

P. A. R. T. S.

# STUDY GUIDE

BA Training cycle  
2022-2025

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# 1. INTRODUCTION

## *A. 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. Since 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.

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. A new infrastructure project is planned, which entails amongst others 3 additional dance studios for the STUDIOS program and a renewed social wing with kitchen for PARTS, which will be finished in Fall 2024.

## *B. Who is who in PARTS*

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

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

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

She approves the annual program and the selection of teachers.

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

She is a member of the faculty.

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

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

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

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

She is the president of the selection and evaluation committees.

She is responsible for the external relations of the school.

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

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

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

### **Administrator - Jens Buysschaert**

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

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

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

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

He organises 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 coordinator discussing the development and process of their learning.

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

### **Student affairs and communication - Ingrid Maes**

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

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

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

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

### **Production and planning- Olga Rutayisire**

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

She assists the coordinator in the planning of the programme.

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

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

He manages the video archive of PARTS.

### **Other staff**

Bookkeeping - Etienne Bracke

Reception - Emma Hermans

Janitor: Ermias Kifleyesus

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

Kitchen - Arnaud Tabary (chef), Carole Sainte-Marie, Giuseppe Giardino, Rajendran Sureskhumar, Petronella Vanderhallen

*To send an email to a staff member, use [firstname.lastname@parts.be](mailto:firstname.lastname@parts.be) (not valid for the cleaning and the kitchen teams.)*

## 2. GENERAL INFORMATION

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

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

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

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

The trajectory will start only every three years.  
In any given year either only the first year *Training*, the second year *Training* or the third year *Training* will be active, after which the three-year cycle will be restarted.  
Each school year starts beginning of September and is concluded by the end of June.  
A school year counts 36 or 37 weeks of classes and workshops.

In 2022-2023:	In 2023-2024	In 2024-2025
5 September - 28 October	4 September – 27 October	2 September – 25 October
7 November – 9 December	6 November – 17 December	4 November – 15 December
9 January – 17 February	8 January – 9 February	6 January – 28 February
27 February – 31 March	19 February – 29 March	1 March – 4 April
17 April – 30 June	15 April – 28 June	21 April – 11 July

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

The three-year *Training cycle* will start with approx. 40 students. We aim for a group of students that are aged 18 to 23 at the start of the program. A specific prior dance education is not required but it will be a strong advantage to have one, especially in the perspective of the large number of candidates.

## *B. Structure of the three years*

Each year of the program has a specific focus, respectively

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

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

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

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

## *C. Diploma*

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 program from Professional Bachelor to Academic Master is included in the two-year program of STUDIOS.

## *D. Infrastructure*

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

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

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

The PARTS building contains 5 dance studios:

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

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

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

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

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

PARTS, Rosas and Ictus are currently developing a new extension of the buildings, which will result in minimum 3 extra studios for PARTS (for the Studios programme) and extra working space and storage for Rosas and Ictus. PARTS expects that the extension will be ready in 2024.

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

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

## *E. Macrobiotic lunch*

Every school day, the students are offered a macrobiotic lunch for the democratic price of 2,5€ per meal.



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

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

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

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

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

## 3. PROGRAM

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

#### General schedule

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

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

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

9.45-11.15    technique class and singing or writing  
11.30-13.00   technique class and singing or writing

In the 3<sup>rd</sup> year, the Wednesdays can include a 3-hour classes of body studies, music,...

Both in the mornings and in the afternoons there will be assigned time for self study, which allows the students to process the material, prepare for next classes, do writing assignments, meet with the tutors, etc. The time for self study will be placed differently according to the courses that are running in a given period.

Often it will be in the time of the contemporary class on Friday morning, but there will also be periods where a number of weeks with 5 contemporary classes per week are followed by a week with no contemporary class.

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.

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

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

Visual translation of the regular schedule

TIME TABLE P.A.R.T.S.		9/24/2019		Trail				
GR	ST. GR.	Monday 18	Tuesday 19	Wednesday 20	Thursday 21	Friday 22	ST.	
		presence tutor:	presence tutor:	presence tutor:	presence tutor:	presence tutor:		
		8.30 - 9.30	8.30 - 9.30		8.30 - 9.30			
		7 YOGA	7 YOGA		7 YOGA		P1	
		6 YOGA	6 YOGA		6 YOGA		P2	
		9.45 - 11.15	9.45 - 11.15	9.45 - 11.15	9.45 - 11.15	9.45 - 11.15		
		24 CONTEMPORARY	24 CONTEMPORARY	24 CONTEMPORARY	24 CONTEMPORARY	24 CONTEMPORARY	P2	
		25 CLASSICAL	25 CLASSICAL	11 SINGING	25 CLASSICAL	25 CLASSICAL	P1	
				12 SINGING				
		piano	piano		piano	piano		
		11.30 - 13.00	11.30 - 13.00	11.30 - 12.45	11.30 - 13.00	11.30 - 13.00		
		25 CONTEMPORARY	25 CONTEMPORARY	25 CONTEMPORARY	25 CONTEMPORARY	25 CONTEMPORARY	P2	
		24 CLASSICAL	24 CLASSICAL	13 SINGING	24 CLASSICAL	24 CLASSICAL	P1	
				14 SINGING				
		piano	piano		piano	piano		
		14.15 - 15.45	14.15 - 15.45	14.15 - 15.45	14.15 - 15.45	14.15 - 15.45		
		8 WORKSHOP teacher A	8 WORKSHOP teacher A	8 WORKSHOP teacher A	8 WORKSHOP teacher A	8 WORKSHOP teacher A	P1	
		9 WORKSHOP teacher B	9 WORKSHOP teacher B	9 WORKSHOP teacher B	9 WORKSHOP teacher B	9 WORKSHOP teacher B	P2	
		16.00 - 17.30	16.00 - 17.30	16.00 - 17.30	16.00 - 17.30	16.00 - 17.30		
		8 WORKSHOP teacher A	8 WORKSHOP teacher A	8 WORKSHOP teacher A	8 WORKSHOP teacher A	8 WORKSHOP teacher A	P1	
		9 WORKSHOP teacher B	9 WORKSHOP teacher B	9 WORKSHOP teacher B	9 WORKSHOP teacher B	9 WORKSHOP teacher B	P2	
		<b>EVENING ACTIVITIES</b>						

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

### Teaching blocks

A teacher at PARTS typically teaches 4 or 5 days a week for a period of 1 – 6 weeks. In the mornings, the students are generally split up in 2 groups. In the afternoons, the division can range from 1-4 groups, depending on the subject.

