

PALUCCA - ALUMNI

JULY & AUGUST 2023



PALUCCA
HOCHSCHULE
FÜR TANZ
DRESDEN

LETTER FROM THE EDITOR

Our guests have been enthralled by the summer semester 2023 and its many wonderful events. Our students and pupils were fully engaged in their presentations at the performances **Stunde des Tanzes** (Hour of Dance), **Prix de Lausanne**, **Bachelor final presentation "(A)void Reality" - BA Dance Final Presentation 2023** and the **Soirée**.



Last winter, in the campaign "**bulb4kids**", 600 flower bulbs were planted by the Orientation Class 2 (O2). The brightly coloured results are now on display throughout the campus. Also, the Orientation Class 1 (O1) planted various herbs in May and trained their green thumbs.

The **traditional Dance Weeks Hiddensee** and **Sylt** will start on Sunday, July 9 during which our students will follow in Gret Palucca's footsteps. The programme can be found on our homepage. You are also invited to scan the QR code on the back page for more information.

The **Alumni Network** is growing and a few of you have gotten involved and have shared reviews or information about your projects. This year we are beginning our short video series "**Alumni Insights**". In 50 seconds, our graduates report on the development of their professional careers after graduating, new perspectives that have opened up, or projects they have been able to realize. Please take a look on our Alumni Channels (Alumni Facebook group and Instagram @plauccalumni).

I wish you much enjoyment reading this newsletter,

A handwritten signature in black ink that reads "Minh Huyen Pietruske".

Minh Huyen Pietruske

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UNIVERSITY NEWS

100 percent placement rate for the graduates of the BA Dance Programme 2023

The Palucca University of Dance Dresden is happy to announce that again this year, all of the graduates of the BA Dance Programme have already received an offer for employment. And soon they will begin their careers as professional dancers.



„We are proud and we congratulate our 2023 BA Dance graduates who have completed their studies with an employment rate of 100%. **As proof of their commitment, their talent and their individual styles, they are ready to embark on their careers in dance companies in Dresden, Saarbrücken, Aix-en-Provence, Schwerin, Zürich and in kibbutz Ga’aton in Israel.**“ - Prof. Jason Beechey

The University's Centenary Celebration

In 2025, the celebration of the University's Centenary will be made up of various artistic formats. An in-house project group has been meeting for quite some time now to establish the thematic focus points. Further information will be made available in due time.

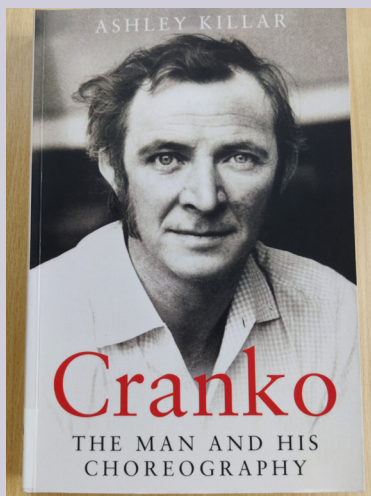
THE LIBRARY'S NEW ACQUISITIONS

Ashley Killar: „Cranko, the man and his choreography“. – Leicestershire: Troubador Publishing, 2022. – 493 pages: illustrations. – In English.

This new biography has been released on the occasion of the 50th Anniversary of the death of John Cranko - an exceptionally gifted choreographer and founder of the "Stuttgart Ballet Miracle" who died on a flight home from a tour in the US in 1973.

The author Ashley Killar was himself a dancer in Stuttgart until 1967. The extensively researched book is divided into 28 chapters. Chronologically, it describes the individual stations of Cranko's life and career from childhood and youth in South Africa to his first successful choreography for Sadler's Wells in London to his departure for Stuttgart.

The author writes about Cranko's work processes from first-hand experience. One learns about his artistic friendships with Benjamin Britten and John Piper. In addition to Cranko's letters and programme texts, there is also an appendix containing a comprehensive *raisonnée*, which to date is unparalleled. Ashley Killar lists the complete premiere casts, new productions and revisions of Cranko's works.



ALUMNI NEWS & MORE



Karina Vormweg

Resumé: Stage Dance programme at the Palucca School in Dresden [the University was not yet named as such in those days], engagements at the Söüdhüüringisches Staatstheater Meiningen (State Theatre Meiningen) and the Deutsche Tanzkompanie Neustrelitz, numerous overseas tours to Israel, Malaysia, Finland, Estonia, Belgium and Poland, numerous television appearances and further training in modern dance at the Martha Graham School in New York, Dance Teacher study programme at the University for Music and performing Arts Heidelberg-Mannheim, Head of the ballet school Tanzstudio Alberti.

