In the the 1st year, there will be some classes presenting the philosophy and basic cooking techniques. When there is interest among the students, additional extra-curricular cooking workshops can be organised.

# 3. Programme

## Introduction: structure of the working day

### General schedule

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

9.00 - 10.30 first class (dance class, body studies)

11.00 - 12.30 second class (dance class, body studies)

14.00 - 17.15 afternoon class (workshop, theory seminar)

This is a new structure that will be introduced from 2025-26 onwards.

About once a month in the mornings and once every 2-3 weeks in the afternoons, there will be time not filled in by collective classes. Some of that time will be used for meetings (organised by the school or by the students) and coaching of the Student Creation tasks and writing tasks, the rest is open for the students to fill in in order to process the material, prepare for next classes, do writing assignments, meet with the tutors, etc. In the week before the deadline of the final essay each year, there will be no afternoon classes so students can concentrate on finishing that last writing assignment.

Informal and public showings, group visits to performances, rehearsals for personal work and personal work coaching generally take place in the evenings and are part of the curriculum. Some evenings will be taken by activities that are part of the curriculum, such as visits to performances, public presentations, coaching sessions. Public performances may also happen on Saturdays, this will be announced at least 2 months beforehand.

### General schedule: Exceptions

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

- Each year there will be an introduction week with a specific programme.
- In the first months of the first year, the afternoons are organised differently - see below under 'teaching blocks'
- during the X-weeks, the regular rhythm is interrupted and the invited artists work 4,5 hours a day with the students: after a dance class they work from 11 to 12.30 and from 14.00-17.15. This type of schedule can also happen during some periods of creation and performances..
- in the 3rd year, the morning schedule may also be adapted in certain weeks and include a body studies class of 1h and a dance class or theory class of 2 hours.

Visual translation of the regular schedule (this is not the real schedule for Feb 9-13 2025!)

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
TIMETABLE P.A.R.T.S. 2025-2026																				
week 07* 9 February - 13 February																				
GR. Monday 9		ST.	GR. Tuesday 10		ST.	GR. Wednesday 11		ST.	GR. Thursday 12		ST.	GR. Friday 13		ST.						
presence tutor: MORNING Diane, Lise - AFTERNOON			presence tutor: MORNING Diane AFTERNOON			presence tutor: MORNING Diane, Lise AFTERNOON Diane			presence tutor: MORNING Lise AFTERNOON Lise (until 15.45)			presence tutor: MORNING Lise AFTERNOON Diane								
9.00 - 10.30			9.00 - 10.30			9.00 - 10.30			9.00 - 10.30			9.00 - 10.30								
21	BS I: body conditioning	C CETAIRE	P3	21	DT I: ballet	L VACHON	P1	21a	MUS I: singing	F SEVEILLAC	P3	21	DT I: ballet	L VACHON	P1	21	BS I: pilates	T HALABY		
22	DT I: contemporary	Y KHOUKHOU	P2	22	DT I: contemporary	Y KHOUKHOU	P2	21b	MUS I: rhythm	S TAN	P5	22	DT I: contemporary	Y KHOUKHOU		22	DT I: contemporary	Y KHOUKHOU		
									22 DT I: contemporary Y KHOUKHOU P2											
11.00 - 12.30			11.00 - 12.30			11.00 - 12.30			11.00 - 12.30			11.00 - 12.30								
22	BS I: body conditioning	C CETAIRE	P3	22	DT I: ballet	L VACHON	P1	22a	MUS I: singing	F SEVEILLAC	P3	22	DT I: ballet	L VACHON	P1	22	BS I: pilates	T HALABY	P2	
21	DT I: contemporary	Y KHOUKHOU	P2	21	DT I: contemporary	Y KHOUKHOU	P2	22b	MUS I: rhythm	S TAN	P5	21	DT I: contemporary	Y KHOUKHOU		21	DT I: contemporary	Y KHOUKHOU	P1	
						21 DT I: contemporary Y KHOUKHOU P2			13.00 weekly meeting P1											
14.15 - 17.30			14.15 - 17.30			14.15 - 17.30			14.15 - 17.30			14.15 - 17.30								
REP I: Drumming			REP I: Drumming			no class			REP I: Drumming			REP I: Drumming								
25	C STRINGER	P1	25	C STRINGER	P1	individual time: reading, processing...			25	C STRINGER	P1	25	C STRINGER	P1	25	C STRINGER	P1			
26	F GYZICKI	P2	26	F GYZICKI	P2				26	F GYZICKI	P2	26	F GYZICKI	P2	26	F GYZICKI	P2			
27	SY YOUN	P8	27	SY YOUN	P8				27	SY YOUN	P8	27	SY YOUN	P8	27	SY YOUN	P8			
EVENING ACTIVITIES																				
18.00			P2						20.00											
informal showing									performance visit											
									In your eyes' @ Beursschouwburg											

(explanation of the abbreviations: GR is the group number; ST is the studio number)

## Teaching blocks

Mornings:

In any given week, there will be at least one dance teacher who teaches 4 or 5 classes, for a period of 1 - 4 weeks. To this are added 1-3 sessions of body studies, music (singing, rhythm), writing class or a second dance class. The teachers of these classes usually return once a week over a longer period of time.

Afternoons:

Except for the first 2 months of the 1st year (see further), an afternoon workshop or seminar takes place during 4 or 5 afternoons of that week, for a period of 1-5 weeks.

## Groups

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

For the morning classes, the students are split up in 2 groups (dance training, body studies, writing) or 4 groups (music).

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.

For each period, new groups are made.

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 it 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.

## 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.

## Overview of the programme

<b>1st year</b>				
<i>course name</i>	<i>contact hours</i>	<i>ind. study</i>	<i>total</i>	<i>ECTS</i>
<i>Dance Training I</i>	<i>350</i>	<i>175</i>	<i>525</i>	<i>19</i>
<i>Repertoire I</i>	<i>75</i>	<i>50</i>	<i>125</i>	<i>5</i>
<i>Improvisation &amp; Composition I</i>	<i>75</i>	<i>50</i>	<i>125</i>	<i>5</i>
<i>Artistic practice I</i>	<i>75</i>	<i>50</i>	<i>125</i>	<i>5</i>
<i>Student creation I (trio)</i>	<i>16</i>	<i>135</i>	<i>151</i>	<i>5</i>
<i>Body studies I</i>	<i>90</i>	<i>30</i>	<i>120</i>	<i>4</i>
<i>Music I</i>	<i>60</i>	<i>30</i>	<i>90</i>	<i>3</i>
<i>Theater I</i>	<i>70</i>	<i>50</i>	<i>120</i>	<i>4</i>
<i>Theory I</i>	<i>105</i>	<i>210</i>	<i>315</i>	<i>11</i>
<i>TOTAL</i>	<i>910</i>	<i>780</i>	<i>1690</i>	<i>60</i>

<b>2nd year</b>				
<i>course name</i>	<i>contact hours</i>	<i>ind. study</i>	<i>total</i>	<i>ECTS</i>
<i>Dance Training II</i>	<i>300</i>	<i>150</i>	<i>450</i>	<i>15</i>
<i>Repertoire II</i>	<i>70</i>	<i>50</i>	<i>120</i>	<i>4</i>
<i>Improvisation &amp; Composition II</i>	<i>70</i>	<i>50</i>	<i>120</i>	<i>4</i>
<i>Artistic practice II</i>	<i>125</i>	<i>60</i>	<i>185</i>	<i>6</i>
<i>Student creation II (solo)</i>	<i>21</i>	<i>129</i>	<i>150</i>	<i>5</i>
<i>Body studies I</i>	<i>100</i>	<i>25</i>	<i>125</i>	<i>4</i>
<i>Music II</i>	<i>55</i>	<i>30</i>	<i>85</i>	<i>3</i>
<i>Option: Theater II</i>	<i>70</i>	<i>70</i>	<i>140</i>	<i>5</i>
<i>Option: Music III</i>	<i>70</i>	<i>70</i>	<i>140</i>	<i>5</i>

<i>Theory II</i>	97	210	307	11
<i>Option: Student Creation III</i>	12	118	130	4
<i>Option: Repertoire III</i>	75	50	125	4
<i>Option: Artistic Practice III Guest choreographer</i>	75	50	125	4
<b>TOTAL</b>	899 -> 962	830-893	1792	60

<b>3rd year</b>	contact hours	ind. study	total	ECTS
Dance Training III	240	120	360	12
Student creation IV Common (Group Work) Optional (Personal Work)	20 6-42	70 39 -302	90 45-345	9-20
Artistic Practice IV Common (Final creation guest choreographer) Option: short formats, guest choreographer	150 27-204	100 18-141	250 45-345	8-19
Student creation V Common: Student festival Option: festival workshop	120 20	120 48	240 68	8-10
Option: Repertoire IV	60-135	40-95	100-230	3-8
Body Studies III	85	25	110	3
Interdisciplinary	55	35	90	3
Theory III Common: management, performance theory, writing, performance visits) Option: seminars	95 27-144	250 18-101	345 45-245	12-20
Option: Internship				2-10
<b>TOTAL</b>	807-969	882-1023	1830	60

*ECTS = European Credit Transfer System, a system that allows to compare the volume of a course on an international level. 1 ECTS credit equals 25-30 hours of work (combination of class work and individual work).*

*Each course has an ECTS file which contains the general learning goals, course description, evaluation methods, etc.*

## 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 2022-2025.

For the ECTS files, see page 36 and following.

### 1. Dance Training

Dance Training consists of dance classes representing different practices and backgrounds, including contemporary dance, contemporary dance practices sourcing from non-Western and urban techniques, ballet for contemporary dancers, and others.

Individual teachers teach for a period of 2 to 5 weeks, 4 or 5 times a week. Some teachers' classes are less regular and are spread over a longer period of time.

Within the diversity of classes, the postmodern 'release based' technique remains one of the recurring pillars. It refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight 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. It also allows for more health and longevity in dancing.

Many of the classes include physical explorations and improvisation. Others investigate phrase material or focus on floor work, Contact Improvisation or other forms of partnering. The teachers offer a diversity of approaches. The program seeks to establish an organic balance between diversity and continuity.

Other classes are founded on different Western or non-western techniques (ballet, Acogny technique, kalaripayatt, urban dance, martial arts...) and made suitable for contemporary dancers. They aim to broaden the stylistic palette and introduce different ways of approaching body and movement.

The ballet classes (which covers 20% of the dance classes in the 1st year, decreasing in 2nd and 3rd year) 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 accessible to any contemporary dancer, regardless of their previous experience with it. The stress on functionality, mechanics and organic movement also make a strong connection to the release approach in other classes.

The classes of Studio Practice and Documentation (also referred to as 'Individual Practice') introduce methods for students to identify and experiment with existing patterns of learning and perceptual processing, also in function of creative tasks in other courses. 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 3rd year, during specific periods students can propose Independent Technical Work as **option**, to develop an individual or collective independent physical practice instead of taking the collective class and/or instead of the Body Studies III classes.

The independent technique work can be used for different purposes:

- to develop your autonomous form of training and exercises
- to work further on techniques and tools you have learned in other technical classes
- to develop a practice of teaching technique
- or other goals and projects, as long as they are related to your physical development

A tutor follows and advises the practice.

