

## **STUDY PLAN**

**for the Bachelor's Degree Programme**

**Contemporary Dance - Stage Dance/Performance/Pedagogy**

**at the Anton Bruckner Private University Linz**

Anton Bruckner Privatuniversität

Hagenstraße 57

A-4040 Linz

### **1. Name of the Degree Programme**

- (1) Contemporary Dance - Stage Dance/Performance/Pedagogy

### **2. Degree Profile**

- (1) The PBA Contemporary Dance - Stage Dance/Performance/Pedagogy programme is a professionally qualifying, artistic, intensely physical, and analytically reflective course of study to become a professional dancer/performer/dance educator.
- (2) The craftsmanship or techné of dance is developed through the sum and interaction of all courses. Learning the techné of dance takes place as artistic, technical, artistic-academic, artistic-pedagogical, and technical-pedagogical studying, acting, reflecting and contextualizing.
- (3) Through traditional modern dance techniques, contemporary dance techniques, and ballet technique, the Central Artistic Subjects (ZKFs) Contemporary Dance and Ballet provide students with comprehensive training and competency, taking into account somatic and anatomical/functional aspects. The content of the dance techniques build upon and complement each other. The respective canon and principles of dance techniques are taught, accentuating the respective studies in a coordinated and gradual structure. The methodological diversity of the teachers facilitates different approaches to learning.

- (4) The artistic implementation is closely linked to the central artistic subjects. There is a practical connection of the ZKFs with the repertoire of the courses, in which the application and practice of this techné of dance is practised.
- (5) A large percentage of the programme's repertoire and choreographic processes are regularly performed. Through regular performances each semester, dancers continually gain stage experience in a variety of venues. This ranges from small showings in the dance halls to performances in the studio stage (Blackbox), in the ABPU Great Hall, or outside the university. Through choreographic works by teachers of the institute, performances with guest choreographers, the students' own works, and interdisciplinary projects with students of the music institutes of the ABPU, students experience a broad stylistic spectrum.
- (6) The stylistic richness and versatility of approach typical of contemporary dance is represented by an international faculty of different generations. Necessary skills and fields of experience are prepared and supported in courses such as composition, improvisation, partnering, media in dance and interdisciplinary approaches such as New Music and dance, performance theory and a comprehensive electives study area.

(7) Elective and individualization of studies

In addition to the basic study programme, which all students must complete within predefined structures (fields of study 1-5), the comprehensive field of study 'Elective' (24 ECTS) offers students the opportunity to individually design their studies, both in terms of content and time. The 16 electives required to complete the Elective study area can be completed within 6 semesters during the standard period of study or be distributed over up to 8 semesters. This option creates time flexibility for students. An overview of the 22 electives offered annually at the beginning of each academic year provides students with an overview and planning opportunity. The cross-year elective option creates new group constellations each semester in addition to regular classes.

In terms of content, the electives are based on the profile of the programme with its sub-fields of stage dance, performance and dance pedagogy. Complementing and deepening the basic studies, this gives the teachers the opportunity to offer and further develop courses according to the needs of the students, current demands of the job market and developments in contemporary dance. This flexibility in content keeps the curriculum contemporary and provides space for the implementation of ideas, artistic research with students, collaborations with other institutes and guests, and more. The advantage is that such processes can be integrated more flexibly as part of the course of study.

- (8) Additional optional activities, such as yoga or endurance training, give students another opportunity to expand or reduce their training volume in a self-regulating manner. This both counters overloads and provides additional training in times of increased capacity and drive.
- (9) Physical theories and practices provide an understanding of the body and its function both theoretically, in application, and through physical experience. Through applied anatomy and techniques such as gyrokinesis and yoga, kinetic functions are also developed in relation to each student's personal situation. Also in cooperation with the teachers of the ZKFs, the basis for the application in the dance-technical lessons is developed. Training theory, along with physiology and principles of training planning increase general understanding as well as dance-specific understanding.
- (10) With dance studies and dance and performance theory, the body of knowledge on dance history is represented and placed in an expanded context with cultural history and body studies.
- (11) Dance pedagogy spans all 4 years of the programme. It accompanies and complements the training and development as a stage dancer and performer and promotes from the beginning the examination of what has been learned and one's own dance development on a pedagogical, didactic, and mediating level.