The Corona period brought much turmoil to many lives, but especially to us artists in the field of dance. As I couldn't teach during both of the lockdowns (I run a dance school) and online-lessons were not very successful, especially with small children, I went through a change-of-thought process, in a sense, and a sort of transformation took place. I could only practice by myself in the dance studio during Corona. This slow way of working developed into a project based upon an idea that I had had back when I was studying at the Palucca School in Dresden. Unfortunately, I never really had time to explore it: active as a dancer on stage, motherhood, taking over a ballet school, simply life in general. And so, the idea was pushed back to the end of the queue. In the end, it has taken 30 years. During the phlegmatic months of the pandemic, I brought it out again and concentrated fully on it. The result is an evening of solo dance. I had always had great respect for solo dance programmes and the artists who, by themselves, keep an audience entertained for at least 50 minutes.

The topic of my solo dance performance is "Die weiße Rose (The White Rose)" a resistance group who distributed leaflets against Hitler and his regime during the Third Reich. My focus is on the Scholl siblings, Sophie and Hans, who were executed in München-Stadelheim in 1943. To this day they stand as examples for bravery, freedom, civil courage, and humanity. My work deals with their feelings, worries and thought during this ultimate moment in their lives. I used the unique music of the Dresden composer Udo Zimmermann, who wrote the chamber opera, "Die weiße Rose", a reflection of their situation based upon the diary entries, texts and poems.

Back then, I had spontaneously bought the opera CD on Prager Straße in Dresden. Even back then I knew that, someday, I wanted to work choreographically with this music. The audiences' reactions during my performances have been tremendous. You could have heard a pin drop. In my entire dance career, I have never experienced such a quiet house. The audiences have been so touched and moved that when the performances were over, they haven't wanted or been able to simply go home.



This has resulted in spontaneous discussions about this sensitive topic after the performances.

Since the performances have been so well received, I now have further performing opportunities. The unforeseen opportunities that one encounters during one's dance career and the ways one can live one's love for dance fascinates me again and again. I would like to use this opportunity to thank Ingrid Borchard and Hanne Wandtke for their outstanding classes.

My time at Palucca School was formative.

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„RauschBoléro“

By Damian Gmür (MADT, 2020 / Deputy Dance Director Theater Pforzheim)

And Prof. Rita Aozane Bilibio (Professor for Contemporary Dance at Palucca University of Dance Dresden).

For the 2023/24 season at Theatre Pforzheim, Rita Aozane Bilibio and Damian Gmür will choreograph an evening based upon Maurice Ravel's bewitching "Boléro", a single-movement orchestra composition that crescendos into one wave of sound.

Rehearsals begin in July 2023 before the theatre summer break. "Boléro" is a challenge for us both. The music is stupendous and timeless. Intended to be danced from its very beginnings, "Boléro" enthusiastically catapults its audience into other-worldly spheres, today as it has in the past, Ravel composed the "Boléro" for the Ukrainian Ida Rubinstein, a charismatic avant-garde dancer, actress and choreographer who was born in Kharkow.



ALUMNI NEWS & MORE

Elizabeth Ladrón de Guevara (MADT 2021)

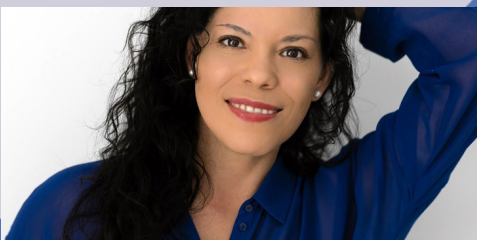
I am Elizabeth Ladrón de Guevara, dance artist. After finishing my MA in Dance Pedagogy in 2021, I decided to continue at the Palucca University of Dance Dresden in the Artistic Master Class Programme. My research has focused on the tools in dance improvisation for Instant Composition. I have entitled this last research process „Andromeda“.

For me, dance improvisation has the potential to get closer to the emotional, psychological imagination and cultural identity of the dancer. This expression through body language offers the dancers a world of possibilities and interpretations, which they shape/imprint with their individuality. My concentration during improvisation focuses on creating a bridge between the dancers' feelings, the communication between them as an entity and their interaction with me as a guide through the process.

