

# Program Structure

for the vocational contemporary dance training program

**with the qualification as**  
a professional (state examined) Contemporary dancer

at



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**§1**

### **Area of application**

This study order regulates on the basis of the examination regulations, the aim, Extent, contents and construction of the education in the SOZO visions in motion professional, contemporary stage dance education in Kassel.

**§ 2**

### **Education conditions**

The entrance examination regulates the conditions for the access to the vocational, contemporary stage dance education in Kassel.

**§ 3**

### **Education begin, period of training and education extent**

(1) The matriculation in the first professional semester occurs yearly for the winter semester.

(2) The vocational training period including the final examination amounts to six semesters.

The education has an extent of 14 modules

**§ 4**

### **Education aim**

The vocational contemporary dance education finishes with the qualification as a professional contemporary stage dancer with the "SOZO Diploma"

## **§ 5**

### **Modules**

(1) The program has a modular structure. Every module is the summary of a particular thematical, technical or theoretical area over a certain period of time, concluding with an examination. There are compulsory hours for lessons/lectures (presence study) and a suggested time for personal study and research for each module.

(2) Module descriptions are provided and published. The description encloses:

Contents of the module

Kind of lessons/ lectures

Amount of work involved (compulsory lessons and personal study)

Duration of the module

## **§ 6**

### **Types of lessons/ lectures and personal study**

(1) The mediation of course material follows in:

- Private lessons / individual consultation
- Group lessons
- Seminars
- Projects
- Practical experience
- Presentations

(2) The Student complements the compulsory study by accomplishing part of each module through personal study.

## **§7**

### **Language**

Lessons and lectures can be carried out in English or German.

## **§8**

### **Study consultation and mentorship**

The teachers and professors are available and responsible for consultation and mentorship.

## **§ 9**

### **Validity**

The program structure of SOZO visions in motion becomes valid with the publication in Kassel. It is valid for students who begin their vocational education at SOZO visions in motion at the beginning of the winter semester 2011.

Director

Deborah Smith-Wicke



Module descriptions for  
SOZO visions in motion, vocational, professional, contemporary dance  
program.

<b>1. s</b>	Mod 1 CD/MD	Mod 2 CLD	Mod 3 IMPRO	Mod 4 ANAT	Mod 5 PROJ	Mod 6 Art Theory	Mod 7 Compo sition	
<b>2. s</b>								
<b>3. s</b>	Mod 8 CD/MD (II)	Mod 9 CLD (II)			Mod 10 PROJ (II)			
<b>4. s</b>								
<b>5. s</b>	Mod 12 CD/MD (III)	Mod 13 CLD (III)			Mod 14 PROJ (III)		Mod 11 Compo sition	
<b>6. s</b>								

## **Module 1. Contemporary/Modern dance (CD/MD)**

1+2 Semester

- Contemporary/Modern dance
- Movement theory (Mt)

### General:

Increased understanding and feeling for the own body. Recognising personal physical strengths and developing them and counteracting against personal weaknesses.

Improvement of strength, condition, speed, coordination and flexibility

Independently observing and experiencing movement from different aspects.

Increasing ones own body consciousness and readiness to take risks.

The refinement and differentiation of movement possibilities and expression possibilities of the body, as well as the development of a creative and individual movement language are principal purposes of the lessons.

Intensified perception of music, space, time, form, flow, dynamic, rhythm and the group.

Understanding of movement principles regardless of a certain stylistic.

Alignment; pelvic position, posture of the head / focus, vertical axis, shoulders, leg axis. To brace adjustment of own axis without tension, everything in each case in parallel and turned out. To maintain the basic alignment healthily and functionally also during the movement sequences.

Breath; internal relation to the movement, tensing and relaxation.

Suspension; dancing sequences fluently with roller coaster principle.

Gravity; being able to give way to the gravitation, opening joints.

Rhythm; understanding even and uneven rhythms, and reproducing rhythmical phrases. Less frequent rhythms like 5/4 etc. increasing complicated phrasing of movement.

Opposition; High-points of the spine, sides, ends of the extremities, crown point, coccyx, sit bones. High release, High-points at the front.

Successive motion sequences; distal initiation (position and alignment supporting).

