

Contemporary dance (41 21210)

STUDY PLAN - Full time studies

Qualification Dance group manager			1st year				2nd year			
Study courses		lecturer	1st sem.		2nd sem.		3rd sem.		4th sem.	
			CP	Exam	CP	Exam	CP	Exam	CP	Exam
A	Common courses									
1	Project Management	E.Veizans	1		1		1	Exam		
2	Labour Safety and Civil Protection	E.Veizans					1	Test		
3	Visual Communication and Stage Lighting	E. Kupcs	1	Test						
4	Dance History	I. Zirina							1	Test
5	Basics of Stage Arts	I.Zirina /K.Martinsone-Skapare/E.Veizans	1		1		1	Exam		
6	Latvian Language for Foreign Students	I. Rutka	1		1		1	Exam		
7	Improvisation Theory	I. Zirina	1	Test						
8	Systemic Science of Music	E.Veizans							1	Test
9	Creativity Psychology	I. Raudinga	1		1	Exam				
10	Theory and Methodology of Education	E.Veizans					1		1	Exam
11	Pedagogical Psychology	E.Veizans	1		1	Exam				
in total:			7		5		5		3	
B	Speciality courses:									
12	Body Positioning	I. Zirina	1	Test						
13	Dance Composition	I. Raudinga	1		1	Exam				
14	Classical Dance	K.Martinsone-Skapare	2		2		2		1	Exam
15	Stretching Methods	K.Martinsone-Skapare	1		1		1		1	Exam
16	Latvian Dance	K.Martinsone-Skapare			1	Exam				
17	Dance Improvisation	I. Zirina			1	Test				
18	Scenic Folk Dance	K.Martinsone-Skapare					1	Test		
19	Music Programming and Assembling	E.Veizans	1	Test						
20	Collective Management Methodology	E.Veizans	1		1	Exam				
in total:			7		7		4		2	
C	Specialisation courses:									
21	Show Dance	E.Veizans					1	Test		
22	Contemporary Dance	I. Zirina					2	Exam		
23	Latest Trends in Dance Specialization	guest lecturers					1	Test		
24	Modern Popular Dances	K. Tumakova			1	Test				
25	Jazz Dance	O. Spridzane			1		1	Exam		
26	Dance Styles of Hip-Hop Culture	E. Veizans / K. Tumakova	2		2		2		3	Exam
in total:			2		4		7		3	
	Practice		4		4		4		4	
	Qualification work								8	
In total:			20		20		20		20	

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80

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STUDY PLAN - Full time studies

Qualification Dance group manager			1st year				2nd year				
Study courses		lecturer	1st sem.		2nd sem.		3rd sem.		4th sem.		
			ECTS	Exam	ECTS	Exam	ECTS	Exam	ECTS	Exam	
A	Common courses										
1	Project Management	E.Veizans	1,5		1,5		1,5	Exam			
2	Labour Safety and Civil Protection	E.Veizans					1,5	Test			
3	Visual Communication and Stage Lighting	E. Kupcs	1,5	Test							
4	Dance History	I. Zirina							1,5	Test	
5	Basics of Stage Arts	I.Zirina /K.Martinsone-Skapare/E.Veizans	1,5		1,5		1,5	Exam			
6	Latvian Language for Foreign Students	I. Rutka	1,5		1,5		1,5	Exam			
7	Improvisation Theory	I. Zirina	1,5	Test							
8	Systemic Science of Music	E.Veizans							1,5	Test	
9	Creativity Psychology	I. Raudinga	1,5		1,5	Exam					
10	Theory and Methodology of Education	E.Veizans					1,5		1,5	Exam	
11	Pedagogical Psychology	E.Veizans	1,5		1,5	Exam					
in total:			10,5		7,5		7,5		4,5		
B	Speciality courses:										
12	Body Positioning	I. Zirina	1,5	Test							
13	Dance Composition	I. Raudinga	1,5		1,5	Exam					
14	Classical Dance	K.Martinsone-Skapare	3		3		3		1,5	Exam	
15	Stretching Methods	K.Martinsone-Skapare	1,5		1,5		1,5		1,5	Exam	
16	Latvian Dance	K.Martinsone-Skapare			1,5	Exam					
17	Dance Improvisation	I. Zirina			1,5	Test					
18	Scenic Folk Dance	K.Martinsone-Skapare					1,5	Test			
19	Music Programming and Assembling	E.Veizans	1,5	Test							
20	Collective Management Methodology	E.Veizans	1,5		1,5	Exam					
in total:			10,5		10,5		6		3		
C	Specialisation courses:										
21	Show Dance	E.Veizans					1,5	Test			
22	Contemporary Dance	I. Zirina					3	Exam			
23	Latest Trends in Dance Specialization	guest lecturers					1,5	Test			
24	Modern Popular Dances	K. Tumakova			1,5	Test					
25	Jazz Dance	O. Spridzane			1,5		1,5	Exam			
26	Dance Styles of Hip-Hop Culture	E. Veizans / K. Tumakova	3		3		3		4,5	Exam	
in total:			3		6		10,5		4,5		
	Practice		6		6		6		6		
	Qualification work								12		
In total:			30		30		30		30		

1.

Title of the study program	Contemporary dance
Course title	Project Management
Credits	3
ECTS	4,5
Number of lecture hours	24
Number of seminars and practical lessons	24
Number of students' independent work hours	72
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

As the society develops rapidly and values change, the demand for educators' professionalism and attitudes in various forms of expression grow. In nowadays dance group manager must be able to manage projects.

Study course purpose:

The aim of the course is to create a general idea and to raise awareness of future dance group managers about the essence, the theory and methodological basis of the project realization and their application in the dance group managers' work.

Tasks of the study course:

- 1) to raise awareness about the nature and structure of projects, and the specificities of dance projects;
- 2) to raise awareness about different project types and their differences;
- 3) to give information about web sites for project submission;
- 4) to create and present a project for a **creative travel scholarship contest**;
- 5) to create and present a **dance program licensing project**;
- 6) **to participate** in the project of creation and realization of the dance performance;
- 7) to create and to present an individual project ("closed" with a specific limited submission time).