The Artistic Master Class program is an individual experience, accompanied by a mentor. It required me to be in constant contact with my own development and questions, and with my self-motivation. Combining the daily work and academic aspirations is definitely demanding. In July 2022, I was also selected for an Artistic Residency named „Who am I today“ sponsored by the Fonds Darstellende Kunst in Hamburg. Here I focused on choreographic improvisation. Thanks to this experience, I was able to decide on the topic for my final exam, that is Tools for Instant Composition for my Artistic Master Class. In conclusion, I can say that both academic studies I did in the context of work study required an enormous amount of discipline, dedication, and passion.

As a general result, the Artistic Master Class has also had an enormous influence on my development as a researcher. It has motivated me to continue in the field of research, this time with a new project in which I research on teaching improvisation in one's own pedagogical work. This project has been approved by NEUESTART KULTUR, within the framework of DIS-TANZEN des Dachverband Deutschland 2023.

On the website you will find more information: www.danza-urbana.de



EXPERT ARTICLE

Rachel Jackson (MADT 2021)

MA SAC Dip (Child Psychology), RAD RTS, LISTD Dipl .

Let's Discuss...

Teaching the Beginnings of dance! Specializing on teaching the age range of 3-7



In this article, I am specializing on the age range of 3-7 years. In this age span many movements and natural skills can and need to be developed. Development can generally be divided into three sections when talking about developmental (lifespan) psychology

Motor development

- helping children become adept at a range of natural dance moves
- fulfilling and increasing endurance and general fitness
- helping children move expressively.

Cognitive Development

- helping children to move consciously and correctly
- developing creative skill
- promoting musical awareness and sensitivity

Affective Development

- developing self-esteem and self-confidence
- creating an environment that enables children to become collaborative and independent learners

What are „natural basic movements“? They are divided into 3 categories (locomotion, non- locomotion, manipulative) and need to be performed efficiently before moving onto the next step. Key building blocks for success in almost all movements of dance include postural control, balance and coordination.

Although most children master locomotor skills without any instruction from adults, it is important to focus on these foundational aspects in the early years. Regardless what age group you teach, test out these natural movements (locomotion), maybe perhaps you will discover the reason why someone is having difficulty achieving realizing executing some aspects of training or technique:

Locomotion:

- body movements that move the body from one place to another (8 locomotor movements)
 - o walk, run, hop, leap, jumtp, gallop, skip, slide



Non-locomotion:

- movements of certain parts of the body or even the whole body, without moving the body in space and without an object (endless list)
 - o stretching, bending, twisting, turning, falling, punch, slash, push, pull, swing, sway
- non-locomotor movements are often combined with locomotor movements, such as B. Walking and swinging arms

Manipulation:

- manipulating an object or person using any device or body part (endless list)
 - o holding, lifting, carrying, throwing, catching, pushing, kicking, dribbling, bouncing, pulling
- It involves an object/person AND a motor skill

In order to be able to advance on to dance skills, we as teachers need to support the young dancers and to let them naturally develop. For example a skip comprises of a hop and a step. If the child cannot hop on one leg (weak strength/balance) then do not force it - they are not yet ready.

* Teaching Tip: If older students are having difficulty in temps levés movement, go back a few steps and revert to hops across the diagonal and see how the strength is (do not concentrate on turnout but the strength and dynamics of an action on leg, then work with the dynamics to re-develop technique).

In my next article I will be specializing on the age range of 7/8-10 where dance skills can now be technically introduced. It is important to develop these movements without rushing. Every teacher knows that rushing doesn't help anybody. A very fitting quote from Glenford Myers (computer scientist):

„We try to solve the problem by rushing through the process so that enough time is left at the end to uncover the errors that were made because we rushed through the process“

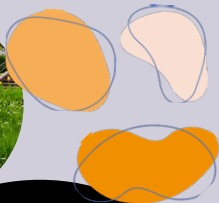
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Retrospect Summer Semester 2023





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Transaltion: Helen Centner (Dipl. auhtorized translator and English Trainer - BDÜ, ELTAF)

Next Edition: September & October 2023

Learn more about our events:



SACHSEN



Diese Maßnahme wird mitfinanziert mit Steuermitteln auf Grundlage des vom Sächsischen Landtag beschlossenen Haushaltes.



www.palucca.eu