



**Akademia
Humanistyczno
Ekonomiczna
w Łodzi**

2026-2027

ACADEMIC OFFER

DANCE MASTER



DANCE MASTER

Language: **Polish**
with English support

Spring **2026–2027**

Dance Master

1ST YEAR / 2ND SEMESTER

Classical Dance Technique and Musical Interpretation (II).	workshops
Contemporary Dance Techniques (II).	workshops
Polish National Dances (II).	workshops
Rhythmics – Musical Movement Expression (II).	workshops
Kinesiology with elements of prophylaxis (II).	workshops
Choreography Structures (II).	workshops
Choreography Project (II).	workshops
Organization and production of a dance performance	workshops

2ND YEAR / 4TH SEMESTER

Classical Dance Technique and Musical Interpretation (IV).	workshops
Contemporary Dance Techniques (IV).	workshops
Characteristic Dances and Musical Interpretation (II).	workshops
Choreography Laboratory (II).	workshops
Movement Improvisations (II).	workshops
Street Dance Techniques	workshops
Partnering in Dancing	workshops
Revue and Musical Theatre	workshops
Acrobatics	workshops

Classical Dance Technique and Musical Interpretation (II)

workshops

2 ECTS

Teaching methods

workshop method / group work

Method of verifying education

demonstration class / activity during classes

OBJECTIVES

Improvement of movement quality, increasing individual mobility and body flexibility; Developing sensitivity to music and to changes in tempo, character, and rhythm; Increasing muscular strength and endurance of the whole body; Preparing students for independent work in classical dance.

COURSE CONTENT

- Flic-flac en tournant en dehors and en dedans from position to position at 45° and 90° at the barre.
- Battement développé with quick demi-rond en dehors and en dedans at 90° at the barre.
- Port de bras (with torso work) with the leg raised at 90°, en face, in poses and on demi-pointe at the barre.
- Pirouettes en dehors and en dedans sur le cou-de-pied, finishing with the toes touching the floor, at 45° and 90° at the barre.
- Pirouettes tire-bouchon en dehors and en dedans, starting from 90° positions and finishing in a large pose.
- Pirouettes en dehors and en dedans sur le cou-de-pied, finishing with the toes on the floor, at 45° and 90° in the center.
- Tour fouetté at 90° from position to position at the barre and in the center.
- Grand fouetté en tournant en dedans in third arabesque and en dehors in a croisé forward pose.
- Tour fouetté at 45°, increasing the number of rotations.
- Grand temps lié with pirouette sur le cou-de-pied, tire-bouchon from fifth position
- Tours en dehors and en dedans in all directions and large poses from fourth and second positions.
- Sissonne tombée en tournant en dehors and en dedans in all directions and small jump poses.
- Temps lié en tournant en dehors and en dedans with the leg in sur le cou-de-pied.
- Pas ballotté at 90° in jumps.
- Pas jeté passé at 45° and 90° forward and backward; pas de poisson with a jump and flight.
- Pas de bourrée – all types on pointe.
- Sissonne ouverte at 45° in poses on pointe.
- Relevé on one leg in poses with the other leg raised at 45° and 90° on pointe.
- Preparation for pirouettes from fifth and fourth positions en dehors and en dedans on pointe (one turn at the discretion of the instructor).
- Pas ballonné with traveling in effacé and croisé poses forward and backward.
- Grand sissonne ouverte in all directions and poses without travel on pointe.
- Temps sauté in fifth position and changement de pieds on pointe.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge: Possesses in-depth knowledge of the subject area, which can be developed and applied in their own artistic exploration; Possesses a developed artistic personality enabling the realization and expression of their own artistic concepts; Possesses extended knowledge of classical dance.

In terms of skills: Has skills related to the theoretical and practical application of classical dance; Can independently correct mistakes in themselves and others; Can select appropriate methods for their own development and improvement.

In terms of social competencies: Is ready to continuously improve professional skills in artistic work. Demonstrates professionalism in dance practice. Is ready to continuously improve professional skills in artistic work.

Contemporary Dance Techniques (II)

workshops

2 ECTS

Teaching methods

workshop method / exercises / discussions

Method of verifying education

exam / practical exam / activity during classes

OBJECTIVES

The aim of the course is to introduce students to the world of contemporary dance and to techniques that emerged in the 20th century and currently form the core of performance practices on the world's stages of dance theatres and contemporary dance companies.

