

1. Biennale Tanzausbildung / Tanzplan  
Deutschland within the Festival CONTEXT#5  
at Hebbel am Ufer, Berlin

February 26th to March 4th, 2008

**Artistic Directors:** Ingo Diehl, Bettina Masuch

**In cooperation with:** Scott deLahunta

**Production Managers:** Riccarda Herre, Marion Ziemann

**Contributor:** Nele Ana Riepl

**Assistants:** Pia Engel, Stefan Zeromski

**Public Relations & Press:** Kirsten Hehmeyer, Barbara Schindler

**Opening Statement:**

Hortensia Völckers, Künstlerische Direktorin der Kulturstiftung des Bundes

**Inaugural Addresses:**

Dr. Susanna Schmidt, Abteilungsleiterin Bundesministerium für Bildung und Forschung

Prof. Lutz Förster, 1. Sprecher Ausbildungskonferenz Tanz

**Biennale Libraries:**

Akademie der Künste / Berlin, corpus - internet magazin, Deutsches Tanzarchiv Köln, Deutsches Tanzfilminstitut Bremen, Mime Centrum Berlin, Tanzarchiv Leipzig e.V.

**Biennale Documentations:**

Thomas Aurin, David Bergé, Edith Boxberger, Gabriele Wittmann, Deutsches Tanzfilminstitut, Mime Centrum Berlin, students of the Freie Universität Berlin and Performance Studies Hamburg

**Biennale Film:**

„Thematic Variations on One Flat Thing, reproduced“, Choreography: William Forsythe, Director: Thierry de Mey, 2006, Premiere: October 19th, 2007, Festspielhaus Hellerau, Dresden

**Biennale Installation:**

Double Skin / Double Mind von Emio Greco | PC: concept and realisation Bertha Bermúdez, Frédéric Bevilacqua, Chris Ziegler

**Biennale Lectures:**

Claudia Jeschke, Alva Noë, Stephen Turk

**Biennale Lecture-Demonstrations:**

Bertha Bermúdez, Frédéric Bevilacqua, Christine Bürkle, Scott deLahunta, Nik Haffner, Prue Lang, Amy Raymond, Chris Ziegler, Norah Zuniga-Shaw

**Biennale Trainings:**

Malou Airaud, Jean-Hugues Asshoto, Edna Azevedo, Frédéric Gies, Dieter Heitkamp, Rosemary Helliwell, Michal Hirsch, Olaf Höfer, Véronique Jean, Vladimir Klos, Marianne Kruuse, Anja Kursawe, Annette Lopez Leal, Tadeusz Matacz, Kirill Melnikov, Gisela Müller, Ingo Reulecke, Vera Sander, Marc Spradling

**Biennale Workshops:**

Bertha Bermúdez, Christine Bürkle, Scott deLahunta, Nik Haffner, Prue Lang, Amy Raymond, Stephen Turk, Norah Zuniga-Shaw

# WORDS OF GREETING

I am very happy that the Tanzplan Deutschland of the German Federal Cultural Foundation was able to also make possible this 1. Dance Education Biennale in Berlin, whose comprehensive documentation now lies before you.

The promotion of dance education was, from the start, one of the main focuses of our programme. In Berlin and in Frankfurt, new study programmes for dance i.e. dance pedagogy are being established as part of the Tanzplan. Berlin clearly occupies a special position in this process for it is here that the first Co-operative Dance Education Centre for dancers and choreographers has been established. At the University for Music and Performing Art Frankfurt, unknown territory in being tested with TANZLABOR\_21: the master's programme for Contemporary Dance Pedagogy is one of the first of its kind in Germany. And the Tanzplan Dresden has also taken on the task of supporting young, up-and-coming choreographers.

Some important projects in Tanzplan Deutschland have dedicated themselves in one way or another to the education of dancers, of choreographers, of dance and body artists in general. Additional "Tanzplan local" projects are located in Munich, Düsseldorf, Bremen, Essen, Potsdam and Hamburg.

The 1. Dance Education Biennale brought together for the first time all important education institutions currently in Germany and gave them the chance to meet and learn from one another. The festival demonstrated differences and similarities and made one thing completely clear: widespread social appreciation of dance as an independent art form and an improvement in the education situation for dancers and choreographers can only be achieved in a concerted effort by all education institutions, whether they have dedicated themselves to classical dance or conceptual dance. A second edition of the Dance Education Biennale will take place in 2010 in Essen as part of the events surrounding the European Cultural Capital.

I would like to thank all participants, especially Ingo Diehl, the director of the Tanzplan Educational Programme, and Bettina Masuch, Dance Curator at the Hebbel am Ufer/HAU, for their diligent and inspiring work and hope you all enjoy reading through this documentation material.

*Hortensia Völckers, Artistic Director of the German Federal Cultural Foundation*

## PREFACE

Every year, young dancers and performers throng to the stages, into the companies and dance houses. Currently ca. 430 students are in the midst of their basic training nationwide, ca. 170 talents were admitted alone last year into the ten universities and vocational schools. It was for these newcomers from the state education institutions that the 1. Dance Education Biennale /Tanzplan Deutschland took place at the Hebbel am Ufer/HAU from February 26th until March 4th as part of CONTEXT#05.

The meeting was based on the idea of creating a place for learning outside of the institutions. As a platform for contemporary dance, its newest theories and experiments, summarized in a kind of thematic group exhibition, the CONTEXT Festival at the HAU in Berlin offered the perfect framework to implement this idea. The festival takes place once a

year in February and not only presents choreographies / performances, but also offers lectures and lecture-demonstrations. This year it took place under the motto “Education” and offered over 180 students and teachers from all classical and contemporary institutions space to get to know each other, exchange knowledge and work together for a week.

The connecting factor for the 1. Dance Education Biennale was the new Internet learning tool by William Forsythe “One Flat Thing, reproduced” (OFTR), which is intended to go online in spring 2009, in co-production with Tanzplan Deutschland. How this tool and other multimedia material can be used in education was tested a wide variety of workshops over eight days, for which we were able to win excellent artists and scientists. The tools pick up on current working and creating processes and support a central concern of today’s education: to facilitate perception and strengthen reflection so as to be able to unfold individual creative potential.

That the 1. biannual meeting could take place in this form is the result of a long process. A signal was given in 2005 through the “Tanzplan Education Projects” as one of the focuses of Tanzplan Deutschland, towards strengthening dance education and promoting young artists in Germany. Aside from the development and introduction of new programmes as part of “Tanzplan local”, the Tanzplan also supports innovative developments in the field of education.

The central idea was to encourage dialogue between state education institutions, to sharpen profiles, examine European standards, formulate own positions and postulate political demands. In many conversations both beforehand and during internal work meetings, the representatives of the schools were invited to exchange their thoughts with each other, but also with international partners and education experts. Each of these meetings was combined with a vocational training session for the pedagogues, which stimulated professional communication on integral and methodological approaches. Important topics were not only the reorganisation into BA and MA programme and a critical reassessment of the specific demands directed at dancer training, but also discussions on the ratio of theory and practice in education. After two years of preparation, this led to the establishment of the “Dance Education Conference” (DEC) last year. The establishment of this advocacy group was an important step demonstrating the willingness of the pedagogues to take on the shared responsibility for the upcoming tasks.

The 1. Dance Education Biennale, in which all state education institutions came together for the first time, gave an insight into the range of fundamental dancer training – it reaches from distinguished classical institutes and influential schools in the modern tradition up to contemporary new directions and establishments. What also became visible was how strongly the demands that dancers have to meet have changed and what labours the institutions are going through to prepare their students to meet these standards.

In an impressive opening event, the students introduced their schools and presented a broad range of their respective institutions’ teachings in two consecutive sold-out evenings. Every morning they then trained together and thus experienced the various approaches and directions of the schools first-hand; in the afternoons they meet in mixed groups in the workshops and in the evenings reflected on pertinent issues in lectures with docents and representatives of other disciplines.

It is in education that the future of dance is substantially shaped. For this reason, platforms such as the 1. Dance Education Biennale are important engines to carry new impulses and

experiences into the institutions. The Choreographic Centre PACT Zollverein in Essen has organized since 2000 the International Dance Exchange Ruhr for students and teachers of dance and art schools and has, in doing so, been a pioneer in the field of dance. With the “Meeting of Drama Schools” as well as the event “Art Students Present”, the Federal Ministry of Education and Research has been funding student meetings for many years in other artistic fields – it is imperative that such meetings are also fortified in dance, so that new perspectives for young dance-makers can be developed in exchange with artists and education experts.

We want to thank the students for their inspiring energy – they were constitutive to the success of the 1. Dance Education Biennale, – all staff members for the wonderful work and the German Federal Cultural Foundation for taking the initiative to establish Tanzplan Deutschland.

*Ingo Diehl, Director Tanzplan Educational Programme*

*Bettina Masuch, Dance Curator Hebbel am Ufer/HAU*

## COMMENTARY ON THE 1. DANCE EDUCATION BIENNALE

At the 1. Dance Education Biennale in Berlin, I was only able to take part for a short section of the closing event – even so, it was sufficient enough to find confirmation of the opinion that this meeting has provided an important forum for the facilitation of communication between the individual education institutions on their concepts and experiences. That the 2. Dance Education Biennale will be part of the Cultural Capital 2010 Year in the Ruhr area, is maybe a small contribution to the long overdue endeavour to make a major factor out of the notoriously “minor factor” in cultural politics. And this will hopefully then make the Biannual Meeting on Dance Education an equally firmly established event as for example the regular “Meeting of Drama Schools” and the campaign “Art Students Present”.

*Prof. Dr. Norbert Lammert, President of the German Parliament*

## OUTLOOK TO THE YEAR 2010

Those living in an increasingly theatricalized world, may find the thought frightening: that next to the gaudy and loud, next to display and overstatement, concentrated learning and quiet research may also give fundamental answers to the flood of impulses and demands surrounding us. The repertoires of the theatre houses are often reminiscent of the impulsive fashion cycles in shopping centres. They remind us that both revolve around the same *raison d'être*: a cultivation of the image, to reinvigorate a paralyzed economy. In short: the politics of location.

Festivals and art markets can do a lot: create publicity and jobs, open up distribution channels, claim subsidies and win over an audience. But there is one thing they can't do: generate meaning and feeling. Without artists that make public what moves them, what they have personally worked for and consider worthwhile, festivals, markets and cities in the long run have nothing to exploit. There are not many festival directors and cultural politicians, who are truly committed to sustainable support for the continuous flow of that intellectual

commodity on which their repertoires, their businesses and their obsessions are based. A counter concept to this event culture within the establishment is formats and models dedicated to the development and education of young artists.

The city and region of Essen distinguishes itself through its dense, historically developed network of various hubs of dance and dance education. For the tanzplan essen 2010, the aalto ballett theater, the German Association for Dance Pedagogy, the Folkwang Hochschule, the Folkwang Dance Studio, the Folkwang Music School, the Gymnasium Essen-Werden and PACT Zollverein have joined together. This concentration of tradition, competences, resources and future prospects are mirrored in the programme that the partners are developing together until the year 2010 and which in numerous different ways is concerned with the phenomena of learning.

It is against this programmatic backdrop, that the hosting of the “2. Dance Education Biennale” in the Cultural Capital 2010 is an important step towards strengthening and reflecting our national dance education. A prominent artistic fringe programme focusing both on Essen’s Folkwang dance tradition as well as on current artistic dance practice, with an eye on facilitating exchange with international universities and schools would be pivotal goals from a Biannual Meeting in 2010.

The overall dramaturgy for the Year of the Cultural Capital casts the Ruhr area in the positive light as a model region for cultural education. If, for just a quick concentrated moment, we could allow time to tilt forwards, we would see before our inner eye all the places, figures and themes evolving into a gripping novel about the soul of the Ruhr area. A novel, which will be an important manifesto after 2010 – because it will demonstrate how the confident art of creation can prevail beside a culture of consumerism.

*Prof. Dr. Oliver Scheytt, Head of the Department for Culture of the City of Essen and CEO of the RUHR.2010 GmbH*

*Marietta Piekenbrock, Artistic Manager Performing Arts of the RUHR.2010 GmbH*

# TRAINING

## One Training is Not Enough. Some remarks on today's practice in universities and schools by Edith Boxberger

Each day of the 1. Dance Education Biennale began just like every day usually begins for dancers: with training. Not just with one, however, but with alternating classical, modern and contemporary training, taught by teachers coming from the schools participating in the Meeting. The start of the day mirrored the range of schools as well as current training standards. Training, as a glimpse into the morning practice revealed and conversations with pedagogues of various education institutions confirmed, is today as diverse as dance itself. It can be a general or a focused preparation for the day, can be determined by a method or composed of various elements. In spite of all the disparity, consistencies kept however cropping up.

Training is a kind of ritual. It structures the day and in itself also follows a certain structure. In classical and in modern training, this is linked to a specific technique. In contemporary dance, which is constantly evolving, there is no standardized training, but instead a diversity of approaches developed out of specific choreographic practices, which however share various parameters such as body awareness or the meaning of floor work or partnering.

As clear as the differences at this point may be, there are none the less in other respects overlapping aspects shared between classical, modern and contemporary training. Individuality, expected today of all forms of dance with respect to presentation on stage, is also a central reference point for the work in the trainings. Another reoccurring term is perception, which always comes into play when the movement quality and the deeper understanding of the body matter. What however really matters across all forms is: one training alone is not enough. Dancers must do more and different things and in order to do so draw on various practices from Pilates to fitness training.

Training is, furthermore, itself constantly in motion. Pedagogues from classical dance have voiced the desire to exchange and discuss fundamental questions: what is classical training today and how is ballet taught in this day and age? In contemporary dance, interest is growing in developing an overview of the many heterogeneous forms of training and to identify fundamental principles. And the underlying double character of training is emerging stronger than ever before: it guides the dance forward, while simultaneously reflecting it.

Training is a firmly established element in the life of a dancer. It is a preparation for the day, the warm-up of body and mind. But there is more to it. It begins in the dancer himself. In the eyes of Véronique Jean, who teaches classical dance at the Palucca School, training is first of all a "great chance", namely to have "one and a half hours a day just to oneself". Training means to concentrate on oneself, to ask oneself: who am I today? How is my body doing? What do I feel? What is going through my head? Dance begins with the awareness of one's own state of being and the connection between body and emotion. "Every exercise", says Véronique Jean, "must address both."

What dance really is, is learned in training. For Marianne Kruise, dancer of the Hamburg Ballet from day one and today assistant director of the ballet school, dance begins at the barre: "How you take a breath and breathe in on the upbeat and how you then breathe out with the movement, which then begins, that's where it starts." And so it continues. From the

feet upwards, the body is warmed up and every part moved separately, always with an accent on the movement: “For this is where the feeling for it develops”.