Study results:

Upon completion of the study course, student:

- 1) has awareness about the nature and structure of projects, and the specificities of dance projects;
- 2) has awareness about different project types and their differences;
- 3) knows web sites for project submission;
- 4) has created and presented a project for a **creative travel scholarship competition**;
- 5) has created and presented a **dance program licensing project**;
- 6) **has participated** in the project of creation and realization of the dance performance;
- 7) has created and presented its individual project.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Nature and structure of a project. Specificities of dance projects.	2		
Project types and differences: scholarship projects, financing projects, creative projects, event projects, NGO projects etc.	2		
General requirements for project submission, project description principles. Specificities of dance projects. Reporting, “blacklist”.	2		
Project submission opportunities in the dance industry. Financial project submission opportunities in the dance industry: Culture Capital Foundation, Riga City Council camps, festivals, “Atspēriens”, Altum, ERASMUS etc.	4		8
1. Development and presentation of a creative trip scholarship competition project.	4	4	8
2. Development and presentation of a dance program licensing project.	4	4	18
3. A description of the project “Dance Show”. (The format of LCC LAC qualification work)	6	8	18
4. Individual project development and presentation (Closed contest requirements)		8	20
	24	24	72

Requirements for evaluation:

1. Minimum attendance of lectures at least 75% (6 out of 8 lectures per semester required).
2. Non-attended lectures must be worked out, agreeing with the lector for individual consultation.
3. Lecture missed of more than 15 minutes is considered as a non-attended lecture.
4. Participation in discussions, expressing of personal opinion and reflection is required.
5. Practical work:
 - 5.1. Development and presentation of a **creative trip scholarship competition** project.
 - 5.2. Development and presentation of a **dance program licensing** project.
 - 5.3. Individual project development and presentation (Closed contest requirements)
 - 5.4. Development of a dance performance project, participation in LCC LAC qualification work.
6. Final Exam – realisation of a **Dance Performance**: participation as a performer, participant, choreographer, its presentation and concert tour.
7. The final exam is allowed if there has been a 75% attendance (6 out of 8 lectures), practical work No.1, 2, 3 and 4 have been passed.

Requirements for analysis and presentation evaluation:

- reflection in discussions.
- Written works must be submitted in accordance with LCC LAC setting requirements in electronic form, e-mail: edmunds.veizans@lkk.gov.lv,

Literature:

- Gary L Richardson. Boca Raton, FL: CRC Press, [2015], *Project management theory and practice*
- Stanley E Portny, Hoboken, NJ : John Wiley & Sons, Inc., [2017], *Project management*
- Larry Johnson *Project management. Volume one, Planning and organization*, CareerTrack Publications (Firm); [2002]
- *Projektu vadīšana* Ilmete Ž.- 1999.
- *Projekta menedžments*. Forands I.- Rīga, 2006.
- *Kultūras menedžments*. Latvijas Kultūras akadēmijas rakstu krājums. Rīga, 2008.
- *Projektu vadīšanas rokasgrāmata* V. Jerošenko, J.Pinnis, J. Averina, E. Gribuste, Dienas Bizness

Recommended information locations:

- <http://kkf.lv/index/konkursi/konkursu-grafiks/>
- <http://www.e-skola.lv/public/32694.html>
- <https://www.altum.lv/lv/>
- <http://www.investeriga.lv/atsperiens/>

2.

Title of the study program	Contemporary dance
Course title	Labour Safety and Civil Protection
Credits	1
ECTS	1,5
Number of lecture hours	8
Number of seminars and practical lessons	8
Number of students' independent work hours	24
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

As global political events, the redistribution of natural resources and economic weight in the world map change, and taking into account the possibilities of digital technologies and cybercrimes, it is important to recognize risk factors and to be aware of responsibility and possible actions in such situations also in the field of cultural education.

Study course purpose:

To create a general idea by developing a set of knowledge, skills and attitudes about potentially hazardous situations in everyday life, principles of safe behaviour, and possible disasters, with particular attention to emergency action.

Tasks of the study course:

- 1) to create an understanding of dangerous situations in everyday life, and safe behaviour;
- 2) to create awareness of possible disasters and their consequences;
- 3) to create awareness of possible actions in the event of various threats and disasters;
- 4) to develop an understanding of the civil alert system;
- 5) to create awareness of the possible signs of mass riots and terrorist threats;
- 6) to create an understanding of the role of the state and local governments in emergency situations.

Study results:

Upon completion of the study course, student:

- 1) is informed about daily dangerous situations and respects safe behaviour;
- 2) is aware of possible disasters and their consequences;
- 3) is aware of possible actions in the event of various threats and disasters;
- 4) is aware of the civil alert system;
- 5) is aware of the possible signs of mass riots and terrorist threats;
- 6) understands the role of the state and local governments in emergency situations.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Labour safety and civil protection	2		3
Specificity of the safety of public events and dance events. Specific work safety in dance classes and risk factors for dance group teachers and managers.	1	2	2
Potentially dangerous situations and safe behaviour in everyday life.	1	2	3
Possible disasters and their consequences. Actions in the event of various threats and disasters.	1	1	4
Civil alert system.	1	1	4
Mass disorders, terrorism.	1	1	4
Role of the state and local governments in emergency situations.	1	1	4
	8	8	24

Requirements for evaluation:

1. Minimum attendance of lectures at least 75% (6 out of 8 lectures per semester required).
2. Non-attended lectures must be worked out, agreeing with the lector for individual consultation.
3. Lecture missed of more than 15 minutes is considered as a non-attended lecture.
4. Participation in discussions, expressing of personal opinion and presentation of thinking level is required.
5. Practical work:
 - 5.1. Plan of security measures in dance classes.
 - 5.2. Determination of occupational safety risks at the workplace of a dance group teacher and manager.
 - 5.3. Basics of civil defence – short briefing and presentation to the children's dance group.
6. The final exam is allowed if there has been a 75% attendance (6 out of 8 lectures), practical work No.1, 2 and 3 have been passed.

Requirements for analysis and presentation evaluation:

- reflection of thinking in discussions.
- Written works must be submitted in accordance with LCC LAC setting requirements in electronic form, e-mail: edmunds.veizans@lkk.gov.lv,

Literature and recommended information locations:

- Minimum requirements for the content of the civil protection course in Latvia.
<https://likumi.lv/ta/id/295896-minimalas-prasibas-obligata-civilas-aizsardzibas-kursa-saturam-un-nodarbinato-civilas-aizsardzibas-apmacibas-saturam->
- <https://lvportals.lv/skaidrojumi/292277-turpmak-skolas-un-augstskolas-bus-obligata-civilas-aizsardzibas-apmaciba-2017>
- Public authorities and services responsible for the structure of the civil protection system and disasters management.
<https://goo.gl/images/ERp6H2>

3.

Title of the study program	Contemporary dance
Course title	Visual Communication and Stage Lighting
Credits	1
ECTS	1,5
Number of lecture hours	8
Number of seminars and practical lessons	8
Number of students' independent work hours	24
Author / authors of the course	Dr.paed., doc. Edmunds Veizans, Egils Kupcs
Course prerequisites	Not required

Annotation of the study course:

The aim of this course is to improve the communication skills of the group manager in the field of cooperation in technical production and presentation of a dance in specialty – the management of the modern dance group. Highlighted priorities are different types of communication and technical capability to work with modern technology in stage lighting, which is essential for the modern dance group manager as a choreographer or a dance performer. The course is related to the course of Collective Management Methodology.

Study course purpose:

To acquire theoretical and practical knowledge in the basics of stage lighting to communicate more effectively with light operators and light programmers – for creating and displaying choreographic performances.

Tasks of the study course:

- to give knowledge about the meaning, functions, application possibilities and terminology of stage lighting;
- to give knowledge about psychological perception of stage light as a means of visual communication;
- in collaboration with the stage light operator, to perform the lighting project on stage for a dance performance.