### **3. Degree Programme Objectives**

- (1) The contemporary dance practice of a professional dancer encompasses a multi-faceted and aesthetically diverse and - beyond the traditional dance institutions - increasingly project-oriented creation. Characteristic is the interaction of the artistically creative and the pedagogically mediating dance practice. The PBA Contemporary Dance - Stage Dance/Performance/Pedagogy programme was structured with the goal of training dancers for professional and career purposes, and to prepare them for the realities of the dance profession, as well as promoting transfer within the fields of stage dance, performance, and dance pedagogy.
- (2) The goal of the bachelor's programme is to train dancers who have a profound, intelligible technique of dance and a creative body technique at their disposal. This should enable them to become professionally active in contemporary dance practice and make various careers in the dance profession (as a stage dancer, as a dance performer, as a dance teacher) possible on the basis of individual abilities and interests. The individual areas are to be promoted here with their commonalities and their interaction in order to continue to envision the unity and the potential of transfer.

- (3) The techné of dancing and the physical-creative skills to be gained from it are central to the training.
- (4) Historical, academic dance techniques and contemporary - based on new research - somatic techniques form the canon of physical skill and knowledge.
- (5) Through a stable dance technique, a range of performance experience, high-level reflective skills, a pedagogical practice, and an appetite for innovation, students will acquire the skills necessary for professional practice.
- (6) The content-related, transversal discourse between instructors, between instructors and students, and between students or students from other art disciplines enables the development of the communicative skills necessary for the profession.
- (7) The development of a well-founded body and dance technique facilitates an aesthetically and ideologically non-preconceived dance practice for the dancers; the body becomes available as a creative instrument for individual objectives.
- (8) The teaching of dance takes place as an artistic or pedagogical process and act of communication.
- (9) From the very beginning of the programme, the structure of the dance pedagogy field of study incorporates these processes as experimental and reflective processes.
- (10) Theory and practice of dance are mutually dependent; their connection enables qualifying reflection processes and generates knowledge and skills.

#### **4. Degree profile and vision statement of the ABPU**

- (1) The programme is committed to fostering innovation as well as maintaining traditions in stage dance, performance, and dance pedagogy.
- (2) The degree programme promotes exchanges with regional, national, European, and non-European educational and cultural institutions.
- (3) The degree programme provides qualifications and impulses for the production, interpretation and reflection of contemporary and traditional dance forms.
- (4) The degree 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.
- (5) The degree 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.

- (6) The degree programme ensures a consistently high quality of study, teaching, artistic practice, and research.
- (7) The degree programme is embedded in an evaluation and quality management system that is in communication with other quality assurance institutions.
- (8) The degree programme is committed to the principle of equal treatment in its social involvement.

## **5. Admission requirements/conditions**

- (1) Prerequisites for the degree programme are physical aptitude for the demands, dynamics, and forms of contemporary dance, and a personal willingness to engage intensively with dance physically, artistically, and communicatively.
- (2) A prerequisite for admission to the PBA Contemporary Dance - Stage Dance/Performance/Pedagogy programme at Anton Bruckner Private University is the successful completion of the entrance examination. It serves to determine the educational level in the central artistic subjects, the physical aptitude, and the suitability for the chosen degree programme.
- (3) The entrance examination includes the following areas:
  - Technical dance examination in the areas of ballet and contemporary dance
  - Rehearsal and preparation of a movement sequence
  - Artistic performance in the form of a prepared dance study

## **6. Academic Degree**

- (1) The Bachelor's degree is completed with the Bachelor's examination, which is the Bachelor's degree examination for the PBA Contemporary Dance - Stage Dance/Performance/Pedagogy programme. Graduates of the Bachelor's programme are awarded the academic degree "Bachelor of Arts" (BA).

## **7. Diploma Supplement**

- (1) The Diploma Supplement is attached to the examination regulations.

## **8. Duration and scope of the degree programme**

- (1) The 8-semester bachelor's degree programme in Stage Dance/Performance/ Pedagogy comprises an 8-semester Bachelor's programme with 240 ECTS. The standard period of study is 4 years. It is divided into an introductory study phase of 2 semesters (1st year), a main study phase of 4 semesters (2nd and 3rd year) and a subsequent 2-semester phase for graduation and transition into the professional working environment (4th year).
- (2) Semesters 7 and 8 are structured in teaching blocks, and the largest proportion of contact time in the 4th year of study is in semester 7. Thus, more time is provided in the 4th year of study for independent work, the preparation and execution of the final examinations, as well as for professional experience outside the Anton Bruckner Private University.
- (3) To ensure a consistent training opportunities, 4th year students may participate in other semesters' training in addition to their own courses.

