

P.A. R. T. S.

# **STUDY GUIDE**

**STUDIOS 2019-2021**

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# 1. Introduction

## *A. A brief history of PARTS*

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

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

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

Between 1995 and 2000, the programme was a three-year course, which started again every year. In 2000, the programme 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 programme of 3 years that only starts every three years. After some pilots projects with different durations, the Research Cycle was renamed as 'STUDIOS' in 2019, receiving a completely new outlook, and lasting 2 years.

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

## *B. Who is who in PARTS*

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

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

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

She approves the annual program and the selection of teachers.

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

She is a member of the faculty.

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

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

### **Deputy director – Theo Van Rompay (replaced by Charlotte Vandevyver from September 1, 2020 onwards)**

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

He is the president of the selection and evaluation committees.

He is responsible for the external relations of the school.

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

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

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

### **Administrator - Els De Meyer (will be replaced by a new team member from September 2020 onwards)**

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.

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

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

She is in charge of the daily management of the educational and artistic policy of STUDIOS.

She monitors the development of each individual student and guides him/her in his/her programme choices.

She supports the student's search for an autonomous and authentic artistic profile.

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

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

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

He organises the evaluation process.

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

The tutors follow all the Training cycle 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.

### **Student affairs - 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.

### **Planning - Lief Bigaré**

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

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

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

She follows up the public communication of PARTS.

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

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

He manages the video archive of PARTS.

### **Other staff**

Bookkeeping - Etienne Bracke

Reception - Johanna Buys

Janitor: Ermias Kifleyesus

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

Freitas, Laura De Bie, Cseslaw Wronowski

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

Rajendran Sureskhumar

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

## 2. General information

To enter the professional field of contemporary dance and to sustain oneself as a young maker, is quite a challenge. The more precise and articulated one's vision and practice is when one enters the field, the better chances one has to build a sustainable career.

The STUDIOS program is about giving young dancemakers space, time and focus to develop a personal creative practice in the field of contemporary dance.

It offers:

- skills to develop, question and renew their craft in making dance;
- new perspectives, including from different disciplines and cultural backgrounds, to widen their vision;
- theoretical tools to sharpen the articulation of their ideas and practices;
- coaching, exchange and dialogue to develop new insights about one's own work and methodologies;
- a community of peers to share research and working practices.

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

The trajectory of STUDIOS takes two years of study: one Bridge year and one Master year.

The trajectory will start only every three years, following the chronology of the three-year Training cycle.

#### *Year calendar:*

In 2019-2020:

23 September - 13 December

2 January - 8 February

17 February - 17 April

4 May - 3 July

In 2020-2021

26 August – 6 November

16 November – 18 December

11 January – 19 March

5 April - July 1st

September 2021 is reserved for touring the graduation work

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

STUDIOS is aimed at young dancemakers and choreographers who have obtained at least a Bachelor's degree in dance or choreography, and who want to devote more time and space to develop a choreographic practice. The STUDIOS programme does not have a predefined notion of choreographic authorship, and it welcomes both individual

authors-choreographers and performers who want to develop their creation skills in processes that are collaborative or driven by an author.

PARTS aims for candidates with strong dance and performance skills and a creative practice that is rooted in studio work, which is the approach the school is best equipped to nourish and support. This does not exclude other profiles and approaches.

PARTS aims for a group of 12 participants between 21 and 27 years old. The group will consist of graduates of the PARTS Training Cycle and participants recruited through the audition process (see below).

The language of the programme will be English. Candidates must have very good English skills (minimum C1 on the CEFR scale). This will be tested during the audition.

## *B. Structure of the two years*

### *Bridge year*

The bridge year is mandatory for all participants. Students who graduated from the PARTS Training Cycle make the bridge from a professional Bachelor to an academic Master. Incoming students who graduated elsewhere make the bridge to get acquainted with the pedagogical context of PARTS.

The aim of the bridge year is to deepen a number of key elements of the Training Cycle and bring them to an academic level, to create a solid basis for collaboration and peer-to-peer exchange and to broaden the skills of the participants in order to foster their autonomous artistic practice. Most of the programme elements are communal and individual choice is smaller.

### *Master year*

The Master year contains similar programme elements as the bridge year. The balance is leaning towards more substantial time for autonomous research and creation that culminates in a graduation work accompanied by a thesis in which the artistic process is documented and reflected. The students can maximally concentrate on the development of their artistic vision and artistry .

## *C. Diploma*

An application for the recognition of the Studios programme as an Academic Master has been submitted in 2020. The outcome of the recognition process will be clear by the start of the Academic year 2020-2021.

## *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. Construction works will start in 2021, the aim is to finish the building in the Summer of 2023.

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

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

### *E. Macrobiotic lunch*

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



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

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

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

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

### 3. Programme

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

The regular schedule looks as follows:

##### *Morning*

type 1:

09:30-11:00 : Dance class / Individual Physical Practice

11:15-13:15h : Theory / Contextual Labs / zone for self study

type 2:

9.30 - 12.45: Movement Research workshop / Theory

##### *Afternoon*

14:15-17:30h : (Self directed) Studio Practice / Master Project / Theory / Movement Research workshop / Contextual Labs

Above is the basic scheme. The exact hours can sometimes differ; for example, on Wednesdays dance classes do not start until 12:00 pm. For the (Self-directed) Studio Practice we also work in the evening, when the number of available dance studios is limited during the day. During the projects extra muros (Senegal, Taiwan, pa-f), the day schedule will also be adapted to the specific framework and context.

## *B. General goals of the PARTS STUDIOS programme*

### *Creativity and performance*

1. Critical understanding and embodied mastery of different approaches of the body in movement;
2. Ability to select different approaches to movement for a creative context, and to apply and modify them for the purpose at hand;
3. Active and critical knowledge and application of compositional tools and methods in context of creation;
4. Ability to conceive, set up, direct and achieve a choreographic production and bring it into a public context;
5. Selection, use, development and adaptation of different methods and tools in a self-defined creative context, and tuning them to become productive in the concrete circumstances of the project;
6. Development and articulation of an individual or shared artistic language through independent and collaborative frameworks;
7. Capacity to sustain, further developing and deepening of an artistic vision and its methodologies through the succession of projects, collaborations and contexts;
8. Capacity to formulate a question or problem and to develop it through artistic research.

### *Theory and reflection*

9. Ability to express and situate her/his artistic vision and practice in a larger social and theoretical context;
10. Competence to situate and work with theoretical and methodological knowledge in an artistic context;
11. Ability to actively relate to other fields of artistic knowledge in their own practice and in interdisciplinary projects;
12. Capacity to formulate problems, and to question and process these into reflections regarding their own artistic practice and the artistic practice of others, the specific contexts they work in and the larger context of the arts in society;
13. Ability to relate in an analytical, critical and constructive manner to the work and working processes of fellow artists;
14. Competence to participate in the international discourse on the art of dance and related discussions.

### *Communication and interprofessional collaboration*

15. Ability to express one's artistic vision to collaborators of any kind: fellow practitioners, artists from different fields, other professionals from the arts field (dramaturges, technicians, presenters..);
16. Ability to define the proper type of collaboration and authorship within the given context;
17. Capability to adapt methodologies and ways of working to specific and potentially complex contexts and circumstances;
18. Capacity to set up a productive and respectful working environment with partners from different national and cultural backgrounds;
19. Ability to communicate to peers and general audiences about their ideas,

methodologies, and output, in various contexts of transmission and discussion – through intellectual and practice-based forms of communication.

*Transfer to the professional world*

- 20. Capacity to define and take up an independent position in the international professional world;
- 21. Capability to understand the structures and working methods of the professional field;
- 22. Competence to exercise artistic authority and to assume individual and shared leadership responsibility to lead a group of diverse professional practitioners into the realisation of a choreographic project.

