

ALUMNI REPORT

with Orkan Dann

We would like to congratulate Orkan Dann, who finished his studies at the Palucca University of Dance Dresden Artistic Master Class in September 2020. Today, he shares his experiences during his studies as a graduate.

The Artistic Master Class, which I successfully completed with the Master Class examination, provided a very special enrichment in knowledge. As individual as this course of study can be, my master class exams were composed of my written thesis "Choreografie in der professionellen Tanzsausbildung" (Choreography in the Education of Professional Dancers), my guideline "Der Guide" (The Guide) and my choreography "Portrait" for University students.



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For the written thesis, I selected relevant topics related to choreography, dance teaching and dance medicine, and also held interviews with the rectorate, teaching staff and répétiteurs. Furthermore, based on my research, I developed a set of recommendations for choreographers in German and English with information concerning working choreographically with young dancers between the ages of 12 and 16. The idea for this "Guide", which evolved during my own choreographic work with young dancers here at the University, is aimed at providing guidance to guests. The practical part (of my exam) encompassed a choreography for pupils aged 15 and 16, which was presented in the University's dance film "DisTanz" by members of the 4th Young Talents Programme.

The motivation for thematic discussions in the course of my studies in the Artistic Master Class Programme was targeted at the relevance of choreographic work for students and how this is connected with the respective choreographer's work. As a consequence, step-by-step, I brought out the importance (of the necessary preparation of young dancers for their future work environment) with the necessary pedagogical "know-how". During my entire studies, I had the opportunity to sit in in all the disciplines taught here at the University (theory and practice), as well as to act as a teacher, coach, even as choreographer in the secondary school classes, the BA Programme, and in the Apprentice Programme.



Furthermore, the role of mentor for students in the BA Dance Programme and the MA Dance Teacher Programme were included in my area of responsibilities as was participating in the appointments commission and the board of examiners. And also, during the Artistic Masterclass Programme, my entire endeavor was generously supported by the Saxon State Scholarship for Graduates and Master Students.

The Masterclass Programme, accompanied by the supportive guidance from mentor Prof. Katharina Christl (Head of MA Choreography Programme), Rector Prof. Jason Beechey, and Prof. Rita Aozane Bilibio, Head of the Artistic Masterclass Programme, was exceptionally insightful and fortifying for my future endeavors as dance teacher and choreographer. **The theoretical findings that I have reflected on and analysed during these two years have changed my way of working.** The knowledge that I have gained in the Artistic Masterclass Programme as well as the immense amount of information from my research have led to a more aware and focused way of working with not only students but also in my choreographic work with and classical training of professional dancers who have completed their formal education.

To sum it all up

As soon as one has a university degree, one can deepen the knowledge one has already gained through the opportunities provided by the Palucca University of Dance Dresden's Artistic Masterclass Programme. With the guidance of a mentor of choice, your study programme can be structured individually. Each is free to choose how deeply he or she wants to delve into their topic.

When designing the study programme, three points should be taken into consideration: a practical project, a written thesis (in the English or German language) and a paper/contribution for the PHfT (Philosophischer Fakultätentag) The great advantage remains that those studying in the Artistic Masterclass Programme can apply for a scholarship.

Therefore, for anyone who is interested in deepening their knowledge and practical experience, I can recommend this individually customisable study programme.