COURSE CONTENT

- Discussion of principles concerning body awareness, space, and time. Execution of tasks related to movement analysis according to Rudolf von Laban's concept.
- Discussion of the history of the technique, the biography of its creator, and principles of execution based on Martha Graham's technique.
- Discussion of the history of the technique, the biography of its creator, and principles of execution based on José Limón's technique.
- Discussion of the history of the technique, the biography of its creator, and principles of execution based on Merce Cunningham's technique.
- Discussion of principles of execution based on release technique and floorwork methods.
- Execution of exercises based on elements of Graham, Limón, Cunningham, and release techniques, combined into dance combinations. Creation and presentation by the student of their own dance combinations.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Has knowledge of various dance techniques, styles, and forms.
- Knows professional terminology related to the art of dance.

In terms of skills:

- Can realize creative dance projects and possesses the skills needed to express them using different dance techniques.
- Uses their own kinesthetic and anatomical abilities in dance tasks in combination with knowledge of practical choreology.

In terms of social competencies:

- Demonstrates the ability to collect, analyze, and interpret information and to develop ideas.

Polish National Dances (II)

workshops

1 ECTS

Teaching methods

workshop method / individual and group work

Method of verifying education

exam / practical exam / activity during classes

OBJECTIVES

Providing students with knowledge of the history of Polish national dances; Familiarizing students with the costume and tradition of each dance.

COURSE CONTENT

- Polonaise (Polonez) – origin and characteristic musical and dance features. Explanation of musical terminology related to meter, measures, musical phrasing, and tempo. Discussion of differences in performing specific elements, holds, and bows depending on costume. Introduction to basic steps, figures, and spatial patterns typical of the Polonaise: forward, backward, and turning basic step; partner crossing to the other side; changing places via croisé; “herringbone” pattern, gates, couple circle. Work on combining elements while maintaining proper character and correct technique.
- Krakowiak – characteristics of music, costume, and dance. Focus on the syncopated rhythm of the Krakowiak and explanation of “syncopé.” Partner work principles, basic steps, embellishments, and spatial patterns: side gallop, “horse-like” steps, gallop with accent, hops; female turning jumps, male fancy step, Kraków-style finishes; directional changes through half turns; krzesane steps, heel beats (stage and square variations), traditional regional figures. Combining steps into dance compositions.
- Oberek – characteristics of music, costume, and dance. Explanation of “fermata” in music. Basic step, partner holds, figures, and spatial patterns: forward, backward, stationary, and turning steps ($\frac{1}{4}$, $\frac{1}{2}$, full rotation); spinning in four directions; male embellishments (krzesany, heel beat, knee strike, kneeling variations, turns behind back, accented steps); female jumps, male kneeling steps, rhythmic accents; figures such as partner exchanges and lifts. Combining elements into coherent choreographic forms with correct stylistic execution.
- Mazur – characteristic musical and dance features, including differences in execution depending on costume. Explanation of musical dynamics. Basic step (forward, backward, stationary with turn – “kontusz step”), accented male steps; gliding steps in various combinations (changes through passé par terre, cou-de-pied, krzesany steps); rond variations; heel beats (female and male variants); small and large mazurka endings. Construction of dance compositions with emphasis on precision and stylistic authenticity.
- Kujawiak – musical and dance characteristics. Similarities and differences between Kujawiak and Oberek in execution of steps and embellishments. Explanation of musical concepts “rubato” and “ritenuto.” Basic and turning steps, stylized steps with “obłoczek,” rond variations forward and backward; embellishments and lifts compared with Oberek; figures such as flirtatious, rocking, carried, resting, and partner exchange figures. Combining elements into dance compositions.
- Highland dances from the Podhale region and other selected Polish folk dances – historical background of the region, customs and traditions, music, costume, choreotechnics, and stylized forms of folk dances (selected by the academic teacher).

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Has knowledge of the history of dance in the 20th and 21st centuries and general knowledge of dance styles, forms, and genres.
- Knows and applies principles relevant to the dances being studied.
- Knows Polish national dances within the discussed scope.

In terms of skills:

- Uses professional terminology.
- Can perform movement elements, steps, and figures combined into sequences of Polish national dances.
- Can analyze, interpret, and anticipate various interactions and situations occurring during national dance classes.