Movement initiation; Distal, centrally, midlimb. Different attempts within an exercise.

### Movement theory

Deepening the understanding of movement concepts: Body centre, alignment, succession of the movement, opposition, potential and kinetic energy, falling, weight, Rebound and recovery, expansion and, finally, isolation.

The theory can be considered In the form of seminars (c.a.15x90Min), with texts and discussion whilst looking at modern and classical dance in comparison.

The own body awareness should be trained and the understanding for movement be refined.

**9,00 hours a week group lessons**

**2,75 hours a week personal study**

**Part-module exam, CD/MD at end of 1. semester (Intern)**

- **Technique training (105 min) – Group**

## **Module exam, CD/MD at end of 2. semester**

- **Technique training (105 min) – Group**

## **Module 2 Classical dance (CLT)**

1 + 2 Semester

- Classical dance
- Movement theory

### General

The daily classical ballet lessons support the development of a good alignment, coordination, strength, intensity, body tension, musicality and mobility through the barre and centre practice. Main focus is the technique and aesthetics of the classical dance. Orientation is offered using the Italian Cecchetti method, linked with a strong focus in the approach towards the philosophy of the contemporary dance.

Basic alignment and placing are intensely analysed and reworked, connected with the individual investigation within Pilates, Pilsbros and anatomy.

### Movement theory

The movement theory is relevant to the teaching material of CLD.

The movement language and sequences of ballet are analysed and the construction of the ballet training discussed. The function of the single exercises and what they prepare for are talked about step for step. The traditional ballet is reflected upon concerning holistic approaches and its validity today for the modern dancer.

**7,75 hours a week group lessons**

**2,25 hours a week personal study**

### **Part-module examination CLD at end of 1. semester (intern)**

- **Technique training (105 min) – Group**

### **Module examination CLD at end of 2. semester**

- **Technique training (105 min) – Group**

## **Module 3 Improvisation (I)**

1 to 4 Semester

- Contactimprovisation
- Improvisation
- Capoiera

### Contact Improvisation

The foundation is a physical dialogue through a common, continuously moving point of contact or body surface. The sense of momentum, weight and balance. Is schooled. It is necessary to let go of strong muscular tension in order to go with the instantaneous flow of movement. Erection and balance are understood as a dynamic



"marking" (graphics) is made possible. Philbios offers new ways for letting go of unnecessary tensions.

### Pilates

The principles of the mat training train concentration, control, centring, flow of movement, precision, respiration, imagination and integration and are foundational components of the seminar.

**1.5 hours per week group lessons, individual consultation (pilates)**  
**4 x block seminar á 12.5 hours (Anatomy/dance medicine /philbios)**  
**1.0 hour per week personal study.**

**Module examination; Anatomy/dance medicine (taken after the last block seminar)**

- **Written exam; 2,5, hours**
- **Oral exam; 20 Min**

## **Module 5** **Project (I)**

1. + 2. Semester

- School performance at the end of the 2nd Semester.
- Written project – Diary and critical report of project process

All the knowledge, experiences, abilities and skills acquired by the students in other fields can be brought together in the form of a project.

The main project, the school performance at the end of the 2nd semester is presented at the state theatre of Kassel.

### Rehearsals

Choreographers pass on their techniques and choreographic styles and explain their artistic concepts.

The project is orientated on the approach of professional ensembles and prepares the students for the varied demands of the professional practice.

### Creative cooperation

The students have the responsibility to bring a production to the stage. They investigate and work with tasks from the choreographer independently in groups and alone. The process is documented by the students. This „creative cooperation“ is valued.

**4,5 hours per week group lessons/rehearsals**  
**4,0 hours per week personal study**

**Module examination at the end of 2<sup>nd</sup> semester**

- **Performance project**
- **Written documentation/critic of the creative process in individual form.**

## **Module 6. Art theory**

1. bis 4. Semester

- Dance history; „contemporary dance in 20. and 21 centuries“  
Presentation and discussion of the contemporary dance history of the 20th and 21st century and the critical analyse in group work and personal study.
- Music theory; the students are given the musical knowledge for their Daily practice as a dancer, referring to different musical and rhythmical processes and phrasing.