Study results:

Upon completion of the study course, student

- masters the meaning, functions, application possibilities and terminology of stage lighting;
- masters the psychological aspects of perception of stage light;
- has performed stage lighting of the dance performance model on a real stage.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Occupational safety at the stage in cultural institution.	2		
The meaning of lights, light sources, light function.	2		6
The role and functions of light equipment, terminology.	2		6

Light effects, psychological aspects of stage and light perception in producing dance choreography.	2		6
Light placement on stage, performance simulation, light programming.		8	6
	8	8	24

Requirements for evaluation:

The student must attend at least 3 out of 4 theoretical lectures and take part in practice on stage. There is no possibility to recover missed lessons. Active participation in lectures and discussions.

Internet resources:

1. Stage and Light Design Company – <http://www.lumendivision.com/lv/partneri>
2. Copyright and Communication Consulting Agency / Latvian Association of Authors – <http://www.akka-laa.lv/lv/>
3. Latvian Association of Performers and Producers (LaIPA) – <http://www.laipa.org/lat/>

4.

Title of the study program	Contemporary dance
Course title	Dance History
Credits	1
ECTS	1,5
Number of lecture hours	12
Number of seminars and practical lessons	4
Number of students' independent work hours	20
Author / authors of the course	Mg.art. Ilze Zirina
Course prerequisites	Not required

Annotation of the study course:

The course provides an overview of the industry and its development in the cultural and historical context. Following the historical development of dance, an overview of classical ballet and modern dance, as well as a characterization of an era of postmodern dance and contemporary dance is given. Basically, the themes related to the history of modern dance and its relation to postmodern dance and contemporary dance are highlighted. The course provides the necessary knowledge about the creative activities of the pioneers of modern dance, introduces various modern dance techniques and schools in US and Europe. It also includes presentations of historical video material related to the modern dance and contemporary dance in US and Europe at the beginning of 20th century. The study course is closely related to the history of culture and art, the history of music and the English.

Study course purpose:

To give students an idea of dance as a field of performing arts, to promote understanding of connections and regularities in dance, this allows it to be as we perceive it today.

Tasks of the study course:

- to incite an awareness of personal relation with the history of dance;
- to give a brief insight into the development of classical ballet, emphasizing personalities who have participated in the turning points of dance development;
- to give an idea of the reasons for the development of modern dance and the further development of the genre, emphasizing personalities who have participated in the turning points of dance development;
- to help learn the characteristics of postmodern dance and contemporary dance and to introduce the most prominent representatives of those streamlines;
- to encourage students to study the topic independently, to reflect and to clearly express their thoughts.

Study results:

Upon completion of the study course, student

- will be aware of being part of the dance history makers,
- will know the reasons for the emergence of modern dance and personalities who continued to develop dance up to postmodern dance;
- will know the reasons for postmodern dance and will be acquainted with its characteristic features;

- will know the characteristic features of contemporary dance and will recognize some of the leading artists in the contemporary dance world;
- will be able to express their opinion on contemporary dance performances, referring to the knowledge of dance development in the world;
- will be able to independently study the topic and reflect on it both in writing and orally.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1st lecture Why do people dance? What does the dance consist of? Terms: Classical Dance, Modern Dance, Postmodern Dance, Contemporary Dance. What is the task of contemporary dance?	1.5	0.5	2.5
2nd lecture Insight into the development of classical ballet: Louis XIV, Classicism, Romanticism, Ballets Russes	1.5	0.5	2.5
3rd lecture The emergence of stage dance in the US: <i>Francois Delsartre, Emile Jaques Dalcroze, Rudolf von Laban.</i>	1.5	0.5	2.5
4th lecture Pioneers of modern dance in United States at the beginning of the 20th century: <i>Loie Fuller, Isadora Duncan, Ruth St Denis</i>	1.5	0.5	2.5
5th lecture: Pioneers of modern dance in United States at the beginning of the 20th century: <i>Ted Shawn, Denishawn, Martha Graham.</i>	1.5	0.5	2.5
6th lecture Pioneers of modern dance in United States at the beginning of the 20th century: <i>Doris Humphrey, Charles Weidman, Jose Limon.</i>	1.5	0.5	2.5
7th lecture Modern dance in Europe <i>Mary Wigman, Kurt Jooss, Hanya Holm</i>	1.5	0.5	2.5
8th lecture Development of modern dance in United States: <i>Lester Horton, Alvin Ailey, Paul Taylor, Merce Cunningham, Anna Halprin</i>	1.5	0.5	2.5
In Total	12	4	20

Requirements for evaluation:

- All home works must be done – research of the given topics, formulating in the essay and sending electronically to the lecturer. In total 6 home works.
- Participation in discussions on teacher initiated topics.
- Watching video tutorials offered by the teacher.
- The course ends with a test, which includes questions on the topics mentioned in the course content.

Literature:

"Ballet and Modern Dance." Author: *Au Susan*

"History Of Dance: An Interactive Art Approach" Author: *Gayle Kassing*

"Moving History/ Dancing Cultures: A History Reader." Authors: *Ann Dills, Ann Cooper Albright*

"Dance History: An Introduction." Author: *Janet Layson*

"American Dance: The Complete Illustrated History" Author: *Margaret Fuhrer*

"Art of Making Dances". Author: *Doris Humphrey, Barbara Pollack, Stuyvesant Van Veen*

"The Illustrated Dance Technique of José Limón." Author: *Daniel Lewis*

"Terpsichore in Sneakers: Post-Modern Dance". Author: *Sally Banes*

Literature in digital format:

Jody Sperling par Loie Fuller:

http://www.danceheritage.org/treasures/fuller_essay_sperling.pdf

Video:

Documental about *Louis XIV* "The King who invented Ballet":

<https://www.youtube.com/watch?v=Ix2g3GTIv8w>

Par *Emile Jaques – Dalcroze*:

<https://www.youtube.com/watch?v=n5DdjXZkPfg>

<https://www.youtube.com/watch?v=RXB67nHnty0>

<https://www.youtube.com/watch?v=pGWi4snEFDM>

About *Rudolf von Laban*:

<http://www.youtube.com/watch?v=8Joodia9008>

<http://www.edwardsamuels.com/illustratedstory/chapter%206/labanshape.jpg>

http://www.laban-analyses.org/jeffrey/1996-jeffrey-scott-longstaff-phd-thesis/IVA20_choreutic_direction11.jpg

<http://blog.lib.umn.edu/willow/interdisciplinary/labannotatation.gif>

<http://www.youtube.com/watch?v=QDRXWCa0r2w>

About *William Forsythe*:

<http://www.youtube.com/watch?v=cqGyFiEXXIQ>

<http://www.youtube.com/watch?v=9-32m8LE5Xg>

http://www.youtube.com/watch?v=hDTu7jF_EwY

http://www.youtube.com/watch?v=cufauMezz_Q

About *Loie Fuller*:

<http://www.youtube.com/watch?v=fIrnFrDXjlk>

<http://www.youtube.com/watch?v=qmppvqRzeP4&feature=related>

<https://www.youtube.com/watch?v=Kto6b1F0-R0>

About *Isadora Duncan*:

<http://www.youtube.com/watch?v=GbhECiz2TtY>

<http://www.youtube.com/watch?v=mKiQWU2ifOs>

http://www.youtube.com/watch?v=XKD_erqhgyg

<http://www.youtube.com/watch?v=V7H31cnTICM>

About *Ruth St Denis*:

<http://www.youtube.com/watch?v=XMxm9rq0FHc>

<http://www.youtube.com/watch?v=eHeFx-jf8OY>
<http://www.youtube.com/watch?v=42Hc6pvnI8A>

About *Ted Shawn*:

<http://www.youtube.com/watch?v=M1jyD0QiTsQ>
<http://www.youtube.com/watch?v=s-17xsoHYA&feature=related>
<https://www.youtube.com/watch?v=sqWjm7BHEkI>

About *Mary Wigman*:

<https://www.youtube.com/watch?v=AtLSSuFIJ5c&t=12s>
<https://www.youtube.com/watch?v=KyNkEm-cFVk>
<https://www.youtube.com/watch?v=y5cXtIE3JB0>
<https://www.youtube.com/watch?v=oFCVWVaeevA>

Rate of Spring by Pina Bausch:

<https://www.youtube.com/watch?v=BEb4EH35uHE>

Installations of *Sasha Waltz*:

<https://www.youtube.com/watch?v=ZQTKmYPOCBM>
<https://www.youtube.com/watch?v=a89NzfQsEdA>

About *Martha Graham*:

<http://www.youtube.com/watch?feature=endscreen&v=mO22BsA6Pzs&NR=1>
<http://www.youtube.com/watch?v=CpXOBHDiFD8&feature=related>
<https://www.youtube.com/watch?v=WihUqVY5RkI>
<http://www.youtube.com/watch?v=Pb4-kpClZns>
http://www.youtube.com/watch?v=2q_rsG4R7qI

Batsheva DC:

<https://www.youtube.com/watch?v=WtABYoEv7CQ>

About *Doris Humphrey*:

<http://www.youtube.com/watch?v=wCHaxfzQpQA>
<https://www.youtube.com/watch?v=NjwJyaSIRqY>
<https://www.youtube.com/watch?v=08HyZCA9z4Y>
https://www.youtube.com/watch?v=1-yn_Kw2O40

About *Charles Weidman*:

<https://www.youtube.com/watch?v=JMbwpE1YHxY>
<http://www.youtube.com/watch?v=7nc1izg8WIU>
<https://www.youtube.com/watch?v=6AId-Iij2ec>

Jack Cole:

https://www.youtube.com/watch?v=DAXg3Pfj5Ns&index=1&list=PL_Crft78xxHCiU96Tt_OYznpeKAK8pc2l

Gene Kelly : https://www.youtube.com/watch?v=uJzYKml_Bvo

Sybil Shearer: <https://www.youtube.com/watch?v=ugrLtehZlb0>

Bob Fosse: <https://www.youtube.com/watch?v=mcrZIK3gqbU>

About *Hose Limon*:

<https://www.youtube.com/watch?v=AkwI8vnDyo4>
<https://www.youtube.com/watch?v=KIU9S9Zq3jI>
<https://www.youtube.com/watch?v=zgOv9IvpzTs>
<https://www.youtube.com/watch?v=we2HCkrjOsg>

Harald Kreutzberg:

<https://www.youtube.com/watch?v=7wb5NAXK8hk>

About *Kurt Jooss*:

<https://www.youtube.com/watch?v=tMkSYB8PvJo>
<https://www.youtube.com/watch?v=tMkSYB8PvJo>

About *Lester Horton*:

<https://www.youtube.com/watch?v=NZZ8RP8cTcs>
<https://www.youtube.com/watch?v=SGKCIa27FI4&list=PL6lsYf2pJ8e7MvcEXdHZTS7kXVF4dhypc>

About *Alvin Ailey*:

<https://www.youtube.com/watch?v=LZuBFz6WYfs>
<https://www.youtube.com/watch?v=FvR3IyTHv9A>
<https://www.youtube.com/watch?v=3qk4vS33aGE>
https://www.youtube.com/watch?v=wApZAg_p8TM

About *Paul Taylor*:

<https://www.youtube.com/watch?v=qyGWsGI7Ezo>
<https://www.youtube.com/watch?v=uPXAAyUjUGg>
https://www.youtube.com/watch?v=G3B-Bzo_HM

About *Merce Cunningham*:

<https://www.youtube.com/watch?v=yOAagU6cfBw>
<https://www.youtube.com/watch?v=mJtD8vdl4Ec>
<https://www.youtube.com/watch?v=q318rHkDDHo&t=127s>
https://www.youtube.com/watch?v=EB_7tF67_vE

About *Anna Halprin*:

<https://www.youtube.com/watch?v=Zgdu6JEB2RA>
<https://www.youtube.com/watch?v=R-OJ4ZvRlbo>

Postmodern dance:

Trisha Brown:

https://www.youtube.com/watch?v=3FALHd5Viz4&list=PL46_UUy17cihQf2SbjDYP2y9PTTw1dXbT

Yvonne Rainer:

https://www.youtube.com/watch?v=3FALHd5Viz4&list=PL46_UUy17cihQf2SbjDYP2y9PTTw1dXbT

Meridith Monk:

<https://www.youtube.com/watch?v=133GMtGFzTU>

5.

Title of the study program	Contemporary dance
Course title	Basics of Stage Arts
Credits	3
ECTS	4.5
Number of lecture hours	24
Number of seminars and practical lessons	24
Number of students' independent work hours	72
Author / authors of the course	Dr.paed., doc. Edmunds Veizans, Mg.art., doc. Ilze Zirina, Mg.art., lect. Katrine Martinsone-Skapare
Course prerequisites	Not required

Annotation of the study course:

The course of **Basics of Stage Arts** provides the skills to analyse dramatic work in action, to create own conceptual design and, in collaboration with the actors, to realize this idea in work, using different means of expression in the performing arts.

The course of basics of stage arts includes the director's play analysis, the mastery of the actor, the stage speech, the design of the performance, and it is necessary for the successful completion of specialization courses.

Course purpose:

To develop the student's sense of artistic taste, imaginative thinking, observation abilities, organizational abilities. To promote the acquisition of the ethical principles of collective creative activity.

Tasks of the study course:

- to analyse dramatic work in action, to discover its artistic and stylistic features,
- to organize all the elements of the show in order to reach a harmoniously consistent work – a performance,
- to get acquainted with the basic questions, concepts and professional terms of actor skills theory,
- to gradually develop and master the basic elements of actor skills in practical classes and training sessions;
- to promote the development of professional skills and abilities by learning a creative methodological approach to work on character creation for a performance,
- making use of the means of artistic expression of the performing arts as much as possible,
- to creatively organize the interaction of performers in one harmonic unit,
- to initiate a creative process in performers, awaken their organic nature for a full-fledged, independent creation, support this process without letting it go blank,
- to organize the rehearsal process, set tasks and implement them.