In terms of social competencies:

- Knows and can perform steps of Polish national dances with particular attention to style, manner, and form.
- Is ready to engage in artistic work throughout life and is capable of self-evaluation and constructive criticism.

Rhythmics: Musical Movement Expression (II)

workshops

1 ECTS

Teaching methods

workshop method / individual and group work

Method of verifying education

exam / practical exam / activity during classes

OBJECTIVES

Developing listening analysis skills in terms of the interaction of musical elements; Developing sensitivity to musical elements; Training quick reactions in music–movement activities; Developing a conscious and creative attitude in the execution of music–movement tasks; Developing imagination and creativity in interpreting music through movement; Improving and expanding theoretical knowledge in the field of music; Developing the ability to express meanings contained in music through movement; Developing the ability to spontaneously externalize emotions through movement arising from musical expression.

COURSE CONTENT

- Elements of a musical work, including musical means of artistic expression.
- Movement-based interpretations of musical elements based on selected excerpts of musical works – improvisations.
- Selected musical forms: AB, ABA, rondo, variations, canon, fugue, sonata-allegro form, and developmental forms – listening analysis of recordings and exploration of movement means corresponding to musical expression.
- Movement structures corresponding to musical structures: motif–phrase–sentence–period.
- Listening analysis of musical compositions selected by students, discussion of metrical and rhythmic issues, diversity of interpretation, energetic tension within melodic phrases, and dramaturgy of works – proposals for movement interpretations. The phenomenon of similarity and contrast in music and movement.
- Dance projects (movement compositions) based on selected musical material according to Émile Jaques-Dalcroze's method of eurhythmics (musical expression through movement).

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows musical concepts and terminology within the discussed scope.
- Knows the principles of Émile Jaques-Dalcroze's eurhythmics method, including movement plasticity as a form of musical expression through movement.
- Knows the elements of a musical work and structural models of musical forms.

In terms of skills:

- Can express musical elements through movement, including emotions contained in musical works.
- Can aurally analyze the artistic expression of a musical piece and translate musical expression into movement.
- Can interpret music through movement in various styles, improvising its structure as well as creating choreographies based on music.

In terms of social competencies:

- Is ready for independent analysis and execution of music–movement tasks.
- Is ready to cooperate in a group and provide constructive criticism towards others' work when working with musical material.

Kinesiology with elements of physioprophyllaxis (II)

workshops

1 ECTS

Teaching methods

workshop method / individual and group work

Method of verifying education

exam / practical exam / activity during classes

OBJECTIVES

Introducing students to knowledge in kinesiology; Preparing students for the practical application of knowledge about neuropsychological determinants of human motor performance; Preparing students to use this knowledge to analyze and describe simple and complex human movements under normal conditions; Preparing students to cooperate with other specialists in the field of human movement analysis in order to optimize the professional development of dancers, including broadly understood injury prevention.

COURSE CONTENT

- Concepts and definitions in kinesiology. Structural and functional foundations of motor operations. Components of the musculoskeletal system and their interrelations.
- Postural control. Concept of uncontrolled movement. Axiality and postural reactions. Concept of motor error.
- Mechanisms of balance maintenance. Dynamic control.
- Somatosensory systems. Concepts of kinesthesia and synesthesia.
- Function and physiology of muscles in the context of motor control. Functional efficiency. Movement symmetry.
- Characteristics of stabilizers and mobilizers. Recruitment patterns of muscle groups.
- Movement management and control. Regulation and coordination.
- Teaching motor operations. Development of motor skills.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows concepts from kinesiology and human motor function, as well as kinesiology terminology within the discussed scope.
- Knows principles of kinesiology and functional relationships within the human musculoskeletal system.
- Knows concepts of human kinesiology and functional dependencies.
- Knows main concepts of movement efficiency and safety.

In terms of skills:

- Can apply kinesiology concepts, terminology, and knowledge in practice.
- Can apply principles of kinesiology in designing safe and efficient movement tasks.
- Constructs frameworks for applying kinesiology knowledge in movement control and motor skill development.
- Can identify functional deficits and implement appropriate corrective tasks that enhance motor potential.