Training is the school of movement – and its respective articulation. In her training, Véronique Jean passes on what she herself experienced in her work with choreographers such as Jiří Kylián, Nacho Duato and above all William Forsythe: what matters most is, “how you go through a step, what form of dynamic, what kind of ‘ impact’ you give it”. In classical dance, form and line matter – as well as their execution. Jean’s training is therefore based on how to “organize the body from one point to the next”. Much has changed, because of the influence of choreographers: “Arms and legs are much longer today, the kinesphere is larger and there is more contact with the ground.”

In contemporary dance, there is no obligatory methodology and therefore also no standardized training. The various forms are the result of many years of experimentation and research, often in close connection with individual choreographic signatures and methods. Dieter Heitkamp, director of the Dance Department of the Frankfurt University for Music and Performing Art and himself a performer and choreographer, says: “For Wim Vandekeybus, you simply need a different training, than for butoh work. Of course body and mind always need a preparatory situation, but it can simply be of an entirely different nature”.

Contemporary training is usually a mixture of very different resources; certain influences however can be identified. Among them are most notably the body awareness practices (such as e.g. Alexander and Feldenkrais Technique and Body-Mind-Centering), which refer to various body systems (from the bone structure outwards to the connection of the joints, systems of the organs or fluids) and activate the deep structure of the body. For Ingo Reulecke, director of the Dance Department of the School for Drama “Ernst Busch” and one of the directors of the Cooperative Dance Education Centre – Pilot Project Tanzplan Berlin, training should above all, “create access points that allow one to discover one’s own physicality”. Classical dancers requires a different training than contemporary dancers, but nevertheless, Reulecke considers the communication of certain ideas fundamental: in particular the potential of gravity and the loosening of the joints to reduce the effort needed for movement and create greater facility. Reulecke: “It is an instruction in awareness and perception, a deep penetration of the body. You obtain a better understanding of yourself, but can also work in the direction of improvisational and compositional processes.

Conscious awareness of the body and a feeling for the quality of movement are what Annette Lopez, who teaches contemporary dance in Dresden, considers imperative. Too often, she says, students are told from the outside: that is the form. But: “We should encourage students to deal with themselves in more experimental ways, to find out for themselves how their bodies function”. Annette Lopez works with the principles of Limón Technique, where gravity is used for movement with minimal effort. As a former dancer of Rui Horta’s S.O.A.P. company, in which this technique was experimented with for many years, she is well familiar with the dynamic potential of off-balance, of falling – knowledge that she uses in her classes today. What is decisive is alone the quality of the movement: it must be as large as possible in order to be fully exploited. Lopez: “And that is something individual. Falling must be tried out individually and experienced first-hand. Important is to always ask yourself: did you feel that, was that really the movement that you wanted? I do give corrections, but more often than not, I give the students the chance to find out for themselves what wasn’t right.”



The individuality of the performer is indispensable today and that also has an effect on training. It no longer orients itself on an ideal, but on individual bodies and individual ways of movement. For Marc Spradling, former Forsythe dancer and today professor for classical dance at the Frankfurt University for Music and Performing Art, training depends on the situation: the place, the time and “especially the person, who is standing in front of you, their interests, their body and its anatomical possibilities. I try to work with what is there and not according to a manual, not according to an idea of perfection.”

Spradling teaches not so much vocabulary as ways to find forms, such as a plié on a leg, how a relevé develops: “The body knows what it is supposed to do.” Véronique Jean also emphasizes the same approach. Because every body is different and because every human being moves differently, adaptation is the most important principle: “It is always the question, how I can do something. If, for example, something is too fast for me, I have to find a solution for it. Each person must find a translation for his or her own body.”

Apparently today one training alone is no longer enough. Marianne Kruuse lists what choices the students of the Hamburg Ballet School have outside the studio. First of all, Pilates exercises: “They are very important to strengthen the stomach muscles and are therefore also a great help to fulfil the difficult requirement of breathing through the stomach and holding it in at the same time”. In the weights room, students lift weights and at other equipment increase their stamina. This is equally necessary, says Marianne Kruuse: “To turn 32 fouettés in ‘Swan Lake’ is far from easy. You have to be in really good form”. And classes in modern technique are also “very, very good”: “The exercises strengthen the back and stomach muscles, but most of all, they help to get the students moving.”

As additional training, Marc Spradling also finds Pilates exercises “really important”. Especially to become aware of the body’s centre, for that is the “most important thing for dancing”, but also the pelvis, the upper body and especially the muscles of the legs: “There are a thousand different exercises for that, even some for turn-out, in which the muscles are actually turned inwards. You are supposed to sense the muscles and work with them. Afterwards, you really know where they’re located”. Every single training however, and Marc Spradling is convinced of this, nowadays only covers a certain sector: “I believe dancers today should train both classical and contemporary, they should study repertoire, partnering and Pilates. And, most of all, take theory classes to expand their horizons early on.”

*Edith Boxberger (Hamburg) is journalist, dance critic and sociologist. She contributes to numerous publications such as Welt am Sonntag and ballet-tanz.*

# Interview

**It Is Easier Working Together.**

That was the thought when of the establishment of the 'Dance Education Conference' in which the state dance education institutions have joined forces. We spoke with the four speakers Lutz Förster (Folkwang Hochschule), Christine Neumeyer (Academy of Dance Mannheim), Dieter Heitkamp (University for Music and Performing Art Frankfurt am Main) and Ralf Stabel (State Ballet School Berlin) about their plans and visions for the future.

*What is the Dance Education Conference, Working Committee of Education Institutions for Dance in Germany (BA, MA / Diploma / Stage Exam) and how did it come about?*

**Lutz Förster:** After having already gone through several attempts to establish such a forum, the real initial spark was the Dance Congress 2006 in Berlin, where thanks to Ingo Diehl (Tanzplan Educational Programme) there was a large panel on dance education in the universities. He organized a follow-up meeting in Frankfurt and it was there that someone said: we shouldn't just react, but act. This meant that we – all federal, municipal or state funded professional dance education institutions – joined forces to directly represent our own interests. In early 2006, the education conference was officially presented to the public in Berlin.

**Christine Neumeyer:** And it should not to be forgotten: Tanzplan Deutschland, who helped finance it, made this possible. That was the basic premise. And this is equally the case for this biannual meeting.

*What were the reasons for this union?*

**Christine Neumeyer:** There are many reasons. One of them is the great diversity in education. You may have contacts to one or the other institutions and possibly compare notes once in a while. But you don't know the whole of it. And this became very clear at the Biannual Meeting: you see every institution with its profile. That is highly interesting, both for the students as well as for us professors and teachers.

**Dieter Heitkamp:** Another reason has to do with the Bologna Process. In Europe, university education is being converted into bachelor's and master's programmes and we have mutually agreed to examine the specifications, develop our own positions on this and introduce them in turn on a European level.

**Ralf Stabel:** There is also a strong desire for communication. Since education and culture are in our case a regional affair, we are, from a purely structural viewpoint, somehow foreign to each other. To have a forum, where one can sharpen one's profile, without weighing one against the other, is something different that to be in contact with individual institutions.

**Lutz Förster:** For me the experience of attending the International Dance Exchange some years ago at PACT Zollverein in Essen was very important. Most of all, I was fascinated by the encounters among the students themselves. They became much more conscious of their own training. Discussions developed within the school and we had to meet a healthy need for explanation about things that we had given and taken for granted, to question and re-justify. And maybe also to change a few things.

*What are the most important topics that are being discussed?*

**Dieter Heitkamp:** We don't want a standardized education for all. However, we see the specifications in the Bologna Process as a chance to review the education programmes at the various institutions. To ask ourselves for example: what are the priorities given? In every education programme, there are technical, creative and performance aspects. What is given priority in what way is different from school to school. Or the issue of theory: we all also offer theory classes, but to what degree these take place or of what kind they are, differs from school to school and that is exciting to see. We are therefore trying to also use the Bologna Process and improve education in the sense that we can maybe make different offers or establish different focuses.

**Ralf Stabel:** We now see our responsibilities in a larger context to preferably offer young people, who are interested in dance, the kind of dance education that corresponds to their interests and possibilities or maybe make it easier for them to possibly switch programmes. We are therefore trying to be very transparent about the formulation of the study regulations and the curriculum and also stay in dialogue about it. This will make it easier for young people to position themselves.

**Christine Neumeyer:** We are also responsible for upcoming generations of dancers: How will they later handle all the decisions that we are now making? That means that we also have to look ahead. Shared perspectives on questions and answers help us to find solutions.

**Ralf Stabel:** We are also seeking dialogue. A dancer these days is someone completely different from a hundred years ago and the education also has to change accordingly. Today there are many branches of study that are comprehensive and no longer teach a curriculum directed towards a clear career path. And that is exactly the exciting thing about how research and dance practice are e.g. overlapping at various points. We have to think about how all this can lead to a productive collaboration.

*What should education today convey?*

**Lutz Förster:** Especially in light of the diversity and the unforeseeable, I find it most important that the students finish their education with the ability to learn what they haven't yet learned. And to be open and to possess the tools to acquire things themselves. I think that is the decisive qualification today for a dancer to be able to make his or her way in this highly diversified dance landscape.

*What can politics do for education? What should it do?*

**Christine Neumeyer:** Tanzplan is a good example: a certain amount of money is made available with certain thematic implications – and now we have concrete results. At the same time and we have pointed this out from the start, dance has specific problems that have remained unsolved for many years. For example, the question of occupational protection. My request would be that politics to not only support us with words, but with actions – like it is the case in other branches of art.

**Lutz Förster:** There are positive reactions from politicians about dance. In comparison with music, however, we lag far behind. And there are also setbacks, e.g. in the extremely important question of transition of dancers into a second career. There used to be re-training measures, which made it possible for dancers not to be left standing as penniless students after the end of their first career. They could apply for support in this phase. These measures have been cancelled. This makes it especially difficult to receive advanced vocational training e.g. in the pedagogical profession.

*What's next?*

**Dieter Heitkamp:** Aside from a series of practical things, we will continue to discuss the European specifications on education and also our own curricula, to more strongly clarify our understanding of what we do and the specific profiles of our schools. And we will continue the shared vocational trainings that give impulses for education and our understanding of it.

**Lutz Förster:** ... and summarize what happened at this biannual meeting. I believe that much has happened here both on the inside and outside. And then we will reflect on how to accomplish a second Biennale. And do what we can to procure funds for it. For as this 1. Dance Education Biennale also showed: we work best via practice itself.

*Thanks to the German Dance Film Institute Bremen for the transcription of the conversation.*

# SCHOOLS

## COOPERATIVE DANCE EDUCATION CENTRE – PILOT PROJECT TANZPLAN BERLIN

Until a few years ago, there was no professional training programme for dancers at a university degree level in the German capital. As a result, several initiatives developed concepts for the establishment of a model project. The “Cooperative Dance Education Centre – Pilot Project Tanzplan Berlin” (HZT) is a new institution that since 2007 offers two new study programmes. The institution is affiliated with the University of the Arts and the School for Drama ‘Ernst Busch’ and works in close cooperation with TanzRaumBerlin, a network of partners from the independent Berlin dance scene.

The pilot project defines itself as the contemporary continuation and restructurisation of a discontinued dance modernity. Ruth Allerhand, dancer and pedagogue, who worked in Berlin until 1933, wrote in 1929: “The new goals of dance are sufficiently established, the paths diverse. ... There can therefore neither be right nor wrong in our case, no demonstration, no rehearsing. For there is nothing to be learned.” This definition holds equally true for the BA course “Contemporary Dance, Context, Choreography”: not restricting itself to the act of choreographing new forms of movement, it instead reflects movement in various social and cultural contexts, while at the same time reflecting on this work and integrating these reflections into the work itself. The goal of this new form of training is to combine physical training with an artistic and academic-theoretical education and to so facilitate individual vocational orientation. The process allows the students to orientate themselves along their own respective areas of interest. “We want to give them the ability to be capable of dealing independently with the set of tools that are available”, says the managing director Eva-Maria Hoerster. “Some find their way onto the stage, as performers or choreographers. Others try to work in the academic field and complete a Master’s degree. And others begin to write.”

“We are developing the programme in cooperation with the students”, so Hoerster, “and this allows the programme’s profile to also grow in an organic way.” Students receive practical and theoretical tools to help them develop their own creativity. In the process, they themselves determine the direction of their interests. While those interested in choreography, for example, work on a project with Thomas Lehmen, others interested in dance pedagogy take part in the Berlin project “TanzZeit – Dance in Schools”. Mandatory for all, however, are the basic modules Corporealities: Physical Learning and Dance, Choreographic Culture, Dramaturgies of Knowledge and Critical Approaches, Experimental Pedagogy, Economies of Art Practice, Open University, and Individual Projects. Towards the beginning of the programme, more priority is given to physical modules, later this increasingly shifts towards individual projects.

The training currently offers a daily basic training as well as Yoga and Klein technique. In cooperation with TanzRaumBerlin, students can participate in workshops or train at associated institutions. An important aspect in all projects is the association and relationship of practical and theoretical contents offered by the core team Boris Charmatz, Gisela Müller, Franz Anton Cramer and international guest docents.

In addition to the projects, theory is taught in en-bloc seminars, i.e. during excursions. In Leipzig, for example, the students used the archive for ten days and researched themes and topics that they had chosen themselves. For the future, additional joint classes together with the Institute for Theatre Studies at the Free University Berlin are planned. The goal is to incorporate the education programme at the HZT into the university contracts until 2010.

The students have free access to two large and two middle-size dance studios as well as a media library and student workstations with computers and Internet access.

### *Informations*

#### *Graduate Degree:*

*BA "Contemporary Dance, Context, Choreography" (6 semesters)*

*Number of BA students: new: 18 / total: 18*

*Admission: currently a model programme, planned as a yearly programme as of WS 09/10*

*Tuition per semester: € 250,- incl. commuter pass for local public transportation*

#### *Further Programmes:*

*MA "SODA Solo/Dance/Authorship" (4 semesters)*

*MA Choreography at the School for Drama "Ernst Busch" (4 semesters) as of WS 08/09*

#### *Contact:*

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*[www.udk-berlin.de/tanz](http://www.udk-berlin.de/tanz)*

## **THE STATE BALLET SCHOOL OF BERLIN AND SCHOOL FOR ACROBATIC ARTS**

"Maintaining Tradition – Taking New Risks" is the concept of Gregor Seyffert, director of the school in Prenzlauer Berg. Six years ago the dancer and choreographer, one of the best-known graduates of the institution, accepted the position of artistic director. And developed ideas how the school could react to changing demands beyond the simple maintenance of existing quality and ensure a level dance education appropriate to this day and age.