### Teaching blocks: Exception

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

For example (details may be different):

Monday: group 1 composition / group 2 dance history

Tuesday: group 2 composition / group 3 dance history

Wednesday: open space for processing and preparations

Thursday: group 1 music analysis group 2 composition

Friday: group 2 music analysis / group 1 composition

### Groups

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

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

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

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

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

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

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

### *Creativity and performance*

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

### *Theory and reflection*

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

### *Communication and interprofessional collaboration*

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

### *Transfer to the professional world*

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

### C. Overview of the program

<b>1st year</b>				
<i>course name</i>	<i>contact hours</i>	<i>ind. study</i>	<i>total</i>	<i>ECTS</i>
<i>Dance Training I (ballet, contemporary, studio practice &amp; documentation)</i>	320	185	505	17
<i>Repertoire I</i>	75	75	150	5
<i>Improvisation &amp; Composition I</i>	90	60	150	5
<i>Artistic practice I</i>	90	30	120	4
<i>Student creation I (solo)</i>	10	140	150	5
<i>Body studies I (yoga, anatomy, Pilates, shiatsu)</i>	145	40	185	6
<i>Music I (rhythm, singing, music project, music analysis)</i>	95	40	135	4
<i>Theater I</i>	65	85	150	5
<i>Theory I (dance history, social theory, philosophy, art history, performance visits, writing)</i>	115	160	275	9
<b>TOTAL</b>	<b>1005</b>	<b>815</b>	<b>1820</b>	<b>60</b>

<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 (ballet, contemporary, individual practice)</i>	300	150	450	15
<i>Repertoire II</i>	75	45	120	4
<i>Improvisation &amp; Composition II</i>	100	70	170	5
<i>Artistic practice II</i>	90	30	120	4
<i>Student creation II (solo)</i>	10	140	150	5
<i>Body studies I (yoga, injury prevention, shiatsu, tai chi)</i>	100	25	125	4
<i>Music II (rhythm, singing, music analysis)</i>	75	35	110	4
<i>Theater II</i>	65	85	150	5

<i>Theory I (dance history, critical theory, art history, philosophy, performance analysis, performance visits, writing)</i>	110	190	300	10
<i>Option: Student Creation III</i>	10	120	130	4
<i>Option: Repertoire III</i>	80	50	130	4
<i>Option: Artistic Practice III Guest choreographer</i>	80	50	130	4
<b>TOTAL</b>	<b>935 -&gt; 1005</b>	<b>850 - 970</b>	<b>1855</b>	<b>60</b>

<b>3rd year</b>	contact hours	ind. study	total	ECTS
Dance Training III	275	115	390	13
Student creation IV (Group Work, Student Festival)	15	255	270	9
Artistic Practice IV: Collective Work + Graduation Creation	210	90	300	10
Option: Artistic Practice IV: short formats	30->90	15->45	45->135	2->4
Option: Student creation V	6 -> 18	44 -> 132	60 -> 150	2->5
option: Repertoire IV	80	70	150	5
Body Studies III	0-> 85	20 -> 125	125	4
Interdisciplinary (music, excursion)	50	40	90	3
Theory III (management, performance theory, writing, performance visits, seminars)	120	300	420	14
Option: theory III	30 -> 60	20 -> 80	50 -> 140	2 -> 4
Option: Internship				1-6
<b>TOTAL</b>	<b>756 -&gt; 925</b>	<b>905-1090</b>	<b>1880</b>	<b>60</b>

*ECTS = European Credit Transfer System, a system that allows to compare the volume of 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. These files will be available for the students on the Student Drive.*

## *D. Description on the courses*

### **GENERAL NOTE:**

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

The names of teachers mentioned are the teachers who taught these courses in the previous cycle 2019-2022.

For the ECTS files, see

### **1. DANCE TRAINING**

#### **1.1 BALLET**

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

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

In the 3rd year, students can choose to replace ballet with Independent Technical Work.

*1st year: 17 2 weeks / 4 days a week /90' class/ approx.. 102 hours /2 parallel groups*

*2nd year: 18 weeks/ 4 days a week/90' class/ approx. 108 hours/ 2 parallel groups*

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

Teachers in 2019-2022: Douglas Becker, Elisabeth Farr, Janet Panetta, Lise Vachon

#### **1.2 CONTEMPORARY**

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

The different classes are built around the postmodern release technique, which is an important but little systematised pillar of both American and European postmodern dance. This broad term 'release based ' techniques refers to training approaches that



investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight in fall and rebound to support and initiate moving through space. The purpose of these physical technologies is to increase the range of movement possibilities, bring greater clarity in line and form, and initiate a more personal movement vocabulary and expressivity.

Corresponding techniques taught in the Training program develop a strong physical and energetic center from which the movement material can freely travel sequentially through the rest of the body. Many of the classes include physical explorations and improvisation as a part of the technical training and deepen the experience of the individual's physical movement possibilities.

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

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

Others investigate phrase material or focus on floor work, Contact Improvisation or other forms of partnering. Due to the limited systematisation of the release technique, the specific choice of teachers gains strongly in importance. The teachers offer a diversity of approaches. The program seeks to establish an organic balance between diversity and continuity. It also wants to expand the horizon, by introducing a few dance techniques that have very different origins, for example in African or Indian dance, or urban styles

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

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

*1st year: 29 weeks/ 4 days a week/ 90' classes/ 174hours/ 2 parallel groups*

*2nd year: 28 weeks/ 4 days a week/ 90' classes/ approx. 168 hours/2 parallel groups*

*3rd year: 24 weeks/ 4 days a week/ 90' or or 120' 180' classes/ approx. 186 hours/ 2 parallel groups*

Teachers 2019-22: Laura Aris, Jos Baker, Aron Blom, Cassiel Gaube, David Hernandez, Leah Ives, Diane Madden, Martin Nachbar, Jason Respilieux, Judith Sanchez Ruiz, Salva Sanchis, Vittoria Sabetto de Ferrari, Alesandra Seutin, Rakesh Sukesh, Samantha Van Wissen, Samuel Wentz, David

### **1.3 STUDIO PRACTICE & DOCUMENTATION**

The course aims to

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

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

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

*1<sup>st</sup> year: 3 weeks, 4 days a week, 180' sessions, approx. 39 hours*

*2<sup>nd</sup> year: 2 weeks, 4 days a week, 180' sessions, approx. 24 hours*

*3<sup>rd</sup> year: 2 weeks, 4 days a week, 180' sessions, approx. 24 hours*

Teachers 2019-2022: Manon Santkin,

## **2. DANCE WORKSHOPS**

*note: under 'dance workshops' several courses are clustered that are distributed differently in the ECTS files*

### **2.1 IMPROVISATION**

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

#### *2.2.1 Passing through (1st year)*

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

*2nd1st year: 3 weeks/ 5 days a week/ 3h classes/ 45 hours/ 1 group*

Teachers 2016-2019-2022: David Zambrano, Edivaldo Ernesto

### *2.2.2 Forsythe Improvisation Technologies (2nd year)*

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

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

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

*12nd st year: 3 weeks/ 5 days a week/ 3h classes/ 4539 hours/ 3 groups*

Teachers 2016-2019: Fabrica Mazliah, Tilman O'Donnell, Liz Waterhouse

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

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

## **2.2 COMPOSITION**

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

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

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

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

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

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

This 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 Keersmaeker...

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.

*1 year: 8 weeks (2 days/week during 8 weeks )/3h classes/ 45 hours / 2 groups*

Teachers 2019-2022: Diane Madden, David Hernandez, Jacob Storer

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

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

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

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

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

Teachers 2019-2022: Jonathan Burrows, Matteo Fargion

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

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

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

*Teachers 2019-2022: Gerard-Jan Claes*

## **2.3 REPERTOIRE**

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

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

The repertoire focuses on the main artistic cornerstones of the PARTS program: Anne Teresa De Keersmaecker and Trisha Brown.

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

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

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

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

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

*1st year: repertoire Anne Teresa De Keersmaecker: 4 weeks/ 5 days a week / 4,5 hours classes / 77 hours / 3 groups*

*2nd year: repertoire Trisha Brown: 4 weeks / 5 days a week / 3 hours classes / 66 hours / 2 or 3 groups*

*3rd year repertoire Anne Teresa De Keersmaeker or Trisha Brown / 6 weeks / 5 days a week / 3 hour classes / 81 hours / 2 groups*

Teachers 2019-2022: Tale Dolven, Cynthia Loemij, Jason Respilieux, Ursula Robb, Salva Sanchis, Taka Shamoto, Clinton Stringer, Jakub Truszkowski, Thomas Vantuycom, Sue-Yeon Youn (Rosas), Leah Ives Diane Madden, Jamie Scott, Samuel Wentz (Trisha Brown)

## **2.4 ARTISTIC PRACTICE: X-WEEK**

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

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

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

Teachers 2019-2022: 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

## **2.5 ARTISTIC PRACTICE: GUEST CHOREOGRAPHER**

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

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

In the 3rd year, an invited choreographer makes a new piece with the students. The resulting work is shown at the Rosas Performance Space and/or during a short tour in theatres in Belgium. This is the final work of the Training Cycle.