In terms of social competencies:

- Is ready to develop motor skills while striving for professionalism in dance practice.
- Is ready to take a comprehensive approach to professional practice in terms of ergonomics and injury prevention.

Choreography Structures (II)

workshops

1 ECTS

Teaching methods

workshop method / case study

Method of verifying education

assignments / activity during classes

OBJECTIVES

Conscious application of various creative methods useful in choreographic work; Independent creation of a choreographic etude.

COURSE CONTENT

- Use of music, dance techniques, text, and other visual staging elements to expand creative inspiration.
- Methods of choreography creation and their correlation with other visual staging means.
- Independent work on the artistic concept of a project and consultations with the course instructor.
- Presentation of the project in front of the group and discussion of the completed work in relation to other available visual staging elements.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows and understands the principles of choreographic creation, choreographic structures, and their integration with other visual staging elements.
- Knows and understands the role of dance and choreography and the possibilities of combining movement with other visual means of stage expression.
- Recognizes different musical styles and dance techniques, situating them in relation to other visual staging elements; knows terminology, principles, and possibilities of their use in creative work.

In terms of skills:

- Can create and realize dance–movement etudes and correlate them with other visual staging elements.
- Can design a creative process and use various methods of enhancing creativity in choreography and its integration with visual staging means.
- Uses concepts and methods of contemporary dance forms and applies them in choreographic work, integrating them with other visual staging elements.

In terms of social competencies:

- Understands the creative process and is able to inspire and motivate collaborators in integrating movement with other visual staging elements.
- Is ready to independently create choreographic works, seek inspiration, and develop chosen artistic ideas based on choreography and other visual means of staging.
- Accepts and respects different working methods and is capable of a flexible approach to artistic and choreographic creation in relation to other visual staging elements.

Choreography Project (II)

workshops

2 ECTS

Teaching methods

workshop method / exercises

Method of verifying education

practical exam / assignments / activity during classes

OBJECTIVES

The aim of the course is to deepen knowledge of choreographic works, to understand the principles of creation in the context of dance composition, and the selection of sound and visual elements of a performance. It also prepares students for professional creative and performing work in dance through the independent realization of dance etudes and micro-performances. The course develops responsibility for the overall artistic work, including creative decisions made in collaboration with co-performers and co-creators.

COURSE CONTENT

- Types of dance composition – theory and performance practice (creating examples through individual creative work).
- Types of choreographic methods – theory and performance practice (creating examples through individual creative work).
- Types of creative processes in directing – theory and performance practice (creating examples through individual creative work).
- Types of dramaturgical materials – theory and performance practice (creating examples through individual creative work).
- Types of relationships between music and dance – theory and performance practice (creating examples through individual creative work).
- Types and possibilities of using visual stage elements such as lighting, costumes, props, and multimedia – theory and performance practice (creating examples through individual creative work).

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Has knowledge of the structure of a choreographic etude and the selection of non-movement elements that are integral to choreographic content.
- Knows the principles of stage expression in dance.
- Knows the principles of dance composition and choreography, as well as directing, staging, and dramaturgy of dance performances.

In terms of skills:

- Can create and realize creative dance-choreographic projects.
- Can carry out original artistic activities and dance classes based on the free and independent use of imagination, intuition, and emotionality.
- Can cooperate with others in teamwork settings.

In terms of social competencies:

- Is ready to assume the role of a creative artist and leader in various artistic projects.
- Demonstrates readiness for creative work with respect for the copyrights of other creators.

Organization and production of a dance performance

workshops

1 ECTS

Teaching methods

workshop method / individual and group work

Method of verifying education

demonstration class / activity during classes

OBJECTIVES

Familiarizing students with the principles of organizing and producing premiere dance performances.

COURSE CONTENT

- The process of scaling and defining the substantive and organizational conditions of a dance performance.
- Selected legal issues related to occupational health and safety and fire protection in organizing dance performances.
- Selected issues concerning copyright and related rights in the organization and production of dance performances.
- Budgeting and expenditure planning.
- Planning organizational and substantive activities; work scheduling.
- Production vs. exploitation (running) of dance performances.
- Cooperation with and support from partners, patrons, and sponsors.
- Ethics of collaboration and handling unexpected situations.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows how to scale the scope of tasks in the production and organization of dance performances.
- Knows the legal frameworks applicable to the organization and production of dance performances.
- Knows how to plan and carry out the process of organizing and producing dance performances.