On the one hand, this means providing much and diverse stage experience and on the other, enhancing the education already offered. Every two years, pieces from the repertoire of Romantic, classical and neoclassical ballet – so far e.g. "Giselle", "Swan Lake", and "Serenade" – are studied and then carried over into the following school year. At the same time, guest choreographers such as Robert North, Birgit Scherzer and Marguerite Donlon are invited to create new work with the students. The programme was developed in 2003 and has been shown in various cities (i.e. Berlin, Essen, Giessen, Greifswald, Hanover) and across Europe.

In addition, the school cooperates with various theatres. Students are involved in productions by the Anhaltische Theatre Dessau, where Gregor Seyffert resides with his company since 2004. There is also a long-standing history of collaboration with the Staatsballett Berlin: the school has been presenting its work there since 1961; students also perform in ballets with the company.

In all these forms of practical stage work, the prospective dancers also learn something about themselves: "They can explore", says Ralf Stabel, head of the school, "where their motivation, their personal potential lies and receive an idea of where they would like to be heading." Moreover, the school endeavours to procure as many internships at theatres as possible: "We are highly interested in letting the students experience at an early stage what practice looks like: the work in an ensemble, the procedure in rehearsals, the time constraints in an institution."

The school was founded in 1951 as the “Professional School for Artistic Dance Berlin”. Classical dance was given priority, but modern dance was also part of the curriculum. In the following years, the modern dance teachers were dismissed, the school renamed into “State Ballet School Berlin” and remodelled according to Soviet standards. Up to today, classical dance forms the largest part of the training. It is taught throughout the nine-year programme; step-by-step modern techniques, mainly Limón and Graham and methods of improvisation are introduced.

The integrated class system was maintained. School subjects and dance classes, practical and theoretical parts of both sections constantly alternate throughout the day and are structured differently for each age group. Ralf Stabel: “This produces a very full, but also very nice timetable, because the classes mutually support each other and develop a calm and attentive rhythm.”

To better qualify the dancers and also improve their career opportunities after the end of their first careers, students can attend since 2000 high school parallel to their dance training and complete their Abitur (A-Levels). The Cultural Minister’s Conference of German States has authorized a special A-level class in sports/dance, where exams can be written but also practical tests taken. Students thus receive double qualification with a high school degree (Abitur) and a graduate degree.

This model was developed even further in the establishment of the study programme Dance for the Stage in cooperation with the School for Drama “Ernst Busch” Berlin. Since 2006, a high school diploma can be obtained for the first time together with a parallel BA degree. Together with the BA classes, the students can choose to attend the *gymnasiale Oberstufe* (higher secondary school), the *Fachoberschule* (technical secondary school) or the *Berufsfachschule* (vocational school). This course is open to students with *Mittlerer Schulabschluss* (O-Levels) at the Ballet School and external applicants. The artistic-practical programme is being developed by the Ballet School; this is where classes take place with resident teachers. The programme is based on classical dance.

A new building is being planned in Prenzlauer Berg for the near future. The central school building in which administration is housed and the school i.e. theory classes take place, will be renovated. The ballet studios will be torn down and replaced with a new building with ten ballet studios, in which various stage and lighting situations can be simulated.

The programme covers modules in classical dance, pas de deux, contemporary, classical / contemporary repertoire, improvisation / composition, performance oriented rehearsals, dance theory, music, cultural theory, anatomy / biopsychology and a pool of electives.

The programme prepares its students for a broad range of stage dance professions and engagements e.g. in ballet companies at opera houses and state theatres, TV ballets, show and touring ensembles as well as ensembles working outside of these structures.

### **Informations**

**Degrees Dance for the Stage:** Abitur/Fachabitur (A-Levels/AVCE), BA (6 semesters)

**Numbers of Students Studying Dance for the Stage:** new: 15 / total: 31

**Admission:** once a year in spring

**Semester Tuition:** € 240, 68 incl. commuter ticket for local public transportation

*Further Programme: MA Choreography at the School for Drama "Ernst Busch" (4 semesters) as of WS 08/09*

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## **PALUCCA SCHOOL DRESDEN – COLLEGE OF DANCE**

Jason Beechey, new director of the Palucca School since summer 2006, see himself explicitly following in the steps of his predecessors: "There always creative energy here, great support for exploring, researching and develop the new." Beechey's aim is to reinvigorate this creative learning once again: "The students should play with everything that we teach, with all the techniques, they should experiment and take risks in the process."

The focus lies on that which was also decisive in the work of dancer, choreographer and pedagogue Gret Palucca: the evolution of the individual. It is no coincidence that improvisation has meanwhile again taken on a central role in the education. It is, so Beechey, "very, very present in the entire school, from the first class up to the study programmes Choreography and Dance Pedagogy".

The only independent college for dance in Germany has a long and eventful history. Founded in 1925 by Gret Palucca, one of the key figures of modern dance, it was closed by the Nazis, reopened shortly after the end of the war by artists and in 1949, now in the Socialist GDR, nationalized. Under the title "New Artistic Dance" Palucca continued to teach a strongly improvisation-oriented modern dance, in the education programme however classical dance in the Russian style dominated.

After unification, the School opened itself back up to its modern tradition. Today the school sets new standards with its equal emphasis on both classical and contemporary dance. What does this balance mean? Every dance student receives a very strong classical base, as much physical knowledge as possible, experience in improvisation and contemporary dance practice. For Jason Beechey, the separation of techniques doesn't make sense any more: almost all classical companies have many contemporary pieces in their repertoire.

"The choreographers are demanding dancers with strong physical abilities and enormous flexibility," explains the native Canadian. "Dancers must be capable of adapting to very different situations and shift rapidly, e.g. from point to the ground". And other qualities are also in demand. Beechey: "They must play a role in the creative process, i.e. not just with the body, but also go along with the mind, understand something about composition and other art forms."

The balance between classical and contemporary dance also has other reasons: to avoid an "early specialisation in the period between ten and eighteen years of age". The new programme relies intensely on the dialog between pedagogues, especially between the classical and contemporary professors and docents. "The focus lies on everybody knowing



what it is that we do and why we do it”, explains the director, “and to think about what makes sense”.

The possibilities resulting out of the collaborations initiated by Beechey with various Dresden institutions are manifold. An apprentice programme has been developed with the SemperOper Ballet and a module for Dance and Architecture established at the Technical University Dresden. As part of Tanzplan Dresden – in collaboration with the European Centre for the Arts Hellerau and the SemperOper Ballet – young dancers will be prepared for a professional career with two productions a year. The Improvisation Weeks in winter and the interdisciplinary Summer Workshops made possible by Tanzplan Dresden are also central aspects of the school – Palucca always defined dance as an interdisciplinary art form. It is with this in mind that co-operations with art schools in Saxony have been forged, in which dance students can work with media artists, filmmakers or architects. In the Palucca Dance Studio, the junior company of the College, one to two new choreographies a year are developed in cooperation with theatres and then shown in the Studio itself or on tour.

New is the international exchange programme with other education institutions, especially schools with other profiles such as e.g. the Rotterdamse Dance Academy or the Vaganova School in St. Petersburg, with whom an exchange of pedagogues is currently planned.

In autumn 2007, the School moved into additional new buildings. The entire College - the integrated secondary school, the boarding school, the nine large and two small ballet studios, the library, the theory and music classrooms, the sound and video studio, the physiotherapy and administration - are now united on one campus. “It is now a very lively place, says Jason Beechey, “... and that is also highly motivating and inspiring”.

The curriculum includes classical dance technique, point work/jumping, pas de deux, modern/contemporary dance technique, and body awareness, as well as improvisation and contact improvisation/partnering. Composition and dramaturgy, art theory, anatomy/injury prevention, dance & media are also offered.

The School trains professional dancers in preparation for the diverse demands of the current dance scene. The focus lies on the development of the student’s personality, independence and creativity. This includes artistic-practical and theoretical-analytical capabilities and awareness for the social position and responsibilities of dancers and artists.

### **Informations**

#### **Degree Dance for the Stage:**

*Diploma (8 semesters), as of WS 08/09 BA Dance (6 semesters)*

**Number of Students Studying Dance for the Stage:** *new: 18 / total: 45*

**Admission:** *qualifying exam in autumn, entrance exam in the following spring*

**Semester Tuition:** *€ 159, 90 incl. commuter pass for local public transportation*

#### **Further Study Programmes:**

*Diploma Dance Pedagogy (8 semesters), as of WS 10/11 BA*

*Diploma Dance Pedagogy for Professional Dancers (4 semesters), as of WS 10/11 MA*

*Diploma Choreography, as of WS 08/09 MA (4 semesters)*

*Artistic Master Class (2 to 4 semesters)*

*Additional Programmes: D.A.N.C.E. Programme (4 semesters), Apprentice Programme with the SemperOper (2 semesters)*

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## FOLKWANG HOCHSCHULE ESSEN

“A Place for the Arts” – that is the translation of the Germanic word “Folkwang”. In 1927, Kurt Jooss and Sigurd Leeder founded this School for the Arts in Essen together with music and drama teachers. “They were of the opinion that even within this tangle of expressionist dance – which was nothing but individualists – lay the possibility of establishing an education that could teach the general craft of modern dance”, explains the current director Lutz Förster on the history of the Dance Department. The guiding principle at that time was not only the choreutics and eukinetics of Rudolf von Laban, but at the centre of Kurt Jooss’s work stood mankind itself. As a choreographer, he attached great importance to the exploration of relevant topics, as a pedagogue he was careful to take people as they are. Everyone should be accepted as they were and every person must be allowed to remain as he or she is. Even when filled with craft.

“The fact that Kurt Jooss left the country in 1933, when he was asked to part company with his Jewish employees, is also an external sign for the attitude of the founder of this school”, explains Lutz Förster. “And I believe that it has somehow survived until today”. In 1949, Jooss returned from British exile and rebuilt the school. Classical Dance became part of the curriculum, but at its core the inner humanistic stance was retained. Lutz Förster experienced it in his teachers and before him Pina Bausch did the same. “That is what constitutes the profile of this school”, Lutz Förster emphasizes. “Everything else can be replaced.” In the past, Limón company dancers taught classes; today Rudolpho Leoni contributes his ideas to the education programme. A vision of the dancer per se? Such a thing doesn’t exist here. All are of various ages, come from different countries, have different physiognomic qualities. “This mixture is complicated in the daily work – but on the other hand it is also very enriching.” The phrase here still applies: “We try to train dancing human beings, not dancers.”

The main focus lies on conveying contemporary and classical dance techniques, improvisation and folklore as well as the theoretical groundwork in music, dance notation, dance history and current dance topics. A fundamental aspect in the process is the learning principle: what is taught is the capability to understand other techniques quickly and thereby also easily learn them. Close proximity to professional practice is given great priority: the students receive the chance early on to work with renowned choreographers. Workshops with guest teachers from various contemporary techniques complement the programme. Independent creative work is also an important element of the programme. In addition, the young dancers have the chance to experience interdisciplinary collaborations with musicians, composers, visual artists and media artists. Co-operations with the Music Department produce new compositions for student choreographies, which are shown once a year. Studios for electronic music and meanwhile, by student request, for visual media are also available. The module “Introduction to Working with Media” with classes in filmmaking and editing are by now firm fixtures in the curriculum. The Department for Design has returned to the School and also offers collaboration possibilities.

The network within the densely populated State of North Rhine-Westphalia is tightly knit: the effect is co-operations with the local choreographic centre PACT Zollverein and tanzhaus NRW in Düsseldorf, where the students sometimes participate in the choreographic ateliers. Traditional co-operations exist with the Tanztheater Wuppertal and the Folkwang Tanzstudio – the School's own company, in which Susanne Linke, Reinhild Hoffman or Pina Bausch all took their first steps. Occasionally there are also co-operations with dance theatre companies at state theatres in Berlin or Kassel. Students can also receive their stage degree in a production further field.

The students have access to four large and three small ballet studios. Aside from a studio stage, the school is also equipped with a theatre hall. As of winter 2008/09, the current dancer diploma will be transformed in a BA degree after a regular study period of 8 semesters. The traditional postgraduate programmes Dance Pedagogy, Choreography, Kinetography/Laban Notation and Dance will then subsequently be transformed into MA programmes. A permanent teaching position for theory will look after the continual instruction in theory in the future. The Folkwang Archive is going through a professional reevaluation phase with the help of the Dance Archive Cologne and will be integrated into the library, which has been rebuilt after a fire in 2008. Also planned is the establishment of a media library with the help of the Dance Film Institute Bremen.

#### *Informations*

*Degree Dance for the Stage: university degree (8 semesters), BA as of WS 08/09 (8 semesters)*

*Number of Student Studying Dance for the Stage: new: 26 / total: 94*

*Admission: once a year*

*Semester Tuition: € 500, - plus contribution to social insurance*

#### *Further Study Programmes:*

*Postgraduate Programme Dance / Performance (Solo Dance) (4 semesters)*

*Postgraduate Programme Choreography (4 semesters), MA in planning*

*Postgraduate Programme Cinetography Laban – Laban Notation (4 semesters), MA in planning*

*Postgraduate Programme Dance Pedagogy (4 semesters), MA in planning*

*Youth Study Programme*

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## **UNIVERSITY FOR MUSIC AND PERFORMING ART FRANKFURT AM MAIN – DEPARTMENT FOR CONTEMPORARY AND CLASSICAL DANCE (ZUKT)**

The methods of today's choreographers are complex, movement material and styles diverse. Dancers must be capable of developing movement material and producing concrete propositions on the basis of input given by the choreographer. Could it therefore be possible that, aside from a good classical basis, they also require a comprehensive education in contemporary techniques and methods? This was the question posed in 1988 by the team of Ballet Department of the University for Music and Performing Art. That year the Department, which was first established in 1961, completely reformed its programme. The Department since carries the name 'Department for Contemporary and Classical Dance' (ZuKT). The

directing team is headed by Dieter Heitkamp, Professor for Contemporary Dance. Choreographer William Forsythe is an honorary professor.

Due to growing collaborations with the Ballet Frankfurt, students can participate in productions, sit in on or take part in training. Members of the company teach, choreograph own pieces or study short pieces by Forsythe with the students. In their third year of training, students can choose to focus on either classical or contemporary dance. The fourth year is primarily reserved for artistic projects, performances, own work, laboratories, auditions, several month-long internships in the professional field as well as theoretical research work.