**Teachers 2022-25:** Bostjan Antoncic, Laura Aris, Anouk Autphenne, Laura Bachman, Douglas Becker, Cassandre Cantillon, Anne Teresa De Keersmaeker, Libby Farr, Kathleen Fischer, David Hernandez, Laura Hicks, Youness Khoukhou, Cynthia Loemij, Diane Madden, Judith Sanchez Ruiz, Vittoria Sapetto de Ferrari, Manon Santkin, Alesandra Seutin, Jacob Storer, Rakesh Sukesh, Lise Vachon, Ise Verstegen, Samuel Wentz, David Zambrano

## 2. Improvisation & Composition

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.

*Passing through* (1st year) 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.

The *Forsythe Improvisation Technologies* workshop (2nd year) introduces a number of improvisation techniques as developed and used by William Forsythe 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.

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

The *composition* program offers the students 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 black box, an outdoor space, a museum, interactivity with the audience...

In the 1st year, the workshops offer a wide range of compositional practices and tools that have been used or developed by choreographers such as Trisha Brown and Anne Teresa de Keersmaeker, ... This class focuses mostly on the articulation of Movement material / Space / Time during the first period and explores the possibilities of relationship to music or a musical score in a second period in order to prepare their first personal work assignment : the making of a trio with live music.

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.

**Teachers 2022-2025:** Cyril Baldi, Katja Cheraneva, Fabrica Mazliah, Roberta Mosca, David Zambrano (improvisation), Marie Goudot, Cynthia Loemij, Diane Madden, David Hernandez, Jacob Storer, Michael Pomero, Jonathan Burrows, Julia Cheng, Seke Chimutengwende, Matteo Fargion (composition)

### 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 and Trisha Brown.

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 *Fase* (1982) *Rosas Danst Rosas* (1983), *Rain* (2001) and *Drumming* (1998). But also *Quatuor N°4 Bartok* (1984), *Die grosse Füge* (1992), *Achterland* (1990), *The Song* (2009), *Zeitung* (2008), *Vortex Temporum* (2013), *A Love Supreme* (2005/2017) and *The Six Brandenburg Concertos* (2018).

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), *Son of gone fishing* (1981) *Astral convertible/Astral converted* (1989-1991) *Twelve Ton Rose* (1996), *Locus* (1975) and others.

In the 1st year, the repertoire workshop usually 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 are two repertoire blocks of 4-5 weeks, where students can choose between repertoire of three different choreographers (De Keersmaecker, Brown, and repertoire from a non-Western tradition (new in the cycle 2025-2028).

**Teachers 2022-2025:** Frank Gyzicki, Cynthia Loemij, Laura-Maria Poletti, Jason Respilieux, Johanne Saunier, Clinton Stringer, Thomas Vantuycom, Sue-Yeon Youn (Rosas), Kathleen Fischer, Diane Madden, Jacob Storer, Samuel Wentz (Trisha Brown)

#### 4. Artistic practice

In the course 'Artistic Practice' the students dive into the artistic universe of guest artists through various possible means, from transmission to creative experimentation, from small to full-on creations. Through Artistic Practice, students can encounter a wide variety of makers active in the field today.

In the 1st and second year, there are 2-3 *X-weeks* per year. 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. Once a year, the school invites an artist to work with the whole group of students.

In the 3rd year, the **optional** *Short Formats* are the continuation of the X-week, but concentrated in the afternoons. Choreographers are invited to share their work processes and ideas with the students in workshops of one or two or three weeks. Some workshops have an interdisciplinary character, bridging to other art fields such as music or visual arts.

By working with a guest 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, one or more invited choreographers make new work with the students (in parallel groups if there are several). The resulting work is shown at the Rosas Performance Space or during in theatres in Belgium. This is the final work of the Training Cycle.

At the end of the academic year in the 1st and 2nd year, two weeks are foreseen for a performance project. This can take several forms: an invitation to a choreographer to make a work for a specific context, or the organisation of public presentations of work created earlier in the year.

In the year, the course 'Music project' (see below under 'music') is formally part of Artistic Practice I.

**Teachers 2022-2025:** Ingri Fiksdal, Mette Ingvarsten, Nancy Naouss, Benjamin Vandewalle (creation) Platform K, LaboLobo, Diversity in Higher Dance Education Research project, Mario Barrantes Espinosa, Anne Teresa De Keersmaecker, Cassiel Gaube, Mette Ingvarsten, Jamie Lee, Ophelie Mac Coco, Soko Jena, Faustin Linyekula, Ana Pi, Myriam Van Imschoot, Alexander Vantournhout, Malik Zaryaty Alix Eynaudi, Maria Hassabi, Radouan Mriziga, Styna Nyberg, Diederik Peeters, Zoé Poluch, Robyn Orlin, Lia Rodrigues, Ricardo Rubio, Ula Sickle, Robert Steijn, Benjamin Vandewalle, Alexander Vantournhout (X-week), Milo Slayers, Michael Pomero, project with circus school ESAC (Short formats)

## 5. Student Creation

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.

In the 1st year, all students create a *trio with live music*, which is framed as a specific task: to develop a work relating to a specific musical composition, to be chosen from a predefined list. Students also collaborate with musicians who perform the music in the presentations. In 2022, the musicians were students from the post-master program Contemporary music from KASK, Ghent and Conservatorium Brussels. Each trio has a coach who helps them through the process and gives feedback.

In the 2nd year, all students create a *solo*. Students organise themselves for the rehearsals for most of the time. Feedback and coaching is provided through working groups which meet once a month, where students develop peer-to-peer support and feedback, guided by an experienced coach.

In the 3rd year, the workshop *Group Work* makes the students work in larger groups (minimum 8 people), to create new work, guided by one or more from their peers or as a collective creation. The starting point is defined by the coaches beforehand, but is to be adapted and realized by the groups. Coaches guide the creation processes.

In the 2nd and 3rd year, students can propose *personal work* projects as **option** instead of specific workshops, for research and/or creation in small or larger groups. In the 3rd year, some short periods are reserved for projects focusing on research, and longer periods on projects which aim to create and present a performance for the public. Each group can benefit from the support of a mentor.

At the very end of the 3rd year, the students organise a *Student 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.

In Autumn, all students work one week together to decide about the main structures for the festival. In Spring, a group of students can choose to focus on the organisation of the festival instead of participating to a seminar or short format as **option**. In the final period, all students collaborate to realise the festival.

**Coaches 2022-2025:** Michael Pomero, Femke Gyselinck, Jason Respilieux, Marie Goudot, Manon Santkin, Youness Khoukhou, Diane Madden, Thomas Vantuycom, Christine De Smedt, Manon Santkin, Mario Barrantes Espinosa, Vera Tussing, Stefa Govaart, Cynthia Loemij

*Outside the curriculum, students can always work on their own projects 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 (see 9. Performances).*

## 6. 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. The main body studies are yoga, Pilates and body conditioning, which are introduced in the 1st year and then practiced twice a week during the rest of the curriculum. Additionally, there are workshops in shiatsu and fascia.

Most *yoga* 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. 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.

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.

The Pilates classes will also focus on anatomy.

The goal of the course *Body conditioning* is to introduce strength training basics to enable the students to add these elements to sustain their long term movement practice. Strength built on a high degree of awareness improves range and quality of movement and minimizes injury. The aim of this course is to give students the material they need to become totally autonomous in the creation of strength training regular sessions, over the course of three years.

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.

*Fascia* is the connective tissues which envelope and link together the whole interior of our body. They are at the same time an envelope around the organs, muscles, bones and are assimilated to the structure of these as if everything that makes up the interior of our body was interconnected like a big spider's web.

With this awakening of the fascia, students will be invited to experience the body as a whole and perceive this internal movement which sets us in motion.

Then this internal movement will become the engine that will lead us to dance. The idea is to draw from this subtle listening to the inner body, a new energy, a renewal, an access to creativity, a freedom of spirit.

**Teachers 2022-2025:** Stéphane Bourhis, Laia Puig Escandell, Niloufar Shaisavandi, Silvia Ubieta (yoga), Gabriel Schenker, Chloé Chignell, Julie Rubies (Pilates) Charlotte Cétaire, Eoghan O'Kelly (body conditioning), Palle Dyrvall (shiatsu), Anja Röttgerkamp (fascia)

## 7. 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 is **optional** (students choose between theater or a music project) and builds further on the achievements of the previous year, but the material becomes more complex and challenging for the personality of the student.

**Teachers 2022-2025:** Akram Assam, Kuno Bakker, Jolente De Keersmaeker, Mokhallad Rasem, Janneke Remmers, Nele Vereecken, Eva Schram

## 8. Music

The *music analysis* courses happen in the 1st and 2nd year. They develop an analytic approach towards Western and non-Western art music through individual and collective listening. Various listening styles and strategies are explored in order to open a starting point for music analysis. Musical parameters such as rhythm, melody harmony, timbre and polyphony are discussed in relation to a list of audio examples.

The classes in the 2nd year look at scores: how can musical time be laid out on paper? Various historical and contemporary approaches are explored. Exercises in music notation and the introduction of 'keys' to read & follow the basic outline of a musical score.

In the 1st year, the music analysis classes are linked to the Trio task, whereby they focus on the analysis and contextualisation of the works on the longlist students can choose from.

In the 1st and 2nd year, there is an almost-weekly collective *singing* class. 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.

In the 1st and 2nd year, almost every week a *rhythm* class is organised. One series of classes focuses on building up a basis for a common approach of rhythm. With the help of the body, clapping, breathing, voice and a syllabic system, 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. Rhythm is linked explicitly to the physical experience of space and time. Another series of classes approaches rhythm as a broad phenomenon related to Time, and focus on discovering rhythm in different musical and extra-musical spheres.

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. In the 1st year, it aims to feed the students for the trio project and is part of the course Artistic Practice I.

In the 2nd year it is an **optional** project (students choose between theater or music project).

In the third year, a music project can be the concrete proposal for the course 'Interdisciplinary'.

**Teachers 2022-2025:** Femke Gyselinck, Adia Van Heerentals, Hendrik Lasure, Michael Pomero, Marie Goudot, Lucas Messler (music project), ucy Grauman, Fabienne Séveillac (singing), Michel Debrulle, Lucas Messler, Sara Tan (rhythm), Matthijs Van Damme (music analysis)

## 9. 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.

In the 1st and 2nd year, the theory courses are common. In the 3rd year, some courses are common, others **optional** in periods where there is also Repertoire, Artistic practice or Student Creation, where a student needs to choose a minimum number of weeks of theory seminars.

In the 1st and 2nd year, the *dance history/performance studies* 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...

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 1st year, the introduction to *sociology* 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.

In the 3rd year, it can be the subject of the optional seminars.

The course in *art history* in the 1st and 2nd year combines historical themes with a focus on contemporary art, emphasising visual culture and literacy, presence of the body, performativity, etc.

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.

The *writing* class (1st, 2nd and 3rd year) will 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, an additional writing class will focus on the writing of a presentation text relating to the solo the students will develop.

The *management* classes in the 3rd year provide information for the students to practically orient themselves in the professional field after they graduate. The lessons focus both on makers/ choreographers and performers/ dancers. The sessions include information about the different kinds of organizations in the arts field, how to present your work and negotiate, types of employment, taxes, author rights, communication, funding opportunities, (collective) self-organization and fair practice. Experts from the field are invited on occasion to share their expertise and as a networking opportunity for the students.

*Visiting performances* is also an element of the theory programme. 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.