Study results:

Upon completion of the study course, student

- can analyse dramatic work in action, discover its artistic and stylistic features,
- can organize all the elements of the show in order to reach a harmoniously consistent work,
- as much as possible makes use of the means of artistic expression of the performing arts,
- can creatively organize the interaction of performers in one harmonic unit,

- can initiate a creative process in performers.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Analysis of a dramatic work or a dance performance.	1	3	
Instruments of stage arts.	1	3	
Actor mastery techniques in dance – expressing emotions and ideas on the stage	1	3	8
Actor mastery exercises, creative tasks, exercises for creating ideas for a character. Pace rhythm of an action. Specificity of imagination.	1	3	8
Characters creation in motion language, choreographic idea and unity of auditors' feelings.	1	3	8
Organization of a creative collaboration – interaction with a partner. Adaptation. Improvisation.	1	6	8
The realization of the idea in stage movements.	1	6	8
Preparation, staging, presentation of a dance show, participation in it, concert tour (LCC LAC qualification work format)	3	11	32
	10	38	72

Requirements for evaluation:

Minimum 75 % participation in lectures and training sessions, preparation of individual works. Watching and analysing performances. Collectively staged dance performance.

Literature:

Br. Zahava Aktiera un režisora meistarība.- R.: “Zvaigzne”, 1976
M. Knēbele Lugas un lomas analīze darbībā. R.: “Latvijas Valsts izdevniecība” 1963
K. Staņislavskis Aktiera darbs.- R: “Latvijas Valsts izdevniecība”,1951
K. Staņislavskis Ētika. R.: “Latvijas Valsts izdevniecība”, 1963.
V. Spolina Teātra spēles - improvizācijas.- R.: "Preses nams",1999.
20.gadsimta teātra režija pasaulē un Latvijā. R.: „Jumava”,-2002
Teātra režija Baltijā.-R.: „Jumava”,- 2006
Teātra režija pasaulē 1.daļa R.: „Jumava”,- 2009
Teātra režija pasaulē 2.daļa R.: „Jumava”,- 2011
Latvijas teātris.20.gs.90.gadi un gadsimtu mija.-R: „Zinātne”,2007
PostModernisms teātrī un drāmā. -R.: “Jumava”, 2004
Postdramatiskais teātris: mīts vai realitāte R.:© LU literatūras, folkloras un mākslas institūts, 2008.
Lauris Gundars Dramatika jeb Racionālā poētika. R: Darbnīcas, 2009.

6.

Title of the study program	Contemporary dance
Course title	Latvian Language for Foreign Students
Credits	3
ECTS	4.5
Number of lecture hours	0
Number of seminars and practical lessons	48
Number of students' independent work hours	72
Author / authors of the course	Mg.sc.hum. Inese Rutka
Course prerequisites	Not required

Annotation of the study course:

The course is developed for foreign students without prior knowledge in Latvian.

Course purpose:

To provide the first skills in the Latvian language by developing the ability to read, write, listen and speak in Latvian. Development of language communicative and intercultural competence for further use of Latvian language in the study process and everyday life. The curriculum is developed to help student in simple everyday situations, promote the vocabulary and grammar needed in everyday life.

Study results:

Upon successful completion of the course, students will have:

- 1) knowledge of the Latvian language system and usage functions;
- 2) literacy (ability to read and understand information at B1 level);
- 3) listening skills (ability to understand simple phrases and simple sentences);
- 4) the ability to communicate orally and in writing in simple everyday situations (ability to provide and obtain information, skills to build simple questions – appropriate to level B1).

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Identity of the person. Greeting and farewell. Latvian alphabet, emphasis and pronunciation. Personal names.		2	2
Occupation and titles of professions. Grammar: verb (to be). Personal pronouns. Indicative pronouns. Numeric (1–20). Nouns in nominative (what?).		2	2
Communication: greeting, acquaintance and introducing yourself. Do you speak Latvian? Where are you from? Countries and capitals. Languages and nationalities. Grammar: verbs (to speak, to live, to study, to work). Nouns (locative question – where?). Preposition (from). Adverbs. Communication: information about the person's place of residence, language, country and nationality.		4	4
In the city and in the countryside. We live nearby – come and visit us! My city. My home. My family and friends.		2	2

Grammar: verbs (to go, to ride, to rent, to visit a city, to visit a friend, to see). Adjectives (what?). Accusative nouns, accusative pronouns. Numeric words (20 to 99). Possessive nouns. Communication: Information about the urban (rural) living environment and objects. Information about family, family status.		4	8
Vocabulary and grammar test (intermediate test).		2	6
The rhythm of everyday life. My week: week days and weekend. My meals: breakfast, lunch and dinner. At home, in university, at the restaurant.		4	4
Shopping: food, clothing, shoes. Grammar: clock time, numeric words (20 to 99); nouns in genitive (whose?), genitive prepositions; verbs (to buy, to eat, to drink, to like, to need, to want, to do, to cook, to taste, to have breakfast, to dine, to take dinner). Sequential numbers (1 to 99)		6	10
Communication: daily routine, daily work and time planning. Expressing needs, necessities, preferences (dislike).		4	4
Vocabulary and grammar test (intermediate test).		2	6
Education and social environment. Studies and free time. My studies: study year and semester, my group, interests, future plans. Free time, holidays and festivities.		4	6
Passions, friends and acquaintances. Sport, dance and health. Grammar: nouns (reading, writing, dancing, singing); verbs (to have interest, to read, to write, to know, to start, to stop, to travel, to dance, to play, to sing, to do sport, to travel, to celebrate). Nouns in dative (to whom?), prepositions with dative.		4	6
Communication: information about education, work experience, leisure time, hobbies and sports. Use of language in everyday communication situations. Developing extended dialogues. Information exchange. Repetition of the most important issues of the grammar basic course.		4	6
Topics on cultural events in Latvia (dance, music, art, theatre, cinema, etc.).		2	4
Examination		2	4
	0	48	72

Requirements for evaluation:

Attendance of Latvian language classes is mandatory. The final grade of the study course consists of:

1) intermediate tests (2 vocabulary and grammar tests) – 50% of the total grade; 2) oral final examination – 25% of the total assessment; 3) written final examination – 25% of the total assessment.

Study literature:

1. Auziņa, I. (u.c.) Laipa A1. Rīga: LVA, 2014, 184 lpp.
2. Teaching materials prepared by the lecturer (explanation of grammar, vocabulary of new vocabulary).

Additional resources

1. Auziņa, I., Nešpore, G. (2014). Latviešu valodas darbības vārdu tabulas. Rīga: LVA.
2. Šalme, A., Ūdris, P. (2004). Do it in Latvian! Latviešu valodas sākumi pašmācībai angliski runājošajiem. Rīga: Apgāds "SI".