*C. Overview of the programme*

**Standard trajectory**

<i>Bridge year</i>	<i>ECTS</i>
Choreography & Composition I	8
Contextual Labs I	4
Movement Research I	16
(Self-directed) Studio practice I	16
Theory I	12
Field Work I	pm
<b>Total</b>	<b>56</b>

<i>Master year</i>	<i>ECTS</i>
Choreography & Composition II	3
Contextual Labs II	6
Movement Research II	12
(Self-directed) Studio practice II	9
Theory II	8
Master Project I	16
Master Project II	7
Field Work II	pm
<b>Total</b>	<b>61</b>

**Options**

Within the standard trajectory, there is room for individual choices and profiles. Details can be found in the ECTS files. The general principles are the following:

a) morning block: during the majority of weeks, dance classes (part of *Movement Research I* and *II*) are organised every morning. Students can choose to participate in these classes or opt for individual theory project (part of *Theory I* or *II*) or *Individual Physical Practice* (part of *Movement Research I* and *II*), during certain periods and/or with a certain regularity (participating 5, 3, 2 or 0 times or per week/teacher.

b) *Studio Practice I and II* or *Self-directed Studio Practice I and II*: students are encouraged to collaborate as performer (or another role) in projects authored by others (e.g. *Master Project I* (Master year) or *Self-directed Studio Practice I* (bridge year), but can also take more time to develop an additional project of their own, or extend it.

c) *Field Work*: a student can do Field Work for maximum 5 weeks per year, and these five weeks can overlap with maximum one week of *Movement Research* workshops, one week of *Choreography & Composition* workshops, one week of *Contextual Labs*, and/or maximum 5 weeks of *Self-directed Studio Practice I or II* or *Studio Practice I or II*.

#### *D. Description on the courses*

##### MOVEMENT RESEARCH

Movement research encompasses optional daily Dance Classes or Self-directed Physical Practice and a series of workshops in which the students get in touch with a wide range of (dance) techniques, visions on movement and strategies for generating, building and writing movement. This way the students get to maintain, sharpen and expand their dance training and get to develop a movement practice that embodies their artistic vision.

*Physical practice 2019-2020: Diane Madden, Liz Kinoshita, Gabriel Schenker, Jason Respillieux, Douglas Becker, Chloé Chignell, Fabrice Mazliah*

*Movement research workshops 2019-2020 (developed in dialogue with Chrysa Parkinson): Michelle Boulé, Kirstie Simson, Rasmus Ölme, Anne Juren*

##### CHOREOGRAPHY & COMPOSITION

Through masterclasses the students get immersed in the creative world of choreographers with a distinct artistic practice, get a first-hand insight into their artistic methodologies and are provided with tools that nurture their artistic work and put it into perspective.

*Choreography & composition 2019-2020: Michiel Vandeveldde, Mette Edvardsen, Jonathan Burrows, Lia Rodrigues, Mette Ingvartsen*

##### THEORY

In a series of seminars on art theory, abstract thinking and sociology, students discuss, reflect and write on theoretical topics. The programme encourages students to position themselves in relation to discursively relevant developments in the field of performing arts and societal issues. Part of the programme is dedicated to the preparation of Master Project II (Reflection and Documentation). Next to the collective seminars students can opt for an individual theory line in which they deepen their knowledge on a certain topic with guidance from a theory coach.

Seminars 2019-2020 (developed in dialogue with Bojana Cvejic): Stephen Zepke, Sergej Pristas, Bojana Cvejic, Rudi Laermans, Nina Power

Theory coaches 2019-2020: Bojana Cvejic, Tom Engels, Natasha Soobramanien, Kristof Van Baarle, Eleanor Weber

Participation in PAF Spring Meeting 2020 -- Performing Arts Forum, St-Erme, France

## STUDIO PRACTICE

Students gradually develop a studio practice in which they conceptualise, develop and create their own research and creation, either individually or in a collaborative setting. Students can opt for Self-directed Studio Practice or take part in the projects of others (Studio Practice) and take up different roles in the process (performer, co-author, dramaturge, outside eye, production assistant, ...) The process is accompanied by a mentor. The students are encouraged to carry out projects outside the school walls and to involve professional partners.

Coaches 2019-2020: Christine De Smedt, Mette Edvardsen, Femke Gyselinck, Ryan Kelly, Kopano Maroga, Manon Santkin, Kristien Vandenbrande

## CROSS-CULTURAL THINKING

Throughout the STUDIOS programme a great deal of attention is paid to cross-cultural thinking. It is a point of interest that is not themed in one subject, but is interwoven throughout the entire programme to create a greater awareness. First and foremost, there is a very diverse influx of nationalities at PARTS and the STUDIOS programme creates space to work actively with this given. The programme is not only approached from a Western perspective but creates space for content from other parts of the globe, both through the invited artists and thinkers and the themes that are addressed. We deem it important that students, while developing their own (artistic) identity, engage themselves within the complex reality of the world today and become aware of the power relations and privileges that come along with it. Therefore the school sets up and takes part in exchange projects outside of the European continent in which the students get to engage themselves actively with different teaching and training methods and get confronted with other perspectives on the meaning and role of art in society.

In 2019-2020, this took its form in two different projects.

[2019 Camping Taipei 2020](#) was initiated by Centre national de la Danse (Paris) and Tpei Performing Arts Center as a 2-week project in which students from different art schools across Asia and the rest of the world gathered for two weeks, to exchange through common dance classes, workshops with guest artists, performances and other activities.

[Exchange project Ecole des Sables](#) PARTS initiated this project in 2013, bringing together its students with a group of young African dancers and choreographers from

across the continent to live and work together at Ecole de Sables in Senegal. In 2020, this project took 6 weeks and included the following artists as teachers:

African dance technique: Ise An Verstegen (Acogny technique), Patrick Acogny (Contemporary African Technique), Mamadou Baldé (Sabar), Saky Bertrand Tchébé (dances from the Ivory Coast)

Masterclasses: Faustin Linyekula, Panaibra Gabriel Canda, Nadia Beugré, and Qudus Onikeku

Seminars: Ogutu Muraya, Ntone Edjabe

## FIELD WORK

Students can propose internships with professional artists or organisations in the frame of the course. STUDIOS is a residential program but creates active bridges to the professional work field. A lot of attention is given to tailor-made accompaniment in order to create a relevant and sustainable network for each student within the performing arts field and beyond.

## GRADUATION WORK

The two year trajectory culminates in the graduation work that consists of two parts: Master Project I (creation and performance) and Master Project II (reflection and documentation).

In Master Project I students outline their personal research questions and trajectory to create an autonomously developed graduation project, supervised by a coach. The graduation work starts from a research question in dance and choreography, but can take a hybrid or multidisciplinary form. The student works towards a live performance and can opt for various audience constellations (participatory performance, installation, work in public space, ...).

In Master Project II the student delivers a written document and documentation that shares insight into the research questions, the artistic methodology and the artistic vision of the graduation work.

## CONTEXTUAL LABS

Students acquire practical knowledge relevant for artistic research and production through a series of sessions with experts: feedback procedures, documentation strategies, modes of collaboration and co-imagination, basic technical skills, administration, career management, employment, art policy & fair practice, author rights, communication, etc.

2019-2020: on feedback (Georg Weinand), on co-imagination and collaboration (Daniel Blanga-Gubbey), on documentation (Thomas Plischke), on artistic research (Mette Edvardsen and Mette Ingvarsten)

## THE STUDIOS SESSIONS

On a regular basis and on the initiative of the students themselves, artists and cultural workers are invited for an open conversation on topics related to artistic research, creation and career development. The aim of the conversation is to share best practices and insights in an informal way, related to questions the students deal with at that moment.

Guests in 2020: Volmir Cordeiro, Alice Chauchat, Bryana Fritz, Jozef Wouters, Ingrid Vranken, Jan Martens...

## PERFORMANCES

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

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

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

The programme of the PARTS STUDIOS programme cycle counts 56 credits for the Bridge year, and 61 credits for the Master year, which corresponds to approx. 1700 and 1800 hours of work, respectively.

