

STUDY PLAN

for the Master's Degree Programme

Movement Research

at the Anton Bruckner Private University Linz

Anton Bruckner Privatuniversität

Hagenstraße 57

A-4040 Linz

1. Name of the Degree Programme

Movement Research

2. Degree Programme Objectives

- The contemporary dance practice of the professional dancer encompasses a contentually and aesthetically diverse and increasingly project-oriented creation. Various specifications of skills and knowledge become necessary due to the heterogeneous professional practice for dancers.
- The Movement Research master's programme is based on a field of study structure that allows for a deepening and specification of contemporary dance practices. The master's programme assumes a craftsmanship of dance based on traditional as well as contemporary and experimental dance techniques. Of equal value to the specification of dance practices are in-depth dance studies as well as studies of interdisciplinary open fields of knowledge.
- Contemporary dance practices span a variety of physical techniques, each of which draws on and develops a concrete movement vocabulary. Dancers' body archives enable exploratory approaches to common dance practices and generate expanded methodologies in dance movement techniques and choreography. Coding or a- and re-coding of dance movements/ etude canons/ body images are questioned in experimental, experiential, or evidence-based methodologies. Through an open study practice organized in areas of study, methodologies for "Movement Research" will be developed in close intersection with theoretical studies.

- Theoretical studies are closely intertwined with research-based dance practice. A corpus of knowledge (with its tools for systematization and historicization) is available to contemporary dance practice. Specific methodologies are developed on the basis of practical and theoretical dance knowledge in the processes of artistic research. These processes result in artistic and theoretical productivity.
- The objectives of Movement Research studies lie in the inter- and transdisciplinary contextualization and updating of contemporary dance practices for the fields of: Dance Techniques, Dance Pedagogy, Choreography, and Performance.

3. Structure and content of the degree programme

- The Movement Research master's programme is project and research oriented. The processes of developing individually posed topics are the subject of practical research, which is designed as artist led research. Questions are contextualized that can be explored in the interstices of discursivity (traditionally derived from academic research) and experience (traditionally appearing within the arts). Moving to the center of artistic research are issues such as: How can methodologies be found from research-based dance practice that are not merely based on self-observation, nor merely uncritically apply existing strategies? How can historiographical aspects of dance be situated in the present?
- How can Movement Research be explored techno-logically - as knowledge of techniques/ as craftsmanship of dance? Characteristic of the master's programme is the interaction between artistically creative and experimentally theorizing dance practice. The demands on dance professionals require a deepening and specification of dance, performative, and artistic-pedagogical skills. In particular, the focus is on body and dance knowledge that goes beyond the respective dance styles.
- The Movement Research master's programme is based on three areas of study that allow for project-oriented and individualized study. The research aspect manifests itself physically in the dancer, in his/her dance practice, which is inscribed with a variety of body and dance techniques. In the exploratory study - in Movement Research - a concrete movement vocabulary opens up through artistic access. Documentations, notations, archive materials and scores of different kinds, as well as various media transfers characterize these processes.
- The design, implementation, and evaluation of artistic-experimental projects is the content of the practica. The projects can be structured and organized in many ways, but students should develop in-depth material studies as a basis for the artistic-experimental projects. (Traditional more recent, and most recent dance developments should all be possible)

subjects of the research). A special objective lies in the interdisciplinary cooperation possibilities within the ABPU and in the cooperation with other local dance communities and abroad.

- Thematized is the dancer himself / herself, the dancing body, the dancing body and the body that is in explicit relation to his / her movements. Dance knowledge is stored in the dancer. The dancer acts in a complex interweaving as a subject with individual imprints and as an object that memorizes and incorporates a learned techné, a technique of dancing that is both historically and somatically shaped.
- Thematic complexes in Movement Research:
- How does the dancer structure his/her knowledge? Which forms of knowledge are available? Do they show themselves in dance? Do they become visible through movement in dance as an asset? How do the forms of knowledge of practice and theory available to the dancer interfere? Questions of theory are worked out in close connection with dance practice.
- The development of theoretical skills planned in semester stages leads to the Master's thesis colloquium, which should, in turn, lead to the topic and content of the written thesis.
- The final examinations include the presentation of the final artistic project. This can be realized as a solo or as a group work with different target groups. The projects are shown as public performances of the institute in the event halls of ABPU or other institutions. The presentations open discourses on social questions about body and dance and offer a communication forum for the dance communities in Linz/surrounding area, as well as on a national and international level.
- The format of the presentation is open; Movement Research aspects from practice and theory should find an adequate implementation.
- The written master's thesis can, but does not have to, correspond thematically with the artistic project.