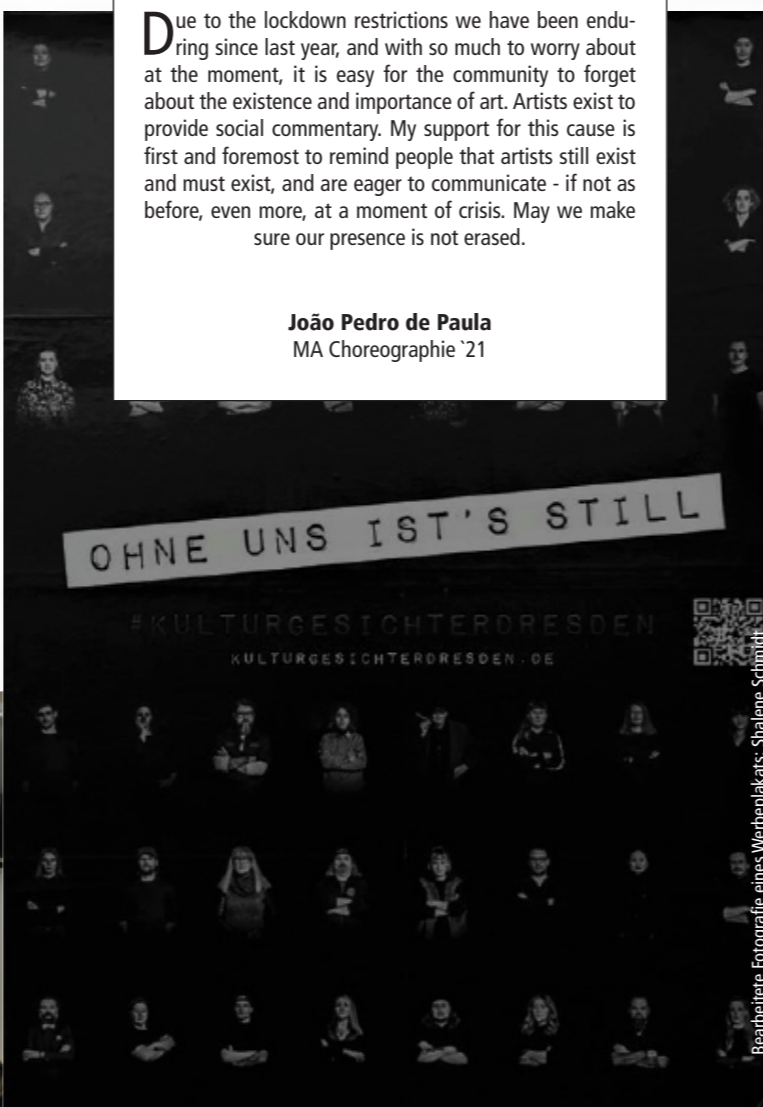
ALUMNI GET ENGAGED

Palucca University of Dance Dresden students and alumni have made their contributions to the initiative "Kulturgesichter Dresden "Ohne uns ist's still" (Dresden Faces of Culture "Without us, it is still"). The campaign originated in Dresden's cultural scene and uses portrait photos of individuals working in the arts and culture to call attention to the magnitude of the existential consequences of the pandemic on those working in culture. With the regional initiative, Dresden has followed the example of many other cities throughout Germany including Leipzig, Berlin, Hamburg, and Bremen.

The Palucca Alumnus João Pedro de Paula tells us about his motivation for getting involved in the initiative Kulturgesichter Dresden.

Due to the lockdown restrictions we have been enduring since last year, and with so much to worry about at the moment, it is easy for the community to forget about the existence and importance of art. Artists exist to provide social commentary. My support for this cause is first and foremost to remind people that artists still exist and must exist, and are eager to communicate - if not as before, even more, at a moment of crisis. May we make sure our presence is not erased.

João Pedro de Paula
MA Choreographie '21



Bearbeitete Fotografie eines Werbeposters: Shalene Schmidt

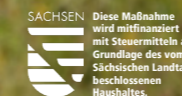


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PALUCCA - ALUMNI

APRIL | MAY

GUEST NOTE

It is my great pleasure to be able to announce the start of a series of articles by a very highly qualified Dancer/Nutritionist, Eva-Maria Kraft. Many of you may already know the name, I am sure - Ms Kraft co-wrote the book 'Nutrition for Dancers' (Routledge, 2017) with Dr Liane Simmel.



The Health Team is acutely aware of the huge role nutrition plays in all aspects of our lives, and I am delighted to tell you that Ms Kraft will explore some of these for us here in the Newsletter – including growth and development through performance to recovery from injury.

Top level sport discovered the value of optimal nutrition long ago. The Dance World too has made great steps in this direction, steps which we at Palucca are excited and proud to be integrating into the Studies of our present Students. Education about healthy eating, prevention of Eating Disorders, and Guidelines for caring for Eating Disorders are all measures which have been brought into focus for all age groups during the last years.

I highly recommend the articles to you, and will be happy to answer any queries arising from them.

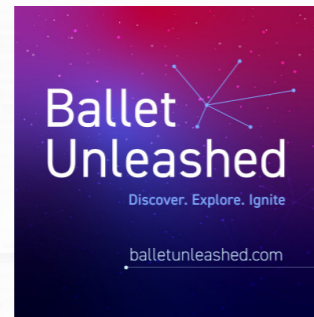
If any of you have now qualified in the Nutrition field, and feel that you have something to offer, I warmly encourage you to get in touch with me.

Matthew Squire

Body Awareness Coach, Health Team Leader
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UNIVERSITY NEWS

Ballet Unleashed



© Ballet Unleashed

Ballet Unleashed brings choreographers and young dancers together in innovative and enduring ways to explore new ways of creating dance, share artistic ideas and collaborate on a wide range of creative ballet projects. The first project will be directed by the internationally renowned choreographer Cathy Marston. Currently all the 2020/2021 graduates of the 11 affiliated training institutions may apply. www.balletunleashed.com

Soirée 2021

Unfortunately, due to the pandemic, this year's planned Soirée cannot take place in the Semperoper Dresden. The University Rectorate is presently assessing an alternative performing format on the University's campus; information regarding this will be provided in a timely manner.