**Teachers 2022-2025:** Bojana Cvejic, 'Funmi Adewole, Stefa Govaart (dance history/performance studies), Stephen Howard (philosophy), Rudi Laermans, Maryam Kolly, Joachim Ben Yakoub Bojana Cvejic (sociology) Robin Vanbesien (art history), Bojana Cvejic, Stefa Govaert, Thomas Birzan, Tessa Hall (writing), Karen Verlinden (management)

## 10. Interdisciplinary

In the 3rd year, 'Interdisciplinary' comprises an excursion and a music project (see description above)

A 1-week *excursion* will be organised. The focus of this trip is inter-disciplinary, and it will touch on the political, social, cultural and artistic history of that place.

Excursion 2022-2025: visual arts in Brussels

## 11. Internship / Erasmus+

Internship is an **optional** course. Doing an *internship* in a professional environment is possible in the 3rd year, in a timeframe of maximum 2 months in the first or second semester (some restrictions on dates will be in place - the internship cannot overlap with the Student Festival and the rehearsals for the Final Creation (Artistic Practice IV). 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. If the internship is happening abroad and takes two months, it can be funded by the Erasmus+ scheme. Shorter internships can also be supported by Erasmus+ under certain conditions.

During the internship, the student can fully concentrate on their work at the host institution. Only the writing tasks which run over the full year, have to be followed up.

Also in the 3rd year, students can also opt for an *Erasmus+* exchange and follow courses at a European partner school for a period of at least 2 months. Their participation in the other school will be evaluated by that school and included in the diploma and transcript.

PARTS also welcomes incoming Erasmus students, maximum 2 per semester, but not in the 1st semester of the 1st year or the 2nd semester of the 3rd year.

## 12. 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. In the cycle 2022-2025, this included a special project Drumming XXL with students from Paris or Senegal, and participation in the Dansand festival in Oostende with site-specific creations made on the students.

## 13. 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. These can be organised several times per year, in function of the work the students would like to share.

\* In *PARTS Presents* the school organises once or twice per year a public presentation of work created in the curriculum, such as Repertoire, work by a guest choreographer or personal work from Student Creation.

\* In the 3rd year, the creations of the guest choreographers can be presented in professional venues.

\* At the end of the 3rd year, the students organise a *Student 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.

## Study load and work formats

The programme of the PARTS Training cycle counts 60 credits per year, which corresponds to approximately 1700-1800 hours of work.

### *Contact hours*

Around half of the regular study time is spent in collective contact hours. When a student chooses the option 'personal work' in 2nd or 3rd year, a part of the contact hours are turned into autonomous working hours.

In general, classes are taught to groups between 15 and 25 students.

### *Individual Trajectories*

In the 1st year, most of the 2nd year and big parts of the 3rd year, all students are going through the same trajectory, usually split up in 2 (mornings, some afternoons) to 3 or 4 (afternoons) groups. Often the different groups have the same teacher, but sometimes different teachers work in parallel within the same course. Even if in the latter case different teachers might not have the exact same approach, the students cannot choose which group they are in.

Over the three years, there is increasing room for the students' own choices. In the 1st and 2nd year, the X-weeks (Artistic Practice I and II) often offer two or three very different artists in parallel, and students can indicate their priority. In the 2nd year there are two additional periods where students can choose, one between Theater and a Music project, and one period with the choice between Repertoire-Rosas, Artistic Practice-guest choreographer and Student Creation-personal work. In the 3rd year, many of the afternoon periods offer different options (e.g. Repertoire, Artistic Practice-Guest Choreographer, Theory, Student Creation-personal work),

and during specific periods students can in the morning propose Independent Technical Work instead of classes Dance Training or Body Studies.

*Individual tasks:* next to the volume of contact hours each student has to fulfil an 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 trio, theory paper and preparatory writings, self evaluations, class evaluations. Teachers may ask for additional creative or reflective tasks as part of their course.

2<sup>nd</sup> year: performance visits, creation of a solo, second theory paper and preparatory writings and presentation text of the trio, self evaluations, class evaluations. Teachers may ask for additional creative or reflective tasks as part of their course.,

3<sup>rd</sup> year: performance visits, third theory paper and preparatory writings, report on performances, self evaluations, class evaluations. Teachers may ask for additional creative or reflective tasks as part of their course.,

## Teachers and pedagogical guidance

### *Teachers*

PARTS has no teachers with a permanent contract. The vast majority of teachers work as freelancers, and come from different countries (living in Belgium and abroad). They are not necessarily holders of a pedagogical diploma, but they can offer a rich experience as artists. Some teachers have been working at PARTS for more than 25 years, others will be there for the first time. Most teachers will teach only one intensive period per year, some will return in the following years. The school looks for a good balance between continuity and change.

At the end of a teaching period, a teacher 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)

### *Tutors*

The varied presence of a large number 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 tutors (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 them with questions.

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

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

**In 2022-2025**, the tutors are Lise Vachon and Diane Madden.

### *Academic coaching*

Students who experience difficulties in the theory classes and with the writing assignments, can receive extra support from the academic coach, who helps to understand the topics, break down the assignments and give feedback on rough versions.

## *Mentors*

For personal work projects (trio, solo, 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.

## *Programme Committee*

The Programme Committee 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 Programme Committee meetings.

**In 2022-2025**, the members of the programme committee are:

- Diane Madden - dance technique
- Lise Vachon - dance technique
- Marie Goudot - body studies
- Michael Pomero - composition
- Femke Gyselinck and Christine De Smedt - personal work
- Tom Pauwels - music
- Kuno Bakker - theater
- Bojana Cvejic - theory
- Youness Khoukhou - PARTS alumnus

## Attendance

### **Guidelines and rules**

PARTS requires 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. It is equally important given the collective character of most of the education: students also learn a lot from each other, and very often have to collaborate intensively to reach the goals of the course. The attendance rate of a student is an important element in the evaluation process. Students can receive a warning if their absence rate becomes too important. If several warnings are given, the deputy director can decide that the student has to leave the program .

Students have to be present for 80% of the classes of every teacher.

If a student does not meet this requirement, the teacher's evaluation and quote on the student will decrease. If there is less than 80% attendance for a course as a whole (i.e. all the teachers who work within a specific course), catch-up work and/or assignments may be imposed by the evaluation committee.

**In case of sickness / injury**

It can of course happen that students are absent for medical reasons (e.g. when feeling sick or attending a medical appointment). To justify this absence as medical, the student needs to obtain a medical note and send it to the staff member in charge of student affairs.

Students are entitled to have one day of absence per month justified as medical without a note (e.g. in case of a bad cold or a strong need to rest). However, this needs to be communicated to the tutors and the student affairs staff member.

If the absence (for medical reasons) exceeds one day, this needs to be confirmed and justified with a medical note.

When a student is injured, they will need an official diagnosis and recovery plan from a sports doctor. The recovery will be discussed with the tutors and teachers. If the student is able to come to school (by public transport or by foot) they are expected to be in school, in order to observe the classes or to carry out an individual program working on the improvement of their physical condition.

For more details regarding the attendance system, see the House Rules document.

## 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.

### 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). In the Theory courses, 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.

### 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.

## Quantitative evaluation

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

Excellent: The goals of the class/workshop, as defined by the teacher, have been reached to an excellent level or with outstanding work. There are positive results and few critical remarks within the goals to keep striving for.

Very good: The goals of the class/workshop, as defined by the teacher, have been reached to a high level. There are positive results with some critical remarks and goals to keep striving towards.

Good: The goals of the class/workshop, as defined by the teacher, have been reached to a good level. There are a number of critical remarks for the student to develop further.

Sufficient: There has been some progress and the goals of the class/workshop, as defined by the teacher, have partly been reached. There are a number of critical remarks for the student to fully integrate the information.

Pass: The goals of the class/workshop, as defined by the teacher, have just or not completely been reached. There are a number of critical remarks or areas needing further work or attention, affecting the student's development.

Insufficient: The student has not reached the goals of the class/workshop, as defined by the teacher, despite certain efforts.

Negative/ absent: the student has not participated in the class or has not submitted the writing/creative/... task.

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.

## Evaluation procedure

At the end of each teaching period, each **teacher** writes a **conclusive report** on each student and translates that into a grade along the scale of five. Report and grade 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 graded 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 and (if applicable for the semester) the field of Dance Workshops (Improvisation & Composition, Repertoire, Artistic Practice) . The tutor report is also translated into a grade per course, which is added to teachers' grades, after which for each

course a concluding grade is calculated, in function of the relative volume of each teacher's classes in the total volume of classes in that semester . For the courses of Body Studies, Theory, Music and 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 they look 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... The students' self evaluation does not become part of the grading system, but is present during the procedure and can constitute an important element in the decision process.

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 and 2 teachers and/or members of the Programme Committee, who have all the reports and grades at their disposal, as well as their own experience of seeing the students at work in classes and presentations.

The deliberation committee decides if a student can go on to the next semester/year, and might define extra work to be carried out in order to compensate for courses that were valued negatively, where no evaluation was possible or where attendance was below 80%. Compensation or catch-up can take different forms, depending on the context: participation in classes during the Summer School, individual tasks, participation in courses with the next generation of students. Given the cyclical nature of the programme (many courses are organised only once every three years), the catch-up possibilities are limited and should not be considered as an automatic solution for low attendance. If a student has to catch up certain courses with the next generation, they will have to pay a tuition fee - the possibilities for this are limited. Students should be aware that there are no scholarships for students who have to extend their study time.

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.

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

If a student objects to a decision of the deliberation committee, they can appeal against it, maximum 1 week after the decision has been communicated to the student. A new committee, consisting of the deputy director, the coordinator, a tutor and two people external to the school will hear the student and after studying the arguments it will make a final decision, confirming or changing the original decision.



## 5. Practicalities

To enter PARTS as a student, one must have passed through the final audition, which takes place between April 13th and April 18th, 2025.

Everybody who is selected as a student must:

- give proof of their high school diploma before September 1st, 2025
- submit a medical certificate informing of their current physical state and documenting previous injuries and health problems, before September 1st, 2025.

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.

### Registration and tuition fee

Students pay a one-time registration fee and an annual tuition fee.

#### **Registration fee**

The registration fee is €6.000. This amount is due only once, irrespective of the number of years the student spends at PARTS.

The registration fee has to be paid in three installments:

- a first installment of €2.000 due on May 9, 2025
- a second installment of €2.000 due on June 2, 2025
- a third installment of €2.000 on July 4, 2025.

#### **Tuition fee**

The tuition fee for Training Cycle is €3.000 a year.

In the 1<sup>st</sup> year, the tuition fee can be paid in 2 installments:

- A first installment of €1.500 euro has to be paid before September 1, 2025.
- A second instalment of €1.500 euro has to be paid before January 1, 2026.

In the 2<sup>nd</sup> and 3<sup>rd</sup> year, the full tuition fee has to be paid before September 1 of the relevant year.

Next to this, the student has to pay €150 in the 1st and 2nd 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 2022-2025 and no such projects are currently planned for 2025-2028.

The total cost for the 3-year Training Cycle will then be:

€6.000 registration fee + €9.000 tuition fee + 300€ costs for performance = €15.300

# Scholarships

## Context

P.A.R.T.S. provides a limited number of scholarships to students who do not have enough financial resources and who have not succeeded in getting scholarships from other funding bodies. The school depends on external sources for scholarships, so nothing can be guaranteed. The different amounts of scholarships are attributed based on the needs and financial situation of each applicant and based on the available budget of PARTS.