### *Teaching hours*

In the bridge year, there is approx. 500 hours of collective teaching time in the standard trajectory, which amounts to almost 30% of the total study time.

In the master year, there is approx. 300 hours of collective teaching time in the standard trajectory, which amounts to 16% of the total study time.

### *Trajectories:*

Through the optional elements in the programme, the individual student can articulate their own pathway, pursuing individual or shared interests and goals. However, the optional track is formatted in such a way that there will always be a substantial collective element in any student's trajectory.



## *F. Teachers and guidance*

### *Teachers:*

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

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

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

### *Faculty*

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

### *Mentors*

For creation and research projects (Self-directed Studios Practice, Graduation Work I) and theoretical tasks (Theory I and II, Graduation Work II) the school also provides mentors to coach the development of the personal work and writing. These mentors can be teachers or other artists or dramaturges, and give advice to the students during the development and realization of their personal creative work.

At the end of a working period, mentors also write a short report about their collaboration with the students.

## *G. Presence*

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

When a student is sick, he or she has to stay home. More than two days of medical absence has to be confirmed by a doctor's note.

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

Absences for non-medical reasons (administration, family issues,...) are allowed up to maximum 5 sessions of organised classes (masterclasses, seminars, movement research workshops, and never more than once in a given week), or for maximum 15 sessions of organised classes including medical reasons (doctor's certificate obliged). When including also the time for self-directed research (outside the organised classes), the maximum absence including medical reasons is 20 days.

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 by the teacher and by the coordinators who regularly observe the classes. There are several reasons for this: most courses are not founded on an idea of the classical 'transmission' of a specific set of knowledge or practices, but more on the idea of 'sharing', that only becomes meaningful through the active participation of the student, who creates the 'meaning' of the content by linking it to their own ideas and practices. The processing of information is therefore very individual, and the outcome only makes sense within a global processing of various approaches, in outputs which are strongly guided by the interests and vision of the student. But the teacher's view on the students' participation and information processing has a place in the evaluation processes.

### **B. Self evaluation**

Self evaluation is an important tool in the evaluation process. Students write self evaluations for specific course modules, and an overall self evaluation at the end of the year, in which they observe and comment their own process and the development of their skills, approaches and ideas. Through this practice of self-evaluation, students practice critical reflection on the relationship between their own processes and the materials that are offered in the programme. The self evaluation does not have a specific weight in the determination of the result, but it gives relevant information to teachers and tutors about how the student has experienced their own participation and results.

### **C. Qualitative evaluation**

The basis of the evaluation procedure in PARTS are the written reports of the teachers, coaches, tutors. In these report, the teacher/coach/tutor summarises the past period and writes an individual comment on each student, focussing on the students' process.

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 other courses and contexts. The external jury for the Master Project judges the results of the Master Project, including the information it receives about the process and intentions as reflected upon in the reflective component.

## **D. Quantitative evaluation**

All courses are graded on a binary scale of 'passed' or 'failed'. Further quantitative specification is unnecessary because it is a translation of the qualitative feedback. For certain courses, the final grade consists of contributions from different sources (teacher, tutor, jury): the relative weight of each contributor's grade is described in the ECTS files, and a quantitative method will be used to determine the overall grade 'pass' or 'fail'.

## **E. Evaluation procedure**

For each course, a final result is calculated based on the evaluations of the relevant teachers, coordinators, mentors, and jury - taking into account the relative weight of each contributor, as defined in the ECTS files.

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

The deliberation committee formally concludes about the passing to the Master year/graduation of a student.

The committee aims to decide by consensus. If there is no consensus, a vote is taken (yes/no/abstain). When the result of the voting is equal, the decision will be in favor of the student.

There is no public communication about the actual voting process, only the results are communicated.

The committee will make a short statement stating, and if necessary explaining, the final conclusion. In this conclusion, it can also highlight certain details that it finds important to underline.

If a student has failed on any of the courses, the deliberation committee can decide that they cannot graduate, and will decide about the path to take in order to attain the required skills for the concerned course(s). Given the fact that the programme is organised only every three years, this will be a tailored solution that does not force the student to wait for three years in order to finish their studies.

If a student is in the bridging programme, the alternative work should be finished before the start of the next academic year, or by exception before the start of the course that follow up on the failed one.

If a student does not succeed for at least 40 credits, the deliberation committee can decide to not allow the student to continue.

A student who doesn't pass Master Project I can apply for a new enrolment. If this enrolment is accepted, they can develop and present a new Master's project two years later (during the bridge year of the next cycle).

A student who doesn't pass Master Project II can submit the project again before December 15 of the year of graduation. If the student fails again at that second attempt, only a new enrollment can lead to certification (see above, Master Project I).

After the evaluation, the student receives a document which includes the teachers' reports and quotes, the tutors' reports and quotes, the self evaluation, the conclusive statement of the committee and the final decision, including the further conditions to finish the year (if applicable).

After the reports are handed to the students, each student has an individual talk with one of the members of the committee, where questions can be clarified.

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.

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

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. For the external projects, and additional fee of max. 1000€ over 2 years will be asked.

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 two installments: a first installment of €1000 due on July 5, 2019, and a second installment of €3.500 due on September 1, 2019.

The tuition fee for STUDIOS is €2.500 a year, with lunch included on school days (+175 days per year). In the first (bridge) year, the tuition fee can be paid in 2 installments: €1.500 euro has to be paid before September 23, 2019, a second installment of €1.000 euro has to be paid before January 1, 2020. In the second (Master) year, the full tuition fee has to be paid before September 1.

For 2019-2020, the students will pay an additional 1.000€ to cover costs for the projects in Taiwan and Senegal. This amount is to be paid before November 15, 2019.

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

### *B. Scholarships*

**P.A.R.T.S. depends on external sources for scholarships.** In the past, the school applied and was granted a fund by the [DNA] network, supported by the Creative Europe programme of the European Commission. Since 2019-20, this is not the case anymore. 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.maes@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 STUDIOS programme. 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.maes@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.

### *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

### A. Descriptions of the courses - BRIDGE year

#### Course name: Choreography and Composition I

**Number of credits:** minimum 7, maximum 8

**Total study time:** minimum 209, maximum 239 hours

#### **Learning outcomes**

The student

- Has an active and critical understanding of the methodologies of particular artists;
- Can situate these artists' methodologies and ideas in their wider context.

#### **Course contents:**

The course takes the form of one-week intensive masterclasses in which an experienced choreographer shares their methodologies of research and creation. Since a highly specific and personal artistic practice is the first reason to invite an artist to teach such a workshop, the content and methodologies can be very different. An artist can work through concrete exercises or through discussion, can focus on a single element or detail of their practice or on a broad view on it, can work from existing materials or take the students along in a process of research for new work, or start from questions and proposals out of the students' own works and topics and bring them in relation to their own.

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

*Common programme*

Class contact teaching: 157 hours

Self study: 52 hours

*Optional programme*

Class contact teaching: 23 hours

Self study: 7 hours

Place in the optional structure: a student doing a Field Work can trade maximum one week of Choreography & Composition workshops for a project extra muros.

#### **Evaluation method**

Permanent evaluation of the teachers during the workshops.

The students write a self evaluation looking back at the series of masterclasses, in which they reflect about their participation and how the workshops have contributed to their artistic questions and developments. The self evaluation is assessed by the coordinators. The evaluation of the teachers makes up 70% of the final assessment.

The coordinators' assessment of the students' self evaluation makes up 30% of the final assessment.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence (80% of the sessions) and sustained active participation and artistic and intellectual engagement with the materials and ideas;
- Proactive collaboration with peers
- Working ethics: take responsibility for one's learning and researching attitude;
- Learning strategies: demonstration of the capacity to adapt to new information and identify one's strategy of learning;
- Artistic positioning: ability to bring the proposed materials and ideas in relation to the own questions and practices, in discussion and in practical exercises, and in their own research and creation;

### **Study material:**

- Obligatory: to be defined by the teacher
- Optional: to be defined by the teacher

## **Course name: Contextual labs I**

**Number of credits:** Minimum 3, maximum 4

**Total study time:** Minimum 90 hours, maximum 122 hours

### **Learning outcomes**

The student

- knows and masters appropriate concrete tools to conceive, develop, realise, communicate and professionalise choreographic relations;
- masters constructive methods for peer-to-peer feedbacking.
- is able to construct a project through exchange and discussion with peers;
- can use documentation as a tool to guide and accompany their creation process.