*2nd year: 4 weeks / 5 days a week / 4h classes / 72 hours / 1 group*

*Students choose between repertoire, creation or student creation*

*3rd year: 7 weeks / 5 days a week / 4,5h classes / 160 hours* Teachers 2019-2022: Moya Michael, Judith Sanchez Ruiz, Tamara Cubas, Fabrice Mazliah, Philipp Gehmacher

## **2.6 ARTISTIC PRACTICE: COLLECTIVE WORK**

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

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

Teachers 2019-2022: Anne Teresa De Keersmaecker, Marie Goudot

## **2.7 ARTISTIC PRACTICE: SHORT FORMATS**

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

*3rd year: 10 weeks/ 5 days a week / 3 hour classes / 15h per week / 1 or 2 groups per week  
Each week, students can choose between the short format(s) and a theoretical seminar.*

Teachers 2019-2022: Ligia Lewis, Thomas Hauert, Mette Ingvarstsen, Meg Stuart, Ivana Müller, David Hernandez

## **3. 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.

### **3.1 TRIO**

Trio: in the 1st year, all students create a trio, which is framed as a specific task: to develop a work relating to a specific musical composition, to be chosen from a pre-defined list. Students also collaborate with musicians who perform the music in the presentations. In 2020, the musicians were students from the post-master program Contemporary music from KASK, Ghent, LUCA School of Arts Leuven, and Conservatorium Brussels.

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

Coaches 2019-2022: Michael Pomero, Femke Gyselinck, Jason Respilieux, Marie Goudot, Fumiyo Ikeda, Liz Kinoshita, Claire Croizé, Radouan Mriziga, Theo Livesey, Vera Tussing, Bryana Fritz, Liza Baliasnaja, Jan Martens

### **3.2 SOLO**

In the 2nd year, all students create a solo, to be presented at the end of the year. Students organise themselves for the rehearsals. Feedback and coaching is provided through working groups which meet 8 times over the year, where students develop peer-to-peer support and feedback, guided by an experienced coach.

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

Coaches 2019-2022: Christine De Smedt, Femke Gyselinck, Manon Santkin

### **3.3 GROUP WORK**

In the 3rd year, students work in larger groups (minimum 10 people), to create new work, guided by one or more from their peers or as a collective creation. The starting point is defined by the coaches beforehand, but is to be adapted and realized by the groups.

Coaches guide the creation processes.

*3rd year: 4 weeks/ 5 days a week / 3 hours a day / 60 hours/ 3 or 4 groups*

Coaches 2019-2022: Kopano Maroga, Manon Santkin

### **3.4 INDIVIDUAL PERSONAL WORK**

In the 2nd and 3rd year, students can propose personal work projects instead of specific workshops, for research and/or creation in small or larger groups.

Each group can benefit from the support of a mentor.

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

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

*3rd year: variable duration (2 to 6 weeks), students choose between short format and personal work, or between repertoire and personal work*

### **3.5 STUDENT FESTIVAL**

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

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

### **3.6 INDIVIDUAL PERSONAL WORK OUTSIDE THE CURRICULUM**

*This is not a course. Students can always work on their own projects outside the curriculum, for which they can book studios in the evenings, weekends and holiday periods (not between Christmas and New Year, and not during Summer holidays). They can share the work during Informal Showings and public PARTS@work presentations and it can be chosen for the public Student Performances (see 9. Performances).*

## **4. BODY STUDIES**

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



well, a dancer can work better with it and prevent injuries.

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

#### **4.1 YOGA**

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

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

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

*2nd year: 15 weeks/ 3 days a week/ 1h class/ 45 hours/ 2 parallel groups*

*3rd year: 24 weeks (also include other approaches)/ 3 days a week/ 1h class/ 72 hours/ 2 parallel groups*

Teachers 2019-2022: Stéphane Bourhis, Laia Puig Escandell

#### **4.2 SHIATSU**

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

*1<sup>st</sup> year: 1 week/ 5 days a week / 3h class/ 2 groups / plus 3 weeks / 3 days a week / 1h class / 24h*

*2nd year: 1 week/ 4 days a week / 90' class / 2 groups / 12h*

*3<sup>rd</sup> year: 4 weeks / 1 day a week (Wednesday) / 3h class / 12h*

Teacher 2019-2022: Palle Dyrvall

#### **4.3 PILATES**

The Pilates classes start with an introduction to the Pilates method, going through the different movement, breathing, and stabilisation principles that allow for engaging with its technical components in a safe manner. The second part consists in developing sequences of exercises and linking them to a music playlist so as to facilitate memorisation, give a drive to an overall repetitive method, and allow for the students to

take the playlist with them after the classes are finished. Where needed the teacher deviates from classic Pilates exercises to adapt them to the dancers' needs.

*1st year: 8 weeks / 3 days a week / 1h class // /2 groups plus 1 week / 4 days / 90' classes / 30 hours*

Teachers 2019-2022 Gabriel Schenker, Chloé Chignell

2nd and 3rd year: can take a part of the yoga classes

#### **4.4 MARTIAL ARTS**

The physical training at PARTS does not simply sit within the western canon of dance training as such.

Throughout their studies, students will have the opportunity to approach the body from a multitude of anatomically informed regimens including martial arts such as Tai Chi and Kung Fu.

These forms seek to expand « training » beyond the corporeal to include practices of mindfulness and novel definitions of discipline so as to offer a more holistic portrait of the body and its performative potentials. They place importance of the center, as a source of energy, power and its role in the initiation of movement.

2nd year: 7 weeks/3 days a week / 60' classes / plus 2 weeks / 4 days a week / 90' classes / 33h

This is a new course

#### **4.5 ANATOMY**

The anatomy classes are split in two different courses.

The Functional Anatomy class combines a theoretical presentation of the structures of the body and their movement potential, and practical explorations of the movement potential, with attention for ways to prevent and deal with injuries.

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

*1st year: 10 weeks / 1 day a week / 90' classes / 30 hours / 2 groups plus 1 week / 5 days a week / 3h classes / 2 groups / 30h*

Teachers 2019-2022: Thomas Malherbe, Sarah Ludi

### **5. THEATRE**

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

Different teachers use very different approaches: some work with existing plays, classic or contemporary, others with montages of texts or material written by the students. Sometimes the process is inherently collective; sometimes it starts more from the individual participants. But all approaches stress on the quality of acting, the 'credible' performance of texts and finding an open relation between character and performer. In the 1st year, the aim is to let the student find calm and security in saying texts on stage. The student feels the gaze of the audience, but there is no way out through dancing, there is only text. In the 2nd year, the workshop builds further on the achievements of the previous year, but the material becomes more complex and challenging for the personality of the student.

*1st year: 5 weeks/ 5 days a week / 2 or 4h classes/ 65 hours/ 6 parallel groups*

*2nd year: 5 weeks/ 5 days a week / 2 or 4h classes/ 65 hours/ 6 parallel groups*

Teachers 2019-2022: Akram Assam, Kuno Bakker, Evgenia Brendes, Thomas Ryckewaert, Eva Schram, Scarlet Tummers, Carly Wys

## **6. MUSIC**

### **6.1 MUSIC ANALYSIS**

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

1. An analytic approach towards Western and non-Western art music is developed through individual and collective listening. Various listening styles and strategies are explored in order to open a starting point for music analysis.
2. Musical parameters such as rhythm, melody harmony, timbre and polyphony are discussed in relation to a list of audio examples (referred to as the audio-reader compiled progressively by the teacher, students, colleagues/staff)
- 3 The role of the score in Music: how can musical time be laid out on paper? Various historical approaches (from Gregorian chant, via the work of Lassus, Bach, Ligeti, towards Graphic notation, contemporary text scores, etc) are explored.
4. Exercises in music notation and the introduction of 'keys' to read & follow the basic outline of a musical score.
5. In the 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.