A PARTS scholarship can cover one or several of the following:

- The annual tuition fee = € 3.000
- The accommodation rent and charges (for 10 months) = € 4500 - € 6000
- Other living costs and expenses (for 10 months, excl. rent) = € 5000

*(These different categories are based on this [source](#) to calculate the estimations).*

**Please note the scholarship does not cover the one-time registration fee of €6.000.**

Scholarships are paid in monthly installments between September and June, on the student's Belgian bank account (there is no scholarship granted in July and August).

Scholarships are **only** attributed during the three-year Training cycle, and **not** in the case of an extension of the study time.

## Search for other funds and scholarships

An important criteria to apply for the PARTS scholarship is to prove that you have looked for other grants / scholarships.

Also because of the limited scholarships PARTS can offer, we strongly advise you to look for grants / funding awarded by your country's authorities (municipal, regional, national) or private foundations. In many cases the application deadlines will have passed before you get the final confirmation that you are accepted at P.A.R.T.S.

Some tips on what types of structures or organisations to look into:

- **Public:** the ministry of education, the ministry of culture, the Belgian embassy in your country (for contacts), the public authority of your region, the council of **your city**.
- **Private:** foundations who support culture, education, young artists, students; donations or sponsorship from private corporate companies, a student loan from a bank, a crowdfunding campaign, etc. Some funds could secure a specific part of your financial needs (such as a grant for your travel costs).

If you need documents from us when searching for scholarships or funds, please contact our staff member in charge of student affairs.

## Application process

The application procedure for a P.A.R.T.S. scholarship starts after the final audition.

The selected students for the Training Cycle 2025-2028 will receive the application form and detailed information on the procedure, from the person in charge of student affairs.

In sum, applicants are asked:

- To provide detailed financial information (*e.g. official documentation about their parents' income*)
- To prove that they have undertaken and demonstrated efforts to obtain a scholarship and/or student loans elsewhere (*e.g. with copies of application letters and the written answers from the authorities/institutions where you applied for a scholarship*). This is really important.

The application form and documents must be submitted before **May 19, 2025** (midnight, CET). PARTS will decide and inform the applicants on **May 23, 2025**.

## 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 citizens of EU-countries and citizens of countries outside of the EU. Especially for the latter group, it is very important to start preparing the visa application procedure immediately after having been selected.

→ More information on the procedures will be communicated to the selected students by the person in charge of student affairs.

## 6. ECTS files

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

Update: April 2025

**Year:** 1

**Course name:** Dance Training I

**Number of credits:** 19

**Total study time:** 525 hours

### **Learning outcomes:**

The student

- is able to integrate the basic technical principles contained within the different techniques;
- can take a collective class;
- takes responsibility and care for themselves;
- can communicate about their motivation, experiences and difficulties;
- is able to identify and track movement initiations within the body;
- is able to accurately identify and reproduce movement, shape, tonicity, rhythm, musicality and spatial patterns of a given sequence of movement;
- is able to embody and combine multiple concepts and physical experiences within a single frame;
- 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;
- can articulate their artistic practice as dancer/performer in oral and written form and through physical examples.

### **Course contents:**

Dance Training I consists of dance classes representing different practices and backgrounds, including contemporary dance, contemporary dance practices sourcing from non-Western and urban techniques, ballet for contemporary dancers, and others.

Individual teachers teach for a period of 2 to 5 weeks, 4 or 5 times a week. Some teachers' classes are less regular and are spread over a longer period of time.

Within the diversity of classes, the postmodern 'release based' technique remains one of the recurring pillars. It refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight 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. It also allows for more health and longevity in dancing.

Many of the classes include physical explorations and improvisation. Others investigate phrase material or focus on floor work, Contact Improvisation or other forms of partnering. 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;

Other classes are founded on different Western or non-western techniques (ballet, Acogny technique, kalaripayatt, urban dance, martial arts...) and made suitable for contemporary dancers. They aim to broaden the stylistic palette and introduce different ways of approaching body and movement.

The ballet classes (which covers 20% of the dance 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 accessible to any contemporary dancer, regardless of their previous experience with it. The stress on functionality, mechanics and organic movement also make a strong connection to the release approach in other classes.

The classes of Studio Practice and Documentation (also referred to as 'Individual Practice') introduce methods for students to identify and experiment with existing patterns of learning and perceptual processing, also in function of creative tasks in other courses. 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.

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

Class contact teaching

- Workshops: 350 hours

Personal work

- Self study: 175 hours

### **Evaluation method:**

Permanent evaluation.

After a teaching block, the teacher writes a descriptive report and summarises this with a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 50% of the teachers' grades (with the weight relative to the number of hours they taught) and for 50% of the tutor's grades.

### **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:** 5

**Total study time:** 125 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. 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: 75 hours

Personal work

- Self study, creative tasks and performance: 50 hours

**Evaluation method:**

Permanent evaluation

The teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

The tutors, who have observed many of the different classes, write a descriptive report and summarise this with a grade from the scale 'negative' to 'excellent'.

The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

**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 I**

**Number of credits: 5**

**Total study time: 125 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 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;
- Can elaborate new composition tools and/or transform existing tools in a new directions;
- is able to imagine and define a strategic relationship between music or a musical score and the choreography.
- can situate the movement in a musical context and manipulate and transform it in relation to different parameters;

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: do you create a vocabulary, what are the movement generators or physical tasks, 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 used or developed by some of the most renowned choreographers such as Trisha Brown and Anne Teresa de Keersmaecker...

This class focuses mostly on the articulation of Movement material / Space / Time during a first period and explores the possibilities of relationship to music or a musical score in a second period in order to prepare their first personal work assignment : the making of a trio with live music.

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 teachers 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

David Zambrano's Passing Through methodology focuses on creating and developing the dynamics for complex systems to present leadership in the form of a group web. In science, cells do not need a protein leader to create life. Neither does the brain need one protein leader to create a thought. With this in mind, Zambrano feels that movement needs no leader in creation. The "passing through" takes students through various exercises to manifest that same philosophy. The group will create dynamics that will be flexible, complex, getting the group to fit tight together, yet always keeping doors open for the unpredictable. The group moves constantly, transforming the environment of the dance.

Zambrano uses three main exercises to complete this training. 'Under, over and around' enables the student to make instantaneous creative choices as well as increases flexibility in both the mind and body. With 'leading and following', the students use their bodies to constantly exchange the roles of leader and follower. The student must focus on either leading or following, how and when to make the choice to change, and how to control their body while doing so. The workshop culminates when Zambrano asks the students to see the room full of 'pathways' – infinite pathways passing through the walls, the floor, even the bodies. These pathways go in any direction and are filled with curves, large and small.

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

Class contact teaching

- Workshops: 75 hours

Personal work

- self study and creative tasks: 50 hours

### **Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

### **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 and application of the concepts of the Passing Through methodology
- Ability to relate to each other in collective improvisation

**Study material:**

- obligatory: 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: 125 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:**

In Artistic Practice I the students get to know the artistic practice of different artists, in different types of settings.

During an X-Week (2 times in the 1<sup>st</sup> year), the normal operation modus of the school is suspended. After a collective dance class (see Dance Training I) 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. Once a year, the school invites an artist to work with the whole group of students, the other time, there are three parallel options between which the students can choose.

During the 'Music project' week (1 week, afternoons), the focus is on the interaction between choreography and music. This course is supportive of the trio task (Student Creation I), by giving examples of how both media can interact.

At the end of the schoolyear, two weeks are foreseen for a performance project. This can take several forms: an invitation to a choreographer to make a work for a specific context, or the organisation of public presentations of work created earlier in the year.

**Type of activity + hours**

Class contact teaching

- Workshops: 75 hours

Personal work

- self study and preparing exercises: 50 hours

**Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

**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: duet/trio

**Number of credits:** 5

**Total study time:** 150 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 duet or trio in dialogue with their choreographic partner(s), and communicate about it with peers and coaches;
- can propose a planning covering the research, preparations, rehearsals in studio with and without musicians, list of data for the meetings with the coach
- is able to collaborate with musicians on a mutual understanding of choreography and music and their possible connections;
- 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 task;
- can finalise the practice into a performance;
- can reflect about their own working process and share these reflections with their peers;
- Can situate their work in a larger framework of dance, music and performance;
- can engage with the feedback of coaches and decide how and why they integrate it in their practice;

**Course contents:**

In groups of three, students create a piece of max. 15' in which they develop a choreographic answer to a musical score from the realm of classical and contemporary music which will be performed live by student-musicians.

A shortlist of music pieces is defined beforehand by the school, in dialogue with the partner schools whose music students will be engaged in the project. The scores are analysed in the course Music Analysis (Music I).

The students have a minimum of three rehearsals with the musicians.

Each group has a choreography coach, and there is also musical coaching foreseen.

The course is introduced in a plenary session, and is concluded by a plenary feedback session.

**Type of activity + hours**

Class contact teaching:

- plenary sessions and coaching: 16 hours

Personal work

- Individual work and performance: 134 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final result.

The coach gives a grade (from 'negative' to 'excellent') on the work process, the resulting piece and the performance of the solo, and writes a descriptive report.

A coordinator of Student Creation or a tutor give a grade (from 'negative' to 'excellent') on the resulting piece and its performance.

The final grade consists of ½ of the grade of the coach and ½ of the grade of the coordinator/tutor.

**Evaluation criteria**

- quality of the artistic research
- quality of the movement research and choices
- quality of the compositional research and choices
- depth of the collaboration with the musicians
- quality of planning a creative process and performance
- quality of the performance of the trio

**Study material:**

- Obligatory: none
- Optional: none

**Year:** 1

**Course name:** Body studies I

**Number of credits:** 4

**Total study time:** 120 hours

**Learning outcomes:**

The student

- has knowledge and a practice of different types 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 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 visualize the organs and their function.
- 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.

**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: an introduction and regular training in yoga, Pilates and body conditioning. Body studies classes are organized once or twice per week. When a new practice is introduced for the first time, the number of classes in the introductory week will be higher.

Next to that there is also an introduction into shiatsu, organised in a one-week afternoon workshop.

The Yoga classes (Iyengar method) 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 Pilates classes start with an introduction to the Pilates method, going through the different movement, breathing, and stabilization 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. The Pilates classes will also focus on the student's practical knowledge of the anatomy of their bodies.

The goal of the course **Body conditioning** is to introduce strength training basics to enable the students to add these elements to sustain their long term movement practice. Strength built on a high degree of awareness improves range and quality of movement and minimizes injury.

The aim of this course is to give students the material they need to become totally autonomous in the creation of strength training regular sessions, over the course of three years. The 1st year will introduce the practice so that students become familiar with its movements and principles.

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 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.

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

Class contact teaching

- Workshops: 90 hours

Personal work

- self study: 30 hours

### **Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade (from the scale 'negative' to 'excellent').

The final grade consists of average of the teachers' grades, in relation to the volume of their teaching.

### **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: 3**

**Total study time: 90 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;

**Course contents:**

Music analysis

The courses take the form of lectures and seminars, in sessions of 2 or 3 hours.

The music analysis course of the 1st year focuses on the list of scores that students can work with in the Trio(Student Creation I). These works, representing different styles and periods in the Western tradition of classical and contemporary music, and presented and contextualized in detail, and students learn to identify them, analyse different dimensions and speak about possible relations with movement and choreography.

Additionally, the teacher will provide coaching of the trio works from a musical perspective.

Rhythm

Rhythm is a class which happens on Wednesdays (almost every week) in small groups of 10 students.