### **Course contents**

The contextual labs can touch upon different contextual aspects of choreographic research and production:

- 1/ Feedback methodology: introduction and exercise of the Dasarts Feedback methodology, which focuses on tools and methods for constructive moderated feedback among peers, guided by the needs expressed by the artist who is being feedbacked;
- 2/ Project conception: reflections and discussions about different strategies to imagine future projects, going from idea to formulation of project and how to develop ideas in co-imagination and co-authorship;
- 3/Project documentation: Introduction and discussion of different strategies to document one's artistic practice;
- 4/ Practice sharing: the students learn to share their individual physical and artistic practices with each other, in the form of short workshops and discussions.

The sessions take the form of short workshops, masterclasses and exercises.

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

*Common programme*

Class contact teaching: 22 hours

Self study: 68 hours

*Optional programme*

Class contact teaching: 8 hours

Self study: 24 hours

Place in the optional structure: a student doing a Field Work can trade maximum one week of Choreography & Composition workshops for a project extra muros.

### **Evaluation method**

Permanent evaluation by the coordinators based on the tasks and exercises.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence (80% of the sessions), concentration, attentiveness;
- Working ethics: taking responsibility for one's own learning attitude;
- Pro-active and self-critical participation, capacity to apply the different tools to their own situation/work.
- Fulfilment of the tasks and exercises.

### **Study material:**

- Obligatory: to be defined by the teacher
- Optional: to be defined by the teacher

## **Course name: Movement research I**

**Number of credits:** minimum 7, maximum 16

### **Total study time**

- Workshops: minimum 80, maximum 100 hours
- Dance classes: minimum 120 hours, maximum 360 hours
- Individual Physical Practice: minimum 0, maximum 240 hours

### **Learning outcomes**

The student

- has active knowledge of the relationship between dance, movement practice and maintaining one's body;
- masters different techniques and approaches to movement generation and can critically and actively relate them to the artistic practices they stem from, and can investigate their use in new artistic contexts;
- can situate their physical practices in relation to contemporary developments and contribute to discussions in this field;
- can facilitate and carry out their own movement practice, on the terms of their own body;
- can identify artistic challenges in relation to specific creation and presentation formats;
- has developed different strategies to generate movement material in the context of choreographic creation (either authored by themselves, created in collaboration or under a third person's authorship).

### **Course contents**

The movement research workshops are intensive work formats that usually last one week, three hours a day. In such workshops, an artist with a distinct movement practice shares the techniques and tools of their practice, situates them in their artistic and broader context and challenges the students to make these practices their own, so they can investigate how they could use or develop these practices as tools in their own or others' choreographic creation and production.

The practices that will be touched upon can be connected to different types of improvisation, bodywork, techniques specific to contemporary dance or inspired by approaches of movement that originated in other fields.

The students are encouraged to reflect on how they can relate the practice to their own movement practice and their ways of generating movement in creative contexts.

The workshops include studio-based practice led by the teacher, independent work and discussions.

#### *Dance class*

Most of dance classes are organized in collaboration with the Rosas dance company.

The teachers offer a diverse palette of approaches, ranging from ballet for contemporary dancers, contemporary dance techniques, improvisation techniques and supportive physical practices such as yoga, pilates etc.

The classes have a triple goal:

- warming up the body for a day of physical work
- maintaining, deepening and enlarging the students' palette of different movement techniques
- feeding the students' investigation into the applicability of diverse technical approaches to their own creative processes

The classes are organised in series of one to multiple weeks, taking place five days per week in the morning. Per teacher/period, students can choose to participate 2, 3 or 5 days per week, or not at all. For the time they do not participate, they propose an Individual Physical Practice (see below) or an Individual Theory trajectory (see 'theory').

The intercultural exchange project in Senegal also includes dance classes, which focus on traditional, modern and contemporary forms of African dance. These dance classes form the common part of the dance class programme.

#### *Individual Physical Practice*

The goals of the Individual Physical Practice run parallel to those of the dance class. In this course, the student defines a personal investigation in the field of movement research to be developed in the studio. This investigation can focus on the development of a personal movement language, the deepening and making-personal of techniques acquired earlier, the development of an individual practice to maintain one's condition, the development of a teaching practice.

The goals and projected outcome of the practice are defined in dialogue with the coach.

The Individual Physical Practice takes place during the time foreseen for the daily dance classes, and can take place 2,3 or 5 times a week per teacher/period of the dance classes. The rhythm can vary from period to period.

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

*Workshops:*

*Common programme*

Class contact teaching: 60 hours

Self study: 20 hours

*Optional*

Class contact teaching: 15 hours

Self study: 5 hours

Place in the optional structure: a student doing Field Work can trade maximum one week of movement research workshops for a project extra muros.

*Dance classes:*

*Common programme*

Class contact teaching: 90 hours

Self study: 30 hours

*Optional*

Class contact hours: between 24 and 180 hours

Self study: between 8 and 60 hours

Place in the optional structure: in the weeks optional dance class is offered, a student can choose for the dance class or Individual Physical Practice or Individual Theory – see details above.

*Individual Physical Practice:*

*Optional*

Class contact hours: between 3 and 10 hours

Self study: between 27 and 230 hours

Place in the optional structure: in the weeks an optional dance class is offered, a student can choose for the dance class or Individual Physical Practice or Individual Theory – see details above

### **Evaluation method**

At the end of the year, each student makes a 10' lecture demonstration in the form of a 'Walk + Talk' in which they bring together insights and practices from the different courses in this module they have followed, showing and reflecting on how they have processed them and integrated in a personal movement practice. This presentation is assessed by the coordination team, who also take into account their observations during the classes, workshops sessions and individual physical work sessions, and the feedback from the teachers.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence (80% of the sessions), concentration, attentiveness and capacity to sustain physical and intellectual engagement;

- Working ethics: to take responsibility for one's own learning and researching attitude;
- Learning strategies: demonstration of the capacity to adapt to new information and identify one's strategy of learning;
- Artistic positioning: ability to critically implement and transform ideas and practices into the personal creative practice of the student;
- Capacity to define a research question;
- Capacity to develop a sustainable practice to investigate the question;
- Capacity to reflect and discuss about the question and methodologies;

**Study material:**

- Obligatory: to be defined by the teacher
- Optional: to be defined by the teacher



## **Course name: Self-directed Studio Practice I**

**Number of credits:** minimum 11, maximum 16

**Total study time:** minimum 315 hours, maximum 465 hours

### **Learning outcomes**

The student is able to

- design a choreographic project;
- communicate about the project with collaborators, peers and coaches;
- organize a working process in collaboration with peers and experts;
- develop a presentation mode that is consistent with the intention and the development of the working process;
- document a working process;
- reflect about the artistic development in feedback sessions and self-evaluation.

### **Course contents:**

The student sets up a research or creation project (smaller in scope than the Master Project) and writes an intention note.

The student defines the goal of the project (starting point, theme) and the projected outcome (a work-in-progress, a finished performance, a lecture, a research sharing,...) that is in line with the intentions and methodologies of the project.

The authorship can be individual or shared with peers.

The student organizes the working process in dialogue with collaborators and the school.

The student shares their work in informal showings and participates in the ensuing feedback sessions.

The student keeps track of the process by documenting it in a way that suits the type of work.

The student chooses an artistic coach from the professional field in function of his/her artistic creation or can call upon the permanent coaches associated with the STUDIOS programme. The student formulates his/her expectations with regard to the coach, maintains an artistic dialogue and practically organises the collaboration with the coach during the artistic work process.