*1st year: 10 weeks, 1 day a week/ 3h classes/ 24 hours / 2 groups*

*2nd year: 2 weeks, 5 days a week/ 2 hours; 1 week 5 days a week 3 hours 30 hours / 2 groups*

Teacher 2019-2022: Matthijs Van Damme

### **6.2 SINGING**

In the 1st and 2nd year, there is a weekly collective singing class (90 minutes). The classes train the individual voice and breathing, group singing, the experience of producing music.

A first approach focuses on relaxation and breathing, letting the voice vibrate through the body and the head, letting the voice be felt as a physical instrument. This makes a

strong connection with the approaches of the body during the dance classes. A second approach is in the experience of singing through improvisational techniques (rhythmic, modal, words) which steer away from the pressure to sing 'correctly'. A last approach focuses on the singing of polyphonic repertoire.

*1st year: 16 weeks/ 1 day a week/ 1h30 classes/ 25 hours, 6 parallel groups*

*2nd year: 16 weeks, 1 day a week/ 1h30 classes/ 26 hours, 6 parallel groups*

Teachers 2019-2022: Lucy Grauman, Fabienne Séveillac

### **6.3 RHYTHM**

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

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

*1st year: 5 weeks / 1 day a week / 3h classes plus 11 weeks 1 day a week 1h15 classes // 24 hours, 3 parallel groups*

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

Teachers 2019-2022: Michel Debrulle, Kaja Farzski, Michael Schmid

### **6.4 MUSIC PROJECT**

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

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

*3rd year: 6 weeks/ 1 day a week (Wednesday)/3h class / 18 hours / 2 groups*

Teachers 2019-2022: Tom Pauwels, Noé Soulier, Reda Senhaj

## **7. THEORY**

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

The classes aim to stimulate reflection about one's current and future practice on the one hand, and the place of art/dance in our culture and society on the other. They do not

offer an academic or encyclopedic overview of theory, but an introduction to thinking and reflection.

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

### **7.1 DANCE HISTORY AND PERFORMANCE STUDIES**

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

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

*1st year: 8 weeks, 1 day a week/ 3h classes plus 2 week/ 5 days a week/ 3h classes/ 45 hours, 2 groups*

*2nd year: 1 weeks, 5 days a week/ 3h classes plus 2 weeks / 4 days a week / 90' classes 27 hours, 2 groups*

*3rd year: 4 weeks / 4 days a week / 90' classes /24 hours / 2 groups*

Teacher 2019-2022: Bojana Cvejic, Funmi Adewole

### **7.2 PHILOSOPHY**

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

*1st year: 1 week/ 4 days a week / 90' classes plus 13 week/ 5 days a week / 3h classes ; 21 hours/ 2 groups*

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

Teachers 2019-2022: Ludo Abicht, Anya Topolski

### **7.3 SOCIOLOGY**

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

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

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

*2nd year: : 2 weeks, 4 days per week / 3h classes / 24 hours / 2 groups*

Teachers 2016-2019: Rudi Laermans, Bambi Ceuppens, Petra Van Brabandt, Ilse Ghekiere, Bojana Cvejic

#### **7.4 ART HISTORY**

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

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

*1<sup>st</sup> year: 2 weeks, 4 days per week / 2h class / 16 hours / 2 groups*

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

Teachers 2019-2022: Robin Vanbesien

#### **7.5 READING AND WRITING CLASS**

The class 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 Trio the students will develop.

*1st year: 10 weeks/ 1 class a week / 90' classes / 15 hours / 2 groups*

*2nd year: 1 weeks / 1 class class a week / 90' sessions plus 1 week / 5 days a week / 2h sessions / / 25 hours*

Teachers 2019-2022: Bojana Cvejic, Lieve Dierckx, Tom Engels, Stefa Govaert

#### **7.6 TOPICAL SEMINARS**

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

5 blocks of 2-week seminars will be organised. Each block, students have the option to choose between a theory seminar or an Artistic practice - short format, but they have to choose minimum 2 of such of theory seminars.

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

*students choose minimum 2 seminars of 2 weeks from 5 options*

Teachers 2016-2019: Maryam Kolly, Bojana Cvejic, Fabian Barba, Stephen Howard, Stoffel Debuysere

## **7.7 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.

*3rd year: 5 weeks, 4 days per week / 90' classes / 30 hours / 2 groups*  
Teachers 2019-2022: Ingrid Vranken

## **7.8 VISITING PERFORMANCES**

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

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

## **8. SPECIAL COURSES**

### **8.1 EXCURSION**

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

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

### **8.2 INTERNSHIP/ERASMUS+**

Doing an internship in a professional environment is possible in the 3rd year, in the a designated timeframe of maximum 6 weeks in the first semester. 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.

Students can also opt for an Erasmus+ exchange and follow courses at a European partner school. This is possible in the second semester of the 2nd year and the first semester of the 3rd year. This is a new possibility, partner schools will be announced in the course of 2022-2023.

This is an optional course.

### 8.3. OTHER PROJECTS

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

## 9. PERFORMANCES

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

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

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

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

#### *Teaching hours*

The majority of the regular study time is spent in contact hours. In the 1<sup>st</sup> year, the contact hours amount to approx. 982 hours. In the 2<sup>nd</sup> year there are 995 teaching hours, in the 3<sup>rd</sup> year 1087 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.

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

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



With some courses where parallel options are quite different, students can indicate their priorities - this is the case in the x-weeks. In the optional period in the 2nd year and for many aspects of the 3rd year (repertoire, guest choreographers, short formats, seminars, individual warm-up, individual technical work), students can choose.

*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,

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

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

## *F. Teachers and guidance*

### *Teachers*

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

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

At the end of a teaching period, a 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)

### *Faculty*

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

In 2022-2025, the members of the faculty are:

Diane Madden - dance technique

Marie Goudot - body studies

Michael Pomeroy - composition

Femke Gyselinck and Christine De Smedt - personal work

Tom Pauwels - music

Kuno Bakker - theater

Bojana Cvejic - theory

Youness Khoukhou - PARTS alumnus

### *Tutors:*

The varied presence of a large amount of very diverse teachers puts a lot of responsibility on the side of the institution to guarantee the direction, cohesion and performance of the program. The pedagogical coordinators (who take up only a limited amount of teaching themselves) are present every day and follow all the students on a daily basis, through the daily witnessing of classes and dialogue with teachers and students. Students can also approach the coordinators with questions etcetera. Every year, a student has two formal individual talks with a coordinator discussing the development and process of their learning. At the end of a semester, the coordinators write a report on the development of the students in the 5 specific work fields. (see further: Evaluation)

In 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.

Academic coach 2022-2023: Thomas Bîrzan

### *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.

### *Physical health*

The school does not have an in-house fysiotherapist, but one evening per week a physiotherapist comes to the school to treat students with injuries (for payment which is partially reimbursed by the students' health insurance). The school also has good contacts with Brussels sports doctors who can give priority appointments for a fast diagnosis after an injury, and of other fysiotherapists and osteopaths in the area who can help students.