Internet resources:

1. Māci un mācies latviešu valodu. Audiomateriāli. (LVA <http://maciunmacies.valoda.lv/valodas-apguve/e-materiali/uzdevumi>).
2. Māci un mācies latviešu valodu. Texts for reading. (LVA <http://maciunmacies.valoda.lv/valodas-apguve/e-materiali/lasisanas-teksti>).
3. Language portfolio for adults. Self-assessment. (LVA <http://maciunmacies.valoda.lv/images/speles/Language-Portfolio/default.html>).
4. Interactive vocabulary in English, Russian, French, German. (LVA <http://www.sazinastilts.lv/language-learning/vocabulary/>).

7.

Title of the study program	Contemporary dance
Course title	Improvisation Theory
Credits	1
ECTS	1.5
Number of lecture hours	8
Number of seminars and practical lessons	8
Number of students' independent work hours	24
Author / authors of the course	Ilze Zirina
Course prerequisites	Not required

Annotation of the study course:

The course improves improvisation skills and skills in the contemporary dance. It highlights research on dance elements: time, space, energy. By theoretically analysing dance elements and getting acquainted with video examples from world-wide artists' creative activities, students will gain a deeper understanding of dance elements and learn to apply this understanding in practice. The course is closely related to the study course Dance Improvisation. Similar topics are offered, so students could learn about dance elements from a variety of points.

Study course purpose:

To acquire theoretical knowledge about dance elements and to be able to apply them in practice in dance improvisation.

Tasks of the study course:

- to introduce the student to the elements of the dance and give a theoretical picture of how each of the elements participates in the movement;
- to introduce the student through video examples to the creative activity of world-wide artists;
- together with the student to analyse the presence of dance elements and their exercise in video examples from world-class artists' creative activities;
- to help the student to be aware and to practically use the dance elements in dance improvisation.

Study results:

Upon completion of the study course, students

- will know what dance elements are and will be able to use them in their creative activity;
- will be acquainted with the creative activity of world-class artists and will be able to assess the presence of dance elements in dance performances.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1. Dance elements, their objective in dance.	1	1	2.5
2. Body: video example, analysis. Practice.	1	1	2.5
3. Action: Video example, analysis. Practice.	1	1	2.5
4. Time: Video example, analysis. Practice.	1	1	2.5
5. Space: Video example, analysis. Practice.	1	1	2.5
6. Energy: Video example, analysis. Practice.	1	1	2.5
7. Summary – solo improvisation: Video example, analysis. Practice.	1	1	2.5
8. Summary – group improvisation. Video example, analysis. Practice.	1	1	2.5
In Total	8	8	24

Requirements for evaluation:

The student must attend at least 80 % of the classes. There is no possibility to recover missed lessons. Active participation in lectures and discussions. At the end of the course, there is a test with a theoretical part and a practical part. In the theoretical part, the student analyses an illustrated example video through one of the elements of the dance: time, space, body, activity or energy. In the practical part the student presents solo improvisation on the given topic.

Recommended literature:

Caught Falling. *The Confluence of Contact Improvisation, Nancy Stark Smith, and Other Moving Ideas.* Author: David Koteen, Nancy Stark Smith with a Backwords by Steve Paxton. Published in: *Contact Editions*. 2008.

A Choreographic Mind. *Autobodygraphical Writings* . Author: Susan Rethorst. Published in: *Theatre Academy Helsinki, Dept. of Dance, Kinesis* 2.2012.

My Body, The Buddhist. Author: Deborah Hay. Published in: *Wesleyan University Press*. 2000.

Landscape of the Now. *A Topography of Movement Improvisation* . Author: Kent De Spain. Published in: *Oxford University Press*. 2014.

8.

Title of the study program	Contemporary dance
Course title	Systemic Science of Music
Credits	1
ECTS	1.5
Number of lecture hours	8
Number of seminars and practical lessons	8
Number of students' independent work hours	24
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	

Annotation of the study course

Exploring all the emotional, content, stylistic and forming parameters of music, exploring and learning the forms of integrative application in choreographer's work.

Study course purpose

To create systematic knowledge of the form, character and other categories of music that affect choreography and contribute to successful work with dance groups in dance production.

Study results:

Acquired systematic knowledge of the form, character and other categories of music that are needed in choreographers work, and contribution is given to successful work with dance groups in dance production.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Copyright in music in Latvia. AKKA / LAA, LAiPa.	1	1	2
Use of music in events – Receiving a license and reporting form. Reproduction.	1	1	2
Use of music in dance classes – Receiving a license and reporting form, costing.	1	1	4
Melody structure: Period, sentence, phrase, motif.	2	2	8
Music counting and recording in choreography.	3	3	8
In total:	8	8	24

Requirements for evaluation:

75% lecture attendance. Individual work on missed lectures.

Application to AKAA / LAA for use of music in dance event, preparation of a report.

Counting and recording of music, distribution of melody by structure.

Literature:

1. L. Krasinska, V. Utkins. Mūzikas elementārā teorija.
2. A. Vītolīņš. Dziedāsim, rotāsim.

3. Spalva Rita (2004). *Image and dance composition*. Rīga: RaKa,
4. Speth, M. (2006). *Dance Spetters II. Motive for Motion*. Maastricht: Dansacademie.

9.

Title of the study program	Contemporary dance
Study course title	Creativity Psychology
Credits	2
ECTS	3
Number of lecture hours	10
Number of seminars and practical lessons	22
Number of students' independent work hours	48
Author / authors of the course	Inga Raudinga
Course prerequisites	Not required

Annotation of the study course:

The course calls for the development of compositional skills and skills in the specialty of dance. It highlights research on dance elements: time, space, energy. In the work process students enter both the role of the artist and the role of the auditor, thus learning how to lead imagination to the real flow of information to the auditor.

The course is closely related to the study courses Dance Improvisation and Dance Composition. Similar topics are offered so students could learn about dance elements from a variety of points.

Purpose of the study course:

Through the practice, gain more experience in composing in their specialty, learning not only from the teacher, but also from their experience and fellow students.

Tasks of the study course:

- to let the student to be aware what his skills and abilities in the composition are;
- to help the student to be aware of and use the time in composition both as a partner and as a mean of visual communication;
- to help the student to be aware of and use the space in composition both as a partner and as a mean of visual communication;
- to help the student to be aware of and use the energy in composition both as a partner and as a mean of visual communication;
- to help the student deliberately create the dynamics of the dance performance.