The education model rests on seven pillars: technique, creativity, body awareness, theory, project work, interdisciplinarity and performances. Technique takes up circa half of the training period and therefore is attributed a high level of importance. Body awareness and creativity together make up a fifth, theory around a sixth of the time. "Creativity" for example is at the centre of seminars in contact improvisation, improvisation, composition, action theatre and in interdisciplinary projects. Among the "body" modules offered during the first few years are e.g. Experimental Anatomy, Feldenkrais, Alexander Technique, Ideokinesis, as well as workshops in Body-Mind-Centering, Gyrokinesis and Science of Training.

The programme's goal is the development of creative dance personalities, who possess a great degree of individual artistic expression as well as the mastery of a broad range of classical and contemporary dance techniques. "Future dancers should be able to reflect themselves and their art form in artistic, historical and social contexts", says Dieter Heitkamp. "In addition students should reach the ability to act responsibly and confidently in groups, to help shape these positively and develop social and political commitments.

Special emphasis is laid on project work with guest choreographers in which the students learn various methods. In combination with this work, stage experience is given high priority: three times a year, all classes take part in various performance series – in the Gallus Theatre, in the Small Hall of the University and in the Künstlerhaus Mousonturm.

Interdisciplinarity is given high priority. Under the umbrella of the Hessian Theatre Academy, which was founded in 2002, all universities who participate in theatre education in Hessen, all Hessian state as well as municipal theatres, as well as some theatres from Baden-Württemberg and Rhineland-Palatinate have come together to provide students with access to various interactions between the different branches of performing arts and chances to prepare themselves for the complexity of their artistic careers.

Currently, graduates finish the programme with a diploma as 'Dancer for the Stage' after 8 semesters. The dance programme is however in the midst of an accreditation phase for the future BA. Likewise in the midst of the accreditation phase is the MA programme 'Contemporary Dance Pedagogy', which started in autumn 2007 under the direction of Professor Kurt Koegel. Now in its pre-accreditation phase is the MA programme 'Choreography and Performance', which will begin in autumn 2008 in cooperation with the Institute for Applied Theatre Studies at the Justus-Liebig University Gießen – both programmes are being developed and co-financed as part of TANZLABOR\_21/ A Tanzplan Deutschland project.

The students have access to 3 dance studios at the university, an off-site rented studio and a hall for performances; the introduction to Pilates also takes place outside of the university campus. There is a room for theory classes and additional computer workstations for students are currently in planning.

### *Informations*

#### *Degree Dance for the Stage:*

*Diploma Dance for the Stage (8 semesters), since WS 07/08 BA Dance for the Stage (not yet accredited) (8 semesters)*

*Number of Students Studying Dance for the Stage: new: 11 / total: 29*

*Admission: once a year for the winter semester*

*Semester Tuition: € 755,79 € incl. commuter pass for local public transportation*

#### *Further Study Programmes:*

*MA Contemporary Dance Pedagogy (4 semesters)*

*MA Choreography and Performance as of WS 08/09 (4 semesters)*

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## **BALLET SCHOOL OF THE HAMBURG BALLET**

Actually, he just wanted to create, to invent ballets and “moving worlds”. But then John Neumeier chose a different path after all. Because the artistic director of the Hamburg Ballet and director of the Ballet School “firmly believes in the ensemble principle, he took over his own company, first in 1969 in Frankfurt and four years later in Hamburg: “I wanted to have dancers with whom I could work continuously, wanted to develop dancers and not create ballet tradition, but ballet sensations”, Neumeier says.

The idea of a school came over time. At the yearly auditions, there were two things that always came up: “A lack of good dancers, as well as a large number of young people, who weren’t prepared enough for the growing technical demands”. And so the plans for a professional ballet school began with the main goal of training young dancers for the company. The school – three preparatory classes, six for professional training and two for theatre – were developed based on the model of other great ballet schools worldwide, but also drawing from Neumeier’s experience from choreographic practice.

The training is based on classical-academic ballet technique according to Vaganova with the corresponding classes in pas de deux and solo variations. In addition, great importance is attached to a good training in modern dance technique, in folklore and in dance composition. In the latter, students work e.g. on rhythmic and dynamic studies and various possibilities of expression and movement. This is also meant as groundwork for the development of individual creativity.

While a few decades ago, local traditions with limited spread, such as the Bournonville technique or the Tudor Style, existed, almost all large companies in the world today develop their repertoire in principle from the entire form spectrum of classical dance and as well as from significant examples of non-classical dance – with the Paris Opera going the furthest in

this. And this is also what comprises the challenge for dancers today: to be capable of dancing all styles, no matter when or where they have developed. John Neumeier: “A school that doesn’t train for this situation, doesn’t make sense any more.” The consequences for education are therefore: “Classical dance cannot be seen as a result, but must be understood as an instrument.”

In January 1978, the school was opened in the ballet studios of the company. Soon it was too small and the capacities of the then newly acquired studios also hit their limits. An ideal solution was then finally found in a former high school in the Caspar-Voght Street. The Ballet Centre opened in 1989 and to this day fulfils the needs of professional active dancers as well as those of the ballet school.

For John Neumeier, the school is a microcosm; a world, in which amateurs pass through all stages of professional education, graduates receive the chance to become members of the ensemble and long-standing soloists can return to teach prospective dancers after the end of their active careers as dancers. The school brings units two sides: a well-founded ‘general’ classical education and the individual development of character.

In practical work with the company and the choreographer, students learn to translate an individual choreographic signature. The Ballet Centre, in which school and ensemble, education and artistic practice are tightly intertwined, makes it possible to intensely pursue this concept: John Neumeier: “It makes you aware of the fact that ballet is both a very old, traditional art form as well as a constantly expanding, living language that changes with every choreographer.”

The focus of the curriculum in the theatre classes lies on the development of a versatile dancer who is able to fulfil the artistic and technical demands of a contemporary ballet company. Traditional repertoire (sections from classical ballets) and the contemporary repertoire of the Hamburg Ballet are both taught. Anatomy, music theory, and the history of dance, art and culture round off the syllabus. In addition, students frequently take part in the ensemble’s rehearsals and performances. Four large ballet studios and a small studio are available, as well as a room for physiotherapy and Pilates and two theory classrooms.

The school give regular insight into its work. The programmes are shown in the in-house Petipa hall, in the opera house and on tour with guest performances. This year the school celebrates its 30<sup>th</sup> anniversary. To mark this event, the school is presenting various performances, among them an evening with two choreographies by John Neumeier with students of the theatre classes.

Associations support the school with scholarships and facilitate the exchange of students and teachers with other education institutions such as the National Ballet School of Canada in Toronto.

A special concern of the school is the implementation of a junior company as stipulated by the Hamburg Senate. John Neumeier: “We are training more and more dancers – nowadays from all over the world; we are also responsible for them.” Some of them, that is the idea, could remain for a while in the junior company, work with other choreographers and on smaller stages and also perform outside of the theatre, in senior citizen’s homes, prisons, etc.

### *Informations*

*Degree: Dance for the Stage: Diploma (2 years)*

*Numbers of Students Studying Dance for the Stage: new: 19 / total: 35*

*Admission: once a year*

*Tuition: none*

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### **COLOGNE UNIVERSITY OF MUSIC, DANCE PROGRAMME**

“To not just stretch feet, but also be able to think academically” – this is how the current director Vera Sander describes the goal of the Dance Programme in Cologne. In 1961, the Institute for Stage Dance was founded here, which invited international choreographers to Germany for its summer courses. In 1995, it was transformed into the study programme as it is today and affiliated with the university.

The basis of the programme is a daily training in classical, modern and contemporary dance. All these styles are understood here as valid training methods and artistic systems of reference and thought that make the past intelligible and open up future developments.

“Versatile, flexible, original”, is the profile demanded of dancer in the professional sphere, says Vera Sander. The classes therefore also cover body awareness and neighbouring fields of knowledge: aside from composition, improvisation, repertoire and partnering, Alexander technique and the Pilates method are also taught. The curriculum also includes anatomy and music theory for dance, kinetography/Laban notation, dance studies, psychology, voice and acting.

An important part of the curriculum is projects and performances in which the prospective dancers explore the work of contemporary choreographers or show own pieces. Around a fourth of the programme is dedicated to theory classes. How do I put my body in context? This question is pursued by students in the module ‘Artistic Research’, which prepares them for working with choreographers and is meant to teach them improvisation and artistic research.

The Dance Programme’s goal, says Vera Sander, is “to train competitive, body conscious and intelligent practitioners, who are open and inquisitive and represent their art form confidently and respectfully” on the basis of a well-founded technique. The future dancers should pursue their careers in freelance ensembles or at state theatres – and be prepared for the time after their first profession in such a way that they can later continue to develop with the help of additional qualification in the direction of becoming choreographers, training instructors, dance pedagogues, therapists or editors, dramaturges or research scientists.

Existing co-operations e.g. with the University Department for Contemporary Music in Cologne are currently being intensified. At the Academy of Media Arts, students are meanwhile developing independent video projects – or vice versa putting themselves as dancers at the disposal of the media artists. Since many years, the programme has been

collaborating with the German Dance Archive Cologne. In the future, an exchange of special courses with several institutions is planned, e.g. with the Academy of Media Arts, the University for Music and the German Sports University.

The dancer training lasts 8 semesters and ends in a diploma. As of autumn 2008, applicants can follow a new programme, in which they can choose after the basic study period to continue their BA either in Dance for the Stage or Dance Pedagogy. Two master's programmes in Dance Pedagogy and Applied Dance Studies are in the planning stage: in the long-run, it is planned that students can combine practical and theoretical work, complete interdisciplinary research, develop research proposals and publications. The Dance Department wants to open itself up to new developments: "Students should have the chance to work with scientists – also from other disciplines such as biology, physiology or architecture", is how Vera Sander describes her vision for the future. "It is becoming increasingly clear that we are a contemporary department."

The university features four large and three small ballet studios, a Pilates studio and a studio for Alexander Technique. The theory section is equipped with three classrooms and an online media room as well as a dance library. Performances take place on the stage of the studio theatre, in the concert hall of the university or on tour as guest performances.

#### *Informations*

##### *Degrees in Dance for the Stage:*

*Diploma (8 semesters), BA as of WS 08/09 (8 semesters)*

*Numbers of Students Studying Dance for the Stage: new: 18 / total: 55*

*Admission: once a year before the beginning of the winter semester*

*Tuition per Semester: € 657,92*

##### *Further Study Programmes:*

*Postgraduate Programme Dance Pedagogy*

*MA Dance Pedagogy planned as of WS 09/10 (4 semesters)*

*MA Applied Dance Studies planned as of WS 09/10 (4 semesters)*

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## **MANNHEIM UNIVERSITY FOR MUSIC AND PERFORMING ARTS, ACADEMY OF DANCE**

"Education is the most important thing for me, for that is where you can move things." Says Birgit Keil, prominent former Stuttgart ballerina. She became director of the Academy of Dance in Mannheim in 1997. The Academy trains both professional dancers and dance pedagogues. Since then, quite a bit has changed. The basic training is still classical dance with all its corresponding classes such as variation, repertoire, pas de deux and character dance, as well as modern techniques by Graham and Limón. The method however, has been changed. Instead of the English RAD-System (Royal Academy of Dance System), Russian Vaganova method is taught because of its "well-founded system". "Getting there, however, was a prolonged process", explains Birgit Keil, "we didn't just want to adopt it. Instead we adapted it to today's needs in numerous meetings with our pedagogical team."



The next generation has been a prime concern of the ex-dancer for quite some time. After her departure from the stage in the mid-nineties, she founded the 'Dance Foundation Birgit Keil' in order "to do something for the future, in other words, young people". Students from all over the world, who are interested in dance, can apply for scholarships; grants for the preparatory programme are also possible. When some years later, Birgit Keil first received a professorial position and shortly after, accepted the position of director of the Academy, the Foundation was soon much in demand. Birgit Keil: "At that time there were almost exclusively female dancers at the School and I realized that the chemistry had to change: we needed young men". The Foundation has since continuously supported – both female and male - students; this year alone, a total of fourteen scholarships were awarded. The Dance Foundation also helps in other sectors. The guest choreographers who are invited on a regular basis to create pieces for students are financed through the Foundation.

The number of students is held small on purpose. The selection process, explains the director of the Academy, is "thorough and strict", for: "We want to work on a individual basis. We want to allow for the respective strengths and weaknesses of each individual and give a lot of attention and corrections." And there are no doubts about the demands made of the profession these days: "Dancers must learn to be flexible, to adjust and adapt to everything; that is the decisive factor for the professional future". There is another reason to limit the number of students: in order to provide the future dancers with the kind of stage experience especially demanded for by ballet directors, Birgit Keil is establishing a new one-year postgraduate course Dance-Stage Practice.

The programme requires a diploma in dance for the stage – or an equal degree – and it intends to close the gap between training and working life. The students continue to visit classes in Mannheim, the focus is however on the participation in productions. For this purpose, a ballet studio was founded, a new form of cooperation between the Academy and the Badische State Theatre Karlsruhe.

In the one-year study programme, the students receive a scholarship from the theatre, can participate in a large production from the beginning of rehearsals up to the premiere and also dance in the subsequent performances. "They are not apprentices, but treated like dancers of the ensemble" Birgit Keil emphasizes, "and if they appear in addition in other productions, this is rewarded separately". Meanwhile Birgit Keil has also assumed the role of ballet director of the Badische State Theatre. And so all comes full circle: from the Dance Foundation to the development of education and stage experience up to the facilitation of career chances.

The Ballet Academy's roots reach back to the splendid age of ballet in Mannheim in the 18<sup>th</sup> century. Before the Prince-Elector Charles Theodore made Mannheim one of the most significant cultural centres of the realm, the work of various choreographers, who resided in Mannheim, contributed to a ballet reform that transformed ballet into a dramatic art form marked exclusively by dance expression. In 1762, the first European dance academy was established in Mannheim.

Around 200 years later, in 1971, the Academy of Dance was founded at the State University for Music and Performing Art – derived out of the Dance Department of the College for Music Mannheim. In 1999, the Academy moved into a new and larger building. Here are housed four large ballet studios and a stage with audience seating, a theory, weights and video room as well as recreation rooms and a cafeteria.

The study programmes Dance and Dance/Stage Experience train professional dancers for future careers in ballet and dance companies.

The Academy presents performances across Germany and receives regular invitations to guest performances abroad. Of late, it has a new line of activity: under the catchword “Dance Educates”, it co-operates with a school in Mannheim to develop projects and long-term teaching series.