### *Mental health*

PARTS finds it important that students take care of their mental health and address eventual mental health issues as soon as possible. PARTS can refer students with mental health problems to different counselors and psychologists. The school is currently

looking for a person who can provide a first ear and refer students to specialised help. PARTS Scholarship holders can also apply for financial support for psychological help.

### *Confidential advisors*

If a student experiences situations of transgressive behaviour (racism, sexism, harassment, bullying...) or conflicts (from the side of peers, teachers, or staff) and does not feel confident enough to address this situation openly towards the implied person or the direction of the school, they can speak to a confidential advisor who can advise the student how to deal with the situation.

### *G. Presence*

PARTS demands a daily presence of its students. The daily and regular character of the work is very important, and PARTS believes that only a full commitment can lead to the excellence the school expects of its students. The presence rate of a student is an important element in the evaluation process, and students can be sent off when they are too much absent. The presence of the students is daily in every class.

When a student is sick, they have to stay home. More than two days of medical absence has to be confirmed by a doctor's 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 pedagogical coordinators and teachers. If the student is able to travel, 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.

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

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

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

## 4. Evaluation

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

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

### *A. Permanent evaluation*

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

The Theory course is a partial exception to this principle, because of its nature (the capacity to see inside the class time how a student deals with the taught material is limited when a class is based on lecturing) and organisation (the seminars are often only 1-2 weeks long, so the teacher has less time to get insight into how the students process the information). 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.

### *B. Qualitative evaluation*

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

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

### *C. Quantitative evaluation*

Next to the descriptive report, the teachers and the tutors also give a quantifiable quote, out of a scale of 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: The goals of the class/workshop, as defined by the teacher, have partly or just been reached. There are a number of critical remarks for the student to fully integrate the information.

Problematic: The goals of the class/workshop, as defined by the teacher, have not been reached. There are few or no positive developments. There are a number of critical remarks or problematic areas affecting the student's development.

Negative/ no evaluation possible: the goals of the class/workshop, as defined by the teacher, have not been reached at all. The student has failed. When a student has missed too many classes and the teacher is not able to evaluate, the term 'no evaluation possible' is used.

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

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

### *D. Evaluation procedure*

At the end of each teaching period, each **teacher** writes a **conclusive report** on each student and translates that into a quote along the scale of five. Report and quote are individually shared with the students as soon as they reach the administration. In the case of Student Creation, this report is written by the mentor of the work. In Theory, the

essays and reading summaries are quoted by one teacher (this work can be divided over several teachers).

At the end of each semester, the **tutor(s)** write(s) a **conclusive report** on the student's work in the field of Dance Training (classes in ballet and contemporary dance) and (if applicable for the semester) the field of Dance Workshops (Improvisation & Composition, Repertoire, Artistic Practice) and the field of Student Creation. The report is also translated into a quote per course, which is added to teachers' quotes. 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 he/she looks back at the past semester and evaluate their own work, reflecting on what went well or not, what their goals for the semester were and if they were reached or not... The students' self evaluation does not become part of the quoting system, but is present during the procedure and can constitute an important element in the decision process.

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

The deliberation committee 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 or where no evaluation was possible. Compensation 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.

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

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

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

If a student objects to any 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 4 and 9, 2022.

Everybody who is selected as a student must give proof of their high school diploma before September 1st, 2022.

Everybody who is selected as a student must submit a medical certificate proving their current physical state and documenting previous injuries and health problems, before September 1st, 2022.

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

### *A. Registration and tuition fee*

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

The registration fee is €4.500. This amount is due only once, irrespective of the number of years the student spends at PARTS. It has to be paid in three instalments: a first instalment of €500 due on May 2, 2022, and a second instalment of €2.000 due on June 1, 2022, and a third instalment of €2.000 on July 1, 2022.

The tuition fee for Training Cycle is €2.500 a year. In the 1<sup>st</sup> year, the tuition fee can be paid in 2 instalments: €1.500 euro has to be paid before September 1, 2022, a second instalment of €1.000 euro has to be paid before January 1, 2023. 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 per year for collective visits to performances, organised by the school.

Lunch costs 2,5€ per meal.

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 2019-2022 and no such projects are currently planned for 2022-2025.

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

€4.500 registration fee + €7.500 tuition fee + €450 (performances) = €12.450

## *B. Scholarships*

### **P.A.R.T.S. depends on external sources for scholarships.**

At the moment of writing, the precise scholarship budget for 2022-2023 is not known yet. The budget is made up through small and large donations through the Fund Friends of PARTS, founded in 2021, with the support of the ATDK Foundation and the King Baudouin Foundation. Additional income for the scholarship fund comes from activities organised by PARTS and royalties from workshops Rosas repertoire organised in other institutions.

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

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

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

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

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

Students who will apply for a P.A.R.T.S. scholarship will have to prove that they have done serious efforts to get a scholarship elsewhere and/or to get a student loan. Only then they will be considered for a P.A.R.T.S. scholarship. This does not mean that you have to prove that you received a scholarship; but you have to **present us copies of your application letters and the written answers** from the authorities/institutions where you applied for a scholarship.

A P.A.R.T.S. scholarship covers at most the tuition fee and in some cases also travel expenses and part of the living costs. The registration fee ( €4.500 for the whole period



of study) is not covered by the P.A.R.T.S. scholarship. This sum is the minimum to be collected by each student.

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

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

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

All people who will be selected for the Training Cycle 2022-2025 will get an email from student administrator Ingrid Maes, with more information on the procedures and an application form. Scholarship forms must be submitted before May 16, 2022. PARTS will decide about the scholarships before July 15, 2022.

### *C. Legal residency in Belgium*

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

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

## 6. ECTS FILES

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

Update: 2/9/2022

**Year: 1**

**Course name: Dance Training I**

**Number of credits: 17**

**Total study time: 505 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 technique' consists of classes in contemporary dance and ballet and 'Studio practice and documentation'.

*Contemporary dance* classes are organised 4 or 5 days a week and last 90 minutes. Individual teachers teach for a period of three or more consecutive weeks.

The different classes are built around the postmodern release technique. This broad term 'release based' techniques refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body's natural weight 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;

*Ballet* classes are organised 4 times a week and last 90'. Individual teachers teach for a period of 4 or more consecutive weeks. All ballet classes have live piano accompaniment.

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

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

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

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

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

The course aims to

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

The physical focus of the course is for students to identify and experience methods of processing, synthesizing and developing artistic approaches in dance and performance.

The history of studio practices in dance and performance will be the basis for contextualization and historical perspective, with an emphasis on experimentation.

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

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

Class contact teaching

- Workshops: 320 hours

Personal work

- Self study: 185 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-problematic-sufficient-good-very good-excellent.

Each semester, the tutor writes a descriptive report focusing on the development of the student's work over the different classes, and summarises this with a grade from the scale negative-problematic-sufficient-good-very good-excellent.

Each semester and at the end of the year, a summary is made. The final grade for the course is made up of for 50% of the teachers' quotes (in relation to the respective teaching volume of each teacher) and for 50% of the tutor's quotes.

## Evaluation criteria

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

## Study material:

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

**Year: 1**

**Course name: Repertoire I**

**Number of credits: 5**

**Total study time: 150 hours**

**Learning outcomes:**

The student

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

**Course contents:**

The students study fragments of a choreography by Anne Teresa De Keersmaeker or Trisha Brown. They learn to embody and perform the phrases and to put the phrases into the compositional construction of the work. Based on the compositional principles of the original piece, they create personal variations of specific elements in the work. They learn how to bring the work to a conclusion and to perform the piece in public.