One series of classes focuses on building up a basis for a common approach of rhythm. With the help of the body, clapping, breathing, voice and a syllabic system, 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. Rhythm is linked explicitly to the physical experience of space and time.

Another series of classes approaches rhythm as a broad phenomenon related to Time, and focus on discovering rhythm in different musical and extra-musical spheres.

## Singing

Singing is a class which happens on Wednesdays (almost every week) in small groups of 10 students. In the class, students 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.

## **Type of activity + hours**

Class contact teaching

- Workshops and seminars: 60 hours

Personal work

- self study: 30 hours

## **Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade (from the scale 'negative' to 'excellent').

The final grade consists of average of the teachers' grades, in relation to the volume of their teaching.

## **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

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:** 4

**Total study time:** 120 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 text, 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. Students are divided in 4 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.

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 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. Teachers will also switch groups twice in order to make the students aware of different approaches.

**Type of activity + hours**

Class contact teaching

- Workshop: 70 hours

Personal work

- self study: 50 hours

**Evaluation method:**

Permanent evaluation

The teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

**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 I

**Number of credits:** 11

**Total study time:** 315 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)

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.
- be able to write about dance and performance from a relevant historical and theoretical perspective

**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.

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 with performance analysis, history of Western thought (philosophy and sociology), art history and introduction to critical theory.

(1) The course in *dance history/theory* covers the period from late Renaissance (birth of *ballet de cour*) until 1970s including an insight into themes of contemporary dance. Its chapters are organized in aesthetic and political problems. Several topics (contemporary dance, the body/identity, dancing solo, collectivity, transnational perspectives on dance) are addressed across different dance histories ad cultures starting from the present. The course is spread over several weeks and will also introduce the analysis of dance/theater after viewing a selection of performances in Belgium

(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 Twenty-first century.

(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) 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.

(6) The writing classes focus on the basic tools of close reading, note-taking, reviewing literature and composing an essay, and contextualize and follow up of the writing task through exercises and coaching.

(7) Students receive a reader with a selection of texts covering philosophy, sociology critical theory and performance studies, which they have to read independently. The reader includes texts from the courses for students to prepare in advance.

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

Class contact teaching

- Lectures and seminars: 105 hours
- Writing coaching: 2 hours

Personal work

- self study and visiting obligatory performances: 90 hours
- reading and writing tasks: 120 hours

### **Evaluation method:**

- Permanent evaluation of the students' attendance and participation in the classes. Teachers who teach more than 16 hours give a grade (on the scale from 'negative' to 'excellent') and can write a descriptive report.

For shorter seminars, the grade is attributed by the coordinator based on presence (80% presence is 'very good', 60-80% presence is 'sufficient', less than 60% is 'negative')

- Writing: the student writes 3 short essays (1000 words each) on the basis of the task of summarising 3 texts that are part of the syllabi of the classes and are assigned by the teacher. The teacher grades the essays (on the scale from 'negative' to 'excellent') and writes a report.

The final grade consists of  $\frac{1}{2}$  the grades for the seminars (in relation to the volume of hours of each teacher) and  $\frac{1}{2}$  of the grade for the writing.

### **Evaluation criteria**

For seminars:

- attendance and participation in class

For writing:

- timely delivery of the tasks, comprehension and accuracy of the writing

### **Study material:**

To be defined by the teachers

**Year:** 2

**Course name:** Dance Training II

**Number of credits:** 15

**Total study time:** 450 hours

**Learning outcomes:**

The student

- is able to integrate the basic technical principles contained within the different techniques;
- can take a collective class;
- takes responsibility and care for themselves;
- can communicate about their motivation, experiences and difficulties;
- can show leadership (knows when to lead and when to follow);
- is able to identify and track movement initiations within the body;
- is able to accurately identify and reproduce movement, shape, tonicity, rhythm, musicality and spatial patterns of a given sequence of movement;
- is able to embody and combine multiple concepts and physical experiences within a single frame;
- 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 the different techniques;
- can articulate their artistic practice as dancer/performer in oral and written form and through physical examples.
- 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;
- is able to understand instructions without necessarily resorting to copying movements; they must adopt the sufficient skills to not only move, but to be able to analyse, describe and reflect verbally on physical situations;
- is able to freely explore and apply acquired tools within an improvisational context, on their own or in a shared group situation.
- is able to spontaneously apply compositional tools in improvised situations.

**Course contents:**

Dance Training II consists of dance classes representing different practices and backgrounds, including contemporary dance, contemporary dance practices sourcing from non-Western and urban techniques, ballet for contemporary dancers, and others.

Individual teachers teach for a period of 2 to 5 weeks, 4 or 5 times a week. Some teachers' classes are less regular and are spread over a longer period of time.

Within the diversity of classes, the postmodern 'release based' technique remains one of the recurring pillars. It refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight 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. It also allows for more health and longevity in dancing.

Many of the classes include physical explorations and improvisation. Others investigate phrase material or focus on floor work, Contact Improvisation or other forms of partnering. 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;

Other classes are founded on different Western or non-western techniques (ballet, Acogny technique, kalaripayatt, urban dance, martial arts...) and made suitable for contemporary dancers. They aim to broaden the stylistic palette and introduce different ways of approaching body and movement. The classes of Individual Practice introduce methods for students to identify and experiment with existing patterns of learning and perceptual processing, also in function of creative tasks in other courses.

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

Class contact teaching

- Workshops: 300 hours

Personal work

- Self study: 150 hours

### **Evaluation method:**

Permanent evaluation.

After a teaching block, a teacher writes a descriptive report and summarises this with a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 50% of the teachers' grades (with the weight relative to the number of hours they taught) and for 50% of the tutor's grades.

### **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 II

**Number of credits:** 4

**Total study time:** 120 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
- is able to work independently to integrate and rehearse the material (by oneself or with peers, learn sections from video,...)

**Course contents:**

The students study fragments of a choreography by 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.

In comparison to Repertoire I, more refinement is expected in the capture of the form and embodiment of the movement material.

Some attention is given to whether or not the students eventually manage to "dance" the composition, beyond the mere accomplishment of its structure and cues (dimensions such as musicality, spaciousness, 3-dimensionality, acknowledgment of audience, precision in motion, dynamic momentums... become increasingly important).

**Type of activity + hours**

Class contact teaching

- Workshop: 70 hours

Personal work

- Self study, creative tasks and performance: 50 hours

**Evaluation method:**

Permanent evaluation

The teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

The tutors, who have observed many of the different classes, write a descriptive report and summarise this with a grade from the scale 'negative' to 'excellent'.

The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

**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:** 2

**Course name:** Repertoire III (option)

**Number of credits:** 4

**Total study time:** 130 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
- is able to work independently to integrate and rehearse the material (by oneself or with peers, learn sections from video,...)

**Course contents:**

The students study fragments of a choreography by Anne Teresa De Keersmaeker. 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.

In comparison to Repertoire I, more refinement is expected in the capture of the form and embodiment of the movement material.

Some attention is given to whether or not the students eventually manage to "dance" the composition, beyond the mere accomplishment of its structure and cues (dimensions such as musicality, spaciousness, 3-dimensionality, acknowledgment of audience, precision in motion, dynamic momentums... become increasingly important).

**Type of activity + hours**

Class contact teaching

- workshops: 80 hours

Personal work

- self study and performances: 50 hours

**Evaluation method:**

Permanent evaluation

The teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

The tutors, who have observed many of the different classes, write a descriptive report and summarise this with a grade from the scale 'negative' to 'excellent'.

The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

**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:** 2

**Course name:** Improvisation and composition II

**Number of credits:** 4

**Total study time:** 120 hours

**Learning outcomes:**

For composition:

The student

- is able to use basic compositional tools with which to organise movement in space and time in relation to a musical score;
- is able to imagine and define a strategic relationship between the music or musical score and the choreography.
- can create and identify movement material from different types of generators and can transform it through the application of different parameters;
- can situate the movement in a musical 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;
- can identify compositional tools used in other media and relate them to their own work in choreography

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

Defining concepts and ideas about a work or a performance to be created isn't necessarily the hardest part.

One difficulty is to develop movement that « suits » their idea and concept of the work.

Therefore, the Composition class in the 2<sup>nd</sup> year mostly focusses 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.

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 improvisation.

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

Class contact teaching

- Workshops: 70 hours

Personal work

- self study and creative tasks: 50 hours

### **Evaluation method:**

Permanent evaluation.

Each teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

### **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: to be defined by the teachers
- optional: to be defined by the teachers

**Year:** 2

**Course name:** Artistic Practice II

**Number of credits:** 6

**Total study time:** 165 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:**

In Artistic Practice I the students get to know the artistic practice of different artists, in different types of settings.

During an X-Week (3 times in the 2nd year), the normal operation modus of the school is suspended. After a collective dance class (see Dance Training I) 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. Once a year, the school invites an artist to work with the whole group of students. The other two times there are three parallel options between which the students can choose.

At the end of the schoolyear, two weeks are foreseen for a performance project. This can take several forms: an invitation to a choreographer to make a work for a specific context, or the organisation of public presentations of work created earlier in the year.

**Type of activity + hours**

Class contact teaching

- Workshops: 100 hours

Personal work

- self study and preparing exercises: 65 hours

**Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

**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:** 2

**Course name:** Artistic practice III Guest Choreographer (option)

**Number of credits:** 4

**Total study time:** 130 hours

**Learning outcomes:**

The student

- Can analyse, process and embody the movement proposals of a choreographer
- Can translate choreographic ideas in a physical practice, using different tools most appropriate for the context
- Reflects on the intentions and context of the choreographer's work
- Can work both independently and collaboratively in a context guided by a choreographer
- Can express, in words and creative practice, their own vision and translation of the choreographer's proposals, while staying loyal to the choreographer's intentions
- Can perform the resulting work with the relevant intention and expression

**Course contents:**

A guest choreographer is invited to create a short work on a group of participating students. Depending on the specific context of the project and the working method of the choreographer, the students are actively engaged in the creation of the work.

At the end of the process, the resulting work is performed for audiences.

This is an optional course – students choose between Artistic Practice III, Repertoire III and Student Creation III.

**Type of activity + hours**

Class contact teaching

- Workshops: 80 hours

Personal work

- self study and performances: 50 hours

**Evaluation method:**

Permanent evaluation

The teacher will write a descriptive report and give a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 2/3 of the teachers' grades (with the weight relative to the number of hours they taught) and for 1/3 of the tutor's grades.

**Evaluation criteria**

Presence and active participation in the classes;

Understanding of the artistic proposals;

Personal processing of the artistic proposals;

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

Collaboration with peers and the choreographer;

Quality of the performance of the end result.

**Study material:**

- obligatory: to be defined by the teacher
- optional: to be defined by the teacher

**Year:** 2

**Course name:** Student creation II: solo

**Number of credits:** 5

**Total study time:** 150 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;
- can propose a planning covering the research, preparations and rehearsals;
- 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 7 and 17 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 6 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.

The course is introduced in a plenary session, and is concluded by a plenary feedback session.

**Type of activity + hours**

Class contact teaching:

- Group coaching sessions: 21,5 hours

Personal work

- Individual work and performance: 128 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final result.

The coach gives a grade (from 'negative' to 'excellent') on the work process, the resulting piece and the performance of the solo, and writes a descriptive report.

A coordinator of Student Creation or a tutor give a grade (from 'negative' to 'excellent') on the resulting piece and its performance.

