

## Degree requirements 2015–2020

### Degree Programme in Dance

*The bachelor's degree programme in dance consists of three years' intensive contact studies. The studies develop the student's performance skills, independent and reflective artistic identity, and provide qualifications to work in diverse and changing contexts of dance art. In addition to general studies, the programme consists of thematic studies in dance as well as artistic projects, contextual studies providing a background on contemporary performance and dance practice, individual studies and a written thesis.*

*In the thematic studies in dance art, students explore their corporal existence with diverse movement practices and somatic methods as well as work on their personal quality as dancers and performing artists during thematic workshops and performance processes. During these studies, students develop their own artistic activities through exploring diverse aesthetic, ethical and political questions. In the contextual studies, students continue to deepen their reflection on their artistic practice in relation to theoretical and art-historical questions in the chosen field of art.*

*During the studies, students develop both as performers and as creators of dance. They become qualified to create contemporary dance from the perspectives of both dancer and dance creator. They study choreography and composition and become acquainted with many forms of contemporary performance and methods for creating it. During the studies they cooperate with students from other Theatre Academy degree programmes in creating artistic projects. Leading these projects are members of staff from the degree programmes in dance, dance performance and choreography as well as visiting artists and teachers. Students have the opportunity to expand their artistry and receive support on the path toward becoming dance creators with their own voice.*

*The degree programme in dance provides students with qualifications for various professional roles in the field of dance as well as advances their preparedness to advance to master's degree studies. The aim is for students to become independent creators in their own field, understanding their own artistic leanings and able to find their place in the field of dance as developers and reformers of its art and structures.*

**Learning outcomes:**

*Students are capable of independent and creative artistic work and possess good intellectual knowledge of their profession, as well as the readiness to communicate considerations in art and continue on to higher academic degrees. They also possess the skills to communicate artistic questions, and sufficient language skills for a university degree.*

*Students are familiar with the basic concepts of art, dance art and performance. They see themselves as artists in relation to the field of art a whole and in relation to discourses on humanity, and are also able to assess art from its cultural framework. Students are able to apply what they have learned in working life.*

*In their thesis project, students demonstrate their ability to work independently, with determination and good judgment, as they reflect on the framework of their artistic work, their aims and working methods. They are able to document their work and present it.*

**BACHELOR'S DEGREE IN DANCE 180 CREDITS**

	I	II	III
<b>T-TXB000 General studies 22 credits</b>			
T-XB101-3 Study skills, 4 credits	2	1	1
T-XB104-5 Working life skills, 3 credits		1	2
X-TBK21-22 Foreign language, 5 credits	5		
X-TBK01-02 / X-TBK11-12 Second domestic language, 3 credits		3	
T-XB106-7 Communication skills, 5 credits	3	2	
T-XB108 Introduction to performance dramaturgy and composition, 2 credits		2	
<b>T-TA100 Dance techniques and somatic methods, 66 credits</b>			
T-TA101a-c Dance and movement techniques 1-3, 54 credits	20	18	16
T-TA102a-c Somatic methods 1-3, 9 credits	3	3	3
T-TA103a-c Vocal practices 1-3, 3 credits	1	1	1
<b>T-TA200 Workshops and artistic project, 55 credits</b>			
T-XB204 Introduction to dramaturgy, 2 credits	2		
T-TA201a-c Improvisation and composition 1-2, 6 credits	3	3	

T-TA202 Solo demo, 3 credits	3		
T-TA203 Impro demo, 2 credits		2	
T-XB212 Dance and lighting design, 2 credits	2		
T-XB213 Dance and sound design, 2 credits	2		
T-TA206 Contemporary choreography, 2 credits			2
T-XN211 Orientation to Artistic Collaboration, 4 credits			4
T-TA207 Project 1, 6 credits	6		
T-TA208 Project 2, 8 credits		8	
T-TA209 Project 3, 4 credits		4	
T-TA210 Project 4, 8 credits			8
T-TA211 Project 5, 6 credits			6
<b>T-TA300 Contextual studies, 19 credits</b>			
T-TA301a-c History and theory of art, introduction to art philosophy 1-3, 6 credits	2	2	2
T-TA302a-c History of dance art and performance analysis 1-3, 9 credits	4	4	1
T-TA303 The dance artist in society, 2 credits			2
T-TA304 Introduction to performance studies, 2 credits			2
<b>T-TA400 Individual studies, 12 credits</b>			
T-TA401 Optional studies, 10 credits	2	4	4
T-TA402a-g Alternative studies 1-7, 2 credits	0	2	0
<b>T-TA500 Thesis</b>			
			6
<b>Study credits in total</b>	<b>60</b>	<b>60</b>	<b>60</b>

## **T-T XB100 GENERAL STUDIES, 22 CREDITS**

### *Learning outcomes:*

Students possess the study, working life, language and communication skills required in the degree. Following general studies, students are also familiar with the dramaturgy of performance and the basics of composition.