**Type of activity + hours**

Class contact teaching

- Workshop: 75 hours

Personal work

- Self study, creative tasks and performance: 75 hours

**Evaluation method:**

Permanent evaluation

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

The final grade consists for 2/3 of the teachers' grade and for 1/3 of 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 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: 150 hours**

**Learning outcomes:**

For composition:

The student

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

For improvisation:

The student

- knows the tools presented in the Passing Through methodology and can apply them;
- can make individual choices in the context of a group movement;
- can place the material in the context of the actions and choices of the other performers;
- can develop new ideas and concepts for further exploration of movement generation and improvisation;

**Course contents:**

Composition

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

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

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

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

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

This class focuses mostly on the articulation of Movement material / Space / Time.

The goal is that the students, as a group, share a common culture of composition and a common vocabulary defining it, build a common toolbox of compositional practices.

The teacher will also propose short « exercises » of composition using the defined tools and applying them to given or self-developed movement sequences. This practice is important so that the student make composition outside of their personal work where their complete artistry will be at stake. Composing can then become a more disinhibited practice.

### Improvisation

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.

Visible and invisible spirals are constantly passing through the students. Thus the "passing through" is created into a spontaneous composition.

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

Class contact teaching

- Workshops: 90 hours

Personal work

- self study and creative tasks: 60 hours

### **Evaluation method:**

Permanent evaluation

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

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

The final grade consists for 2/3 of the teachers' grade and for 1/3 of the tutor's grade.

### **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: 120 hours**

**Learning outcomes:**

The student is able to identify, recognize and situate different artistic methodologies;

The student can contribute ideas and materials to an artistic context proposed and guided by a professional artist.

**Course contents:**

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

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

**Type of activity + hours**

Class contact teaching

- Workshops: 90 hours

Personal work

- self study and preparing exercises: 30 hours

**Evaluation method:**

Permanent evaluation

The teacher gives a 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') and a descriptive report.

The final grade consists of 2/3 the grade of the teacher and 1/3 the grade of the tutor.

**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 an 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 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:**

In groups of three or two, 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 II.

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

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

**Type of activity + hours**

Class contact teaching:

- coaching: 10 hours

Personal work

- Individual work and performance: 140 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 faculty member for personal work 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 tutor/faculty member.

**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: 6**

**Total study time: 185 hours**

**Learning outcomes:**

The student

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

**Course contents:**

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

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

The Anatomy classes aim to bring the student a knowledge of body and posture through the specific methodology of Alexander Technique. Based on the observation of the body in motion and gesture, the teacher

guides the student to understand the absolute necessity of a complete overview and understanding of anatomy, such as groups of muscles, bones (skeleton), their use and needs.

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

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

The Injury Prevention classes are based on Alexander technique.

The Alexander Technique is an educational method that allows and brings a student to understand inefficient holding patterns and how to release into movement.

In a dance school context, it can be understood as a pre-technique, a tool that helps the student getting to know and take better care of their own instrument. This fine tuning of the instrument enabling them to play more freely regardless of the dance style it is then applied to.

For this purpose, a clear personal body map is developed by practical exploration based on anatomical facts and mechanics.

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

Class contact teaching

- Workshops: 145 hours

Personal work

- self study: 40 hours

### **Evaluation method:**

Permanent evaluation

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

The final grade is constructed from all the teachers' grades, in relation to the volume of each teacher's class time

### **Evaluation criteria**

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

### **Study material:**

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

**Year: 1**

**Course name: Music I**

**Number of credits: 4**

**Total study time: 135 hours**

**Learning outcomes:**

Music analysis:

The student

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

Singing:

The student

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

Rhythm:

The student

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

Music project:

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

**Course contents:**

Music analysis

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

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

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

Singing

Singing is a weekly class of 75' which happens on Wednesdays, in small groups of 8-10 students. Groups are not divided along pre-existing level and experience, because everyone can learn from each other.

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

Working on the voice starts with opening up the body and getting familiar with breath support. Quite a lot of work has to be done to gain confidence in the release of sounds, because dancers are often shy with their voice.

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

### Music project

The music project is a short workshop.

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

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

Class contact teaching

- lectures: 27 hours
- workshops: 68 hours

Personal work

- self study: 40 hours

### **Evaluation method:**

Permanent evaluation

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

### **Evaluation criteria**

Music analysis:

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

Music project

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

Rhythm

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

Singing

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

### **Study material:**

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

**Year: 1**

**Course name: Theater I**

**Number of credits: 5**

**Total study time: 150 hours**

### **Learning outcomes:**

The student

- is able to move freely on stage and is able to handle the basic principles of mise-en-scène;
- understands the dramaturgy of a scene;
- is able to enter into a personal commitment with the text to be played;
- can playing together with others: listen to their opponent(s) and collect their offer and let it influence their own (counter) offer;
- understands the 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, with sessions of 2-4 hours a day. Students are divided in 6 parallel groups with their own teacher. The precise selection of repertoire and the approach to the construction of the work may vary between the different teachers.

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

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

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

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

Class contact teaching

- Workshop: 65 hours

Personal work

- self study: 85 hours

### **Evaluation method:**

Permanent evaluation plus evaluation of the final presentation.

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

### **Evaluation criteria**

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

- Collaboration with others

**Study material:**

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



**Year: 1**

**Course name: Theory I**

**Number of credits: 9**

**Total study time: 275 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: 115 hours

#### Personal work

- self study and visiting obligatory performances: 90 hours
- reading and writing tasks: 70 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 technique’ consists of classes in contemporary dance and ballet and ‘Studio practice and documentation’.

*Contemporary dance* classes are organised 4 or 5 days a week and last 90 minutes . Individual teachers teach for a period of three or more consecutive weeks.

The different classes are built around the postmodern release technique. This broad term ‘release based ‘ techniques refers to training approaches that investigate movement efficiency, structural and anatomical function in movement and the use of the body’s natural weight 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;

Additionally, other teachers bring contemporary dance techniques inspired by other dance forms such as Acogny-technique (modern African dance), House dance,...

*Ballet* classes are organised 4 times a week and last 90'. Individual teachers teach for a period of 4 or more consecutive weeks. All ballet classes have live piano accompaniment.

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

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

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

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

*Studio practice and documentation (SP&D)* classes take three hours. The class takes the form of a one-week workshop which happens two times in the 2nd year.

The course aims to

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

The physical focus of the course is for students to identify and experience methods of processing, synthesizing and developing artistic approaches in dance and performance.

The history of studio practices in dance and performance will be the basis for contextualization and historical perspective, with an emphasis on experimentation.

In the 2<sup>nd</sup> year, the students use documentation of the first year to consider patterns, consistencies, coherencies and orientations in their own artistic practice.

Students are introduced to Citational practices: media and modes in artistic citation.

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

Class contact teaching

- Workshops: 300 hours

Personal work

- Self study: 150 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-problematic-sufficient-good-very good-excellent.

Each semester, the tutor writes a descriptive report focusing on the development of the student's work over the different classes, and summarises this with a grade from the scale negative-problematic-sufficient-good-very good-excellent.

Each semester and at the end of the year, a summary is made. The final grade for the course is made up of for 50% of the teachers' quotes (in relation to each teacher's teaching volume) 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 Anne Teresa De Keersmaeker or Trisha Brown, with a higher degree of complexity than in Repertoire I. 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: 75 hours

Personal work

- Self study, creative tasks and performance: 45 hours

**Evaluation method:**

Permanent evaluation

The teacher gives a grade (on the scale from 'negative' to 'excellent') and writes 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 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 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 gives a grade (on the scale from 'negative' to 'excellent') and writes 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 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 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: 5**

**Total study time: 170 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

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 organise 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 organisation 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...

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 second block of Composition class 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.