### *Informations*

#### *Degrees Stage for the Dance:*

*Diploma (6 semesters) until September 2009, as of September 2009 BA (6 semesters)*

*Postgraduate Course Dance/Stage Practice (2 semesters)*

*Number of Students Studying Stage for the Dance: new: 10/ total: 42*

*Admission: twice yearly*

*Semester Tuition: € 500, -*

#### *Further Study Programmes:*

*Diploma Children’s Dance (6 Semester) until WS 09/10, as of WS 09/10 BA*

*Postgraduate Course Dance Pedagogy for Professional Dancers: Diploma Children’s Dance (2 semesters) + Diploma Stage Dance Pedagogy (2 semesters), as of WS 09/10 as an MA*

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## **BALLET ACADEMY OF THE SCHOOL FOR MUSIC AND THEATRE MUNICH / HEINZ-BOSL FOUNDATION**

“In my days, it was still very difficult; there were no German prima ballerinas then”, says Konstanze Vernon, former first soloist of the Bavarian State Opera and today assistant director of the Munich Ballet Academy. “This gave me the idea to do something for education”. When her dance partner died at a very young age, she founded the Heinz-Bosl Foundation in his name in 1978. In collaboration with the State Ballet Academy, she created in the process a new model for dance education in Munich: she introduced the Russian Vaganova system, founded a Ballet Achievement Centre and a junior company for students. The institution that houses the Munich Ballet Academy is the State School for Music and Theatre.

“Today’s dancers are getting better and better. At the same time, the companies are being downsized and classical ballet is only danced in very few houses”, explains Konstanze Vernon on the challenges of today. “Only the best have a chance. We have to raise the standard so that we can keep up with Russia and the USA – only then do the students

receive an engagement.” This requires a wide range of skills. And this diversity includes opening up to the modern. For: “ There is not a single choreography today that doesn’t require mastery of both elements – classical and modern. They influence and enrich each other.” It is also for this reason that guest teachers are invited for workshops on a regular basis. In addition, former students of the academy, such as Henning Paar or Eva-Maria Lerchenberg-Thöny, who meanwhile have their own companies, come to pass on their knowledge to the next generation. And even the director of the Ballet Academy, the choreographer Robert North, incorporates the students in creative processes. “They have to learn to work with a choreographer and to get a feel for how much they can contribute of themselves”, so Konstanze Vernon. Clearly, the students need more practical stage experience than ever before: “Today everything has to go quickly, the theatres don’t have time any more. He who understands the fastest what is demanded of him gets the job.”

The classes are structured according to the capabilities of the students. Aside from the classical (Vaganova) and modern (Graham and Limón) training, classes include: pas de deux, pointe work, repertoire, stage and character dance as well as stage experience. Physiotherapy and Pilates training are also offered. The end of the programme involves a theatre class with character studies and theatre performances. The programme lasts 8 semesters and ends with a diploma. The goal is a professional dancer education for the engagement at state theatres. The students should “be finished as early as possible and dance healthily for as long as possible. And so be successful and able to make a living”, so Konstanze Vernon. That is why she fosters contacts with ballet directors in various theatres, even beyond Germany’s borders.

A close connection exists between the Heinz-Bosl Foundation, the Ballet Academy and the Bavarian State Ballet. The Junior Company Munich, made up exclusively of students, reinforces the corps de ballet of the State Ballet on a regular basis, such as in Sleeping Beauty, Swan Lake, Raymonda or La Bayadère. Moreover, in the versions of Sleeping Beauty, La Bayadère and Raymonda created specifically for Munich, dances were specially designed for children of the Ballet Academy. In the future, an expansion of the junior company is planned: more performances are to be scheduled, so that the prospective dancers can become even quicker and more experienced.

The Academy has three large and three small ballet studios at its disposal as well as a stage. In the Choreography Centre of the Ballet Achievement Centre, there is moreover a 200-sqm studio for the junior company for rehearsals and training. The Foundation’s dormitory offers residency to up to 42 students a year. Parallel to their dance training, German students can complete their high school education (A-Levels) to provide a basis for job opportunities after their end of their career as a dancer. For those coming from abroad, schooling via E-Learning and by correspondence is often possible – every room in the dorm is outfitted with all the necessary access points.

Aside from the diploma course Dance, a dance pedagogy programme is planned for Fall 2008 at the Ballet Academy. Teenagers and children from age ten can apply for a so-called “youth study programme” as preparatory training.

### *Informations*

*Degree Dance for the Stage: Diploma (8 Semesters)*

*Numbers of Students Studying Dance for the Stage: new: 16 / total: 43*

*Admission: twice a year*

*Semester Tuition: € 592,- incl. enrolment fees*

*Further Study Programme: Dance Pedagogy planned as of WS 08/09*

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**JOHN CRANKO-SCHOOL. BALLET SCHOOL AND STATE BALLET ACADEMY / VOCATIONAL SCHOOL, STUTTGART**

“Throughout their education, students should not only train constantly, but also, at every age level, present that which they have already mastered in a reasonable context”. Tadeusz Matacz, director of the John Cranko School in Stuttgart since 1999, is very aware of the delicate balance between learning and presenting. For naturally the main goal is first of all “to get the feel for and form every single muscle, all nuances, to use them, to transform them into movement from piano to forte, from slow to fast.” And to do so throughout the entire body.

This requires, as Tadeusz Matacz expresses himself, an “almost Buddhist concentration to able to involve oneself with this constant and very time consuming work, to practice and practice over and over again, constantly in search for this silver note.” And then again, probably even more today than ever before, it comes down to standing on stage, to gather experience. The direct first-hand experience of dancing before an audience and to dance, as Matacz emphasizes, with “complete conviction and one’s entire energy.”

The John Cranko School offers more than enough opportunities to do exactly that. For this school is, as Tadeusz Matacz formulates, “a part of the company: we experience right from up close how dancers work.” The headmaster and the artistic director work “hand in hand.” The ballet director Reid Anderson knows the students personally and continuously follows their developments. The students are incorporated into many of the ballet’s performances and also appear in the opera productions. Every year, several school recitals take place, two of them in the opera house. Matacz also “very intensely” seeks out further performance possibilities – adding up to a total of nineteen performances this season alone.

In 1971, the choreographer John Crank implemented his idea of founding a ballet school in Stuttgart to educate young dancers and in doing so laid the groundwork for a new ballet culture in Germany. The institution that now carries his name contains the Ballet School of the Württemberg State Theatre and the state-owned ballet academy, a two-year vocational school borne by the State of Baden-Württemberg and the City of Stuttgart. Young talents can receive a continuous education from elementary school up to a professional graduate degree.

The education programme's focus has been and is on classical dance. It is, as Matacz says, the "beacon" that lights the way again and again. And yet, the former soloist of the Warsaw Opera House emphasizes, "our education produces by no means dancers, who are only capable of dancing classical repertoire". On the contrary: to train artists today means to convey the capability of being open and ready for a very, very broad range of movements. Whereby Stuttgart holds tight to the belief that student should choose significant choreographic signatures to represent diversity, thereby avoiding the danger of "doing too much". The large theatre houses in Germany and abroad towards which the Stuttgart School orients itself, all cultivate a broad range of classical and very contemporary choreographies in their repertoires.

The demands that dancers today must meet are very diverse. "They have to be in control of various motor approaches, place very different focuses, they have to speak, act, etc.", Tadeusz Matacz describes the situation. "We cannot prepare them for this from the movement side. In my opinion, the secret lies in the mindset, the intellectual willingness." For him, it requires above all the "courage and candour" to develop other movements.

The Stuttgart programme therefore tries to train dancers to dance "with utter conviction, energy and commitment". One must be "prepared to take risks" these days and for Matacz that is mainly a question of mentality. This is another reason why the numerous performances are important. When you go on stage, you should lose your fear of the spotlight, of the audience and of failure and "give all". And those are the dancers, explains Tadeusz Matacz, "who I am looking for and the kind that we are trying to form."

In 2011, the Johan Cranko School celebrates its 40<sup>th</sup> anniversary. Until then, Tadeusz Matacz hopes to already be training the students in a new domicile. The school is to be completely rebuilt from scratch and relocated to a new site. At the moment the school offers three stages, four large and four small ballet studios as well as a theory room and a ballet library. In addition, physiotherapy, Pilates, osteopathy and nutrition consultation are offered.

The practical classes cover classical dance, variation, repertoire, pas de deux, character dance, contemporary and improvisation, the theoretical classes include the study of ballet (anatomy and dance theory), German, English, social studies, music history, music theory and dance history. The education qualifies for engagements in ballet ensembles, but also for contemporary companies, musicals and all dance styles that exist for the stage.

### *Informations*

#### *Graduate Degree:*

*State-Certified Classical Dancer (min. 2 years)*

*Number of Students Studying Dance for the Stage: new: 16 / total: 30*

*Tuition: none*

*Admission: once a year in early summer*

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## **Preparatory Training: Gymnasium Essen-Werden**

Qualified preparatory education is often the first step in a dancer's career. In Germany, there are various models that are often linked to the universities and vocational schools and in some institutions also boarding schools. Committed preparatory training is often also provided in music or private schools. One such example is the Gymnasium Essen-Werden, the only school in Germany that offers dance as an A-Level subject.

Here young people can prepare themselves for a career as a professional dancer, while simultaneously attaining a high school degree. This means: classes are coordinated. In the mornings, the students learn English or Latin and in the afternoons, they dance flamenco or ballet. Assistance with homework and lunch is provided for.

The dance classes begin with nine hours a week and increase to a maximum of 22 hours a week in final years of school. Classical academic dance and improvisation are compulsory on all levels, in addition, pointe work, repertory, folklore, modern dance, flamenco and composition are taught, as well as, in the final year, theory. International guests give additional workshops. Once a week, all students can participate in prevention or rehabilitation classes such as yoga, Pilates, Gyrotonic or swimming.

In 5<sup>th</sup> grade, all students begins with the basic subjects German, English and Math, as well as Geography, Politics, Music, Art, Biology, Religion and P.E. In 6<sup>th</sup> grade, each student chooses a foreign language. The electives available from 8<sup>th</sup> grade onwards include French, Music, Art, Computer Science or Biochemistry. The senior classes also offer new electives such as Philosophy or Italian. The 11<sup>th</sup> and 12<sup>th</sup> grade are currently under reformation by the Ministry for Education; foreign languages and science are to be promoted more strongly in the future.

Student initiative is especially encourage through various student clubs. The History Group is responsible for the upkeep of the school's own archive, the Radio Club broadcasts its own shows on the Radio Essen channel. The clubs vary according to student interests; currently there are groups for Chinese, English Drama, Stagecraft, Rock and Pop Music.

Close ties exist to the Folkwang Hochschule since 1962. This long-standing collaboration was recorded in a co-operation contract in 2005. The contract was written with the aim of creating better conditions for the students and establishing an early link between school and college.

For those coming from further away, rooms in the sports and dance boarding house of the City of Essen are available. This boarding house was established for swimmers, canoeists and dancers. Depending on the numbers of applicants, the dance students have access to 20 beds in 1, 2 or 3-person bedrooms. The boarding school also provides professional supervision, and homework assistance, as well as full room and board.

### *Informations*

*Degree: high school degree with A-levels in dance*

*Number of Dance Students: new: between 10-20 students are admitted to the 5<sup>th</sup> grade on a yearly basis / total 120 (5<sup>th</sup> -13<sup>th</sup> grade)*

*Admission: possible in and for every school year, 5<sup>th</sup> grade with a aptitude test, from 6<sup>th</sup> grade upward with an entrance exam*

*Tuition: none*

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# LECTURES / LECTURE-DEMONSTRATIONS / WORKSHOPS

## Introduction / Scott deLahunta

A number of leading contemporary choreographers and their organisations are exploring the potential of interactive digital media and related technologies to document and disseminate different aspects of their choreographic practice. This is partly a response to the increased attention from audiences and researchers, from both dance as well as other disciplines, interested in a deeper connection with the creative work of the artists. It is also partly motivated by a desire of the artists to increase the understanding of the logic of their own approaches and, upon this basis, to actively contribute to the evolution of the art form through exchange, dialogue and education. The result is a growing collection of information-rich resources aiming to make choreographic ideas more accessible to study and examination.<sup>1</sup>

Two of the choreographers developing these new resources are Emio Greco | PC (Pieter C. Scholten) and William Forsythe, and the four Biennale workshops were based on three of their projects: the “Double Skin/ Double Mind” workshop research of Emio Greco | PC and Forsythe's “Improvisation Technologies” multimedia CD-ROM (published in 1999) and the current project the “One Flat Thing, reproduced” online interactive score (to be released in spring 2009). The workshops were lead by experienced performers/ workshop teachers partnered with researchers/ practitioners from dance and other fields (architecture, performance theory, gesture analysis and interactive design). The aim was to deliver a practical workshop to stimulate the 'reflective dancer' and create an awareness of these new approaches making use of interactive media and connections with other disciplines. For the three projects, it was an opportunity to research the potential to make a contribution to the field of dance education.

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<sup>1</sup> For more information about some of these projects: Scott deLahunta and Norah Zuniga-Shaw. "Constructing Memory: creation of the choreographic resource". in: Performance Research, Digital Resources Issue. Eds. Ric Allsopp and Scott deLahunta. Vol 11, No 4. 2007 pp. 53-62.



**Overlapping Maps. People have been trying since centuries to memorize dances. And keep inventing new tools to do so.**

**By Claudia Jeschke**

Notations are artefacts. They do not contain the dance itself, but attempt to follow its traces. Every kind of notation is an abstraction, for it isolates and selects certain movement characteristics, which are then supposed to be re-correlated in the process of recreating the dance.

Historical notations abstract movement thorough various tools. While abbreviations name dance steps and record them in their temporal succession, floor plans show the figurations of the dance figures as ornaments from overhead. Stick figure-writings such as the Benesh notations approximate the appearance of the body, while musical notes follow the practice of analyzing sound – this practice is then transposed onto movement. Symbol notations such as Laban notation in turn deal with the question of possible synthesizations of body, space and time.

No matter what forms of representation have been used in the past, they always reflected a multi-disciplinary exploration of movement: problems of body representation, dance technique, terminology and aesthetics. In doing so, they referred back to the role of the context of perception, categorisation and use. In notations from the 16<sup>th</sup> to 18<sup>th</sup> century, the concentration lies on the sequences of the steps– in their temporal and, later also, spatial execution. The focus on the body in the 19<sup>th</sup> century, demonstrates a growing meaning of dance technique as an observable, controllable and therefore formable category of dance, which reveals itself in the segmentation of the body and movement-time in the applied stick figures and musical notes.