General studies develop knowledge and skills that all BA students at the Theatre Academy have in common. Studies are arranged by the Centre for Joint Studies. Some of the studies form part of intermediate studies of other degree programmes.

## **T-XB101-3 Study skills, 4 credits**

### *Learning outcomes:*

Students perceive how their own field of study and curriculum fit in with the University of the Arts Helsinki. They are able to plan and schedule their own studies, independently search for information about studies offered by other degree programmes and universities, and construct a meaningful degree for themselves. They are able to annually prepare a personal study plan (HOPS) together with the teacher responsible for the course. By keeping a study journal, students are able to actively construct their own understanding of their subjects and work, evaluate their own learning as well as the teaching, and provide constructive feedback to the degree programme as well as the University of the Arts Helsinki as a whole.

## **T-XB104-5 Working life skills, 3 credits**

### *Learning outcomes:*

Having studied the basics of production, students

- have an understanding of the different parties contributing to the arts in their varied forms and the structures of performing arts, as well as of their own areas of interest as artists within these fields
- master the stages of the artistic production process from idea to premiere/publication.

Having acquired working life skills, students

- are able to consider their own place in working life and the role of their profession in society, as well as master working life skills in relation to the current work situation and future outlook
- understand entrepreneurship as one path to employment

- identify their own competence and present it to others.

Students present their work in digital format in the portfolio. Through working with the portfolio, students gain the ability to

- document their own artistic work
- create, edit and publish digital material
- present their work online.

### **X-TBK21-22 Foreign language, 5 credits**

#### **X-TBK21 English: writing proficiency, 2 credits**

*Learning outcomes:*

Students are able to

- understand both general and academic spoken language, pick up information from speech and identify different perspectives
- discuss academic subjects, present ideas and opinions
- read and understand academic texts and collect information
- write clear, well-structured texts using the vocabulary of the field
- communicate more fluently, clearly, spontaneously and accurately
- actively take responsibility for their learning by committing to and evaluating their own achievements.

#### **XI-TBK22 English: oral proficiency, 3 credits**

*Learning outcomes:*

Students are able to

- extensively discuss different academic and professional subjects
- communicate more fluently, clearly and spontaneously
- give professional presentations
- learn different discussion and presentation skills.

**X-TBK01-02 / X-TBK11-12 Second domestic language, 3 credits**

**X-TBK01 / X-TBK11 Second domestic language (Swedish/Finnish): writing proficiency, 2 credits**

**X-TBK02 / X-TBK12 Second domestic language (Swedish/Finnish): oral proficiency, 1 credit**

*Learning outcomes:*

- students are able to write various texts relating to their own field, studies and current themes
- students are able to read texts in their own field and discuss and write about these
- students are able to argue their own opinions and respond to others' comments
- students know the basic structure of Swedish/Finnish
- Passing the course indicates that the student has achieved a skill level in Swedish/Finnish that, according to Act 424/2003 and its Regulation 481/2003, is required of personnel in general government working for a bilingual authority, and necessary in this field.

**T-XB106-7 Communication skills, 5 credits**

*Learning outcomes:*

Students are able to structure, communicate and argue their own artistic activity in speaking and writing. They perceive how their own field of art fits within the field of performing arts, and engage in discussions within this context. They are familiar with the basics of academic writing and are capable of searching for information within their own discipline, know how to use the information ethically and legally, and are able to critically evaluate different information sources and their quality. Students are in command of the basics of spoken communication and are capable of communicating their own field of art and artistic activity.

**T-XB108 Introduction to performance dramaturgy and composition**

*Learning outcomes:*

Students are able to understand and perceive the structure, layers and meanings entailed in a performance. They are familiar with the core concepts and issues of dramaturgy and composition through literature, lectures and practical exercises.

## **T-TA100 DANCE TECHNIQUES AND SOMATIC METHODS, 66 CREDITS**

### *Learning outcomes:*

Through good corporal integration, students are able to skillfully use their bodies and express themselves in a variety of movements. With their well-established and creative technical skills they are able to respond to the challenges of expressing contemporary dance. With the help of somatic methods they have become well versed in experimental movement and are able to articulate the significance and intersubjectivity of movement. They understand the cultural framework of different movement techniques and are capable of movement articulation based on different artistic premises. They understand the practice of movement techniques in relation to investigating the significance of existence and movement within an artistic context. Students have also expanded their performance skills in the direction of voice usage and song.