**10 x 2 hour Seminars – block seminar dance history  
40 hours personal study**

**8 x 1,5 hour group lessons – music theory  
24 hours personal study**

**Module examination dance history (after the block seminar)**

- **Written exam – open book ; 2 hours**
- **Written exam – closed book ; 1 hour**
- **Essay; 3000 bis 5000 Words (up to 30 hours)**

## **Module 7 Composition(I)**

1. to 4 Semester

- Subject development / dramaturgy
- Approach / tools
- Construction and consciousness for structure, form and content
- Development of own compositions
- Laban-movement analysis / Nine-point technology.
  
- Public dance / Instant composition
- Physical theatre

### Composition

Compositional tools, procedures and dramaturgical questions generate the development of choreographic material. They can be used with different processes, e.g., finding ideas and subject development / for the artistic research, approach, and concept development / for decision-making (performance format and stage setting, to specify and reflect the composed material)

### Instant composition

The live presentation of the composition is conceived as an open, performative format, a real time composition.

### Public dance

Contemplating possibilities and researching public spaces and working with these as performance spaces (e.g., railway stations, parks.)



## Physical theatre

Stage Presence, Communicating a Text, Group Synergy, The Texture of Movement, Back to Reality: Speech, Text, Sound and the Vocal Actor, Understanding Method, The Physical Actor

**1,5 hours per week group lessons**

**2,0 hours per week personal study**

**Part-module examination at end of the 2nd Semester (Intern)**

- **Presentation of own composition; a Solo minimum 2 Min**

**Module exam at the end of the 4th Semester**

- **Presentation of own composition**
- **Written exam; concept – typed 4 x A4; A summary analysing the creative process.**

## **Module 8 Contemporary/Modern dance (II)**

3. + 4. Semester

- Contemporary/Modern dance
- Movement theory (MT)

Building on 1st and 2nd semester;

Being able to maintain alignment in more complex movements.

Breath remaining natural despite complicated sequences and also with sudden dynamic changes for example a "collapse".

Gravity; being able to give way to gravity by opening joints. To be able to drop.

Rhythm; dotted rhythms. To be able to fill out long movements. Working with bigger and big dynamic differences.

Opposition. Successive motion sequences; with different initiation points within a practise.

**9,00 hours per week group lessons**

**2,75 hours per week personal study**

**Part – module examination at end of the 3rd Semester (Intern)**

- **Technique training (ca. 105 min) – Group**

**Module examination at the end of the 4<sup>th</sup> Semester**

- **Technique training (ca. 105 min) – Group**
- **Written examination, movement theory, relevant to teaching material from MT for CD/MD (120min)**

## **Module 9 Classiscal dance (II)**

3. + 4. Semester

- Classical dance
- Movement theory (MT)

Position and alignment: Using dance-medicine and impulses from Philbios each student is challenged to work on their positioning and to investigate and question habitual weaknesses.

Isolation: At the barre, new more complicated movements are analysed through isolating and repetition. This should increase the precision and stability of the single elements in the centre practise.

Coordination / musicality: The strengthening of learnt elements through repetition. Linking longer movement combinations. Work on the individual musicality within a sequence.

Movement memory / strength and intensity: Multiple pirouettes

The body and movement language of ballet is defined anew for the contemporary dancer with the help of the movement principles of modern dance.

**7,75 hours per week group lessons**

**2,25 hours per week personal study**

**Part- module examination at the end of the 3rd Semester (Intern)**

- **Technique training (105 min) – Group**

**Module examination at the end of the 4th Semester**

- **Technique training (105 min) – Group**
- **Written examination, movement theory, relevant to teaching material from MT for CLD (120min)**

## **Module 10**

## **Projekt (II)**

3. + 4. Semester

- School performance at the end of the 2nd Semester.
- Written project – Critical reflexion of project process
- Voice lessons (singing)

### Rehearsals

Choreographers pass on their techniques and choreographic styles and explain their artistic concepts.

The project is orientated on the approach of professional ensembles and prepares the students for the varied demands of the professional practice.

### Creative cooperation

The students have the responsibility to bring a production to the stage. They investigate and work with tasks from the choreographer independently in groups and alone. The process is documented by the students. This „creative cooperation“ is valued.