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

*Common programme*

Class contact teaching: 15 hours

Personal work: 300 hours

*Optional*

Class contact hours: minimum 3, maximum 15

Personal work: minimum 27, maximum 135

Place in the optional structure: the course can be traded with Field Work I or with Studio Practice I, for a maximum of 5 ECTS.

### **Evaluation method**

The student presents the documentation and the outcome of the project and writes a self-evaluation.

The coach assesses the project, referring to the outcome, the documentation and their insights in the process. They give equal value to the process and the output. Total value in the final assessment: 50%.

The coordinators assess the project, referring to the outcome, the documentation, their insights in the process and the self-evaluation. They give equal value to the process and the output. Total value in the final assessment: 50%.

The final assessment is pass or fail. If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Capacity to formulate a choreographic research and translate it in to an intention note;
- Ability to organise the working process and involve collaborators, coach and coordination team in it;
- Capacity to implement the chosen methodologies and to bring the process to a final presentation;
- Capacity to document the process and talk about it in coaching and feedback sessions.

### **Study material:**

- Obligatory: n/a
- Optional: n/a

## **Course name: Studio practice I**

**Number of credits:** minimum 1, maximum 5

**Total study time:** minimum 30 hours, maximum 150 hours

### **Learning outcomes**

The student

- takes an active and creative role in a research and creation process defined by a peer;
- brings the tools and methodologies appropriate to their concrete role into action;
- defines, questions, reflects about and reacts to the specific needs linked to their role in a concrete creation and production context;
- is a critical but constructive collaborator in a context that is directed by a peer;
- relates the topics, problems, methodologies to their own practice as maker;

### **Course contents**

In the Studio Practice I, the student works as a collaborator in a Self-Directed Studio Practice I project that is initiated by a fellow student or group of fellow students.

Depending on the available time, the student can take up the role of performer, assistant choreographer, dramaturge, production assistant, outside eye...

The student approaches their role in an active and self-reflecting way: they contribute to the general and specific development of the work according to the role(s) they have agreed upon, act as critical but supportive interlocutor to the director(s) of the piece, and put the work in an active relationship to their own ideas, practices and creation.

The student participates in the coaching and feedback sessions.

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

*Optional programme:*

Class contact teaching: minimum 3, maximum 15 hours

Personal work: minimum 27, maximum 135 hours

Place in the optional structure: the optional hours can be traded with Field Work I or Self-directed Practice I, for a maximum of 5 ECTS.

### **Evaluation method**

The student writes a self-evaluation reflecting on the work, their contribution to it and its relation to their own ideas and practice as a maker. The self-evaluation is assessed by the coordinators. Total value in the final assessment: 70%.

The coach of the project includes a feedback on the students role and participation in the project. Total value in the assessment: 30%

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence and active participation in all the aspects of the creation that are relevant to the specific role taken by the student;
- Working ethics: self-reflection, critical but constructive contribution to the process;
- Learning attitude: demonstrating the capacity to sustain and develop their role in a complex process;
- Artistic positioning: capacity to situate and present the project, capacity to place the project and their contribution in the context of their own creative ideas and works.

### **Study material**

- Obligatory: specific to the artistic project
- Optional: specific to the artistic project

## **Course name: Theory I**

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

**Total study time:** minimum 350 hours, maximum 590 hours

### **Learning outcomes**

The student

- has knowledge about select historical and contemporary ideas and problems in Western traditions within the performing arts and philosophy
- can use and express orally and in writing their insight into the relationship between artistic practice and various theoretical approaches
- is able to contextualise the contemporary field of the performing arts and situate their own artistic work within that context.

### **Course contents**

#### *Seminars (Common programme)*

The theory course consists of a series of one-week-long seminars which present a selection of topics and problems in creative and performing work and recent philosophical thinking. The course will use a critical perspective to focus on relevant concepts and analytical approaches based on the Western heritage of the humanities. The seminar programme will cover three fields (where in a single seminar several perspectives may be present):

- Topics of art (contemporary dance and art/aesthetics in general)
- Abstract thinking (philosophy, science)
- Social theory (politics, sociology, critical theory incl. feminism, gender studies queer and postcolonial theory)

For each seminar, students are presented with a reader with texts is made, both texts that are to be read and discussed collectively, as well as and optional further reading. The seminars can consist of lectures, discussions and small tasks for writing and debating.

Students write an essay (2500-3500 words) about a theoretical subject, in which they process ideas and sources that have been addressed in the seminars, as well as their own interests and concerns.

*Specific for the bridge year:* The essay can be a first engagement with topics and methodologies a student wishes to tackle in-depth in their Master Project. The theoretical approaches in the essay should be linked to the analysis of a concrete artwork or artworks. Students are coached individually in the writing of the essay.

#### *Individual Theory (Optional programme)*

For the individual theoretical trajectory, a student chooses a theoretical topic to investigate independently. Together with a coach, the work is defined in accordance

with the volume of time the student will spend on it. The outcome is defined in accordance with the scope and the content of the research, and can take the form of a reading report, a lecture, a group discussion, an essay or another form of presentation.

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

#### *Common programme*

Class contact teaching: 145 hours seminars, 10 hours individual coaching

Self study: 210 hours

#### *Optional*

Class contact teaching: 3-10 hours individual coaching

Self study: 27 - 230 hours

Place in the optional structure: in the weeks the optional Dance Class is offered, a student can choose for the Dance Class or Individual Physical Practice or Individual Theory – see details above.

### **Evaluation method**

#### *Common programme:*

Permanent evaluation: the seminar teachers evaluate the students' participation and engagement (value in the total: 20%).

Essay: the essay is assessed by the student's coach (value in the total: 50%) and a second reader (the theory coordinator, or another coach if the theory coordinator is the main coach)(value in the total: 30%).

#### *Optional programme:*

The outcome of the individual programme is assessed by the coach (75%) and the theory coordinator (25%) (if the theory coordinator is the coach, another theory coach will give the second evaluation).

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the seminars, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

For the seminars: presence (80%) and active participation

For the essay and the individual trajectory:

- Clarity in defining and treating the subject;
- Accurate treatment and depiction of source material;
- Consistency of argumentation;
- Consistency of the personal position.

**Study material**

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

**Course name: Field work I**

**Number of credits:** minimum 1, maximum 5

**Total study time:** minimum 30, maximum 150

**Learning outcomes:**

The student

- takes initiative to reach out to the professional field;
- negotiates, develops and maintains a specific role within a professional setting, with respect and active application of the required work attitude and ethics;
- collaborates with others in a professional context;
- reflects about and contextualise the concrete context and their individual role in it in a larger frame, of both their personal artistic interests and the larger framework of the professional art world.

**Course contents:**

In Field Work, the student participates in an artistic or para-artistic practice that takes place in the professional field. This can include work as performer, assistant-choreographer, researcher, dramaturge, assistant-curator or other.

The student is responsible for reaching out to the professional world and for defining the precise tasks and timing with the host institution or person. The plan has then to be discussed with and approved by the coordination team of PARTS, who will judge the plan according to the appropriateness of the timing and the place of the Field Work in the trajectory of the student.

**Type of activity + hours**

*Optional*

External work: minimum 30, maximum 150 hours

Place in the optional structure: a student can do Field Work for maximum five weeks.

These five weeks can overlap with:

- maximum one week of Movement Research workshops
- maximum one week of Contextual labs,
- maximum one week of Choreography and Composition workshops,
- maximum five weeks of Studio Practice
- maximum five weeks of Self-directed Studio Practice.

**Evaluation method:**

The student makes a report about the experience in the professional environment, documenting what they did and reflecting about how it relates to their artistic positioning.

The report is assessed by the coordinators, who can retrieve additional information from the Field Work's host.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, the assessment shall contain a specific plan for a replacement assignment.