4. Degree profile and vision statement of the ABPU

- The programme is committed to fostering innovation as well as maintaining traditions in the field of Movement Research.
- The programme promotes exchanges with regional, national, European and, non-European educational and cultural institutions.
- The programme provides qualifications and impulses for the production, interpretation, and reflection of contemporary and traditional dance forms.

- The programme sees itself as part of a network of artistic-pedagogical and academic degree programmes that is to be constantly expanded beyond the strong existing relationships with the goal of a more intensive international connection.
- In addition to its university mission, the Movement Research programme is also committed to the promotion of young researchers and continuing education in the sense of lifelong learning.
- The programme is based on the fundamental ideas of the Bologna Process and strives for innovative study structures that are tailored to the requirements of the labor market and are constantly reviewed with regard to their topicality.
- The programme ensures a consistently high quality of study, teaching, artistic practice, and research.
- The programme is embedded in an evaluation and quality management system that is in communication with other quality assurance institutions.
- The programme is committed to the principle of equal treatment in its social involvement.

5. Admission requirements

- (1) The prerequisite for admission to the master's programme is a positively completed bachelor's degree in the field of dance or an at least equivalent university degree, or proven, several years of professional experience as a dancer/performer as well as an admission examination, which consists of an artistic examination part and a colloquium. This admission examination serves to allocate the available study places as well as, if applicable, admission to a field of study chosen by the student.
- (2) At the student's request, a completed bachelor's degree in the same field of study may also be replaced by an equivalent degree in the same or a closely related field of study completed at a domestic or foreign university, college, or conservatory. The chairperson of the Study Commission decides on the equivalence in consultation with the Dean of Studies.
- (3) Should the recognized bachelor's programme differ in essential parts from the bachelor's programme offered at Anton Bruckner Private University, the chairperson of the Study Commission may link admission to the master's programme to the requirement to complete individual courses that go beyond the curriculum of the master's programme. These additionally prescribed courses are determined at the beginning of the master's programme; their extent may not exceed 15% of the bachelor's programme offered at Anton Bruckner Privatuniversität. The private university may set a deadline for the student to positively

complete these courses. If no deadline is set, these courses must be completed at the latest by the time the student graduates.

- (4) Detailed implementation regulations on the current examination contents and modalities of the admission examination in the central artistic subject are issued by the Study Commission.

6. Duration and scope of the degree programme

4 Semesters, 120 ECTS

7. Courses of the master's degree programme

Each student is free to take courses offered at the Anton Bruckner Private University as optional courses beyond the compulsory subjects. There is, however, no entitlement to admission to these courses; the allocation is made according to the possibilities.

ABPU reserves the right to offer a more limited number of electives or specialization courses than specified in the curriculum if this appears to be justified. The decision on this is made by the deans of studies in consultation with the executive board.

8. Master's Thesis

The master's thesis is to be written in the course "Master's Thesis Colloquium". The lecturer of this course is the supervisor or co-supervisor of the thesis. The supervisor or co-supervisor must be a Univ.Prof, or a ao.Univ.Prof with a habilitation in music pedagogy or musicology, or hold a doctorate.

- (1) The student agrees on the topic of his/her master's thesis with his/her supervisor and the co-supervisor.
- (2) The choice of topic as well as the choice of the supervisor and the co-supervisor must be approved by the Dean of Studies.
- (3) The written master's thesis is to be assessed by the supervisor and the co-supervisor. In the case of different assessments, the Dean of Studies will reach a uniform assessment.
- (4) An oral examination is conducted by a commission on the material of the written MA thesis.

8.1 Master's: Artistic Examination

The detailed implementation regulations of the artistic examination are determined by the individual institutes after approval by the study commission.

The composition of the examination board, as well as further details on the procedure and repeatability of the artistic part are specified in the study and examination regulations.

8.2 Master's: Overall Assessment

Further details on grading can be found in the study and examination regulations.

9. Examination Regulations

- (1) The provisions of the study and examination regulations of Anton Bruckner Private University apply. The requirements specific to the course of study that go beyond this concern the admission examination and the master's examination.
- (2) The examination regulations can be found in the appendices.