## **T-TA101a-c Dance and movement techniques 1-3, 54 credits**

### *Learning outcomes:*

Students show their corporal understanding of movement principles in relation to the movement techniques they are studying. Students are capable of skillful use of the body and multifaceted expression of movement through comprehensive integration of the body. Students show their ability for spatial orientation in relation to a personal kinesphere, other dancers and the dance space. They master the basics of working in pairs when it comes to shared weight, movement impulse, shared movement space and interaction, and understand the potential of such interaction in dance. They gradually learn to master the demands of ballet on the body and on them as dancers, and have become acquainted with elements of dance virtuosity. They understand the potential of ballet techniques as know-how in contemporary dance. They have developed in ordering, learning and remembering the dynamics and qualities of movement and music and combinations of movement. They are capable of understanding the timeliness of movement and its artistic potential. Through practicing dance techniques, they are able to introduce their skills to different working situations and performances, allowing these experiences to feed their practice of dancing techniques.

Students show their development in e.g. the following areas:

- the line of the body in movement
- connection between breathing and movement
- articulated and dynamic use of weight in movement
- connection between body core and extremities in movement
- deliberate direction of movement
- exactness of movement premises and articulated movements
- sectioning, linking and flow of movement

- articulation, dynamics, isolation and movement linking of different dance elements
- ordering the body and its kinesphere
- multiformity of personal movement space and potential and risk
- understanding the corporal basis of ballet techniques and corporal integration in dance
- mastering the movement vocabulary of ballet and movement qualities, adopting its complexities.

The study of dance and movement techniques consists of various contemporary dance techniques, contact improvisation, ballet, working in pairs, acrobatics, studies in urban dance cultures and independent research into movement, all according to the annual study plan.

### **T-TA102a-c Somatic methods 1-3, 9 credits**

*Learning outcomes:*

Students understand the anatomic and physiological principles of movement and possess the ability to use their body functionally. Through somatic methods they have practiced the experiential aspect of movement: perception, awareness, corporal articulation and understanding the significance and intersubjectivity inherent in movement.

They show development in e.g. the following areas:

- the line of the body in movement
- connection between breathing and movement
- awareness of their own body structure and man's developmental movement models
- identifying their own movement models: awareness of how to react on impulse and how to use oneself in movement
- articulated, dynamic use of weight in movement
- connection between body core and extremities in movement
- ordering the body and its kinesphere
- the variety of personal movement space and potential, and the ability to take risks.

The study of somatic methods comprises e.g. the Feldenkrais method and the Alexander technique as well as yoga classes, according to the personal study plan.

### **T-TA103a-c Vocal practices 1-3, 3 credits**

*Learning outcomes:*

Students expand their performance skills in the direction of voice usage and song. They have become acquainted with voice usage, speech expression, the basics of song and voice



improvisations and understand the significance and possibilities of voice usage. They identify their own musicality and dare to work creatively with music and voice usage.

## **T-TA200 WORKSHOPS AND ARTISTIC PROJECTS, 55 CREDITS**

### *Learning outcomes:*

Students understand movement as a life phenomenon and are able to process movement in a personal as well as a cultural framework, in improvisation and the choreographic process. They are able to perceive and use their corporal experiences and the artistic opportunities they present with variety and creativity when building solo performances. Students understand the practical, artistic potential of improvisation, composition and e.g. assignment scripts. They understand the individual and collective working methods that are typical of contemporary performance. They possess the ability to openly and creatively partake in group work processes.

Students recognize the interactive possibilities inherent in dance art in various social environments. They are familiar with choreographers impacting the professional field and their artistic thinking. They know the basics of lighting and sound design and perceive the artistic potential of light and sound in dance art.

## **T-XB204 Introduction to dramaturgy, 2 op**

An introductory course together with students of directing, acting, scenography, lighting design, sound and costume design.

Learning outcomes: Students understand the significance of dramaturgical thinking in perceiving the whole picture. They are familiar with the basic concepts of dramaturgy and have formed a perception of the historical background and changing nature of dramaturgy, as well as of the basics of dramaturgy in drama. Students have practiced reading texts, watching performances and discussing them amongst themselves.

## **T-TA201a-b Improvisation and composition 1-2, 6 credits**

### *Learning outcomes:*

Students understand the body and movement as sources of improvisation and choreography. They use their creativity in movement as the basis of their dance art. They understand movement as a life phenomenon and are able to process both individual movement and movement appearing within a cultural framework in improvisation and the choreographic process. They possess the skills to openly and creatively partake in the

group work process; they have the ability for creative interaction and reflection in the practical work.