**Evaluation criteria**

- Capacity to organize and fulfill a position in the professional context
- Capacity to reflect about the context and relate it to their own artistic position

**Study material:**

- Obligatory: n/a
- Optional: n/a



## **B. Descriptions of the courses - MASTER**

### **Course name: Choreography and Composition II**

**Number of credits:** minimum 2, maximum 3

**Total study time:** minimum 60, maximum 90 hours

#### **Learning outcomes:**

The student

- has an active and critical understanding of the methodologies of particular artists;
- can situate these artists' methodologies and ideas in their wider context;
- can bring these methodologies and ideas in active relation to their own questions, ideas and methodologies.

#### **Course contents:**

The course takes the form of one-week intensive masterclasses in which an experienced choreographer shares their methodologies of research and creation. Since a highly specific and personal artistic practice is the first reason to invite an artist to teach such a workshop, the content and methodologies can be very different. An artist can work through concrete exercises or through discussion, can focus on a single element or detail of their practice or on a broad view on it, can work from existing materials or take the students along in a process of research for new work, or start from questions and proposals out of the students' own works and topics and bring them in relation to their own.

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

*Common programme:*

Class contact teaching: 45 hours

Self study: 15 hours

*Optional:*

Class contact teaching: 23 hours

Self study: 7 hours

Place in the optional structure: a student doing a Field Work can trade maximum one week of Choreography & Composition workshops for a project extra muros

#### **Evaluation method:**

Permanent evaluation of the teachers during the workshops.

The students write a self evaluation looking back at the series of masterclasses, in which they reflect about their participation and how the workshops have contributed to their artistic questions and developments. The self evaluation is assessed by the coordinators.

The evaluation of the teachers makes up 70% of the final assessment.

The coordinators' assessment of the students' self evaluation makes up 30% of the final assessment.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence (80% of the sessions) and sustained active participation and artistic and intellectual engagement with the materials and ideas;
- Proactive collaboration with peers;
- Working ethics: take responsibility for one's learning and researching attitude;
- Learning strategies: demonstration of the capacity to adapt to new information and identify one's strategy of learning;
- Artistic positioning: ability to bring the proposed materials and ideas in relation to the own questions and practices, in discussion and in practical exercises, and in their own research and creation.

### **Study material:**

- Obligatory: to be defined by the teacher;
- Optional: to be defined by the teacher.

## **Course name: Contextual labs II**

**Number of credits:** Minimum 5, maximum 6

**Total study time:** Minimum 132 hours, maximum 162 hours

### **Learning outcomes:**

The student

- knows and masters appropriate concrete tools to conceive, develop, realise, communicate and professionalise choreographic relations;
- masters constructive methods for peer-to-peer feedbacking;
- is able to construct a project through exchange and discussion with peers;
- can use documentation as a tool to guide and accompany their creation process;
- can formulate their ideas regarding light, sound and set design and interact with specialists in these fields;
- can make a budget for a professional project and can use a budget during a process;
- can communicate about their work in writing and other types of exchange with peers, professionals, and the audience;
- knows the relevant institutions that can offer support for professional projects and knows how to approach them.

### **Course contents:**

The Contextual Labs touch upon different contextual aspects of choreographic research and production:

1/ Stage technique: introduction of the basics in stage technique, helping the maker to realise possibilities and constraints in different circumstances, and to communicate with specialists in light, sound and set design;

2/ Administrative project management: tools and exercises to conceive and develop a project in the professional sphere from the administrative-financial point of view;

3/ Project communication: methodologies and exercises to communicate about artistic projects: writing, pitching, networking;

4/ Structure of the professional field and support systems: introduction into the different types of institutions.

The sessions take the form of short workshops, masterclasses and exercises.

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

*Common programme:*

Class contact teaching: 72 hours

Self study: 60 hours

*Optional:*

Class contact teaching: 15 hours

Self study: 15 hours

Place in the optional structure: a student can trade one week of Contextual Labs for Field Work.

### **Evaluation method**

Permanent evaluation by the teachers and coordinators based on the tasks and exercises. The weight of the coordinators' assessment is 30%, the weight of the teachers' assessment is 70%.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence (80% of the sessions), concentration, attentiveness;
- Working ethics: taking responsibility for one's own learning attitude;
- Pro-active and self-critical participation;
- Capacity to apply the different tools to their own situation/work.

### **Study material:**

- Obligatory: to be defined by the teacher
- Optional: to be defined by the teacher

## **Course name: Movement research II**

**Number of credits:** minimum 2, maximum 14

**Total study time:**

- Workshops: minimum 60, maximum 80 hours
- Dance classes: minimum 0, maximum 280 hours
- Individual Physical Practice: minimum 0, maximum 280 hours

**Learning outcomes:**

The student

- has active knowledge of the relationship between dance, movement practice and maintaining one's body;
- masters different techniques and approaches to movement generation and can critically and actively relate them to the artistic practices they stem from, and can investigate their use in new artistic contexts;
- can situate their physical practices in relation to contemporary developments and contribute to discussions in this field;
- can facilitate and carry out their own movement practice, on the terms of their own body;
- can identify artistic challenges in relation to specific creation and presentation formats;
- has developed different strategies to generate movement material in the context of choreographic creation (either authored by themselves, created in collaboration or under a third person's authorship).

**Course contents:**

*Workshops*

The movement research workshops are intensive work formats that usually last one week, three hours a day. In such workshops, an artist with a distinct movement practice shares the techniques and tools of their practice, situates them in their artistic and broader context and challenges the students to make these practices their own, so they can investigate how they could use or develop these practices as tools in their own or others' choreographic creation and production.

The practices that will be touched upon can be connected to different types of improvisation, bodywork, techniques specific to contemporary dance or inspired by approaches of movement that originated in other fields.

The students are encouraged to reflect on how they can relate the practice to their own movement practice and their ways of generating movement in creative contexts.

The workshops include studio-based practice led by the teacher, independent work and discussions.

*Dance class*

The dance classes are organized in collaboration with the Rosas dance company. The teachers offer a diverse palette of approaches, ranging from ballet for contemporary dancers, contemporary dance techniques, improvisation techniques and supportive physical practices such as yoga, pilates etc.

The classes have a triple goal:

- warming up the body for a day of physical work
- maintaining, deepening and enlarging the students' palette of different movement techniques
- feeding the students' investigation into the applicability of diverse technical approaches to their own creative processes

The classes are organised in series of one to multiple weeks, taking place five days per week in the morning. Per teacher/period, students can choose to participate 2, 3 or 5 days per week, or not at all. For the time they do not participate, they propose an Individual Physical Practice (see below) or an individual theory trajectory (see 'Theory').

#### *Individual Physical Practice*

The goals of the Individual Physical Practice run parallel to those of the dance class. In this course, the student defines a personal investigation in the field of movement research to be developed in the studio. This investigation can focus on the development of a personal movement language, the deepening and making-personal of techniques acquired earlier, the development of an individual practice to maintain one's condition, the development of a teaching practice.

The goals and projected outcome of the practice are defined in dialogue with the coach.

The Individual Physical Practice takes place during the time foreseen for the daily dance classes, and can take place 2, 3 or 5 times a week per teacher/period of the dance classes. The rhythm can vary from period to period.

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

*Workshops:*

*Common programme:*

Class contact teaching: 45 hours

Self study: 15 hours

*Optional:*

Class contact teaching: 15 hours

Self study: 5 hours

Place in the optional structure: a student can trade one week of Movement Research Workshops for Field Work.

*Dance classes:*

*Optional:*

Class contact hours: between 23 and 210 hours

Self study: between 7 and 70 hours

Place in the optional structure: in the weeks Dance Class is offered, a student can choose for the Dance Class, or Individual Physical Practice, or Individual Theoretical Practice – see details above.

*Individual Physical Practice*

*Optional:*

Class contact hours: between 3 and 10 hours

Self study: between 27 and 270 hours

Place in the optional structure: in the weeks Dance Class is offered, a student can choose for the Dance Class or Individual Physical Practice or individual Theoretical Practice – see details above.