A specific focus in the composition workshops in the 2<sup>nd</sup> year is on composition in other media. Composing, working with body in time and space is not exclusive to dance, but also present in music, architecture, film, sculpture and other art-forms. Through lectures and workshops with artists from other fields, students learn to recognise and work with compositional characteristics from other media, and how they can be transferred into composition in the choreographic realm.

### Improvisation

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

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

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

Visible and invisible spirals are constantly passing through the students. Thus the "passing through" is created into a spontaneous composition.

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

Class contact teaching

- Workshops: 100 hours

Personal work

- self study and creative tasks: 70 hours

### **Evaluation method:**

Permanent evaluation

The teachers give a grade (on the scale from 'negative' to 'excellent') and 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 of 2/3 of the teachers' grades (in relation to the teaching volume of each teacher) and 1/3 of the tutor's grade.

### **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:** 4

**Total study time:** 120 hours

**Learning outcomes:**

The student is able to identify, recognize and situate different artistic methodologies;

The student can contribute ideas and materials to an artistic context proposed and guided by a professional artist.

**Course contents:**

The artistic practice consists of three separate workshops of one week each (commonly called 'X-week', with invited artists, which take up full days (morning and afternoon). During one week, all students work with 1 choreographer. For the other weeks, the students can choose out of two or more different artists, based on a concrete proposal for the workshop proposed by the artist.

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

**Type of activity + hours**

Class contact teaching

- Workshops: 90 hours

Personal work

- self study and preparing exercises: 30 hours

**Evaluation method:**

Permanent evaluation

The teachers give a grade (on the scale from 'negative' to 'excellent') and 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 of 2/3 of the teachers' grades (in relation to the teaching volume of each teacher) and 1/3 of the tutor's grade.

**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.

**Type of activity + hours**

Class contact teaching

- Workshops: 80 hours

Personal work

- self study and performances: 50 hours

**Evaluation method:**

Permanent evaluation

The teacher gives a grade (on the scale from 'negative' to 'excellent') and writes 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 of 2/3 of the teacher's grades and 1/3 of the tutor's grade.

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

**Course contents:**

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

The students organise and plan their individual work processes.

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

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

**Type of activity + hours**

Class contact teaching:

- Group coaching sessions: 10 hours

Personal work

- Individual work and performance: 140 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final result.

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

A coach of one of the other groups give a grade (on the scale from 'negative' to 'excellent') on the resulting piece and its performance.

The final grade consists of 50% of the coach's grade and 50% of the other coach's grade.

**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 and faculty members Personal Work 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 (5 afternoons per week) to realise the project. A coach follows up the realization of the project.

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 (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 faculty member for personal work or a tutor give a quote (on the scale from 'negative' to 'excellent') on the resulting presentation.

The final grade consists for 1/2 of the coach's grade and for 1/2 of the tutor's or faculty member's grade.

**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: 125 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 to guide their body towards proper and healthy alignment or posture that will make their dance career sustainable. This will be a progressive and ongoing process influenced not only by his/her personal improvement but also by the changes the body is experiencing continuously.
- knows how the body functions according to the body systems and different perspectives on it: bone (allowing or restricting movement), joints (allowing the movement of the bones), muscular (activating the movement), nervous system, circulatory system, connective tissue, digestion, breathing. They know how these interact in each of the exercises or positions in order to target certain parts of the body. They are able to visualise the organs and their function.
- is able to perceive the own body in 3 planes: sagittal, frontal and transversal.
- is able to observe and analyse one's own movement in gravity in a functional way, in order to detect patterns and habits and work on increased functionality.
- has shown clear improvement on how to stretch and strengthen the body, of their personal possibilities.
- has clear knowledge of personal areas of the body that need more attention and how to work them, followed by a clear improvement of those areas.
- has learnt to work individually in a collective class. They know how to find personal variations according to personal needs while following a group exercise or task.
- knows to guide and give orders to the body as well as know how to listen and receive information from the body.
- knows how to structure a personal practice.
- develops mental focus, concentration, determination, sense of discipline, perseverance and regular constant work.
- can give and receive a basic shiatsu treatment to a peer, performing the procedures and movements and paying close attention to the condition and physical response to the receiver; being open, attentive and reactive to the giver.

**Course contents:**

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

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

The 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.

Other classes offer complementary approaches on training, and can include work starting from the fascia (connective tissues which envelope and link together the interior of the body, including organs, muscles, bones), whose internal movement becomes the engine of the motion of the body, or from methods developed in sports for strength training, power training, in order to improve strength, mobility and balance, as well as efficiency, alignment and self-awareness.

The physical training at PARTS does not simply sit within the western canon of dance training as such. Throughout their studies, students will have the opportunity to approach the body from a multitude of anatomically informed regimens including martial arts such as Tai Chi and Kung Fu. These forms seek to expand « training » beyond the corporeal to include practices of mindfulness and novel definitions of discipline so as to offer a more holistic portrait of the body and its performative potentials.

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

Class contact teaching

- Workshops: 100 hours

Personal work

- self study: 25 hours

### **Evaluation method:**

Permanent evaluation

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

The final grade consists 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: 4**

**Total study time: 110 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

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

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

#### Singing

Singing is a weekly class of 75' which happens on Wednesdays, in small groups of 8-10 students. Groups are not divided along pre-existing level and experience, because everyone can learn from each other.

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

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

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

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

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

Class contact teaching

- lectures: 25 hours
- workshops: 50 hours

Personal work

- self study: 35 hours

### **Evaluation method:**

Permanent evaluation

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

The final grade consists of the teachers' grade 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: Theater II**

**Number of credits: 5**

**Total study time: 150 hours**

**Learning outcomes:**

The student

- is able to move freely on stage and is able to handle the basic principles of mise-en-scène;
- understands the dramaturgy of a scene;
- is able to enter into a personal commitment with the text to be played;
- can playing together with others: listen to their opponent(s) and collect their offer and let it influence their own (counter) offer;
- understands the 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, with sessions of 4 hours a day. Students are divided in 4 or 5 parallel groups with their own teacher. The precise selection of repertoire and the approach to the construction of the work may vary between the different teachers.

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

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

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: 65 hours

Personal work

- self study: 85 hours

**Evaluation method:**

Permanent evaluation plus evaluation of the final presentation.

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

### **Evaluation criteria**

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

### **Study material:**

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

**Year: 2**

**Course name: Theory II**

**Number of credits: 11**

**Total study time: 300 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:**

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

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

In the 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: 110 hours

Personal work

- self study and visiting obligatory performances: 110 hours
- reading and writing tasks: 110 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: 2**

**Course name: Dance Training III**

**Number of credits: 13**

**Total study time: 390 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:**

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

*Contemporary dance* classes are organised 4 times a week and can last 90, 120 or 180 minutes. The 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 3 hours per session. The teachers represent various sources, including release technique, improvisation, floor work and approaches inspired by non-Western techniques.

*Ballet* classes are organised 4 times a week and last 90'. All ballet classes have live piano accompaniment.

The ballet classes are optional – students can propose Independent Technical Work (see below) instead of ballet classes.

The ballet classes continue building on the classes of the 1<sup>st</sup> and 2<sup>nd</sup> year, revisiting the basics as well as pushing forward into new territories.

*Studio practice and documentation (SP&D)* classes take three hours.

In the 3rd year, the students use documentation of the first year to consider patterns, consistencies, coherencies and orientations in their own artistic practice.

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

Instead of ballet classes, students can propose to develop an individual or collective independent physical practice.

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.

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

Class contact teaching

- Workshops: 275 hours (this can be less when students opt for ITW instead of ballet)

Personal work

- Self study: 115 hours (this can increase when students opt for ITW instead of ballet)

### **Evaluation method:**

Permanent evaluation.