In the 20<sup>th</sup> century, dance at first dealt with the topic of the ‘organic’, sensual movement expression, before an interest in the mechanics of the body took on a central role – an interest founded less in the natural sciences than in anthropology. The controlling gaze on the body contained therein would later be seized on and transformed by Michel Foucault in his studies on the body as a fundamental carrier of culture.

Over the last few decades, notation oriented dance research has increasingly disregarded Eurocentric dance on stage in order to also grasp movement outside of its terminological and ideological framework. Dance itself has also, in this period, left the clearly delineated movement vocabulary of existent styles, programmes and methods behind. The extended movement language bursts open the order of existent notation systems and demands other methods of documentation. And so today we have video documentation; it is increasingly transcribed, combined or modified with further multimedia tools such as scenic or graphic editing in order to document and to systemize the respective intentions of the choreographers.

***Claudia Jeschke** dancer, reconstructor, historian, is Professor for dance Studies at the Department for Studies in the Arts, Music, and Dance at Salzburg University since 2004. Along with her studies of Theaterwissenschaft at Munich University and a doctoral dissertation on the history of dance notation systems she was trained in various dance forms; and subsequently choreographed and performed. As visiting professor, she has been invited to many universities world-wide. She has been a senior lecturer and professor at Leipzig University and the Cologne Hochschule für Musik and was director of the Leipzig Dance Archives between 1996 and 2000. Her body of publications focuses on dance historical and theoretical issues as well as on movement research and notation.*

## Dancers are experience experts / Scott deLahunta

Following the development of the Internet, people have become accustomed to making sense of and 'reading' multi-media rich information spaces. And with the creation in easy-to-use multi-media tools, everyone is putting their own material on-line. So it is a challenging period, because multi-media tools and information spaces are basically part of the social environment, an expression of culture. But we might wish to design a new multi-media information space to communicate a specific idea and to evaluate how well this works in a certain context.

One recent example of such a development for the dance field is the Double Skin/Double Mind (DS/DM) Interactive Installation and DVD-ROM Project, created as part of the Notation Research Project initiated in 2004 by the dance company Emio Greco | PC (Pieter C. Scholten) and coordinated by a former performer with the company, Bertha Bermúdez. One of the main questions of the Notation Research has been how to adequately capture the inner qualities of movement -- particularly the intention behind the movement.

A major phase of this research involved analyzing the DS/DM workshop EG | PC have developed over several years leading to the creation of different ways of communicating the content of the workshop. In addition to the Interactive Installation and DVD-ROM, a documentary film was made and a book of essays published under the title (Capturing Intention).<sup>2</sup> An interdisciplinary team of specialists was put together to work on the project including interactive media artist and designer Chris Ziegler, gesture analysis specialist Frédéric Bevilacqua and dance notation experts Marion Bastien and Eliane Mirzabekiantz. The team also included filmmaker Maite Bermúdez and scientist Corinne Jola who provided input about intention from her studies of cognition.

At the Biennale, we had the chance to run a four-day workshop with dance students that brought together DS/DM in the usual workshop mode (as given by Bertha Bermúdez), the Interactive Installation and the DVD-ROM for the first time. We started with Bertha taking the students through the basic exercise sequence starting with breathing followed by jumping, expanding and reducing. These exercises involve a tight coupling of words with the physical practice and have a very internal kind of architecture. They are designed to strongly support the intentional quality of a movement as different from its outer shape. And that is what we tried to capture and transmit using multi-media tools in the form of the installation and DVD-ROM.

The following day we divided the students into two groups; one group experienced the Interactive Installation (one person at a time) and the other group concentrated on watching the video section of the DVD-ROM. The same information Bertha gave the day before (breathing, jumping, expanding and reducing) was now communicated by a "virtual" Emio Greco in a series of filmed demonstrations. The difference is that in viewing the DVD-ROM the students are watching and listening without moving themselves. In the Interactive Installation, they are moving and experiencing feedback through the "Gesture Follower" that provides a comparison with Emio's recorded demonstrations.<sup>3</sup>

I was working with the students with the DVD-ROM. Of course, there is a gap between their physical experience of moving and the experience of reading, watching listening; but the theory is that the multi-media can augment and enhance what they already experienced (the

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<sup>2</sup> (Capturing Intention) can be ordered on line at: <http://www.emiogreco.nl>.

<sup>3</sup> The Gesture Follower was developed at IRCAM, Paris by Frédéric Bevilacqua and colleagues on the Real Time Musical Interactions (IMTR) team and the Performing Arts Technology Research team.

day before) in their bodies. The screen-based information presented an opportunity to repeat a study of the same material, but primarily through different sensory relationships without full body movement. On the third day the groups switched so all had the opportunity with the Installation and the DVD-ROM. On the final day, the whole group returned to the studio where Bertha led a session in the usual workshop mode.

The Biennale was a great research opportunity for the project, and the students provided useful feedback. Some found it productive to watch and listen to Emio demonstrating the exercises. Some enjoyed reading the small texts on the DVD-ROM and felt it added good information to their experience doing the exercises. Some appreciated the Installation, finding it an unusual experience. Others were less clear on what was or was not added, some felt nothing was added by experiencing the information via the multi-media platforms.

We are still in the process of thinking about how effective these tools are in such a movement workshop / training context. As a reference outside of the studio, the DVD-ROM provides a means for closer study of a particular choreographer's approach to movement, different but similar to Forsythe's *Improvisation Technologies* CD-ROM. The Interactive Installation will be developed into a longer 'workshop mode', but it also functions well for the non-dancer. We have had some very positive reactions to the idea of installing it in a theatre for the public to experience before going to see a performance of EG | PC. And the overall project and outcomes continue to provoke questions related to documentation, analysis and representation of choreographic ideas and movement qualities.

One could say that this type of research is into the deeper structures of experience. In the last couple of centuries we have built tools to better understand and augment experience. In my opinion, in some ways, we are only on the same trajectory of continuing to try to understand experience through capturing, analyzing and representing it. A dancer is a kind of experience expert, for whom the capacity to sense, think and act in the moment is arguably at its most refined and sophisticated. So there is no better field within which to explore the creation of tools that can respond to this level of sensitivity.

*Scott deLahunta works from his base in Amsterdam as a researcher, writer, consultant and organiser on a wide range of international projects bringing performing arts into conjunction with other disciplines and practices. He is an Associate Research Fellow at Dartington College of Arts, Research Fellow with the Art Theory and Research and Art Practice and Development Research Group, Amsterdam School for the Arts, and Affiliated Researcher with Crucible (Cambridge University Network for Interdisciplinary Research). He lectures on the Amsterdam Master in Choreography and serves on the editorial boards of Performance Research, Dance Theatre Journal and the International Journal of Performance and Digital Media.*

## **Double Skin / Double Mind**

### **Statement by Bertha Bermúdez**

In 1998, I joined the company Emio Greco | PC. From 1995 they created solos. Then they made their first duo creation. So I become one of the first persons to whom they transmitted their work. Having danced with Frankfurt Ballet, the Spanish National Company and other choreographers before, the work with Emio seemed very different to me. The main characteristic was the demand of a mental state or qualities in order to create a form. I needed to understand this new approach towards dance, so I questioned. What it is he is saying/explaining and why? And how does it feel? So I really went for it trying to understand it with my own body as well as finding a way to articulate it, what he is saying to me and why and how it did feel. And I have been trying to articulate it, to write it down.

Pieter and Emio created the workshop “Double Skin/Double Mind” in 1996. This workshop focuses on the creation of a state, a physical and mental state of the body, which will be articulated inside forms in order to then generate material. There are certain principles like breathing, jumping, expanding, reducing and transfer that help to achieve the mental and physical states. For Pieter and Emio the body was the departure point for the project: how the body is being used in the workshop structure, how the mental state is triggered and the qualities of the body are trying to be awaked.

Since 98, I have been part of many of those workshops, experiencing them as well as teaching them. When we decided, to document, analyse, understand the workshop, my role was to help define, name and transmit the material that was already accumulated through the years of internal research done by Pieter and Emio. I added my reflections coming from the analysis of the received information as well as the one coming from my personal experience.

I find fascinating the process of communication in dance. And, more important, what is it that is transmitted through words? In the work of Pieter and Emio there is a constant duality between discourse and body: how words are being embodied and vice versa. So for me the work has always been related to naming and being very careful which choosing words in order to transmit the correct information. Finding definitions that carry the essential information of the work, sharing and transmitting these words to others through oral communication, this way of transmission is very essential for me, not only for the research, but for the creative work in itself.

Through this workshop one can get a lot of awareness. Awareness of your own body, because you are not being demanded to create shapes or forms, you are being demanded to articulate an inner need to move. You are demanded to become - become qualities. So it is a very different approach. It is not a technique to improve that technique. It is about building an awareness and then seeing how you can articulate that awareness into specific movements. It generates a lot of analysis and awareness of what you actually can do with your body, and the freedom you can get from that to create, to find a possibility of really becoming different things.

What interests me, is the intentionality of movement and how we can talk about it. So I am curious about finding ways to articulate these things further. I place myself in an area where I belong, which is the practice. I would like to build something that creates knowledge from dance, like the knowledge I may have from my practice and analysis. And I think we live in a time where we need to develop knowledge from the practice itself in order to share with the people that normally are looking at dance.

They are looking from a different perspective - philosophy, literature, theatre studies or other sciences - they analyse a performance, write about it and create knowledge. We have not been doing that. But today there is maybe a generation that is capable of doing that. We are creating the tools to be able to say something about the work, to create our own language, to find words and terminology for the knowledge that is dance - for what we practice, what we know.

Not in the sense of becoming a better dancer. I think the dancer has another access to the information than the choreographer. I can analyse the work, because I am working with him or her, I get all the information and I am the one knowing how to make it available for others. So I am constantly analysing what the choreographer is saying and doing, in order to be able to do it. We have to articulate it so that it can be understood by others. It does not have to be always in written words. It can be in another format as well, as long as it is clear that the knowledge is arriving, and that we open information that normally is not there.

***Bertha Bermúdez** (1976, Spain) Prix de Lausanne laureate in 1992 after her studies with Almudena Lobon Dance Studio in Pamplona continued with professional studies at the Rudra Bejart Dance School in Lausanne and the John Cranko-School in Stuttgart. Between 1993 and 1996 she was a member of the Frankfurt Ballet and then joined Compañía Nacional de Danza in Madrid. She has performed in productions by William Forsythe, Nacho Duato, Jirí Kilián, Mats Ek, Ohad Naharin and Hans van Manen. Bermúdez joined Emio Greco | PC in 1998 and has performed in Double Points: Two, Conjunto de Falda y Chaqueta, Double Points: NERO, Double Points: Schaubühne, FRA, Conjunto di NERO, Double Points: Bertha – The Bermúdez Triangle, Rimasto Orfano, Teorema and Orfeo ed Euridice. Since the beginning of 2005 Bermúdez stopped performing and started working for Emio Greco | PC transmitting their work and doing research around dance Notation.*

## Dialogue with Ourselves

Christine Bürkle and Nik Haffner about the Development of the CD-ROM *Improvisation Technologies (IT)* by William Forsythe, which they helped create in the 1990's

*What experiences can users make with the CD-ROM Improvisation Technologies?*

Nik Haffner: When you see the examples on the CD-ROM for the first time, it's often an 'Aha'- experience. The animated graphics make the step from the improvisation idea to movement easily understandable. Then if you don't want to leave it at the study of the principles demonstrated there, you can go on a journey yourself. I think *IT* inspires people to continue the research – beyond the contents of the CD-ROM itself.

*The IT material is meanwhile almost ten years old. When you pass it on to people today, how do you teach it?*

Christine Bürkle: Because *IT* doesn't contain results, but only describes possible paths, my work with it is very different depending on the target group. With dancers, I delve deeper into the range and the artistic potential. With fifteen-year-old students, it's maybe generally more about the experience of creating spaces for oneself and defining these. With art students, I get them moving via painting and then enable them to translate their own movement back into an image – to bring them back to their language, their medium.

Nik Haffner: I teach in a way that doesn't promote the aesthetic aspect – meaning the 'Forsythe Look'. It is a pity when dancers imitate the movement style of William Forsythe and his dancers without an understanding of where these movements come from. I find it much more exciting to see how ideas and principles from *IT* can expand one's own movement vocabulary, how each dancer can individually and clearly articulate his or her body.

*In retrospect, what has changed through the CD-ROM Improvisation Technologies?*

Christine Bürkle: *IT* has made dialogue possible that didn't exist before: a dialogue between completely different fields and people, also with oneself. It is about being allowed to make discoveries, to be allowed for once to not know anything even as a dancer. How can the body be translated into something that is spatial? And space into something corporeal? In his research, Forsythe lets you come to your own results. The material is not given priority, not the finished object. There are very different doors through which you can step. And every time something else comes out as a result. But everyone meets in a shared space of experience. And that is an ongoing process.

### **Christine Bürkle**

*danced with the Ballet Frankfurt from 1988 until 2002 and now is an independent dancer, teaches and directs projects.*

### **Nik Haffner**

*danced with the Ballet Frankfurt from 1994 until 2000 and today works as an independent dancer, choreographer and mentor.*

## 250 dates in fifteen minutes

### Norah Zuniga-Shaw about William Forsythe's Internet-Project. Interview with Gabriele Wittmann

In 2009, the "One Flat Thing, reproduced" (OFTR), online Interactive Score Project will go online – a project for enhancing analysis and creativity. It is currently being developed by an interdisciplinary research team at Ohio State University. Scott deLahunta acted as a catalyst for the project by connecting Forsythe with OSU's Advanced Computing Center for the Arts and Design (ACCAD). Researcher Norah Zuniga-Shaw from ACCAD and the Department of Dance talks about recent experiences and intriguing questions in what has been a two-year collaboration process between William Forsythe and ACCAD.

#### *Can you describe the project?*

Norah Zuniga-Shaw: It is a project about visual literatures for dance – expressive, evocative ways of communicating dance ideas. And by that we mean traces, maps and translations. We are starting with one piece of choreography, with "One Flat Thing, reproduced" (OFTR) and analysing the structures and relationships that exist – based on choreographer William Forsythe's interests, questions and view points. And based on the input of the dancers and the way we see and analyze it as animators or computer scientists. So it is really a collaborative vision.