### **Evaluation method:**

At the end of the year, each student makes a 10 minutes lecture demonstration in the form of a 'Walk+Talk' in which they bring together insights and practices from the different courses in this module they have followed, showing and reflecting on how they have processed them and integrated in a personal movement practice. This presentation is assessed by the coordination team, who also take into account their observations during the classes, workshops sessions and individual physical work sessions, and the feedback from the teachers.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence (80% of the sessions), concentration, attentiveness and capacity to sustain physical and intellectual engagement;
- Working ethics: to take responsibility for one's own learning and researching attitude;
- Learning strategies: demonstration of the capacity to adapt to new information and identify one's strategy of learning;
- Artistic positioning: ability to critically implement and transform ideas and practices into the personal creative practice of the student;
- Capacity to define a research question;
- Capacity to develop a sustainable practice to investigate the question;

- Capacity to reflect and discuss about the question and methodologies.

**Study material:**

- Obligatory: to be defined by the teacher
- Optional: to be defined by the teacher



## **Course name: Self-directed Studio Practice II**

**Number of credits:** minimum 1, maximum 5

**Total study time:** minimum 30 hours, maximum 150 hours

### **Learning outcomes:**

The student is able to

- design a choreographic project;
- communicate about the project with collaborators, peers and coaches;
- organize a working process in collaboration with peers and experts;
- develop a presentation mode that is consistent with the intention and the development of the working process;
- document a working process;
- reflect about the artistic development in feedback sessions and self-evaluation.

### **Course contents:**

The student sets up a research or creation project (smaller in scope than the Master Project) and writes an intention note.

The student defines the goal of the project (starting point, theme) and the projected outcome (a work-in-progress, a finished performance, a lecture, a research sharing,...) that is in line with the intentions and methodologies of the project.

The authorship can be individual or shared with peers.

The student organizes the working process in dialogue with collaborators and the school.

The student shares their work in informal showings and participates in the ensuing feedback sessions.

The student keeps track of the process by documenting it in a way that suits the type of work.

The student chooses an artistic coach from the professional field in function of his/her artistic creation or can call upon the permanent coaches associated with the STUDIOS programme. The student formulates his/her expectations with regard to the coach, maintains an artistic dialogue and practically organises the collaboration with the coach during the artistic work process.

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

*Optional:*

Class contact teaching: minimum 3 hours, maximum 15 hours

Personal work: minimum 27 hours, maximum 135 hours

Place in the optional structure: the optional hours can be traded with Field Work II or with Studio Practice II, for a maximum of 5 ECTS.

### **Evaluation method**

The student presents the documentation and the outcome of the project and writes a self-evaluation.

The coach assesses the project, referring to the outcome, the documentation and their insights in the process. The coaches give equal value to the process and the output. Total value in the final assessment: 50%.

The coordinators assess the project, referring to the outcome, the documentation, their insights in the process and the self-evaluation. They give equal value to the process and the output. Total value in the final assessment: 50%.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Capacity to formulate a choreographic research and translate it into an intention note;
- Ability to organise the working process and to involve collaborators, coach and coordination team in it;
- Capacity to implement the chosen methodologies and to bring the process to a final presentation;
- Capacity to document the process and talk about it in coaching and feedback sessions.

### **Study material:**

- Obligatory: n/a
- Optional: n/a

## **Course name: Studio practice II**

**Number of credits:** minimum 5, maximum 10

**Total study time:** minimum 140 hours, maximum 280 hours

### **Learning outcomes:**

The student

- takes an active and creative role in a research and creation process defined by a peer;
- brings the tools and methodologies appropriate to their concrete role into action;
- defines, questions, reflects about and reacts to the specific needs linked to their role in a concrete creation and production context;
- is a critical but constructive collaborator in a context that is directed by a peer;
- relates the topics, problems, methodologies to their own practice as a maker.

### **Course contents**

In the Studio Practice, the student works as a collaborator in a Master Project that is initiated by a fellow student or group of fellow students. Depending on the available time, the student can take up the role of performer, assistant choreographer, dramaturge, production assistant, outside eye,...

The student approaches their role in an active and self-reflecting way: they contribute to the general and specific development of the work according to the role(s) they have agreed upon, act as critical but supportive interlocutor to the director(s) of the piece, and put the work in an active relationship to their own ideas, practices and creation. The student participates in the coaching and feedback sessions.

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

*Common programme:*

Class contact teaching: 15 hours (coaching and feedback sessions)

Personal work: 125 hours

*Optional:*

Class contact teaching: maximum 15 hours

Personal work: maximum 125 hours

Place in the optional structure: the optional hours can be traded with Field Work II, for a maximum of 5 ECTS.

### **Evaluation method**

The student writes a self-evaluation reflecting on the work, their contribution to it and its relation to their own ideas and practice as a maker. The self-evaluation is assessed by the coordinators. Total value in the final assessment: 70%.

The coach of the project includes a feedback on the students role and participation in the project. Total value in the assessment: 30%.

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the subject, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

- Working attitude: presence and active participation in all the aspects of the creation that are relevant to the specific role taken by the student;
- Working ethics: self-reflection, critical but constructive contribution to the process;
- Learning attitude: demonstrating the capacity to sustain and develop their role in a complex process;
- Artistic positioning: capacity to situate and present the project, capacity to place the project and their contribution in the context of their own creative ideas and works.

### **Study material:**

- Obligatory: specific to the artistic project
- Optional: specific to the artistic project

## **Course name: Theory II**

**Number of credits:** minimum 8, maximum 17

**Total study time:** minimum 260 hours, maximum 540 hours

### **Learning outcomes:**

The student

- has knowledge about select historical and contemporary ideas and problems in Western traditions within the performing arts and philosophy;
- can use and express orally and in writing her/his insight into the relationship between artistic practice and various theoretical approaches
- is able to contextualise the contemporary field of the performing arts and situate their own artistic work within that context.

### **Course contents**

#### *Seminars (Common programme)*

The theory course consists of a series of one-week-long seminars which present a selection of topics and problems in creative and performing work and recent philosophical thinking. The course will use a critical perspective to focus on relevant concepts and analytical approaches based on the Western heritage of the humanities. The seminar programme will cover three fields (where in a single seminar several perspectives may be present):

- Topics of art (contemporary dance and art/aesthetics in general);
- Abstract thinking (philosophy, science);
- Social theory (politics, sociology, critical theory incl. feminism, gender studies, queer and postcolonial theory).

For each seminar, students are presented with a reader with texts, both texts that are to be read and discussed collectively, as well as optional further reading. The seminars consist of lectures, discussions and small tasks for writing and debating.

The programme also includes a one-week seminar that prepares the students for the writing of the reflection and documentation of Master Project II, with reflections and exercises concerning methodology and documentation.

Students write an essay (2500-3500 words) about a theoretical subject, in which they process ideas and sources that have been addressed in the seminars, as well as their own interests and concerns. The theoretical approaches in the essay should be linked to the analysis of a concrete artwork or artworks. The essay must start from a theoretical subject, and is therefore independent from the writing in Master Project II.

Students are coached individually in the writing of the essay.

#### *Individual Theory (Optional programme)*

For the individual theoretical trajectory, a student chooses a theoretical topic to investigate independently. Together with a coach, the work is defined in accordance with the volume of time the student will spend on it. The outcome is defined in accordance with the scope and the content of the research, and can take the form of a reading report, a lecture, a group discussion, an essay or another form of presentation.

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

*Common programme:*

Class contact teaching: 100 hours seminars, 10 hours individual coaching

Self study: 150 hours

*Optional:*

Class contact teaching: 3-10 hours individual coaching

Self study: 27-270 hours

Place in the optional structure: in the weeks the optional Dance Class is offered, a student can choose for the Dance Class or Individual Physical Practice or Individual Theory – see details above.

### **Evaluation method**

*Common programme*

Permanent evaluation: the seminar teachers evaluate the students' participation and engagement (value in the total: 20%).