10. Conferring of the academic degree "Master of Arts" (MA)

- (1) The Dean of the university shall confer the academic degree "Master of Arts" on the graduates promptly after the positive assessment of all examinations and theses prescribed in the curriculum. This will occur no later than one month after the fulfillment of all requirements.
- (2) To support the international mobility of students, a Diploma Supplement will be attached to the award certificate.
- (3) Should the requirements for the academic degree "Master of Arts" be fulfilled more than once, this academic degree shall also be awarded more than once.

11. Diploma Supplement

The Diploma Supplement is attached in the Examination Regulations.

12. International comparability of the degree programme

The training programmes mentioned below implement similar profiles and contents in their study programmes. They are therefore relevant as network partners and offer excellent opportunities for exchange semesters for IDA students.

Comparable institutes:

- Hochschule für Musik und Tanz Frankfurt: ZuKT - AUSBILDUNGSBEREICH ZEITGENÖSSISCHER UND KLASSISCHER TANZ, Leitung: Dieter Heitkamp, MA CODE Tanzpädagogik
- Hochschule für Musik und Tanz Köln, ZZT- Zentrum für Zeitgenössischen Tanz
- Folkwang Universität der Künste, BA, Tanzpädagogik MA und Tanznotation MA
- Hoogeschool for de Kunsten, Rotterdamse Dansakademie, BA, MA Programme
- Theaterschool Amsterdam • University for Performing Arts, Faculty of Dance Bratislava • CEFEDM – Conservatoire Bordeaux, France
- Theaterakademie Helsinki, Bachelor - Masterstudiengänge Tanz und PHD Programme
- Trinity Laban London • Middlesex University Dance Department
- Conservatorio Superior De Danza De Valencia
- Conservatorio Superior De Danza De Alicante
- Conservatoire Supérieure de la Danse, Paris – Kinétographie

13. Persons responsible for the degree programme

Responsible for the programme are the Dean of Studies of the Artistic Study Area in conjunction with the Institute Director IDA.

14. Staff

Cf. Annex 0.2.4 and Annex 5.01

15. Research related to the degree programme

- In accordance with the degree profile and objectives of the Institute of Dance Arts, the research area at the Institute of Dance Arts is continuously being developed.
- Research at IDA takes place in the master's department ZKF Contemporary Stage Dance, Movement Research, Dance Pedagogy, Dance Theory, Dance Science, and in the newly accredited PHD programme Dance and the IDA Dance Research Lab. All faculty at the Institute contribute to research at the Institute in various ways: The individual methodological approaches practiced at IDA by ZKF faculty enrich the possibilities for further developments of historical and somatic dance techniques. In particular, questions on the integration and connection of different dance techniques, on questions of cross-connections of different techniques and body practices, and on current and scientifically-based body knowledge (especially from the field of Dance Science) are addressed.
- The e-learning programme, developed together with the University of Salzburg / Dance and Musicology and installed in the curriculum, has attracted international interest. The study areas of the programme are constantly being developed, including since 2011 in an expanded circle of dance scholars and in collaboration with Motion Bank Frankfurt, and since 2016 as an e-zine of the epodium publishing house in the series de-archiving movement. Current questions of contemporary dance knowledge and possibilities of structuring contemporary dance as referential knowledge on the web are discussed.
- Another area of research at IDA is historiographical or theoretical-reflective aspects and contexts of contemporary dance research. The focus is on little researched archival materials (from international archives such as Harvard University (USA), Swiss Dance Archives Lausanne and Zurich, Dance Archives of the Folkwang University of the Arts and national archives (such as the Derra de Moroda Dance Archives Salzburg) and special topics on Austrian dance history, such as the choreographers Ferdinand Reisinger, Gertrud Bodenwieser, and Grete Wiesenthal. See IDA Ateliers since 2016, e.g. Atelier 2018:
 - https://www.bruckneruni.at/fileadmin/user_upload/03_Institute/IDA/IDA-atelierprgm2018_web_final.pdf
- The repertoire cultivation of contemporary dance is given central importance. The dance repertoire is constantly expanded by the guest choreographers at the Institute IDA and reflects the diversity of current developments in contemporary dance. (see IDA webpage)