The final grade consists of ½ of the grade of the coach and ½ of the grade of the coordinator/tutor.

**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:** 2

**Course name:** Student Creation III (option)

**Number of credits:** 4

**Total study time:** 130 hours

**Learning outcomes:**

- is able to express and analyse their artistic intuition and identify their working patterns and practices;
- is able to formulate an idea or a research question in dialogue with their choreographic partner(s), 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 propose a planning covering the research, preparations, rehearsals in studio, list of data for the meetings with the coach
- can finalise the practice into a format that can be shared with peers: performance, work-in-progress presentation, lecture performance, or documentation;
- 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 engage with the feedback of coaches and decide how and why they integrate it in their practice;

**Course contents:**

Students can propose a personal work in groups of at least 5 students. They submit a proposal (details and deadline will be provided at the start of the semester) which will be evaluated by the coordination team Student Creation on its artistic validity, practical feasibility and role in the pedagogical development of the students. Projects which are approved receive 4 weeks of studio time (4 or 5 afternoons per week) to realise the project. A coach follows up the realization of the project.

At the end of the working period, there is a sharing moment. The type of outcome of the project can be defined by the students, it doesn't need to be a finished piece.

Students do not need to present a finished piece, but it is important that they define their aims regarding the type of outcome beforehand.

There is no pre-supposed model for how the students should work together: it can be one person leading the others, it can be a horizontal collaboration, or any other model that seems fit for the purpose.

**Type of activity + hours**

Class contact teaching

- coaching creative tasks: 12h

Personal work

- self study: 118 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final result.

The coach gives a grade (from 'negative' to 'excellent') on the work process, the result and the presentation, and writes a descriptive report.

A coordinator of Student Creation or a tutor give a grade (from 'negative' to 'excellent') on the result and its presentation.

The final grade consists of ½ of the grade of the coach and ½ of the grade of the coordinator/tutor.

**Evaluation criteria**

- quality of the artistic research
- quality of the movement research and choices
- quality of the compositional research and choices
- quality of the collaboration
- quality of the final presentation

**Study material:**

- obligatory: none
- optional: none

**Year:** 2

**Course name:** Body studies II

**Number of credits:** 4

**Total study time:** 110 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 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.
- 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.

**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: an introduction and regular training in yoga, Pilates and body conditioning. Body studies classes are organized once or twice per week. When a new practice is introduced for the first time, the number of classes in the introductory week will be higher.

Next to that there is also an introduction into shiatsu, organised in a one-week afternoon workshop.

The Yoga classes (Iyengar method) 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 Pilates classes start with an introduction to the Pilates method, going through the different movement, breathing, and stabilization 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. The Pilates classes will also focus on the student's practical knowledge of the anatomy of their bodies.

The goal of the course **Body conditioning** is to introduce strength training basics to enable the students to add these elements to sustain their long term movement practice. Strength built on a high degree of awareness improves range and quality of movement and minimizes injury.

The aim of this course is to give students the material they need to become totally

autonomous in the creation of strength training regular sessions, over the course of three years. The 2nd year will help develop the practice so that it becomes part of the dancers' healthy routine, as well as developing a common vocabulary around the practice.

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

Class contact teaching

- Workshops: 85 hours

Personal work

- self study: 25 hours

### **Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade (from the scale 'negative' to 'excellent').

The final grade consists of average of the teachers' grades, in relation to the volume of their teaching.

### **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:** 2

**Course name:** Music II

**Number of credits:** 3

**Total study time:** 85 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;

**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 class which happens on Wednesdays (almost every week) in small groups of 10 students.

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 class which happens on Wednesdays (almost every week) in small groups of 10 students. 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.

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

Class contact teaching

- seminars and workshops: 55 hours

Personal work

- self study: 30 hours

### **Evaluation method:**

Permanent evaluation

Each teacher writes a descriptive report and gives a grade (from the scale 'negative' to 'excellent').

The final grade consists of average of the teachers' grades, in relation to the volume of their teaching.

### **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 choreographic event based on a musical score
- clarity and accuracy of the students' notebook

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:** 2

**Course name:** Music III (option)

**Number of credits:** 5

**Total study time:** 140 hours

**Learning outcomes:**

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:**

The music project is optional, students choose between a theater workshop and the music project.

In the music project, a choreographic experimentation is undertaken whereby the relationship between choreography and music is central. The workshop will involve a collaboration with musicians and works toward a public presentation.

**Type of activity + hours**

Class contact teaching:

- Workshop: 70 hours

Personal work

- Self study: 70 hours

**Evaluation method:**

Permanent evaluation

The teacher writes a descriptive report and gives a grade (from the scale 'negative' to 'excellent').

The final grade consists of average of the teachers' grades, in relation to the volume of their teaching.

**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 teacher
- optional: to be defined by the teacher

**Year: 2**

**Course name: Theater II (option)**

**Number of credits: 5**

**Total study time: 140 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 text, 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:**

In the 2<sup>nd</sup> year, the theater workshop is optional, and can be chosen instead of Music Project (part of Music II).

The theater workshop happens in a concentrated period of 5 weeks. The precise selection of repertoire and the approach to the construction of the work may vary between the different teachers.

During the workshop in the second year,

- the emphasis is more on the development of a presentation which:
  - o creates a limited extra pressure that stimulates to make an extra step in the development
  - o challenges the student to take more responsibility towards the whole instead of their own part
- The text material has a (limited) higher level of complexity
- Depending on the approach of the teacher the student is challenged to take further steps in
  - o developing a character
  - o intensifying emotional engagement
  - o developing improvisational skills

**Type of activity + hours**

Class contact teaching

- Workshop: 70 hours

Personal work

- self study: 70 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final presentation.

The teacher writes a descriptive report and gives a grade from the scale 'negative' to 'excellent'.

**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:** 2

**Course name:** Theory II

**Number of credits:** 11

**Total study time:** 307 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.
- be able to write about dance and performance from a relevant historical and theoretical perspective

*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:**

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

In the second year, students continue the study of dance history, performance analysis, history of Western thought (philosophy and sociology), art history and introduction to critical theory.

- (1) From dance *history* the students move towards contemporary dance and the *theory* of performance, dance and theater. For example, topics include corporeality, affects, conceptual art, techniques of authorship, politics of collaboration, geopolitical differences 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. The emphasis of the second year is on modernity and contemporary thought.
- (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) 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.
- (6) 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. A specific series of writing classes, connected to the solo task (Student Creation II) teaches the students how to write about their own work.

**Type of activity + hours**

Class contact teaching

- Lectures and seminars: 97 hours

Personal work

- self study and visiting obligatory performances: 90 hours
- reading and writing tasks: 120 hours

**Evaluation method:**

- Permanent evaluation of the students' attendance and participation in the classes. Teachers who teach more than 16 hours give a grade (on the scale from 'negative' to 'excellent') and can write a descriptive report.

For shorter seminars, the grade is attributed by the coordinator based on presence (80% presence is 'very good', 60-80% presence is 'sufficient', less than 60% is 'negative')

- Writing: the student writes 3 short essays (1000 words each) on the basis of the task of summarising 3 texts that are part of the syllabi of the classes and are assigned by the teacher. The teacher grades the essays (on the scale from 'negative' to 'excellent') and writes a report.

The final grade consists of  $\frac{1}{2}$  the grades for the seminars (in relation to the volume of hours of each teacher) and  $\frac{1}{2}$  of the grade for the writing.

**Evaluation criteria**

For seminars:

- attendance and participation in class

For writing:

- timely delivery of the tasks, comprehension and accuracy of the writing

**Study material:**

Obligatory:

Reader to be distributed at the start of the year



**Year:** 3

**Course name:** Dance Training III

**Number of credits:** 13

**Total study time:** 360 hours

**Learning outcomes:**

The student

- is able to integrate the basic technical principles contained within the different techniques;
- can take a collective class;
- takes responsibility and care for themselves;
- can communicate about their motivation, experiences and difficulties;
- can show leadership (knows when to lead and when to follow);
- is able to identify and track movement initiations within the body;
- is able to accurately identify and reproduce movement, shape, tonicity, rhythm, musicality and spatial patterns of a given sequence of movement;
- is able to embody and combine multiple concepts and physical experiences within a single frame;
- 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 the different techniques;
- can articulate their artistic practice as dancer/performer in oral and written form and through physical examples.
- 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;
- is able to understand instructions without necessarily resorting to copying movements; they must adopt the sufficient skills to not only move, but to be able to analyse, describe and reflect verbally on physical situations;
- is able to freely explore and apply acquired tools within an improvisational context, on their own or in a shared group situation.
- is able to spontaneously apply compositional tools in improvised situations.
- develops a personal physical practice, alone or with others
- identifies the contexts the practice is appropriate for
- indicates the different sources of the practice, the challenges experienced during the working period
- applies feedback from peers and coaches

**Course contents:**

The Dance Training classes represent a variety of approaches, building on the classes taught in Dance Training I and II and introducing new concepts and practices. In certain periods two parallel but divergent classes are offered and students can choose which one they take.

The classes can take different forms, from 'training' classes aimed at the daily maintenance of technical skills, to investigative classes going deep into specific technical and artistic proposals – these classes can take up to 2 hours per session. The teachers represent various sources, including release technique, improvisation, floor work and approaches inspired by non-Western techniques.

*Independent Technical work (ITW)*

During specific periods, students can propose to develop an individual or collective independent physical practice instead of taking the collective class and/or instead of the Body Studies III classes.

The independent technique work can be used for different purposes:

- to develop your autonomous form of training and exercises
- to work further on techniques and tools you have learned in other technical classes
- to develop a practice of teaching technique
- or other goals and projects, as long as they are related to your physical development

A tutor follows and advises the practice.

Depending on the content of the practice, the credits are added to Body Studies III or Dance Training III.

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

Class contact teaching

- Workshops: 240 hours (this can be less when students opt for ITW)

Personal work

- Self study: 120 hours (this can increase when students opt for ITW)

### **Evaluation method:**

Permanent evaluation.

After a teaching block, a teacher writes a descriptive report and summarises this with a grade from the scale 'negative' to 'excellent'.

Each semester, the tutors, who have observed many of the different classes, write a descriptive report focusing on the development of the student's work over the different classes, and summarise this with a grade from the scale 'negative' to 'excellent'.

Each semester, a summary is made. The final grade for the course is made up of for 50% of the teachers' grades (with the weight relative to the number of hours they taught) and for 50% of the tutor's grades.

Specific for ITW: the student writes a report documenting and reflecting about their practice. The tutor assesses the work through studio visits or conversations and the report.

### **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:** 3

**Course name:** Student creation IV

**Number of credits:** minimum 3, maximum 16

**Total study time:** minimum 85 hours, maximum 430 hours

**Learning outcomes:**

(Group Work)

The student is able to:

- collaborate with peers in the development of a creative process
- formulate their ideas and share them with their peers
- step into and experiment with the ideas formulated by others
- define a role for themselves in the process and act accordingly
- adapt to a creative group dynamic
- reflect on their own position and on the group dynamic and express that

(Personal work: creation and performance)

- is able to express and analyse their artistic intuition and identify their working patterns and practices;
- is able to formulate an idea or a research question in dialogue with their choreographic partner(s), 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;
- can propose a planning covering the research, preparations, rehearsals in studio, list of data for the meetings with the coach
- can finalise the practice into a format (performance or other) that can be shared with an external audience;
- can articulate their reflection and desires about staging and technical realization;
- 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 engage with the feedback of coaches and decide how and why they integrate it in their practice;

(Personal work: research and practice)

- is able to express and analyse their artistic intuition and identify their working patterns and practices;
- is able to formulate an idea or a research question in dialogue with their choreographic partner(s), and communicate about it with peers and coaches;
- is able to develop a reflection and studio experimentation that renders the artistic question concrete;
- can propose a planning covering the research, preparations, rehearsals in studio, list of data for the meetings with the coach
- can develop a presentation format (performance or other) in which they can share their practice with an internal audience;
- 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 engage with the feedback of coaches and decide how and why they integrate it in their practice;

**Course contents:**

The course consists of one common and two optional components.