**4,5 hours per week, group lessons/rehearsals**

**4,0 hours per week, personal study**

### **Module examination at the end of 4<sup>th</sup> semester**

- **Performance Project**
- **Written essay; a critical reflexion of the choreographic process. Typed, 4 x Din A4**

#### Voice/singing

The students receive professional voice and singing coaching. The focus lies on the development of the natural and healthy singing voice encouraging the uniqueness of each individual. Each student should gain confidence to use the voice in dance theatre.

**1 hour per week, group lesson (testat)**

## **Module 11. Komposition (III)**

5. Semester

- Choreographic workshop
- Written project; Production plan

#### Choreographic Workshop

Developing own Duos, Trios or group compositions.

Public performance at the end of the rehearsal phase. The students each work with a chosen mentor on their own pieces and also work as dancers for their colleagues. They take the responsibility for working and setting their own lighting and sound.

#### Production plan

A production plan is to be written and presented by each choreographer for their own piece.

**5,0 hours per week rehearsals**

**6,0 hours per week personal study**

**Module examination at the end of the 5th semester.**

- **Public presentation of own composition (5 – 10 min)**
- **Written project; Produktionsplan**

## **Module 12 Contemporary/Modern dance (III)**

5. + 6. Semester

- Contemporary/modern dance (CD/MD)

Strengthening, building on and developing the established foundations continues. Complexity and differentiation/range of movements increases. Focus moves to Stage maturity and the qualities needed; focus, expression, interpretation and individuality. Developing the ability to analyse ones own work and to work independently on material.

**8,75 hours per week, group lessons**  
**2,5 hours per week personal study**

**Part-module examination at the end of the 5th semester (Intern)**

- **Technique training (105 min) - Group**

**Module examination at end of 6th Semester**

- **Technique training (105 min) – Group**

### **Module 13** **Classical dance (III)**

5. + 6. semester

- **Classical dance**

Strengthening, building on and developing the established foundations continues: Placing and alignment, coordination, musicality, memory, strength and intensity. Consolidation of all movement vocabulary and being able to find links quickly. Complexity and range of movements are increased (turns, leaps, adage elements etc.) Turns in open positions and also with different preparations (on the spot or whilst moving). Spectrum of large jumps is increased, battery, and varied tempi in all jumps. Intensification of stamina training.

Discovering the individual expression within the aesthetics of classical dance is encouraged. Focus is put on developing the maturity for the stage; quality of movement, focus, expression, interpretation etc. Discovering ones own individual creativity within this style. Developing the competence to analyse ones own work in able to to make continuing independent improvement in the future.

**7,5 hours per week group lessons**  
**2,0 hours per week personal study**

**Part-module examination at the end of 5<sup>th</sup> semester (Intern)**

- **Technique training (105 min) – Group**

**Module examination at the end of the 6th semester**

- **Technique training (105 min) – Group**

### **Module 14** **Graduation project**

5. + 6. semester

- Graduation performance at the end of the 6th semester
- Written essay
- Beratung Bewerbunsvorbereitungen

#### Rehearsals

Main project is the graduation performance at the end of the 6<sup>th</sup> semester in the state theatre in Kassel. Choreographers pass on their techniques and choreographic styles and explain their artistic concepts. The project is orientated on the approach of

professional ensembles and prepares the students for the varied demands of the professional practice.

#### Creative cooperation

The students have the responsibility to bring a production to the stage. They investigate and work with tasks from the choreographer independently in groups and alone. The process is documented by the students. This „creative cooperation“ is valued.

#### Written project

A written critical reflection of the creative work process and the newly won perspectives as professional contemporary dancer/choreographer.

#### Consultation of practical topics for the professional field of work.

The students are advised and accompanied in their first audition/job applications and preparations. Entrepreneurship, production, applications. KSK, contracts, future perspectives.

**4,5 hours per week group lessons/rehearsals**

**6,0 hours per week personal study**

#### **Module examination at the end of the 6<sup>th</sup> semester**

- **Graduation project performance**
- **Essay; A written critical reflection of the creative work process and the newly won perspectives as professional contemporary dancer/choreographer**