Essay: the essay is assessed by the student's coach (value in the total: 50%) and a second reader (the theory coordinator, or another coach if the theory coordinator is the main coach)(value in the total: 30%).

*Optional programme*

The outcome of the individual programme is assessed by the coach (75%) and the theory coordinator (25%). (If the theory coordinator is the coach, another theory coach will give the second evaluation).

The final assessment is pass or fail.

If the student's development is inadequate in relation to the learning outcomes, or if the student has been absent for more than 20 % of the time during the seminars, the assessment shall contain a specific plan for a replacement assignment.

### **Evaluation criteria**

For the seminars: presence (80%) and active participation

For the essay and the individual trajectory:

- Clarity in defining and treating the subject;
- Accurate treatment and depiction of source material;

- Consistency of argumentation;
- Consistency of the personal position.

**Study material:**

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

**Course name: Master project I** (creation and performance)

**Number of credits:** 16

**Total study time:** 480 hours

**Learning outcomes:**

The student

- is able to create independent choreographic projects with high complexity;
- is able to demonstrate professional integrity and critical reflection in the handling of a self-defined artistic concern;
- develops relevant forms of documentation of choreographic activity and artistic development;
- is able to manage complex tasks and artistic processes according to ethical requirements and guidelines.

**Course contents**

Starting from an artistic research question the student conceives, sets up and directs an autonomous choreographic production and brings it into a public context. The form of the choreographic production is open, but corresponds with the artistic intention of the project (e.g. an installation, a performance for the black-box, a performance in public space, a participatory work, ...). Different forms of authorship are taken into account. The student can opt for a classical position as director of the work that directs the dancers and performers, but co-authorship and other more horizontal forms of collaboration are also encouraged.

The student writes an artistic note of intent in which the student formulates the content and objectives of the work. The student manages all aspects of the work:

- guiding a work process with artistic collaborators while respecting the necessary work ethic;
- the student sets the artistic budget and organises the production process in dialogue with the production manager of PARTS;
- the student is able to define and supervise the technical aspects of the project, organizing the rehearsal process and general rehearsals in preparation of the public performance;
- the student is encouraged to search for professional partners in the field to support the research and creation process.

The process is shared with fellow students through collective sessions and feedback organized by the coordination team. Next to the collective sessions the student chooses an artistic coach in function of their artistic creation or can call upon the permanent coaches associated with the STUDIOS programme. The student formulates their expectations with regard to the coach, maintains an artistic dialogue and practically organises the collaboration with the coach during the artistic work process.

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

Class contact teaching: 30 hours (mentoring, collective sessions and feedback)

Self-study: 450 hours

### **Evaluation method**

Permanent evaluation of the process through feedback conversation with the mentor and collective feedback sessions with the coordinators. The final result will be evaluated by a jury consisting of the coordinators, the coach and three external jury members from the professional field, based on the intention note and the final result.

The final assessment is pass or fail. In case of failure, the student can apply for a new enrolment. If this enrolment is accepted, he can develop and present a new Master's project two years later (during the bridge year of the next cycle).

### **Evaluation criteria**

- Capacity of creating an independent choreographic project with various degrees of complexity;
- Ability to develop a movement vocabulary in line with the artistic research;
- Demonstration of professional integrity and critical reflection in the handling of a self-defined artistic concern;
- Capacity to guide complex tasks and artistic processes according to ethical requirements and guidelines.

### **Study material:**

- Obligatory: /
- Optional: /

The school provides studio time, a production budget, production support and technical guidance throughout the process. If necessary, the school rents external studio space and helps the student to set up a residency with a professional theatre or residency space.



**Course name: Master project II** (documentation and reflection)

**Number of credits:** 7

**Total study time:** 210 hours

**Learning outcomes:**

The student:

- documents an artistic process and choose adequate tools / media for documentation;
- expresses and situates their artistic vision and practice in a larger social and theoretical context;
- has the competence to situate and work with theoretical and methodological knowledge in an artistic context;
- is able to actively relate to other fields of artistic knowledge in their own practice and in interdisciplinary projects;
- has the capacity to formulate problems, and to question and process these into reflections regarding their own artistic practice and the artistic practice of others, the specific contexts they work in and the larger context of the arts in society;
- is able to relate in an analytical, critical and constructive manner to the work and working processes of fellow artists.

**Course contents**

The student delivers a written document that shares insight into the research questions, the artistic methodology and the artistic vision of the graduation work. The student provides insight into the development of the work process and develops relevant documentation forms for the choreographic work. Next to written text, field notes, drawings, notebooks, video- and audio recordings can be used. The student situates the independent work within a theoretical framework and is able to situate the work within a broader artistic context and demonstrate its artistic relevance. The student positions their work within the curriculum and formulates what insights and self-reflection the artistic work process has yielded. Students are coached individually in the process of writing and producing documentation.

The course Theory II includes one module dedicated to the methodology and writing tools to prepare for Master Project II)

**Requirements**

- a text of min. 6000 and max. 7000 words;
- accompanied by documentation (notes, drawings, pictures, ...) or a video document of max. 45 minutes.

**Type of activity + hours**

Class contact teaching: 20 hours (individual coaching)

Self study: 190 hours

### **Evaluation method**

The text and documentation is assessed by the student's coach (value in the total: 60%) and a second reader (the theory coordinator, or another coach if the theory coordinator is the main coach)(value in the total: 40%).

The final assessment is pass or fail.

If the student's work is inadequate in relation to the learning outcomes, then the student will be asked to present the Master Project II again before December 15 of the year of graduation.

If the student fails again at that second attempt, only a new enrollment can lead to certification (see above, Master Project I).

### **Evaluation criteria**

- capacity to transcend the mere description of the artistic process and the outcome of the graduation work;
- capacity to reflect on the artistic process and to make it insightful for others;
- demonstration of a distinct artistic language;
- application of critical literature and references in order to expand and situate their own artistic process;
- capacity to situate their own work within the current artistic context and make reference to relevant artistic practices/artists;
- application of relevant forms of documentation of the choreographic project and the artistic research.

### **Study material**

- Obligatory: /
- Optional: /

## **Course name: Field work II**

**Number of credits:** minimum 1, maximum 5

**Total study time:** minimum 30, maximum 150

### **Learning outcomes**

The student

- takes initiative to reach out to the professional field;
- negotiates, develops and maintains a specific role within a professional setting, with respect and active application of the required work attitude and ethics;
- collaborates with others in a professional context;
- reflects about and contextualise the concrete context and their individual role in it in a larger frame, of both their personal artistic interests and the larger framework of the professional art world.

### **Course contents**

In Field Work, the student participates in an artistic or para-artistic practice that takes place in the professional field. This can include work as performer, assistant-choreographer, researcher, dramaturge, assistant-curator or other.

The student is responsible for reaching out to the professional world and for defining the precise tasks and timing with the host institution or person. The plan has then to be discussed with and approved by the coordination team of PARTS, who will judge the plan according to the appropriateness of the timing and the place of the Field Work in the trajectory of the student.

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

*Optional*

External work: minimum 30, maximum 150 hours

Place in the optional structure: a student can do Field Work for maximum five weeks.

These five weeks can overlap with:

- maximum one week of Movement Research workshops
- maximum one week of Contextual labs,
- maximum one week of Choreography and Composition workshops,
- maximum five weeks of Studio Practice
- maximum five weeks of Self-directed Studio Practice.

### **Evaluation method**

The student makes a report about the experience in the professional environment, documenting what they did and reflecting about how it relates to their artistic positioning.

The report is assessed by the coordinators, who can retrieve additional information from the Field Work's host.

The final assessment is pass or fail.

If the student's work is inadequate in relation to the learning outcomes, then the student will be asked to complete the Field Work again before December 15 of the next year.

If the student fails again at that second attempt, only a new enrollment can lead to certification.

**Evaluation criteria**

- Capacity to organize and fulfill a position in the professional context;
- Capacity to reflect about the context and relate it to their own artistic position.

**Study material:**

- Obligatory: n/a
- Optional: n/a