The common component is called 'Group work', the optional components are called 'Personal work: creation and performance' and 'personal work: research and practice'. The latter two are optional and can be chosen instead of Repertoire, Theory or Artistic Practice.

#### Group work

In the workshop 'group work', the students are divided in groups of 7 to 10 people. The goal of the 'group work' is, to develop working strategies for a collective creative process within a larger group and to make the distinction between elements within this process: defining general concept, articulation of roles within the group process, decision making, rehearsing, performing. All groups receive the same initial input for the assignment, which can be a theme, a reference or a specific methodology. One or more coaches follow up the processes and give advice to the groups. At the end of the process the groups present their work to each other.

#### Personal work: creation and performance

Students can propose a personal work, solo or in groups (proposals for group work will prioritized), with the goal of making and presenting a final presentation. They submit a proposal (details and deadline will be provided at the start of the semester) which will be evaluated by the coordination team of Student Creation on its artistic validity, practical feasibility and role in the pedagogical development of the students. Depending on the period, projects which are approved receive 4 or 5 weeks of studio time (4 or 5 afternoons per week) to realise the project.

When a student works solo, they must relate to other students, by sharing a workspace or involving them in the process as outside eye etc.

The student works toward a finished presentation which can be presented to an external audience within the technical conditions that are laid out by the school.

There is no pre-supposed model for how the students should work together: it can be one person leading the others, it can be a horizontal collaboration, or any other model that seems fir for the purpose.

A coach follows up the project. In the middle of the period and after the presentation, there will be a sharing and feedback moment with all groups who are working on personal work in this period.

#### Personal work: research and practice

Students can propose a personal work that focuses on research and practice. The goal is not to create a piece but to work on ideas and practices that may or may not lead to a more creation-oriented work later.

They submit a proposal. They submit a proposal (details and deadline will be provided at the start of the semester) which will be evaluated by the coordination team of Student Creation on its artistic validity, practical feasibility and role in the pedagogical development of the students. Depending on the period, projects which are approved receive 2 or 3 weeks of studio time (4 or 5 afternoons per week) to work. When a student works solo, they must relate to other students, by sharing a workspace or involving them in the process as outside eye etc.

The student works toward a presentation for their peers which reflects the practice they have been working on.

There is no pre-supposed model for how the students should work together: it can be one person leading the others, it can be a horizontal collaboration, or any other model that seems fir for the purpose.

A coach follows up the project. After the sharing, there will be a sharing and feedback moment with all groups who are working on personal work in this period.

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

Group work:

Class contact teaching:

- coaching 20 hours

Personal work

- Self study 70 hours

Personal work – creation and performance

Class contact teaching

- Coaching 12 hours (4-week period) to 15 hours (5-week period)

Personal work

- Self study 88 hours (4 week period) to 115 hours (5-week period)

Personal work – research and practice

Class contact teaching

- Coaching 6 hours (2-week period) to 9 hours (3-week period)

Personal work

- Individual study 39 hours (2-week period) to 61 hours (3-week period)

### **Evaluation method:**

*Group work*

Permanent evaluation plus evaluation of the final result.

The coach gives a grade (on the scale from 'negative' to 'excellent') on the work process and the self-evaluation, and writes a descriptive report.

Personal work: creation and performance

The coach gives a grade (on the scale from 'negative' to 'excellent') on the work process, the resulting piece and the performance of the solo, and writes a descriptive report.

A coordinator for Student Creation or tutor gives a grade (on the scale from 'negative' to 'excellent') on the resulting presentation.

In the final grade, the coach's grade and the faculty coordinator's/tutor's grade each have a weight of 50%.

Personal work: research and practice

The coach gives a grade (on the scale from 'negative' to 'excellent') on the work process, the resulting piece and the performance of the solo, and writes a descriptive report.

A coordinator for Student Creation or tutor gives a grade (on the scale from 'negative' to 'excellent') on the resulting presentation.

In the final grade, the coach's grade and the faculty coordinator's/tutor's grade each have a weight of 50%.

### **Evaluation criteria**

For Group work:

- participation and engagement
- capacity to define and fulfill one's role
- capacity for collaboration and problem-solving

For personal work: creation and performance

- quality of the artistic research
- quality of the movement research and choices
- quality of the compositional research and choices
- quality of the collaboration
- quality of the final presentation

For personal work: research and practice:

- quality of the artistic research
- quality of the collaboration

- quality of the final presentation

**Study material:**

Obligatory: none

Optional: none

**Year:** 3

**Course name:** Student creation V

**Number of credits:** minimum 8, maximum 10 ECTS

**Total study time:** minimum 240 hours, maximum 310 hours

### **Learning outcomes:**

The student has an insight into and a first (accompanied) experience of

- collectively developing an artistic and practical concept for a dance festival;
- collectively developing a communication strategy for a festival;
- collectively developing a hospitality strategy for a festival;
- designing and executing plannings for preparations, rehearsals, technical rehearsals, production;
- working with budgets;
- communicating with professional technicians, designers, mentors;
- taking responsibility for getting their own artistic contributions ready for public performance;
- taking responsibility for their role in rehearsals led by invited artists and teachers;
- time management

The student is able to work in a group setting, divide roles and fulfill the specific roles they take on. (due to specific task division among the students, the elements listed above may not apply in equal manner to each student)

### **Course contents:**

At the end of the 3<sup>rd</sup> year, students create their own student festival in which over multiple days they present a programme with works performed by the student community, which have been created during the three years of the cycle. The students are collectively responsible for all the different aspects of creating such an event: composing the programme, arranging the rehearsal planning, defining the communication strategy and tools, technical set-up, budget control, etcetera. The school defines a number of frames and limits (timing, budget, ...) and supports the organization with coaching, advice, and specialized labour. Teachers and coaches can be called in to rehearse previously created works. The organization of the festival is organized in three phases: at the end of the first semester the students work collectively on the definition of the general framework of the festival.

In the second semester, there is an optional period where a smaller group of students prepares the festival in more detail, in terms of planning, production and communication. In this period they can invite experts to give more insight into specific aspects of festival organization.

In the final period, all students collaborate to realise the festival.

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

#### *Common*

Class contact teaching

- 15h guidance of the first workweek

Personal work

- Self study 225h (this can include a variable number contact hours in function of the artistic decisions the students make (e.g. re-taking works made with teachers))

#### *Option*

Class contact teaching

- 20h guidance of the optional period

Personal work

- Self study 50h (this can include a number of contact hours with experts)



**Evaluation method:**

Common part: the students write a self evaluation, reflecting upon the realization and experiences during the preparation of the process. A tutor or coordinator evaluates the report by putting a grade to it using the scale from 'negative' to 'excellent'.

Optional part: the tutor who guides the optional workweeks write a short report and translates this into a grade using the scale from 'negative' to 'excellent'.

**Evaluation criteria**

- engagement and voluntary attitude, presence in the collective meetings;
- communication skills;
- reliability in collective work;
- fulfilling of the goals proposed by the collective;
- capacity to learn new skills;
- ability to find solutions for the tasks one is responsible for;
- taking initiative within the frame of one's role;
- openness and curiosity to encounter unfamiliar aspects of organizing a performance/festival;
- ability to find balance between one's individual role and the larger organization;
- ability to identify one's limits and asking for assistance.

**Study material:**

Obligatory:

- in function of the artistic decisions the students make

Personal work (option)

- in function of the artistic decisions the students make

**Year:** 3

**Course name:** Artistic practice IV

**Number of credits:** minimum 8, maximum 19 ECTS

**Total study time:** minimum 250 hours, maximum 595 hours

**Learning outcomes:**

The student

- Can analyse, process and embody the artistic and movement proposals of a choreographer;
- Can translate choreographic ideas in a physical practice, using different tools most appropriate for the context;
- Reflects on the intentions and context of the choreographer's work;
- Can work both independently and collaboratively in a context guided by a choreographer;
- Can express, in words and creative practice, their own vision and translation of the choreographer's proposals, while staying loyal to the choreographer's intentions;
- Can perform the resulting work with the relevant intention and expression.

**Course contents:**

The course consists of three elements: a creation (common), and optional short workshops.

Common part:

For the creation, one or more choreographers are invited to create a new work on the students. When there are more than one parallel creations, students can choose which creation they will join.

In the creation, the choreographers work with the students to the creation of a new choreographic work. The creation period lasts 8 weeks, during which the students follow a company-like day schedule: one morning class and 4,5h of rehearsal. In the creation, the choreographers bring their artistic vision and experience into a new creation they develop with the students. The precise definition of authorship can vary from project to project, but the students will be engaged actively in the creation and development of the work.

The final result will be presented to the audience in professional circumstances, in PARTS and/or venues outside PARTS.

Optional part

Several workshops are organised through the 3<sup>rd</sup> year, ranging between 2 and 5 weeks. In these students can choose between these workshops Artistic Practice IV, theoretical seminars (see Theory IV), Repertoire IV or V or their own work (See Student creation IV) (in each period there will be a limited number of parallel options from this list). There is no minimum of short format workshops a student should choose, the maximum is limited in relation to the minimum amount of theoretical seminars the students should take.

In these workshops 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,...). Workshops that take 4 or 5 weeks will result in a public performance, shorter workshops will end with an informal internal presentation, unless the choreographer decides differently.

**Type of activity + hours**

*Creation*

Class contact hours

- Workshops: 150 hours

Personal work

- creative tasks/ performance: 100 hours

*Optional workshops*

Class contact teaching

- between 27 and 75 hours per workshop

Personal work

- between 18 and 55 hours per workshop

### **Evaluation method:**

Permanent evaluation

The teacher gives a grade (on the scale from 'negative' to 'excellent') and can write a descriptive report.

The tutor assesses the course as part of their report on 'dance workshops' and gives a grade (on the scale from 'negative' to 'excellent').

The final grade consists for 2/3 of the grade of the teachers (in relation to the volume of the teaching) and for 1/3 of the grade of the tutor.

### **Evaluation criteria**

*Creation*

Presence and active participation in the classes;

Understanding of the artistic proposals;

Personal processing of the artistic proposals;

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

Collaboration with peers and the choreographer;

Quality of the performance of the end result.

*Optional workshops:*

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 teacher
- optional: to be defined by the teacher

**Year:** 3

**Course name:** Repertoire IV (option)

**Number of credits:** minimum 3, maximum 8

**Total study time:** minimum 100 hours, maximum 230 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
- is able to work independently to integrate and rehearse the material (by oneself or with peers, learn sections from video,...)
- is able to bring the performance and interpretation of the material to a professional standard

**Course contents:**

The course Repertoire IV is optional, students can choose between Repertoire IV, Student creation IV (personal work), Theory IV or Internship (exact choices will depend on the period).