#### *What is the background of this collaboration?*

I am professor of dance at the Ohio State University and I work in a center called ACCAD – an interdisciplinary organization created to increase interaction between science and art. One of the core visions was to ask: How does dance communicate out to other disciplines? We have been asking that question with collaborators on campus like architects or computer vision engineers that have been interested in how we are reducing things and understanding clusters of motion. We now have a core team that comes from architecture, cognitive psychology and geography. I am one of the co-creative directors, my collaborator is an animator and designer, and the work requires both of our ways of seeing and making, neither of us could lead this project alone.

#### *For this project, why are you starting with the choreography OFTR specifically?*

Because Forsythe generously offered it to us as a starting point and because we are all interested in counterpoint as an expression of contemporary complexity. What is it as a phenomenon within choreography? Why does it speak to the cognitive psychologists, to the architects entrusted in emergence and swarms and chaos theory and parallelism? What does it mean politically? And as Forsythe says, what are the categorical limits of counterpoint?

#### *How is 'counterpoint' being understood in the piece?*

It is expressed as a complex visual field with many independent voices that have elements of relationship and interplay that are fleeting and momentary, and no single one is privileged. It is constructed through a strategy that William Forsythe calls 'form and flow alignments': momentary spatial and temporal aspects of relationship, as opposed to unison. It is also constructed through systems of interdependency, called cueing systems. And what the dancers call 'hook-ups' or motion synchronizations – little moments of waiting for each other, coming together and moving on.

#### *What are other questions in the project?*

What is the nature of visual literature? And how is visual literature generative, rather than preservationist? We already have tools that preserve fairly well: Laban notation, video. They

are more authorial. But our goal is to create traces that generate new traces. You can see this in the workshops we did with Tanzplan: We have people make a phrase, observe and analyse. They create a new map from that, articulate what they see and from that create yet another physical expression. We don't want to suggest that there is one single score for *OFTR*, or that we are the authors of it. We want to suggest that there are many viewpoints that can express new things, reveal new possibilities, and hopefully act as departure points for new creative activity.

*What role did the dancers play during the development?*

They played many different roles. When we first received *OFTR*, we had many questions. Is it choreographed? Is it improvised? What are the systems? Our first advisor was Jill Johnson from the Forsythe Company. She helped us understand what I would call the 'culture' of this piece. What are its themes? What are the names, the structures? Next, Christopher Roman gave us detailed information about the cueing relationships and more on the themes – you can imagine, with seventeen dancers all doing something different, we had to look at each one, second by second. No single person knows the whole dance. And no single person knows it the same way.

*You used a filmed version of the piece ...*

... yes, because to analyze you have to take something as a core source. But the piece has evolved over time and been performed by many different dancers. So then, Elizabeth Waterhouse, a newer dancer in the company, worked with us and with Forsythe to interview almost every dancer of this filmed version about when they receive or give a cue and other details. With that we could construct a set of data in a database that was driven by first hand accounts of the dancers, for an internal logic. And each time William Forsythe came to work with us, we gained a deeper understanding and the external vision – understanding his perception of the work and in particular the issue of alignments. So now you can see that there are about 250 hook-ups during this 15-minute-dance. There are almost as many cue-relationships, and with time as we analyze the form/flow alignments there would probably be twice as many of those.

*What can students learn from this project?*

I think it asks dancers to articulate and to think. It asks us to consider how we can speak about what we know, how we can get closer to understanding what we know and be verbal about it. It is often very hard. But we are suggesting – and demonstrating through our process – that there are ways of expressing what we know that others can understand. And that this knowledge is important to transmit and share. Not so much document, but transmit. I also think it is a simple exercise about discovering where we put our attention. And about what possibilities this creates - this exercise on creating your own logic and generating new ideas from that. Creating this logic can also change your performance quality, your presence on stage.

*What practical experience do you gain in the workshops?*

The students' reactions inform us about what we need to create over the next months. When we show them the yellow and blue lines drawn on the video, and I ask them what they notice, and I hear what they see, it helps me make decisions about practical things – like a colour choice, or a line quality. They also talk very articulately about when they need language and when visual information helps them best.

*Are there other insights you gained during this process?*



I have really learned a lot about complex community. I truthfully believe that counterpoint is a very powerful political metaphor, for how we interact. And I think in “One flat thing, reproduced” there is deep wisdom about how to interact. In fact I am writing an article right now on counterpoint as a metaphor for interdisciplinary process. For how we come together in difference, and allow for tension, but find moments of true intersection.

*In 2009, the OFTR project will go online. Why did you decide to put it on the internet?*

There were two reasons. One is that it is free and accessible. The other one is because that way it can constantly be layered and changed and added to.

*And what is the future of projects like these?*

Forsythe’s larger vision is that this is just the beginning. It is just a core start, then other choreographers will ask their own kind of questions. So they may have no interest in counterpoint and pattern emergence, like we did in this piece with Forsythe. But someone like Trisha Brown might say hypothetically: ‘With *set and reset*, I was interested in the following three issues... and I would like an architect and a geographer to consider what this means for their practice.’ How do we help express those ideas with her or with someone else? So when you look at the next 50 years, what kind of traces and new resources will students have available to them? Yes, let’s have video, let’s have lots of notation, and let’s have a multiplicity of expressions and interpretations in other forms. So it is not about one choreographer. It is about one concrete starting place, with the hope of there being many voices in the mix.

**Norah Zuniga-Shaw** is a director and arts researcher currently working with William Forsythe and the Advanced Computing Center for the Arts and Design as a Creative Director for the interactive animated score of his landmark piece, “One Flat Thing, reproduced.” She is a founding member of the EMMA Lab, a collective of artists and scientists concerned with real-time engagements between the body, site, and technology. Recent commissions include three new dances for television (WOSU-PBS) and performances for NANO at the Los Angeles County Museum of Art. She is director for dance and technology at The Ohio State University Department of Dance.

## Inventing Complex Systems

Interactive Media Tools are not just instruments with which to learn repertory. They can also encourage individual creativity. This is what students experienced, who experimented with the principles of the Online Interactive Media Tool OFTR during its development phase. A report on an unusual workshop by Gabriele Wittmann.

“What do you see?” The question fails to produce a reaction. It will fall again often over the next few days. For “this here is not a question of repertoire”. Research scientist Norah Zuniga-Shaw immediately clarifies what the workshop is about: “We are interested in the question: what qualities have entered the work – and what can come of it if used further?” By ‘the work’ she means “One Flat Thing, reproduced” (OFTR). A piece by William Forsythe that over the years developed out of a longer full-length piece. This 15-minute sequence was caught on film and burnt on DVD. And this is now the basis for the developers of a web 2.0 media project, which goes online in spring 2009. Then anyone can see what the students at the Biannual Meeting are already seeing today: moving animations that help to expose the structures of the choreography. And it is not fixed movement structures that are interesting in this process, but the particular look at choreographic methods.

“The whole project is an experiment”, says Prue Lang, dancer and choreographer at the Ballet Frankfurt. She and Amy Raymond have just recently joined the research team and will be directing this 4-day workshop. The emphasis will be on “analysis”, that much is clear. Johannes Schmidt, a student from Dresden, is sceptical: he would rather “do something”, he says. For example, dance on the tables of the original piece. But for now he keeps this to himself. And over the next few days he will find out, that in this case analysis means, “practice”.

And it begins in a very conventional way: with a movement phrase. Dancer Prue Lang has put it together with material from the piece *OFTR*. And teaches it to the students. Soon each of them begins to transform this phrase “A” into a personal phrase “B”. For this, all of them use ‘tools’ from the Forsythe repertoire: they “fold” a movement into a different spatial dimension or let the movements of the hands “match” those of the feet. You can see how the thought processes flow through the body. Johannes Schmidt suddenly does a single-handed handstand backwards, his face lights up. Keiko Okawa has been taking her time thinking and now begins to move – and this time everything in her is turned inwards. “The goal is to observe the various logics of different bodies”, Prue Lang explains enthusiastically.

Terms are clarified. What could “counterpoint” mean in dance? The students take time to consider. Is it the relationship that develops when two people dance together? Can counterpoint also develop in a single body? There will be no answers today; that much is clear. Just further questions. “Counterpoint is for us a powerful metaphor”, says Zuniga-Shaw. “We are looking at complex communities” Next question: What is the “cueing system”? It is a system of agreements. Like entries in music. The “politics of similarities”, as Zuniga-Shaw calls it. What are “alignments”? They are similar to “hooks”: things that simultaneously interlock in the design of time and space. And right away, everyone is sitting in front of the monitor. Again the question: “What do you see?” while the DVD player plays back two minutes of the piece *OFTR*. Some recognize in the lightning quick group dances a “match” or “slide”. Soon yellow or blue lines appear covering the bodies. And accentuating the movements in a different way. “Why do the yellow and the blue line meet at that intersection?” asks the computer specialist. The students are baffled. Because the two spatial planes of the dancers were identical just now? Or because their dynamics converged?

The workshop directors leave it at that. They will show the video over and over again and the students will recognize more and more in it over the course of the next days. For example: “form alignments” – when someone picks up a form and uses it in their own body. Or “flow alignments” – when someone aligns the flow rate of the movements to another body. Two days later, the students have already designed own notation systems and implemented them creatively. They have looked at each other’s movement phrases and analyzed them, have written down fitting terms and drawn a “map” as an individual memory pattern.

Over and over again, the focus is drawn towards creative work as a collective. The starting point for today is a video-still from the computer analysis of *OFTR*: four organic forms shoot upwards. A large round dot hangs over the formation. The task: use the image to trigger a self-organizing system formed by your small group. And: use the space – today it is divided with tape into a maze-like structure of three zones. After three-quarters of an hour for development, both groups are ready. Time for improvisation. For the first group, the agreements work well: every individual’s movements are consistently exciting to watch. The rules that govern the changes are baffling, but it is clear that there are rules. The best of all possibilities. Prue Lang gives feedback. “Very nice decisions were made. And you used the space beautifully”. Now it’s time for the next step: how do you organize a system of agreements?

“How would you invent the invention of a system?” asks Prue Lang and is amused by her own phrasing. A student suggests: you could create a set that represents a kind of “umbrella”. And under this umbrella, you then create a system. This is tested: two groups with a single topic, who unite their systems after forty minutes – in a ten-minute improvisation with the larger group. Afterwards, the question is again: what did you see? The audience reacts: there were exciting shifts, when in the silence, a single dancer suddenly broadcast to all the surrounding. There were counterpoints, when a solo paused near a dustbin, while all others clustered around a single point at the other end of the room. And yet it was also sometimes a bit boring: it seemed as if the dancers were too strained. Because they had to think about their system? Yes, says one of them, “We really had a whole bunch of rules.” That is an important issue, Prue Lang reaffirms. How do you create exactly the right balance between enough limitation and enough possibilities to choose?

Norah Zuniga-Shaw brings the group back to the original topic: “You really were a complex community”, she says. And the students are pleased with the past four days. Ekaterina Cheraneva remembers the beginning: “When you do it yourself, at first you don’t see your path in space at all”. The yellow and blue drawings on the DVD helped her to extract references. By drawing by herself, so she says, she found a way to see references in space and also learned how to create them. Alexander Jenkins from Berlin is above all inspired by how ideas “both mutually attract and repel” when people from different fields wrestle together for a method. “And things turn up that I would never have found by myself”. And Johannes Schmidt from Dresden? Is long past being sceptical. For in the meantime he has found more possibilities of moving: “I’ve become much freer now”. How? He doesn’t take long to think: “Because I can refer to other people.”

*Prue Lang* received a Bachelor of Arts from the Victorian College of the Arts - University of Melbourne in 1992. She worked with Meryl Tankard’s Australian Dance Theatre, Compagnie L’Esquisse (Bouvier / Obadia), Compagnie Cre-Ange and various independent projects including video installations, experimental film projects and improvisation systems. In 1999 she began a 5 year collaboration with William Forsythe, performing and creating for the Frankfurt Ballett. In 2003 she became an Associate

researcher for DAMPF (Dance and Media Performance Fusion). The same year she founded the EPISODE collective, with Nicole Peisl and Richard Siegal) which is dedicated to the development of extemporaneous performance. She continues to work as an independent choreographer creating and presenting her projects throughout Europe. Her last work was a commission by the TATE Modern, London created in collaboration with artist Mathieu Briand.

**Amy Raymond** trained as a classical dancer in Washington D.C and at the Centre De Danse International in Cannes, France. She entered the Dutch National Ballet in 1991 and was promoted to soloist in 1997, working with leading choreographers including Hans Van Mannen, Edouard Lock, Christopher Bruce, Jan Fabre and William Forsythe. In 2000, Raymond joined Ballett Frankfurt to work with William Forsythe. She has embarked on her own creative work, including a movie installation, "Moving Movie," that premiered in Das TAT as part of Ballett Frankfurt's Artist Members Projects. She also has created and performed works in San Francisco, Amsterdam, Rotterdam, London, the Netherlands, Marseilles and Austria. Raymond has staged work for William Forsythe, David Dawson, and Prue Lang. She has a wide range of teaching experience including being an active teacher of improvisation techniques, codified by William Forsythe, and heading the Forsythe Exchange Program with the Rotterdam Dansacademie. She is also on faculty at the European DANCE program at the Palucca Schule Dresden.

**Gabriele Wittman** (Hamburg / Frankfurt) has been a freelance dance critic since 1993 for cultural magazine programs such as the ARD, Deutschlandfunk, the Norddeutscher and the Südwest-Rundfunk, for MDR, SR, BR and Radio Bremen. Wittman contributed to numerous books and specialist publications on dance in magazines such as ballet-tanz and Tanzjournal. Since 2003, she is lecturer for dance criticism in the theater, music theater and dance criticism department as part of the Hessische Theaterakademie at the Hochschule für Musik und Darstellende Kunst in Frankfurt/Main.

**Norah Zuniga-Shaw** is a director and arts researcher currently working with William Forsythe and the Advanced Computing Center for the Arts and Design as a Creative Director for the interactive animated score of his landmark piece, "One Flat Thing, reproduced." She is a founding member of the EMMA Lab, a collective of artists and scientists concerned with real-time engagements between the body, site, and technology. Recent commissions include three new dances for television (WOSU-PBS) and performances for NANO at the Los Angeles County Museum of Art. She is director for dance and technology at The Ohio State University Department of Dance.

# STUDENTS

## Family of Feet

**As a practical introduction to Dance Studies, students from two German universities cooperate in their first research project**

“May I photograph your feet?” asks the charming researcher and draws the chosen student into the corridor, “there’s more light here.” Every day she waits here after the training classes. Then she records several pairs of feet, from the front, from the sides. A dance student takes off her socks. And then fills out the questionnaire. “I want to explore the body concepts that the various schools in Germany are teaching”, explains Elisa Ricci. She herself also took dance training for many years. Her experience: With every new training, the feet immediately changed. She has therefore developed the theory that body concepts may be recognizable by studying the feet.