- The research project Invisible Drives has been running for several years now in cooperation with the Kunstuniversität Graz. The collaboration between dancers and musicians, processes between movement and sound, between proprioception and sound, and between the interactions of the performers are addressed.
- The SHARE project is an international cooperation project with the dance universities/faculties of Bratislava, Prague, Budapest, Skopje, Tallinn, Vilnius. International symposia as well as dance performances are realized in cooperation and hosted in different countries.
- In 2017 - 2018, the project Karin Waehner (1926-1999): Eigensinnig in Zwischenräumen was undertaken by Heide Lazarus (funded by the German Federal Cultural Foundation): The intergenerational transmission of modern dance practice and dance knowledge, trans- and internationalization of artistic and pedagogical work, and migration movements in the first half of the 20th century in Europe were topics of this cooperation. The project aims to connect the past and the present: One of Waehner's last pieces, the solo "celui sans nom," was not only reconstructed and passed on, but moreover expanded into a trio. In addition, it was embedded in a lecture performance that explores the choreographer's artistic principles and addresses migration movements in both intra- and extra-European dimensions. The entire evening was shown in March 2018 at Dock 11 Berlin and in May 2018 as part of the Dresden DANCE WEEK.
<http://tanzfonds.de/projekt/dokumentation-2017/karin-waehner1926-1999-eigensinnig-in-zwischenraeumen-2/>
- In 2018 the project Performing Gestures - Kinaesthetic Backgrounds in Dance and Music, Transdisciplinary Research on Gertrud Bodenwieser was approved as an Artistic Research Pilot Project by the research funding body of the University of Music and Performing Arts - mdw Vienna - as a cooperation with the Archive of the mdw, the Ludwig van Beethoven Institute of the mdw under the direction of Rose Breuss and Johannes Marian. The project will be published by epodium and shown at Brucknerhaus in 2019 - an organizer with whom IDA has continuously collaborated over the years.
- E-zine: de-archiving movement: research: choreography: performance focuses on the dancer him/herself, the dancing body, the body of dance, and the body in explicit relationship to its movements. Dance knowledge is stored in the dancer. The dancer acts in a complex interweaving as a subject with individual imprints and as an object that memorizes and incorporates a learned techné, a technique of dancing that is both historically and somatically shaped. The dancer acts in spaces or interstices that lie, among other things, in the interference of history and present, of practice and theory of

dance, in extended production practices between choreographers and dancers, in the exchange of perceptions between the stage and audience space. The e-zine addresses the added value of movement in dance and sets the material level of dance in interference with the immaterial.

- The examination of these themes takes place in two fields of investigation and action: in the field of knowledge (of the transcorporeal additional value) evoked by somatic techniques and stored in the body, and through the productive-artistic handling of this knowledge in the rehearsal process, and in the field of historical knowledge about dance stored in sediments (of the transcorporeal additional value) in the dancers' bodies through dance-technical handling; this knowledge also expresses itself in any dance action. <https://www.epodium.de/epodium-digital/e-zine/>
- See further ateliers/symposia and research activities at IDA in HP Research IDA -
- <https://www.bruckneruni.at/de/institute/tanz-ida/forschung/>
- Ausblick: Orff anniversary year 2020: research project by Univ. Prof. Claudia Jeschke and Univ. Prof. Rose Breuss on Dorothee Günther and invitations to the Orff Symposium at the Mozarteum Salzburg 2020 and Orff Center Munich 2020.
- Ausblick 2020 Research project by Annette Lopez Leal and Bruno Genty: PraxisSymposium#1 Tanz Macht Was?! Karin Waehner and Sigurd Leeder. Didactic mediation of choreographic processes and their dance techniques on the basis of the contemporary repertoire of works.
- International Dance Medicine - tamed - Congress March 13 and 14, 2020, initiated by Univ. Prof. Andreas Starr

16. Quality Assurance in the Programme of Study

- (1) Institute evaluations, general evaluations as well as evaluations of the courses take place in the study programme. Both students and faculty are surveyed in separate evaluations about the conditions of teaching and accessing the arts at ABPU. The study conditions in the relevant ABPU institute are part of a corresponding institute evaluation.
- (2) The scheduled semester-by-semester assessment of student success in the ZKFs is carried out in accordance with the provisions of the study and examination regulations.

17. Number of places in the programme of study

The number of places is subject to fluctuations resulting from the qualifications of the students demonstrated in the entrance examination, as well as from the required allocation or the respective orientation according to the branches of study.

18. Student Fees

The amount of tuition fees is set by the executive board after approval by the university council.

19. Space and equipment

Regarding space and equipment, cf. vol. 3, annex 9.5 of the reaccreditation application.