Students understand improvisation and composition in practice and e.g. the artistic potential inherent in assignment scripts. They have the capacity to

- investigate improvisations and the formation of movement language as it happens
- identify the structures of experience (time and function)
- process movement in terms of time and spatial relations, understanding their creative potential
- work with ideas and blank slates with the help of improvisation methods and composition
- develop and use different choreographic methods such as e.g. assignment scripts.

### **T-TA202 Solo demo, 3 credits**

*Learning outcomes:*

Students are able to perceive and use their corporal experience in varied and creative ways, utilizing its artistic possibilities in constructing a solo performance.

In the spring of the first year, students prepare a small solo performance based on the previous study periods.

### **T-TA203 Impro demo, 2 credits**

Students are able to perceive and identify their corporal potential as a source of potential dance and choreography. They understand the artistic premises of improvisation methods and their framework. Students are able to create and present performance demos where the challenge is to act spontaneously in a choreography framework, either as solo performers or in interaction with other performers.

### **T-XB212 Dance and lighting design, 2 credits**

*Learning outcomes:*

Students are familiar with the tools used in lighting design and master the basics of lighting design in practice. They have become acquainted with lighting design as an art form and perceive the artistic potential of light in dance art. They are able to work in co-operation with students of lighting design.

### **T-XB213 Dance and sound design, 2 credits**

#### *Learning outcomes:*

Students are familiar with the tools of sound design and master the basics of sound design in practice. They have become familiar with sound design as an art form and perceive the artistic potential of sound in dance art. They are able to work in cooperation with students of sound design.

### **T-TA206 Contemporary choreography, 2 credits**

#### *Learning outcomes:*

Students become familiar with currently active choreographers and network with them. The work broadens their understanding of dance art from various artistic premises and working methods.

### **T-XM211 Orientation to Artistic collaboration, 4 credits**

#### *Learning outcomes:*

The course works as an orientation and introduction to the ACO-project (artistic collaboration in choreography and dance). After the course, the student has a basic understanding of some discipline specific approaches to artistic questions, methods and conditions for working, is able to discuss them and contribute to the collaborative artistic process in a creative, committed and constructive manner. The student is familiar with the basics of group dynamics and understands the prerequisites of collegial work, both in the role of an equal participant in a work group process and from the point of view of one's own study area.

### **T-TA207 Project 1, 6 credits**

Classification C

#### *Learning outcomes:*

Students handle the movement-based composition tradition with its technical and expressive challenges. They understand the artistic premises of such an artwork as well as its stylistic framework, and are capable of shouldering their own responsibility in constructing meanings for the artwork. They are able to work responsibly and creatively in the group. They understand the spatiality of the body and choreographic movement and their dynamic interchange, time, duration and the connections between music and dance.

This study unit is completed during the first year of study.

### **T-TA208 Project 2, 8 credits**

## Classification C

### *Learning outcomes:*

Students broaden their skills as performers and choreographers as they practice working in a group. Students have become acquainted with working methods typical of modern performance, especially the work group-based method of devising, its history, central concepts, work stages and methods. They are capable of creative work in a group, understand the stages of the process and contribute to the joint creation of the performance.

This study unit is implemented together with students in directing, dramaturgy, sound and lighting design, scenography and costume design.

### **T-TA209 Project 3, 4 credits**

Classification C

*Learning outcomes:*

Students understand the manifestations of corporeality in society and culture and the interactive possibilities of dance art in various social environments. They are able to function in various art projects, identifying in these the inherent possibilities for their own artistic work.

During the study unit students will engage in a cooperation project with another applicable art form, community art or social choreography under the guidance of a professional artist.

### **T-TA210 Project 4, 8 credits**

Classification B

*Learning outcomes:*

Students are familiar with the different aspects of designing a dance performance and are able to function professionally as a creative party to a multi-artistic project. They are able to develop their own artistic work in interaction with their student colleagues and understand the dynamics of the artistic process, its different stages and how the artwork is formed.

In the autumn of the third year a dance piece will be implemented in cooperation with second-year master's degree students of choreography and students of lighting design and sound, scenography and costume design. The aim of cooperation is to bring together creatives of the same generation already during their studies.

### **T-TA211 Project 5, 6 credits**

Classification: B (group work) or C/D (individual project)

*Learning outcomes:*

Students show their independence and maturity as artists through the projects they choose. They understand the knowledge-based and artistic framework of their work, and through their work they are able to articulate the artistic aims of the artwork. They are able to reflect on their own approach and to evaluate the methods and end results of their work.