15 students from the Theatre and Dance Studies Programme of the Free University Berlin (directed by Prof. Gabriele Brandstetter) are participating in the Meeting. Three students from the Performance Studies course at the University of Hamburg (directed by Prof. Dr. Gabriele Klein) are also here. All are in their first semester. And all are curious, have already agreed on an open, experimental approach during their first meeting together. After their talks with the lecturers Mieke Matzke and Sandra Noeth, they have also adopted the main topic of the Biannual Meeting “Multimedia Tools, Documentation, Education“ as their own research field.

The academic students see their work as a first practical introduction to qualitative empirical research. A guideline interview is formulated in an open way for every dialogue partner; the questions are modified during the conversation. “We chose this form because we have very different groups here – everything from technical developers to dance students”, explains student Nicole Hartmann. For everyone, it is a starting point from which to gather experience. How do you pose questions? How do you hold an interview? How to observe the activities from a perspective of dance studies? How is material analyzed and assessed?

The first group has dedicated itself to the subject of “Education”. It holds interviews with various target groups, wants to hear from the students, how they are doing at their school and from teachers, what background they bring with them. The second group has dedicated itself to the “Multimedia Tools”. How do students experience a training unit with multimedia tools in comparison with conventional “face-to-face training”, in which the teacher is present? Can these other learning techniques replace or complement classes? And does this form of conveying knowledge encourage the students to become more active in artistic research? For the experts, the students have developed other questions: Can intermedia tools be used as archives? What possibilities of interdisciplinary exchange do they create? Are these media materials helpful in the communication of dance knowledge? And are they also suitable for amateurs?

The students of the “Documentation” group set out on the tracks of the official documentation team. They follow the cameras even into the interview room to see how the teams work. And they develop their own documentation ideas, such as that of Elisa Ricci. During the Biannual Meeting, she photographed twenty pairs of feet. What did she discover? “There really seem to be something akin to feet families”, she says. There is one group that reports that their feet have become “more sensitive” and “stronger”. Elisa Ricci has tentatively labelled them ‘strong feet’: “They are broad, muscular and free in their

articulation. The joints are open, the spaces between the toes wide.” Then there’s the ‘idiosyncratic feet’, which reveal no specific training type. And then there’s the family of ‘pointe training’: feet that reflect the imprint of the point shoe. “Those, who according to my questionnaire are completing ballet training, speak of their pain”, says the researcher, “the others don’t.” And another thing has attracted her attention: those with flat feet tend more towards ganglion cysts and numb spots on their feet. It is simply not always just about the training. “As with many things, there is not just one reason for something”, Elisa Ricci explains.

The work needs more time; that is clear. As always, things are more complicated than they at first appear. The feet of a contemporary dance student, who is training at the Cooperative Dance Centre in Berlin are, for example, just as red as some ‘pointe feet’ and also exhibited just as many injuries. “But this is a student, who simply abandons himself to his art, he throws himself at it with his entire body.” For Elisa Ricci, the case is clear: “It is a first small kernel that I have discovered here. It has inspired me to formulate my inquiry even more clearly. And to continue my research”. She has more than enough ideas for the future, for example to work with orthopaedists and osteopaths.

And what will become of the material of the other students? Each will analyze his or her work over the course of the coming semester in the form of an essay. “There are, for example, positions that really clashed during the Meeting”, says Nicole Hartmann. Topics for discussion are: a comparison of classical and contemporary dance within the different programmes. Or a comparison between the Anglo-American and German dance education systems. Or a reflection on the student’s own position as a research observant with a biographical background in dance. For just like artists, researchers must also never cease to ask themselves: Was my methodological approach appropriate? What should I change?

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# Commentary

## In the end, the students agreed: sharing training, stage and workshops for one week broadened their horizon

I was completely perplexed about the ballet student's technique. It is exceedingly exact and perfect, better than I could have ever imagined. Even the personalities: how incredibly kind and loving the contact is between the various dancers, that is so wonderful- I think I had a lot of prejudices against other institutions, but these were partly so refuted that I am grateful for that which the people here have given me. I noticed that the ballet students also work a lot "within", in spite of also working so much on technique. **Julian Stierle**

It is always impressive whenever you look at a fellow student from another school taking classical training and see: ouch, they're really pretty turned in and they're not stretching themselves a hundred percent! And then later you see the same people dancing modern and you think: wow, they can really move and how! That's really incredible, I would have never thought them capable of that! Of course it's something that you were conscious of before, but you only really realize it when you see it. **Friedemann Kriener**

I'm happy where I am. But it was quite interesting to see the other schools. Maybe my fellow students or I had seen foreign schools before. But German schools? We hadn't really had that experience before. **Lennart Radtke**

The group from the Stuttgart School really surprised me; they were really quite good. And then you start to think: Okay Robert, you have one more year to go, give your best! You see right away, where you stand. And you realize, how much you need to improve. **Robert Machamud**

It is incredibly exciting to see how students from my own country work in other German schools. How they dance, what kinds of things they do in the school. How they are doing and what kind of choices they are offered there. Somehow we all are doing the same things, but if you watch us – we are all of the same age, have reached the same level of training and it is so exciting to see the differences. **Ionna Avraam**

I think that contemporary dance is increasingly open to all kinds of things and that it is also becoming more and more comprehensive in its scope. That means that it is difficult to separate: what is performance, what is dance, what is art? I think that it is all blending into each other and I think that is exactly the exciting thing. I used to study music and am interested in the where things intersect and overlap – not just in dance. **Jennifer Kaergel**

I had the feeling that worlds were really colliding: very different body concepts, aesthetic concepts and very different value systems. I found that fascinating. You do hear a lot and have some kind of vague idea about the other schools. But ultimately, I now have a clear picture of what exactly is trained where. And that was enriching, to have one's horizon broadened: both physically, by experiencing the training, as well as by watching during the two dance evenings. **Christina Heil**

# CORPUS LIBRARY

Everything began on the coach of dance critic Helmut Ploebst. Ten people met in his living room in November 2004 to think about new possibilities of publication for dance. After a two-year development period with the team, “Corpus.at” went online – a medium for dance, funded by the City of Vienna and by Tanzplan Deutschland, which currently draws over 293 clicks daily.

Members of the editorial staff still meet once a month to develop new ideas. One of them is the ‘Library for Dancers’ – a reading list put together according to innovative criteria. “When we think of contemporary dance, what should we be reading today?” was one of the first questions that the editorial team asked itself. Together, they compiled a reading list. Next, they structured it. Now the question was: “What term do you find most important in relation to dance?” The eight members of the editorial staff brought forward eight different terms: knowledge, fictions, anatomy, romance, play, absence, swarms and cybernetics. Each person, who was responsible for one of these headings, chose from the list, which titles they thought fit into their rubric.

Why this procedure? “As an inventory in the mode of its own impossibility, in full knowledge of the improbability of its completion, an inventory of potentials, a list of lists that abolishes attributions and allocations”, the team writes on the website. “Or in other words: as a constantly self-destabilizing “weak” list in terms... (of) “weak dance strong questions”.

The works contained in the currently only virtually accessible library cover a period from 1920 until 2007; they reach from Rudolf von Laban’s “The World of the Dancer” from the year 1922, Frank Schätzing’s bestseller “The Swarm” and the newly republished Perry Rhodan cycle to theoretical texts by Erika Fischer-Lichte or Gabriele Brandstetter and children’s books such as the Pixi book with Wanda the dancing pig.

During the biannual meeting the library’s more than 100 books were accessible for the first time in a real-life bookcase. “It is a multi-dimensional compilation of possibilities of thinking and playing with ideas and their representations”, Helmut Ploebst said. “We hope people will be very stimulated by working with it.” The library is now available to the students of the University for Music and Performing Art in Frankfurt am Main, who won the library in a draw on the last day of the Biennale.

The list of 150 titles is available online at [www.corpusweb.net](http://www.corpusweb.net)  
ZUNGE/THEMEN/Thema#6: Bibliothek für Tänzer



# DANCE ARCHIVES IN GERMANY

All five German dance archives concentrate on modern and contemporary dance, but in their collections and activities, they have set different priorities. Tanzplan Deutschland has recently begun endeavours to secure the collections, make them more visible and the material more accessible and to develop them for education purposes.

## **Performing Arts Archive, Academy of the Arts Berlin**

German Expressionist Dance is one of the main focuses of the archive. It owns the estates of prominent representatives of modern dance, among them Mary Wigman, Gret Palucca and Valeska Gert, as well as the estates of representatives of dance theatre and new artistic dance such as Gerhard Bohner and Arila Siegert, and of classical dance such as Tatjana Gsovsky and Gert Reinholm.

[www.adk.de/de/archiv/archivbestand](http://www.adk.de/de/archiv/archivbestand)

## **German Dance Archive Cologne**

Aside from the archive (including over 200 estates of dancers, choreographers and ballet critics), an extensive reference and video library, the archive owns a large collection of newspaper clippings (reviews, interviews, portraits) that document Federal German dance history since the early 1950's. The archive stages regular exhibitions and produces publications.

[www.sk-kultur.de/tanz](http://www.sk-kultur.de/tanz)

## **German Dance Film Institute Bremen**

The collection of audio-visual dance documents – currently over 12.000 videotapes – contains an overview of dance in Germany since the early 1970's. The focus is on work by the first generation of dance theatre choreographers such as Johann Kresnik, Reinhild Hoffmann and Susanne Linke. The institute also producing itself and develops event and lecture series.

[www.deutsches-tanzfilminstitut.de](http://www.deutsches-tanzfilminstitut.de)

## **Dance Archive Leipzig e.V.**

The archive is equipped with an extensive reference library with 10.000 volumes as well as a film, image and sound archive. The core of the collection is dance culture of the GDR. Since reunification, apart from the expansion of the collection to include current contemporary dance practice, priority is given to research and the development of new approaches towards cultural and dance history as well as current dance culture

[www.tanzarchiv-leipzig.de](http://www.tanzarchiv-leipzig.de)

## **Mime Centrum Berlin**

The Centrum sees itself as a service institution for theatre people and for the facilitation of communication on art and the public sphere. The basis of the documentation is comprised of a video archive and a library. A continuous documentation of performance practice of contemporary dance in Berlin exists since 1995. The Centrum works in collaboration with the Cooperative Dance Education Centre – Pilot Project Tanzplan Berlin.

[www.mimecentrum.de](http://www.mimecentrum.de)

# ADDRESSES OF GRADUATE & POSTGRADUATE PROGRAMMES

As can be gathered from the school descriptions (page ...to...), further graduate and postgraduate programmes in dance pedagogy, choreography, solo dance, etc. are also offered by the art, music and dance schools and universities. The following is a list of study programmes that offer degrees in the fields of choreography, dance pedagogy, dance communication and dance studies, beyond those mentioned in the descriptions of the institutions. Further addresses of state educational institutions for dance, choreography and dance pedagogy, as well as dance studies in Germany and Europe can be found on our website: [www.tanzplan-deutschland.de/service](http://www.tanzplan-deutschland.de/service)

## SCHOOL FOR DRAMA "ERNST BUSCH" BERLIN

Dance Department

Study Programme: 4-year diploma programme Choreography, in planning as of WS 08/09 as a two-year MA programme Choreography (to be integrated into the Co-operative Dance Education Centre – Tanzplan Berlin).

The programme teaches competencies in choreographic-craft, aesthetic reflection and creativity with the goal of developing capabilities in a combination of practical work and theory-supported reflection that allow for the realization of professional artistic projects.

[www.hfs-berlin.de](http://www.hfs-berlin.de)

## JUSTUS-LIEBIG-UNIVERSITY GIESSEN

Institute for Applied Theatre Studies

As of WS 08/09, two-year programme Choreography and Performance (as part of Tanzlabor\_21/A Tanzplan Deutschland Project, see page 19. The programme broadens and deepens academic and practical knowledge of dance and theatre, reflecting these in seminars, and testing them in practical applications to educate artists, who can meet the standards required in contemporary dance and performance.

[www.uni-giessen.de/theater](http://www.uni-giessen.de/theater)

## GERMAN UNIVERSITY OF SPORTS COLOGNE

Special Study Group on Movement Culture and Design

Programme: two-year MA programme Dance Culture V.I.E.W.

V.I.E.W. stands for Communication, Staging, Evaluation and Knowledge, which are considered the key competencies in this programme. The course covers the communication, mediation and teaching of methods of dance movement and their evaluation, the staging of dance and movement as well as knowledge on various theories in dance studies.

[www.dshs-koeln.de/bewegungskultur](http://www.dshs-koeln.de/bewegungskultur)

## UNIVERSITY HAMBURG

Faculty for Pedagogy, Psychology and Movement Studies

Programme: post-graduate two-year MA programme Performance Studies

Located within the Research and Teaching Department of the Centre for Performance Studies, the academic-artistic programme combines reflection on cultural and social studies, artistic practice and aesthetic education in the fields of performance, movement and dance.

[www.performance.uni-hamburg.de](http://www.performance.uni-hamburg.de)

## LUDWIG-MAXIMILIAN UNIVERSITY MUNICH

Faculty of the Arts/Institute for Theatre Studies

Programme: Moister Theatre Studies (nine semesters)

Dance Studies are taught throughout the entire course of the programme. BA and MA courses are in planning. The programme includes classes on dance history, dance analysis, notation and reconstruction and holds close ties to current and local dance practice.

[www.uni-muenchen.de/studium/studienangebot/studiengaenge/studienfaecher/theaterwi\\_/index.html](http://www.uni-muenchen.de/studium/studienangebot/studiengaenge/studienfaecher/theaterwi_/index.html)

### **FREIE UNIVERSITY BERLIN / FU**

Institute for Theatre Studies

Programme: two-year MA programme Dance Studies

The programme introduces various perspectives on the historical, artistic and social aspects of dance by exploring the thematic fields of the body, movement and method: it covers studies on the history and aesthetics of dance, the use of movement analysis as well as practical exercises.

[www.fu-berlin.de/theaterwissenschaft](http://www.fu-berlin.de/theaterwissenschaft)

### **UNIVERSITY LEIPZIG**

Institute for Theatre Studies

Programme: three-year BA programme Theatre Studies

The study of radical shifts in movement and knowledge cultures is one of the main focuses of this Theatre Studies programme. Close co-operations exist with the Dance Archive Leipzig. In shared research, new approaches to cultural and dance history, as well as current dance culture, are developed.

[www.uni-leipzig.de/~theater/](http://www.uni-leipzig.de/~theater/)

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