Study results:

Upon completion of the study course, student

- will be aware that the composition is in the process of eternal development, depending on the artist's intelligence;
- will know how to communicate with the audience through the aspect of time at the dance;
- will know how to communicate with the audience through the aspect of space at the dance;
- will know how to communicate with the audience through the aspect of energy at the dance;

- will know how to deliberately create the dynamics of the dance performance.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1. Visual communication: introduction – current skills and abilities in the composition	2	2	6
2. Time: present consciousness in motion and silence – a safe path to communication with the audience.	1	3	6
3. Time: sound as a generator of time flow and rhythm in motion.	1	3	6
4. Space: positive and negative space.	1	3	6
5. Space: internal space – kinesphere – public space.	1	3	6
6. Energy: specific information in a given direction and a given intensity.	1	3	6
7. Dynamics: what is it and how to deliberately shape the dynamics of choreographic material.	1	3	6
8. Summary - current skills and abilities in composition	2	2	6
	10	22	48
Test	Practical work		

Requirements for evaluation:

The student must attend at least 80 % of the classes. There is no possibility to recover missed lessons. Active participation in classes and discussions. At the end of the study course, the student must be able to deliberately communicate with the audience through time, space and energy aspects.

Recommended literature:

Caught Falling. *The Confluence of Contact Improvisation, Nancy Stark Smith, and Other Moving Ideas.* Author: David Koteen, Nancy Stark Smith with a Backwords by Steve Paxton. Published in: *Contact Editions*. 2008.

A Choreographic Mind. *Autobodygraphical Writings.* Author: Susan Rethorst. Published in: *Theatre Academy Helsinki, Dept. of Dance, Kinesis* 2.2012.

My Body, The Buddhist. Author: Deborah Hay. Published in: *Wesleyan University Press*. 2000.

Landscape of the Now. *A Topography of Movement Improvisation .* Author: Kent De Spain. Published in: *Oxford University Press*. 2014.

10.

Title of the study program	Contemporary dance
Course title	Theory and Methodology of Education
Credits	2
ECTS	3
Number of lecture hours	16
Number of seminars and practical lessons	16
Number of students' independent work hours	48
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

As the society develops rapidly and values change, the demands for educators' professionalism and attitudes in various forms of expression grow. The manager and teacher of a modern dance group must be able to orient in the art of relations based on the understanding of values in order to effectively manage the teaching and educating process in chosen profession.

Study course purpose:

The aim of the course is to create a general idea and to raise awareness of future dance group managers and teachers about the essence, the theory and methodological basis of the education process and their application in the dance group managers teaching and education work.

Tasks of the study course:

- 1) to develop an understanding of the work and mission of the dancing group manager;
- 2) to learn the possibilities of psychological manipulation of teaching methods;
- 3) to learn basic theories of education;
- 4) to learn the specificities of different age groups.

Study results:

Upon completion of the study course, student:

- 1) has developed an understanding of the work and mission of the dance group manager;
- 2) has learned the possibilities of psychological manipulation of teaching methods;
- 3) has learned basic theories of education;
- 4) has learned the specificities of different age groups.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Education, educator, to educate – terms, concepts, explanations. Values in education. (1 lecture)	1	1	2
Value education, UNESCO Declaration of Peace (1 lecture)	1	1	2
Education in learning process. Added value in education. (1	1	1	5

lecture)			
Forms and methods of education in collective management work. (2 lectures)	2	2	5
The philosophy (values) and ideology of the dance group (what we strive for): preached values, actions, rituals, forms and methods of communication, principles of interrelation. (1 lecture)	1	1	6
The essence and purpose of education <u>in different ages</u> . (2 lectures)	2	2	4
	8	8	24
100 laws of child education. Educational theories, methodologies. (3 lectures)	1	2	6
Process, structure and content of education work. (1 lecture)	1		3
Education and upbringing. Development of human. <u>Periodization of development</u> . (1 lecture)	1	2	6
Boundaries in relations with children. Indigo children. (1 lecture)	1	2	6
Patriotic education, civic education. (1 lecture)	2		
Sexual education of children. (1 lecture)	2	2	3
	8	8	24

Requirements for evaluation:

1. Minimum attendance of lectures at least 75% (12 out of 16 lectures per semester required).
2. Non-attended lectures must be worked out, agreeing with the lector for individual consultation.
3. Lecture missed of more than 15 minutes is considered as a non-attended lecture.
4. Participation in discussions, expressing of personal opinion and reflection is required.
5. Practical work:
 - 5.1. The essence and purpose of education in different ages – analysis and presentation.
 - 5.2. Periodization of development – analysis and presentation.
 - 5.3. 100 laws of child education – analysis and presentation.
6. Final exam – theory.
7. The final exam or intermediate test is allowed if there has been a 75% attendance (12 out of 16 lectures), practical work No.1, 2 and 3 have been passed, participation in discussions in each lesson.

Requirements for analysis and presentation evaluation:

- reflection in discussions,
- Written works must be submitted in accordance with LCC LAC setting requirements in electronic form, e-mail: edmunds.veizans@lkk.gov.lv,

Literature:

European Commission. (2007). European Cultural Values. Special Eurobarometer 278/Wave 67. TNS Opinion & Social, EC, from http://ec.europa.eu/culture/pdf/doc958_en.pdf

- Faris, E.** (1925). The Concept of Social Attitudes. *Journal of Applied Sociology*, IX, 404–409.
- Freud, S.** (1962). Three essays on the theory of sexuality. New York: Basic Books, 130 p. (Reprint of the 1905 edition.)
- Kirschenbaum, H.** (1995). One hundred ways to enhance values and morality in schools and youth settings. Needham Heights, MA: Allyn and Bacon.
- Lenoble, J., & Maesschalck, M.** (2003). Toward a theory of governance: The action of norms. The Hague / New York / London: Kluwer Law International,.
- Patterson, G. R., & Yoerger, K.** (2002). A developmental model for early- and late-onset antisocial behaviour. In J. B. Reid, J. Snyder & G. R. Patterson (Eds.), *Antisocial behaviour in children and adolescents: A developmental analysis and model for intervention* (pp. 147–172). Washington, DC, US: American Psychological Association.
- Pulido, I. B.** (2008). Knowledge – the fifth element of Hip Hop: Mexican and Puerto Rican youth engagement of Hip Hop music as critically rac(Ed) Education Discourse. (Doctoral dissertation, University of Illinois at Urbana-Champaign, 2008),
- Ramsey, P. G.** (2004). Teaching and learning in a diverse world. Multicultural education for young children. New York: Teachers College, Columbia University,
- Schwartz, S. H.** (2006). A theory of cultural value orientations: Explication and applications. *Comparative Sociology*.
- Schwartz, S. H.** (2004). Mapping and interpreting cultural differences around the world. In H. Vinken, J. Soeters & P. Ester (Eds.), *Comparing cultures, dimensions of culture in a comparative perspective*. Leiden: Brill.
- UNESCO.** Hip-hop Declaration of Peace, 2001. Retrieved 12.01.2013. from <http://www.declaration-of-peace.com/en/>
- Washor, E.** (2003). Innovative pedagogy and school facilities, Retrieved: www.designshare.com
- William, K.** (1957). The changing prominence of values. In H. Becker & A. Boskoff (Eds.), *Modern sociological theory* (p. 118). New York: Holt, Rinehart and Winston.

11.