After a teaching block, the teacher writes a descriptive report and summarises this with a grade from the scale negative-problematic-sufficient-good-very good-excellent.

Each semester, the tutor writes a descriptive report focusing on the development of the student's work over the different classes, and summarises this with a grade from the scale negative-problematic-sufficient-good-very good-excellent.

Each semester and at the end of the year, a summary is made. The final grade for the course is made up of for 50% of the teachers' grades (in relation to the teaching volume of each teacher) volume 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:** 9 ECTS

**Total study time:** 270 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

Student festival:

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:**

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. A coach follows up the processes and gives advice to the groups. At the end of the process the groups present their work to each other.

Student festival

At the end of the 3<sup>rd</sup> year, students create their own student festival (typically called Generation (...) 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.

Self evaluation: set goals beforehand and reflect upon realization and experiences during the preparation of the process.

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

*Group work*

Class contact teaching

- 15h coaching creative tasks

Personal work

- 60h creative tasks

### *Student festival*

#### Personal work

- Self study 195h (can include a variable number contact hours in function of the artistic decisions the students make (e.g. re-taking works made with teachers))

### **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.

#### *Student festival*

Permanent evaluation of the preparation process.

The tutor who oversees the development and realization of the festival gives a grade (on the scale from 'negative' to 'excellent') on the work process, and writes a descriptive report.

The final grade consists for 1/3 of the grade for Group Work and for 2/3 of the grade of Student festival.

### **Evaluation criteria**

#### For Group work:

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

#### For Student Festival

- 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:

#### For Student Festival

- in function of the artistic decisions the students make

#### For Group work:

- The starting point for the process and related material will be determined a few months in advance of the course

#### Personal work (option)

- None

**Year:** 3

**Course name:** Student creation V (option)

**Number of credits:** minimum 2, maximum 5 ECTS

**Total study time:** minimum 60 hours, maximum 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 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 choose for personal work instead of Repertoire IV, Artistic practice (short formats) or Theory IV (optional seminars).

Students can propose a personal work, solo or in groups (proposals for group work will be prioritized). They submit a proposal (details and deadline will be provided at the start of the semester) which will be evaluated by the coordination team and faculty members Personal Work on its artistic validity, practical feasibility and role in the pedagogical development of the students. Projects which are approved receive between 2 and 6 weeks of studio time (5 afternoons per week) to realise the project. A coach follows up the realization of the project. 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: 6 to 20 hours (in function of the duration of the project)

Personal work

- Self study minimum 40, maximum 130 hours (in function of the duration of the project)

### **Evaluation method:**

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 faculty member for personal work 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 member's/tutor's grade each have a weight of 50%.

### **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

**Year:** 3

**Course name:** Artistic practice IV

**Number of credits:** minimum 10, maximum 14 ECTS

**Total study time:** minimum 300 hours, maximum 430 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, and further short workshops or *short formats*, of which some are common and the others optional.

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.

Several short workshops are organised through the 3<sup>rd</sup> year. 2 weeks of these are common for all the students, the others are optional. In the optional periods, students can choose between these workshops, a theoretical seminar (see Theory IV) or their own work (See Student creation IV). 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 the short workshops (also called *Short formats*), 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,...). The short format doesn't have to but can end with a product or presentation.

### Type of activity + hours

#### Creation

Class contact hours

- Workshops: 160 hours

Personal work

- creative tasks/ performance: 65 hours

#### Short formats

Class contact teaching

- common workshops: 50 hours
- optional workshops: 27 hours per workshop

Personal work

- common workshops: 25hours



- optional workshops: 13 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.

*Short formats:*

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**

**Number of credits: 5 ECTS**

**Total study time: 150 hours**

**Learning outcomes:**

The student

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

In the 3<sup>rd</sup> year, two parallel repertoire workshops are organised at the same time. One workshop deals with the repertoire of Anne Teresa De Keersmaeker, the other with the repertoire of Trisha Brown. The concrete piece or fragments will be announced at the start of the academic year.

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**

Class contact teaching

- workshops: 80 hours

Personal work

- creative tasks/performance: 70 hours

**Evaluation method:**

Permanent evaluation

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

The final grade consists for 2/3 of the teacher's grade and for 1/3 of 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:** 4 ECTS

**Total study time:** 105 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 to guide their body towards proper and healthy alignment or posture that will make their dance career sustainable. This will be a progressive and ongoing process influenced not only by his/her personal improvement but also by the changes the body is experiencing continuously.
- knows how the body functions according to the body systems and different perspectives on it: bone (allowing or restricting movement), joints (allowing the movement of the bones), muscular (activating the movement), nervous system, circulatory system, connective tissue, digestion, breathing. They know how these interact in each of the exercises or positions in order to target certain parts of the body. They are able to visualise the organs and their function.
- is able to perceive the own body in 3 planes: sagittal, frontal and transversal.
- is able to observe and analyse one's own movement in gravity in a functional way, in order to detect patterns and habits and work on increased functionality.
- has shown clear improvement on how to stretch and strengthen the body, of their personal possibilities.
- has clear knowledge of personal areas of the body that need more attention and how to work them, followed by a clear improvement of those areas.
- has learnt to work individually in a collective class. They know how to find personal variations according to personal needs while following a group exercise or task.
- knows to guide and give orders to the body as well as know how to listen and receive information from the body.
- knows how to structure a personal practice.
- develops mental focus, concentration, determination, sense of discipline, perseverance and regular constant work.
- 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:**

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

The 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.

Other classes offer complementary approaches on training, and can include work starting from the fascia (connective tissues which envelope and link together the interior of the body, including organs, muscles, bones), whose internal movement becomes the engine of the motion of the body, or from methods developed in sports for strength training, power training, in order to improve strength, mobility and balance, as well as efficiency, alignment and self-awareness.

In Individual warm-up sessions the student develops their own warm-up routine. This routine can be constructed in order to suit the long-term (physical development) or short-term (recovering from an injury, working on specific physical issues, processing elements from other classes) goals of the student. This can take place in the studio or elsewhere (the latter needs a specific motivation). The student needs to send a written application which has to be approved by the school, and writes a short report after the end of the working period.

The yoga, Pilates and other classes are organized 3 times per week in blocks of 2 to 6 weeks. In certain periods two different approaches are offered in parallel, and students make a choice. In each period, students can also opt for Individual warm-up.

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**

*Yoga, Pilates, Shiatsu and other classes:*

Class contact teaching

- workshops: max. 87 hours

Personal work

- self study: max. 20 hours

*Individual warmup:*

Class contact teaching

- coaching: in function of the duration of the practice

Personal work

- self study: max. 90 hours

### **Evaluation method:**

Permanent evaluation

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

Individual warm-up: the tutor evaluates the student based on their own observations of the practice and the report written by the student and gives a grade (on the scale from 'negative' to 'excellent').

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
- (individual warm-up) Capacity to develop a warm-up suited to the body type and needs of the student

### **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 21 hours
- Accompanied visits: 30 hours

Personal work

- self study + creative tasks: 40 hours

### **Evaluation method:**

Permanent evaluation

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

### **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 14, maximum 18

**Total study time:** minimum 420 hours, maximum 560 hours

### **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**

Class contact teaching

- Lectures and seminars: common: 117 hours, optional: max 54 hours

Personal work

- self study: common: 300 hours; optional: max. 80 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 6 ECTS credits. These credits will be subtracted from the courses that are taking place at the time of the student's absence for the internship.

**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 six weeks is not possible. An internship can take up between one and six weeks. The period in which this is possible will be announced beforehand. 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.

**Type of activity + hours**

Work in a professional or other educational context

Minimum 30 hours, maximum 180 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 1/2 of the grade of the supervisor, and for 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