In the 3<sup>rd</sup> year, several repertoire workshops are organised. One workshop deals with the repertoire of Anne Teresa De Keersmaeker, the other with the repertoire of Trisha Brown. A third one will bring a repertoire work from a non-Western context.

In the workshop, the students learn to embody and perform materials of an existing piece. Depending on characteristics of the piece chosen, the focus can vary between a very precise reconstruction of the original work, or an emulation of it with own material and interpretation created by the students according to the artistic principles of the original piece.

Students learn how to bring the work to a conclusion and to perform the piece in public.

**Type of activity + hours**

Period A

Class contact teaching

- workshops: 75 hours

Personal work

- creative tasks/performance: 55 hours

Period B

Class contact teaching

- workshops: 60 hours

Personal work

- creative tasks/performance: 40 hours

**Evaluation method:**

Permanent evaluation

The teachers write a descriptive report and give a grade (on the scale from 'negative' to 'excellent').

The tutor assesses the courses as part of their report on 'dance workshops' and gives a grade (on the scale from 'negative' to 'excellent').

The conclusive grade is based for 2/3 on the teacher's grade and for 1/3 on the tutor's grade.

**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 (precision, dynamics, musicality, spatial consciousness, acknowledgement of the audience)

**Study material:**

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

**Year:** 3

**Course name:** Body studies III

**Number of credits:** 3 ECTS

**Total study time:** 97 hours

**Learning outcomes:**

- 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 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.
- 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.
- knows how to structure a personal practice.
- 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: an introduction and regular training in yoga, Pilates and body conditioning. Body studies classes are organized once or twice per week. When a new practice is introduced for the first time, the number of classes in the introductory week will be higher.

Next to that there is also an introduction into shiatsu, organised in a one-week afternoon workshop.

The Yoga classes (Iyengar method) 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 Pilates classes start with an introduction to the Pilates method, going through the different movement, breathing, and stabilization 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. The Pilates classes will also focus on the student's practical knowledge of the anatomy of their bodies.

The goal of the course **Body conditioning** is to introduce strength training basics to enable the students to add these elements to sustain their long term movement practice. Strength built on a high degree of awareness improves range and quality of movement and minimizes injury.

The aim of this course is to give students the material they need to become totally autonomous in the creation of strength training regular sessions, over the course of three years. The 3rd year will focus on making students totally autonomous with their strength practice.

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 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.

#### *Independent Technical work (ITW)*

During specific periods, students can propose to develop an individual or collective independent physical practice instead of taking the collective Body Studies classes.

The independent technique work can be used for different purposes:

- to develop your autonomous form of training and exercises
- to work further on techniques and tools you have learned in other technical classes
- to develop a practice of teaching technique
- or other goals and projects, as long as they are related to your physical development

A tutor follows and advises the practice.

Depending on the content of the practice, the credits are added to Body Studies III or Dance Training III.

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

Class contact teaching

- Workshops: 82 hours (this can decrease if the student opt for ITW)

Personal work

- self study: 15 hours (this can increase if the student opt for ITW)

### **Evaluation method:**

Permanent evaluation

Classes: Each teacher writes a descriptive report and gives a grade (on the scale from 'negative' to 'excellent').

Specific for ITW: the student writes a report documenting and reflecting about their practice. The tutor assesses the work through studio visits or conversations and the report, writes a conclusive report and gives a grade (on the scale from 'negative' to excellent).

The final grade consists of the average of the teachers' (and if applicable tutor's) grades, in relation to the volume of their teaching.

The final grade is composed of all the teachers' and tutor's grades, in relation to the volume of hours per course.

### **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:** 3

**Course name:** Interdisciplinary

**Number of credits:** 3

**Total study time:** 90 hours

### **Learning outcomes**

The student:

- has a practical (if partial) acquaintance with other artistic fields such as music, visual arts, film,... or with fields sideways connected to the arts

### **Course contents:**

The interdisciplinary workshops are a series of classes and activities bringing students into other fields: music, visual arts, film, but also non-artistic fields such as social and political work. These classes give the student an insight into elements of these fields, either in themselves or in close connection to a dance or choreographic practice.

The classes can include: sound recording, music seminar, visits to other organisations, workshop with musicians or visual artists, choreography + music workshop,...

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

Class contact teaching

- Lectures + workshops and accompanied visits: 55 hours

Personal work

- self study + creative tasks: 35 hours

### **Evaluation method:**

Permanent evaluation

Permanent evaluation

For accompanied visits, the grade is attributed by the coordinator based on presence (80% presence is 'very good', 60-80% presence is 'sufficient', less than 60% is 'negative')

For workshops, the teachers write a descriptive report and give a grade (on the scale from 'negative' to 'excellent').

### **Evaluation criteria**

- presence and participation

### **Study material:**

- obligatory: to be defined by the teacher
- optional: to be defined by the teacher

**Year:** 3

**Course name:** Theory III

**Number of credits:** minimum 12, maximum 20

**Total study time:** minimum 345 hours, maximum 585

**Learning outcomes:**

*Knowledge*

After completing the course, students will:

have knowledge of some historical and contemporary ideas and concerns in:

1. performing arts (dance, theater and performance)
2. humanities (philosophy, social science, performance and critical theory, cultural studies)
3. the structure and practical aspects of the professional field of dance and performance

*Skills*

After completing the course, students will:

1. be able to express insights into the relationship between artistic practices and different theoretical approaches orally, in writing and in analysis
2. navigate the professional field of dance and performance in terms of employment, social security, and general orientation

*General Competence*

After completing the course, students will:

- be able to contextualize, debate and situate contemporary dance performances and relevant theoretical approaches and discourses
- be able to write about dance and performance from a relevant historical and theoretical perspective

**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.

The afternoon sessions are organized in seminars of two weeks, running parallel to sessions of Artistic practice IV – short formats, Student creation IV – personal work and/or Internship. From the different afternoon seminars organised in the academic year, a student is obliged to choose at least 2 theoretical seminars. The classes in the morning are common for all students.

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

The courses in this final year are more advanced in the sense that they are more specialist, based on the teacher's original research, and require more investment of the student (more preparatory reading) in a smaller working group. The thematic areas include: contemporary social science, political theory, continental philosophy and aesthetics, critical theory, dramaturgy, dance and performance theory.

(1) Contemporary Performance and Critical Theory

The course focuses on current topics and debates viewed through the works from the performing and other arts. These might include critical whiteness, Africanist perspectives on dance, feminism and queer theory, decolonial theory.

(2) Optional seminars

The optional seminars can touch a wide range of topics from contemporary social science, political theory, continental philosophy and aesthetics, dramaturgy, dance and performance theory, as well as

other arts such as film, visual arts etc. The seminars are based on a combination of lecture, discussion and short tasks.

### (3) Writing classes

The classes train the students for three written assignments, are preparatory for the fourth, final essay. These include three shorter papers in which the students collect material and exercise various functions in writing which they will deploy in the final essay (overview of the literature in a chosen area, analysis of performances and/or other works, formulation of the topic with its specific ). The final essay is based interpretation and analysis of multiple works/performances in the light of a topic formulated from a list of recommended areas of research.

### (4) Management

The management classes provide information for the students to practically orient themselves in the professional field after they graduate. The lessons focus both on makers/ choreographers and performers/ dancers. The sessions include information about the different kinds of organizations in the arts field, how to present your work and negotiate, types of employment, taxes, author rights, communication, funding opportunities, (collective) self-organization and fair practice. Experts from the field are invited on occasion to share their expertise and as a networking opportunity for the students.

### (5) Performance visits

Over the year, the students visit 15 professional artistic events (in dance, but also theater, music, exhibitions...) of their own choice. At the end of the year they make a report about their experiences.

## **Type of activity + hours**

### Common classes

#### Class contact teaching

- Lectures and seminars: common: 97 hours
- Writing coaching: 2 hours

#### Personal work

- self study and visiting obligatory performances: 90 hours
- reading and writing tasks: 160 hours

### Optional classes

#### Class contact teaching

- Lectures and seminars: minimum 24 hours, maximum 120 hours

#### Personal work

- Self study: minimum 24 hours, maximum 120 hours

## **Evaluation method:**

- Permanent evaluation of the students' attendance and participation in the classes. Teachers who teach more than 16 hours give a grade (on the scale from 'negative' to 'excellent') and can write a descriptive report.

For shorter seminars, the grade is attributed by the coordinator based on presence (80% presence is 'very good', 60-80% presence is 'sufficient', less than 60% is 'negative').

The performance reports are graded by the coordinator.

- The writing assignment consists of three tasks (theoretical presentation, discussion of performances, abstract), which build up to the final long essay (3000 words) on a topic referenced in three or more books/texts including an analysis of two or more performances. The teacher grades the essays (on the scale from 'negative' to 'excellent') and writes a report.

The final grade consists for ½ of the grades for the seminars (in relation to the volume of hours of each teacher) and for ½ of the grade for the writing.

## **Evaluation criteria**

For seminars:

- attendance and participation in class

For writing:

- timely delivery of the tasks, comprehension and accuracy of the writing

**Study material:**

- obligatory
- optional

**Year:** 3

## **Course name:** Internship

**Number of credits:** minimum 1, maximum 9 ECTS credits. These credits will be subtracted from the courses that are taking place at the time of the student's absence

**Total study time:** minimum 30 hours, maximum 180 hours

### **Learning outcomes:**

The student

- Is able to autonomously apply for an internship and arrange timing and tasks with the responsible of the receiving institution
- is able to put the working environment in its artistic context
- is able to fulfill the tasks that have been agreed on, with the appropriate degree of autonomy and collaboration and with respect of the internal rules and organization of the receiving institution
- gains insight into the organisational structure and the artistic practice of the receiving institution
- can correctly report on the experience they have gained
- can reflect on their functioning during the internship

### **Course contents:**

The basic aim for an internship is to inscribe oneself for a period of time in an artistic or educational practice in order to gain skills, experience and knowledge in the professional field or in an other school (higher education level) or pedagogical environment.

The skills, experience and knowledge you seek should be in line with the PARTS programme: they should be a part of the student's practice as a dancer (if it's in another art form, the connection to their dance practice should be clear).

It is also important that the internship takes place in an environment that can provide guidance to the student: doing a residency for personal work therefore does not fit in the framework of internship.

Each student can only do one internship – combining different internships in order to reach the maximum of nine weeks is not possible.

An internship can take up between one and nine weeks. The periods in which this is possible will be announced in the second year.

Any internship must be approved by the school before it can take place. An internship is also accompanied by a contract with all the necessary details, signed by the receiving institution, the school and the student.

Internships that take place outside of Belgium can be supported with a scholarship from Erasmus+. Those need to be 2 months long, but shorter internship can also be financially supported under certain conditions.

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

Work in a professional or other educational context

Minimum 30 hours, maximum 270 hours

### **Evaluation method:**

The student writes a report summarizing the internship and evaluating their own work and participation.

The report will be evaluated by the coordinator or a tutor and graded on the scale from 'negative' to 'excellent'.

The supervisor in the receiving institution writes a report evaluating the work of the student and gives a grade on the scale from 'negative' to 'excellent'.

The final grade consists for  $\frac{1}{2}$  of the grade of the supervisor, and for  $\frac{1}{2}$  of the grade of the tutor/coordinator.

### **Evaluation criteria**

Student's report:

- accuracy of the work description
- understanding of the context
- clarity of the self evaluation

Supervisor's report:

- understanding and fulfilment of the tasks
- professional comportment

### **Study material:**

n/a