In terms of skills:

- anticipate, prepare, and carry out the organization and production of a dance performance,
- apply legal regulations during the process of organizing and producing a dance performance,
- coordinate creators, performers, and the organizational-technical team in the production process.

In terms of social competencies:

- is capable of planning and taking responsibility for achieving an artistic goal in the form of organizing a dance performance,
- is able to collaborate with creators, performers, and the organizational-technical team within applicable legal frameworks,
- is able to create a creative and cooperative working environment based on understanding the needs of artists, production staff, and the audience.

Classical Dance Technique and Musical Interpretation (IV)

workshops

2 ECTS

Teaching methods

workshop method / group work

Method of verifying education

demonstration class / activity during classes

OBJECTIVES

Improvement of movement quality, increasing individual mobility and body flexibility; Developing sensitivity to music and to changes in tempo, character, and rhythm; Increasing muscular strength and endurance of the whole body; Preparing students for independent work in classical dance.

COURSE CONTENT

- Flic-flac en tournant en dehors and en dedans from position to position at 45° and 90° at the barre.
- Battement développé with quick demi-rond en dehors and en dedans at 90° at the barre.
- Port de bras (with torso work) with the leg raised at 90°, en face, in poses and on demi-pointe at the barre.
- Pirouettes en dehors and en dedans sur le cou-de-pied, finishing with the toes touching the floor, at 45° and 90° at the barre.
- Pirouettes tire-bouchon en dehors and en dedans, starting from 90° positions and finishing in a large pose.
- Pirouettes en dehors and en dedans sur le cou-de-pied, finishing with the toes on the floor, at 45° and 90° in the center.
- Tour fouetté at 90° from position to position at the barre and in the center.
- Grand fouetté en tournant en dedans in third arabesque and en dehors in a croisé forward pose.
- Tour fouetté at 45°, increasing the number of rotations.
- Grand temps lié with pirouette sur le cou-de-pied, tire-bouchon from fifth position
- Tours en dehors and en dedans in all directions and large poses from fourth and second positions.
- Sissonne tombée en tournant en dehors and en dedans in all directions and small jump poses.
- Temps lié en tournant en dehors and en dedans with the leg in sur le cou-de-pied.
- Pas ballotté at 90° in jumps.
- Pas jeté passé at 45° and 90° forward and backward; pas de poisson with a jump and flight.
- Pas de bourrée – all types on pointe.
- Sissonne ouverte at 45° in poses on pointe.
- Relevé on one leg in poses with the other leg raised at 45° and 90° on pointe.
- Preparation for pirouettes from fifth and fourth positions en dehors and en dedans on pointe (one turn at the discretion of the instructor).
- Pas ballonné with traveling in effacé and croisé poses forward and backward.
- Grand sissonne ouverte in all directions and poses without travel on pointe.
- Temps sauté in fifth position and changement de pieds on pointe.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge: Possesses in-depth knowledge of the subject area, which can be developed and applied in their own artistic exploration; Possesses a developed artistic personality enabling the realization and expression of their own artistic concepts; Possesses extended knowledge of classical dance.

In terms of skills: Has skills related to the theoretical and practical application of classical dance; Can independently correct mistakes in themselves and others; Can select appropriate methods for their own development and improvement.

In terms of social competencies: Is ready to continuously improve professional skills in artistic work. Demonstrates professionalism in dance practice. Is ready to continuously improve professional skills in artistic work.

Contemporary Dance Techniques (IV)

workshops

2 ECTS

Teaching methods

workshop method / exercises / discussions

Method of verifying education

exam / practical exam / activity during classes

OBJECTIVES

The aim of the course is to introduce students to the world of contemporary dance and to techniques that emerged in the 20th century and currently form the core of performance practices on the world's stages of dance theatres and contemporary dance companies.

COURSE CONTENT

- Discussion of principles concerning body awareness, space, and time. Execution of tasks related to movement analysis according to Rudolf von Laban's concept.
- Discussion of the history of the technique, the biography of its creator, and principles of execution based on Martha Graham's technique.
- Discussion of the history of the technique, the biography of its creator, and principles of execution based on José Limón's technique.
- Discussion of the history of the technique, the biography of its creator, and principles of execution based on Merce Cunningham's technique.
- Discussion of principles of execution based on release technique and floorwork methods.
- Execution of exercises based on elements of Graham, Limón, Cunningham, and release techniques, combined into dance combinations. Creation and presentation by the student of their own dance combinations.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Has knowledge of various dance techniques, styles, and forms.
- Knows professional terminology related to the art of dance.