Calendar project to celebrate Palucca's 120th birthday

To mark Palucca's 120th birthday in 2022, we are planning a photo calendar containing insights into Palucca's life and the Palucca School under her direction. For this calendar project, we are searching for **black and white photos of Palucca or with Palucca**, which were taken during dance classes at the school or during performances. Does anyone own such photographs and would you allow us to use them for the calendar free of charge? It is important that Palucca is recognizable in the photos and that you have the rights to them (e.g. private photographs). To express our thanks, those whose photos are published will receive a calendar. **Contact: Bianca Sayers | presse@palucca.eu**



© Pröbl

NUTRITION FOR DANCERS

by Eva-Maria Kraft



SCHEDULING YOUR MEALS AROUND YOUR DANCING - TIMING IS THE KEY

When should I eat? When during the day, when around my training, when in the morning, when for the last time in the evening?" are the most frequent questions that dancers ask me in my seminars and workshops. That is why I have decided to address this subject right at the beginning of my new series of articles "Nutrition for Dancers".

In addition to good training, many dancers want to eat in a way that promotes their health and performance. The question generally comes up very quickly about "how" this could best be accomplished in a fully packed everyday training and/or professional life. The daily routine is often defined by tightly scheduled trainings, rehearsals, performances or teaching units and meals have to somehow and somewhere fit into this scheduling. This sometimes appears to be an unsolvable riddle since both require time. As a result, dancers too often make eating a lower priority, forgo meals or see eating as an annoying necessity, all of which is avoidable with the right planning and better timing which would enable enjoyable and healthy nutrition despite an active life.

One thing is certain: for a dancer, a healthy day should start with a carbohydrate-rich breakfast to provide sufficient energy for training.

The more stressful your coming day will be, the more important it is to start your day with a breakfast consisting of whole foods. Breakfast has the advantage that you prepare it yourself and it can be eaten calmly at home. Two satiating main meals and healthy snacks in-between are the rations for the rest of the day. They should be rich in carbohydrates if you are going to need energy for dancing and rich in proteins if it is at the end of training in order to support regeneration.

In this respect, thinking ahead and planning are the keys to success: For example, in the evening or in the morning one can cook two portions, one of which can be taken with you for lunch on the following day. Meal preparation, cooking enough for several days and freezing precooked dinners again often save time spent shopping and cooking. Snacks for in-between are a must-have in every (sports)bag: Nuts, dried fruits, fresh fruits and vegetables, muesli bars, rice cakes etc. should always be available to provide energy during short breaks and prevent food cravings.

Between the evening meal, which should always be protein-rich, and going to bed, there should be two to three hours without food-intake so that sleep is not affected by a too active digestive system.

In general, it is important to be sure that you don't miss a meal or that any of the macro-nutrients (carbohydrates, protein, fats) are left out as is often recommended in some trend-diets.

How the meals and snacks are actually spread out over the day depends on one's individual training situation and personal preferences; for example, breakfast or lunch can be split up into two half-portions and eaten at different points in time instead of all at once.

Generally, one should keep in mind that a main meal, depending on its ingredients, remains in the stomach about two to four hours thus needing a suitable amount of time for digestion. If the meal is eaten in two portions, which is convenient when the breaks are short, the amount of time that food remains in the stomach is less. However, this increases the number of meals throughout the day which isn't suited to everyone. In order to find out which timing fits, it is important to sharpen one's body perception, examine one's own individual eating rhythm and continue to try out and adapt to which meal is good at what time. This can change often during the course of one's life - whether due to new circumstances such as a move to a different country with different eating patterns, changed daily rhythms due to new projects or engagements, or simply due to growing older and the natural changes in one's metabolism. "Energy dips", food cravings or digestive problems are signs that one hasn't yet found the optimum path and this means further experimentation and adjustments or, when in doubt, getting a checkup by a nutrition expert.

The fact of the matter is: Intensive dancing demands awareness for nutrition and that is why it is all the more important that as a dancer, one makes sure, early on, to have balanced, well timed, and above all enjoyable meals.

More information can be found on my website under:

www.evamaria-kraft.at, www.ernaehrung-für-tänzer.com sowie unter www.nutrition-for-dancers.com

Published books:

„Ernährung für Tänzer – Grundlagen, Leistungsförderung, Praxistipps“ ISBN 978-3-89487-775-0, Henschel Verlag 2016

„Nutrition for Dancers – Basics, Performance Enhancement, Practical Tips“ ISBN-10: 1138041157 | ISBN-13: 978-1138041158, Routledge 2017

BREAKFAST TIP FOR DANCERS - WARM PORRIDGE

- 4–6 rounded tablespoons of whole wheat cereal, or cereal flakes or semolina (e.g. oat or spelt flakes); rice, millet or buckwheat add a more granular consistency
- cook for a few minutes with twice as much water, milk, soy drink, oat drink, or nut drink
- be creative, try out your preferred flavors and season with fresh fruit as topping, cooked together with the cereal or mixed in as fruit sauce, nuts, seeds, dried fruit, coconut flakes, cocoa, or nut butter

Use spices like cinnamon, cardamom, or curcuma

- sweeten with agave syrup, maple syrup, or honey to taste

Porridge provides energy over a long period of time, is easy to digest and if you make a double portion, the second portion can be taken along for an in-between snack

Tipp: Ideally, try this every day for a week and feel the difference!