The written documentation of this reflection forms a significant share of the portfolio students will complete as part of their thesis project.

In the beginning of the third year, students will present a well-prepared plan for the artistic project. The artistic project, which is to be completed in the spring of the third year, may be a dance for a dance piece, the student's own choreography/studio performance or another artistic project. The project plan is negotiated with and approved by the professor responsible for the study programme, or the course leader. If the student project is a created choreography or another artistic project, it will be implemented according to production classification C or D.

## **T-TA300 CONTEXTUAL STUDIES, 19 CREDITS**

*Learning outcomes:*

Students possess basic knowledge of core concepts employed in art, dance art and performance. They understand who they are as artists in relation to discourses on art as a whole and humanity, and they understand art in its cultural framework.

T-TA301a-c History and theory of art, introduction to art philosophy 1-3, 6 credits

Learning outcomes:

- A. Students possess basic knowledge of the development of Western art and are familiar with the literature in the field. They understand the historic movements in art and performing arts, artistic goals, performance practices and the development of artistic professions in a cultural history context.
- B. Students are familiar with the history of Western music, in broad strokes, from the 16th Century onwards and are able to differentiate between the stylistic features of different time periods by listening. They possess knowledge of the most important composers, artworks, composition methods and schools of thought in the 20th and 21st Centuries and understand the forms, styles and methods underpinning different time periods.
- C. Students understand the basic questions of art and art philosophy concerning the nature and significance of art; the representation, expression and form of an artwork.

## **T-TA302a-c History of dance art and performance analysis 1-3, 9 credits**

*Learning outcomes:*

Students possess basic knowledge of the development of Western dance art and are familiar with the most important artworks in dance and the literature of the field. They understand the movements in dance art, artistic goals, performance practices and the

development of dancing professions in the contexts of dance and cultural history. Students master the practical methods of analyzing dance art, are able to review artworks also from a cultural standpoint and capable of writing essays that analyze a work of dance from several perspectives.

Students possess knowledge of the different stages of Finnish dance art and artworks, and understand the functional structures of our dance art. Students are familiar with the premises of contemporary choreography work and are able to place makers and working methods within the framework of international dance art. Students are able to constructively participate in the discourse on dance art and different artworks and capable of utilizing their analytical skills also in their own work.

### **T-TA303 The dance artist in society, 2 credits**

*Learning outcomes:*

Students understand art from a sociological perspective. They understand the structures and operations of the art world as well as the core themes of dance research and artistic research. They perceive future development possibilities of their own field and have considered their own role in the field of art. They are able to participate in discussions on art, the dancer's profession and the role of the artist in society.

### **T-TA304 Introduction to performance studies, 2 credits**

*Learning outcomes:*

Students are familiar with the core concepts and questions inherent in performance studies, such as performance research, performance, ritual, play or game, performativity, presentation, performance processes and global performances. Students understand how they, with the help of performance research, are able to creatively review various life phenomena and performance-related issues.

### **T-TA400 INDIVIDUAL STUDIES, 14 CREDITS**

*Learning outcomes:*

Students are able to expand their competence according to their personal interests. They are able to study subjects important to their own quality as artists more in-depth, and thus deepen the knowledge and skills they have gained through their artistic education.

Aside from at the Theatre Academy, elective studies (10 credits) may also be carried out also within the framework of mobility studies offered by the University of the Arts Helsinki and at universities covered by the Flexible Study Rights (JOO) agreement. Students are

themselves responsible for completing their elective studies and will need to negotiate these with the professor or lead teacher of their degree programme.

In alternative contextual studies (4 credits), students are free to choose studies from among the courses offered by the degree programme that promote their own focus of interest and goals. With the help of these studies, students will deepen their skills as makers of dance.

## **T-T A500 THESIS, 6 CREDITS**

The bachelor degree thesis consists of a learning portfolio and a presentation of the portfolio.

### *Learning outcomes:*

In the learning portfolio the students ponder and analyze their learning, placing it within a contemporary framework of dance art. The portfolio comprises the following areas: analysis of learning based on a learning diary and a reflection on project 5.

Through this project, students come to possess the skills to

- identify their own attitudes to learning and how they learn in different processes
- learn by reflective practice
- review and evaluate their own development as dance artists
- work independently and purposefully
- manage their working time well
- reflect on the framework and artistic aims of a project
- articulate the premises and working methods of their projects
- critically review the results of their work
- document their artistic work

In order for the thesis project to be approved, students must first complete a written maturity examination that shows familiarity with the subject of the thesis as well as skills in Finnish or Swedish.