In terms of skills:

- Can realize creative dance projects and possesses the skills needed to express them using different dance techniques.
- Uses their own kinesthetic and anatomical abilities in dance tasks in combination with knowledge of practical choreology.

In terms of social competencies:

- Demonstrates the ability to collect, analyze, and interpret information and to develop ideas.

Characteristic Dances and Musical Interpretation II

workshops

1 ECTS

Teaching methods

workshop method / individual and group work

Method of verifying education

demonstration class / activity during classes

OBJECTIVES

Advanced knowledge of the most characteristic dances of the world.

COURSE CONTENT

- General characteristics and introduction to the study of character dances.
- Selected character dances of Europe.
- Selected character dances of Asia.
- Selected character dances of Latin America.
- Dances of national minorities living in Poland.
- Character dance in ballet scenes – overview.
- Barre exercises in the styles of various world nations.
- Centre exercises in the styles of different national traditions.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Analysis of dances from different regions of the world – their characteristics, principles, and movement specificity.
- Knowledge of characteristic elements of dance and style of different countries.
- Has extended, practical knowledge of character dances, including their steps and figures.

In terms of skills:

- distinguish particular dances, their character and figures, and identify their origin,
- present character dances and their stage adaptations both theoretically and practically,
- demonstrate a developed artistic personality enabling the creation, realization, and expression of their own artistic concepts.

In terms of social competencies:

- is aware of their knowledge and skills,
- understands the need for professional development and lifelong learning,
- demonstrates the ability of self-assessment and self-criticism.

Choreography Laboratory (II)

workshops

3 ECTS

Teaching methods

workshop method / project method / consultations

Method of verifying education

colloquium / activity during classes

OBJECTIVES

Independent and supervised implementation of the production process of a choreographic stage work. Demonstrating in practice creative, performance, and organizational skills in the preparation and public presentation of a choreographic stage piece. Creating independently and in consultation with instructors specializing in selected elements of a choreographic stage work

COURSE CONTENT

- Conducting and consulting task plans and procedures for the production and presentation of a choreographic stage work.
- Implementing planned activities and verifying artistic and organizational tasks; fulfilling one's own responsibilities (self-monitoring).
- Cooperation with an artistic team of creators and performers in preparing and presenting a choreographic stage work.
- Collaboration with the production team and coordination of external crews and production workshops.
- Preparing substantive content for communication with media and audiences and adapting it for publication.
- Individual and group work during artistic rehearsals.
- Synchronizing all elements of the choreographic stage work during rehearsals.
- Conducting a closed dress rehearsal.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows what organizational actions to undertake in the production and presentation of a premiere choreographic stage work.
- Knows what artistic tasks to undertake in the preparation and presentation of a choreographic stage work.
- Knows how to shape their own creative and organizational work in collaboration with co-creators and performers. Understands how to implement and optimize artistic concepts in relation to personal, temporal, and infrastructural constraints during the preparation and presentation of a choreographic stage work.

In terms of skills:

- carry out organizational and informational tasks in the production process of a choreographic stage work with independent decision-making and responsibility, as well as within frameworks agreed upon with collaborators,
- use human and infrastructural resources necessary for preparing and staging a choreographic work; is able to take creative risks,
- apply appropriate formal and conceptual choreographic tools, build repertoire, and use acquired knowledge and creative personality to express their own artistic ideas in stage choreography.

In terms of social competencies:

- is capable of creative and interactive collaboration in both organizational and artistic fields with others involved in the production of a choreographic stage work,

Movement Improvisations (II)

workshops

2 ECTS

Teaching methods

workshop method / exercises / didactic discussion

Method of verifying education

assignment / activity during classes

OBJECTIVES

Demonstrating the value of improvisation as a fundamental tool in the creative work of a dancer and choreographer. Familiarizing students with the concepts and methods of improvisation. Developing an individual, creative artistic attitude based on courage, independence, and openness in thinking, aimed at exploring new possibilities and original solutions in creative expression. Acquiring the ability to compose movement on a given theme in real time and space.