### **8.1 Bachelor: Degree Entrance Phase**

- (1) During the first two semesters, the degree entrance phase clarifies whether the audition commission's assessment of the student's suitability remains valid. Thus, the degree entrance phase ultimately decides whether the student appears to be sufficiently suitable to be able to fulfill the requirements of the study programme.
- (2) Through daily training, rehearsals, and performances, the talent, personality, and work ethic necessary for the professional field should be evident. It should be clear that the PBA degree in Contemporary Dance - Stage Dance/Performance/Pedagogy is appropriate for the student from a professional perspective. Responsible feedback is to be given to the young students when a lack of aptitude becomes clear.
- (3) As a result, from the 3rd semester onwards, the necessary framework for development at an increasingly high level is created, providing graduates with realistic opportunities for a career in this professional field.
- (4) The following courses in the Dance Techniques and Performance Techniques fields of study must be completed positively within the entrance phase for positive completion:
  - ZKF Contemporary Dance 01+02
  - ZKF Ballet 01+02
  - Repertoire Courses 01+02

- (5) Failure to pass the entrance phase of studies usually leads to termination of studies after the 2nd semester. The rules of the study and examination regulations apply.

## **8.2 Courses of the Bachelor's degree programme**

- (1) 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.
- (2) 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.

## **8.3 Bachelor's Examination**

- (1) The bachelor's programme is completed with the bachelor's degree examination.
- (2) Admission to the Bachelor's examination can only be granted if all courses prescribed in the curriculum have been positively completed.
- (3) The Bachelor's examination is composed of the following parts:
  - Final artistic performance (two parts)
  - Bachelor thesis including a defence
  - Final examination in didactics
- (4) When registering for the Bachelor's examination, the examination programme for the final artistic performance, signed by the teacher of the central artistic subject, must be submitted. The topic of the Bachelor thesis and the names of the supervisor and the co-supervisor must be announced in due time.
- (5) The registration, submission, and examination deadlines as well as any detailed implementation regulations are determined by the study commission.

## **8.4 Bachelor's Examination – Artistic part**

The detailed implementation regulations of the final artistic performance 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.

## **8.5 Bachelor Thesis**

- (1) The bachelor thesis is to be written in the course "Bachelor Thesis Colloquium". The lecturer of this course is the supervisor or co-supervisor of the thesis. The student agrees on the topic of his/her Bachelor 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 Bachelor 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) The Bachelor thesis is generally to be written in German but can also be submitted in English if the supervisor and the co-supervisor agree. The provisions of the Copyright Act (Urheberrechtsgesetz idgF) must be observed. The oral examination of the Bachelor thesis can, with the consent of the supervisor and the co-supervisor, as well as the approval of the Dean of Studies, may also be conducted in the language in which the thesis is written.

## **8.6 Bachelor examination: 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 Bachelor's examination.
- (2) The examination regulations can be found in the appendices.

## **10. Conferring of the academic degree "Bachelor of Arts" (BA)**

- (1) The Dean of the university shall confer the academic degree "Bachelor 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 "Bachelor of Arts" be fulfilled more than once, this academic degree shall also be awarded more than once.

## **11. International comparability of the degree programme**

- (1) 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
- CEFEDEM – 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

## **12. 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.

## **13. Staff**

Regarding the artistic and academic staffing, cf. point 7.1.1 of the reaccreditation application and Annex 7.1, in Annex Volume 3.

#### **14. Research related to the degree programme**

- (1) 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.
- (2) 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.
- (3) 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.
- (4) 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](https://www.bruckneruni.at/fileadmin/user_upload/03_Institute/IDA/IDA-atelierprgm2018_web_final.pdf)

- (5) 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)
- (6) 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.
- (7) 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.
- (8) 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/>
- (9) 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.
- (10) 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.

- (11) 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.

- (12) 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.

## **15. 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.

## **16. 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.

## **17. Student Fees**

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

## **18. Space and equipment**

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