COURSE CONTENT

- Discussion and execution of improvisational tasks on the following topics: presence in space, place, the body as space, body peripheries, size and weight of movement, time, sound layer, speech, body sounds; object, prop; abstraction, reality, staging; imitative gesture; intentional movement.
- Discussion and execution of improvisational tasks on the following topics: precise and conventional form; content as a tool for organizing movement; emotion as inspiration for creation; inspiration from image, sound, and literary text.
- Discussion and execution of improvisational tasks on the following topics: group work, relational behavior, partner as object/prop, partner as partner; free improvisation based on associations and reflections on key words; thematic improvisation inspired by the surrounding world.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows the principles of movement improvisation.
- Knows the principles of dance improvisation for stage purposes.
- Knows professional terminology in the field of dance improvisation.

In terms of skills:

- Can create and realize creative projects.
- Can collaborate with others in team-based work.

In terms of social competencies:

- Is ready to think flexibly and entrepreneurially, going beyond established patterns.

Street Dance Techniques

workshops

1 ECTS

Teaching methods

workshop method / exercises

Method of verifying education

assignment / activity during classes

OBJECTIVES

Mastery of movements, steps, and movement qualities characteristic of street dance styles; Mastery of selected figures from street dance techniques; Ability to present specific street dance techniques and distinguish between them; Ability to adapt steps and movements from other dance styles into street dance techniques; Ability to select appropriate music for street dance projects; Knowledge of the history of street dance styles.

COURSE CONTENT

- Introduction to the history, origins, and development of street dance techniques.
- Influence of street culture on dance development – terminology.
- Learning steps and dance combinations based on styles such as hip hop, breaking, locking, popping, waacking, and house.
- Improving motor coordination skills.
- Developing musical interpretation skills; rhythm and musicality exercises.
- Creating advanced steps and movement sequences based on street dance techniques.
- Developing improvisation and freestyle skills.
- Creating advanced choreographies based on street dance techniques, including movement analysis and creativity development.
- Presentation of street dance choreographies in parks, street events, and other open spaces.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Has theoretical knowledge of the history, origins, and development of street dance techniques.
- Knows steps and dance elements from street dance styles.

In terms of skills:

- Possesses a developed artistic personality and specialized skills enabling the creation and realization of original artistic concepts using street dance techniques.
- Can collaborate with others in team-based street dance projects.

In terms of social competencies:

- Consciously plans their professional career path based on skills acquired during studies, including those in street dance techniques.
- Demonstrates a need for continuous professional development and personal growth

Partnering in Dancing

workshops

1 ECTS

Teaching methods

workshop method / exercises / didactic discussion

Method of verifying education

assignment / activity during classes

OBJECTIVES

Knowledge of selected Latin American dances: their origins, characteristic features, and basic figures and dance techniques.

COURSE CONTENT

- Origins of Latin American dances.
- Distinguishing Latin American dances based on the character of the musical piece.
- Terminology related to selected ballroom dances.
- Specificity of figures in Latin American dances. Dance etiquette / floorcraft: asking for a dance (customary approach to a partner and invitation to dance), thanking for the dance (customary acknowledgment after finishing), behavior on the dance floor.
- Selected steps, figures, and basic combinations: Samba – Bota Fogo: rhythmic side step with emphasized hip action; Volta: fast side steps.
- Selected steps, figures, and basic combinations: Cha-cha – New York: crossing step with turn; Cuban Breaks: fast side steps with hip movement.
- Selected steps, figures, and basic combinations: Rumba – Cuban Motion: slow, accented steps with hip action.
- Selected steps, figures, and basic combinations: Jive – Back Basic: fast steps backward and forward with chassé; American Spin: quick partner turn.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows and understands selected terminology related to ballroom dances.
- Has in-depth knowledge of the origins of selected ballroom dances, with particular emphasis on Latin American dances.

In terms of skills:

- Can maintain correct body posture and synchronize movements in accordance with the flow and dynamics of dance.
- Can perform selected figures and steps in ballroom dances, including Cuban Breaks and New York in cha-cha-cha, Cuban Motion in rumba, promenade in paso doble, and American Spin in jive.

In terms of social competencies:

- Is ready to apply dance etiquette in ballroom dancing.
- Is ready to expand knowledge of ballroom dances and further develop dance skills in this field.

Revue and Musical Theatre

workshops

2 ECTS

Teaching methods

workshop method / brainstorming / group work

Method of verifying education

graded choreography / activity during classes

OBJECTIVES

Acquisition of knowledge in the history and current trends of revue and musical theatre; Ability to recognize original revue and musical choreography; Development of performance skills in revue and musical theatre.

COURSE CONTENT

- Introduction to the history and current trends in revue and musical theatre: history and choreography of the Can-Can; stylistic differences between Brazilian samba, revue samba, and ballroom samba; musical theatre, Broadway jazz, and traditional revue illustrated by the choreography Cinema Italiano from the musical Nine; revue and jazz walk demonstrated in Bob Fosse's Chicago; use of the barre as stage scenery in Bob Fosse's Sweet Charity; methodology of jazz dance as a foundational technique in revue and musical dance classes; high heels style as an element of revue and musical choreography; stage image and acting expression as integral components of revue and musical performance.
- Mastery of selected elements of jazz dance technique, especially in Broadway jazz, musical theatre, pop jazz, and commercial dance styles.
- Awareness of the importance of artistic expression in choreography related to revue and musical theatre, including the role of gesture and facial expression.
- Preparation of dance routines in the field of revue and musical theatre, including the use of costumes and props essential to the chosen choreographic style.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- The student knows selected dance trends in revue and musical theatre in Poland and worldwide.
- Has knowledge of the history of revue and musical theatre.
- Knows the musical repertoire of revue and musical theatre.
- Can distinguish iconic choreographies by world-renowned creators such as Bob Fosse and Jerome Robbins.
- Knows selected jazz styles, including Broadway jazz, musical theatre jazz, and basic steps of can-can and revue samba.
- Knows professional terminology and its written form.
- Knows modern technologies used in commercial dance-music events and high-budget productions, including projections and mapping.

In terms of skills:

- Can perform in both solo and group choreographies based on selected revue dance trends.
- Can present and appropriately select exercises and dance steps relevant to revue styles, including can-can, revue samba, and musical theatre styles.
- Can combine and consciously apply selected dance styles within revue and musical theatre contexts.
- Develops partnering skills in artistic performance.
- Maintains correct technical habits and posture, enabling efficient and safe body use in movement.

In terms of social competencies:

- Understands the need for lifelong improvement.
- Is ready to cooperate in group artistic projects.

Acrobatics

workshops

2 ECTS

Teaching methods

workshop method / project method / simulation

Method of verifying education

project / activity during classes

OBJECTIVES

Acquisition of knowledge and skills in acrobatic and gymnastic techniques supporting a dancer's professional practice; Learning gymnastic elements that develop strength, physical endurance, and coordination, with regard to their usefulness in dance; Developing personal skills and the ability to assess one's own physical fitness, motor development, self-evaluation, and self-control.

COURSE CONTENT

- Techniques of falling and self-belaying, exercises on difficult surfaces (slippery, hard, etc.).
- Performing gymnastic and acrobatic elements with props, e.g. chair, table, sword, cane.
- Performing gymnastic and acrobatic elements using stage set design: stairs, platforms of various heights, small and narrow surfaces.
- Techniques and practice of selected partnering work, including exercises in pairs.
- Techniques and practice of selected lifts (thrown and static), group work.
- Creating, discussing, modifying, and exploring new elements based on fundamental gymnastic and acrobatic techniques for use in various dance styles.

DESCRIPTION OF THE EXPECTED LEARNING RESULTS

In terms of knowledge:

- Knows principles of self-protection and safe falling techniques.
- Knows rules for working with props and stage design elements.
- Has knowledge of safe and correct execution of partnering work and lifts.

In terms of skills:

- Can fall safely and consciously, demonstrates improved awareness of self-protection techniques, and is able to work on difficult surfaces such as slippery, wet, hard, or uneven floors.
- Can work with stage props and scenography elements such as chairs, tables, swords, canes, stairs, and platforms of various shapes (high, narrow, etc.).
- Can cooperate with a partner in partnering work and with a group in lifts.
- Can modify gymnastic and acrobatic elements for use in different dance techniques.

In terms of social competencies:

- Understands the need for lifelong learning and continuous self-improvement.