Title of the study program	Contemporary dance
Course title	Music Programming and Assembling
Credits	1
ECTS	1.5
Number of lecture hours	7
Number of seminars and practical lessons	13
Number of students' independent work hours	20
Author / authors of the course	Dr.paed., doc. Edmunds Veizans

Annotation of the study course:

In nowadays a dance group manager works as a dance teacher, trainer, repetiteur and choreographer. Working on a creation of choreography, and later also on a staging, it is an integral part of making changes in the contemplated choreography, based on the situation of particular collective dancers. In this situation, the choreographer must be able to adapt the dance music to the specific circumstances.

It is possible to entrust music assembling works to a professional sound recording studio, but the pay for these services sometimes exceeds the remuneration of the choreographer himself. It is therefore required that a modern dance group manager has those skills himself.

Study course purpose:

Course purpose is to acquire basic skills in dance choreography music assembling.

Tasks of the study course:

- 1) To learn the music downloading and saving process;
- 2) to learn the principles of correct counting of music;
- 3) to learn the principles of music recording;
- 4) to learn the principles of music assembly in one of the editing programs (VegasPro, Adobe premier, Traktor, Ocean, Cubase, Audacity, etc.);
- 5) to learn the principles of rendering (converting) in one of the popular music formats (MP3, WAV).
- 6) to learn the basic principles of mastering music.

Study results:

Upon completion of the study course, student

- 1) can download and save music files, can find the most popular music conversion portals;
- 2) have acquired knowledge of correct compilation of music;
- 3) have acquired knowledge in music recording;
- 4) have acquired knowledge and skills about musical assembly principles in one of the assembly programs: (VegasPro, Adobe premier, Traktor, Ocean, Cubase, Audacity, etc.);
- 5) have acquired knowledge and skills about rendering (converting) music in one of the popular formats (MP3, WAV);
- 6) have acquired knowledge and skills about basic principles in music mastering.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1st semester = 1CP = 1,5 ECTS			
The process of music downloading and saving	1	1	3
Correct counting of music and practice - presentation	1	3	3
principles of music tracing and practice, presentation	1	3	3
basics of music assembly in the Vegas Pro system Pace change, fade in, fade out, split, group, normalize, mute, etc. commands	1	3	3
the principles of rendering (converting) in one of the popular music formats (MP3, WAV).	1	1	3
basic principles of mastering music	1	1	3
creation, copying, transferring of an open file, Web publishing.	1	1	2
Exam work (20 minutes)			
	7	13	20

Requirements for evaluation:

1. Lecture attendance - 90 %
2. Practical work-1: to add and record a pop music song, a presentation;
3. Practical work-2: to count non-standard music, present it;
4. Practical work-3: music mixing, multiple songs mixing in Vegas Pro system
5. Practical work-4: music rendering,
6. Practical work-5: music mastering,
7. Practical work-6: preparation of an open file,
8. Examination work – Complete preparation of a music file and sending in an open and converted form.

The final examination is admitted if 90 % of the lectures are attended and all 6 practical work has been completed.

Literature:

Boriss Avramecs. Valdis Muktupāvels. Mūzikas instrumentu mācība. Tradicionālā un populārā mūzika. R., 1997

David M. Rubin. The Desktop Musician. Osborn, McGraw – Hill, 1995.

Enciklopēdija “Mūzika”. Keita Spensa. Zvaigzne ABC, 1995.

P.Živaikins. “600 skaņas un mūzikas programmas”, S.Pēterburga 1999. (kr. val.)

Internet resources:

4. <http://offliberty.com/>
5. <https://www.onlinevideoconverter.com/>
6. https://www.vartotechnologies.com/Sony_Vegas_Pro_11_p/sny-svdvd11000.htm

12.

Title of the study program	Contemporary dance
Course title	Pedagogical Psychology
Credits	2
ECTS	3
Number of lecture hours	16
Number of seminars and practical lessons	16
Number of students' independent work hours	48
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

As the society develops rapidly and values change, the demands for educators' professionalism and attitudes in various forms of expression grow. The manager of a modern dance group must be able to orient in the art of relations based on the psychology in order to successfully manage the psychology process in chosen profession.

Study course purpose:

The aim of the study course is to create a general idea and to raise awareness of future dance group managers and teachers about pedagogical theories in practice, their application, importance and the need for pedagogical-psychological knowledge in the performance of a pedagogical activity of a dance group manager and teacher.

Tasks of the study course:

- 1) to raise awareness of the teacher's mission and concepts in pedagogy and psychology;
- 2) to learn the possibilities of psychological manipulation of teaching methods;
- 3) to learn the basic theories of pedagogical psychology;
- 4) to learn the basic principles of age-related psychology.

Study results:

Upon completion of the study course, student:

- 1) has awareness of the teacher's mission and concepts in pedagogy and psychology;
- 2) has learned the possibilities of psychological manipulation of teaching methods;
- 3) has learned the basic theories of pedagogical psychology;
- 4) has learned the basic principles of age-related psychology.

Methods of studying the course:

- practical classes, role games, direction of lessons, simulation of situations, video viewing and analysis, discussions.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Teacher's mission. Pedagogy, psychology, pedagogical psychology categorization, classification, terms, concepts. Pedagogical psychology as a subject. (1 lecture)	1	1	4
Code of Ethics for dance teacher. Code of Ethics for the modern dance group manager. (1 lecture)	1	1	4
Aspects of pedagogical psychology in communication of a dance group manager: WhatsApp, FB msg, e-mail, sms, etc. 2 practical works: opening a new dance group chat, an event in another city. Raising of self-image. (parents version / dancers version) (2 lectures)	2	2	5
Psychology of different age stages. Psychological specificities of preschool, primary school children. Typical teacher mistakes in dealing with teenagers. Practical work - teaching in lessons, role play: by age: preschool, primary school, teenagers, high school / students, adults 40 g., women / by level: beginners, average, professional dancers, non-dancers, other styles dancers, persons with special needs, in foreign language, etc. (2 lectures)	2	2	5
The philosophy (values) and ideology of the dance studio (group) - preached values, actions, rituals, forms of communication, the principles of interaction, their description, analysis and indicators that show it. (1 lecture)	1	1	3
Self-confidence components. Identity, self-awareness, self-respect, self-esteem. (1 lecture)	1	1	3
	8	8	24

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Basic psychological principles for understanding of pupils' behaviour. (2 lecture)	1	3	5
The most typical psychological mistakes of the jury in evaluating dance competitions. (1 lecture)	2	0	5
Aspects of pedagogical psychology in communication of a dance group manager: WhatsApp, FB msg, e-mail, sms, etc. 2 practical works: 2 day event abroad, camp, chat life cycle. (parents version / dancers version) (2 lectures)	2	2	5
Management of a psychological microclimate in a dance group. (1 lecture)	2	0	4

Psychology of different age stages. Psychological specificities of preschool children. Typical teacher mistakes in dealing with teenagers. Practical work - teaching in lessons, role play: by age: preschool, primary school, teenagers, high school / students, adults 40 g., women / by level: beginners, average, professional dancers, non-dancers, other styles dancers, persons with special needs, in foreign language, etc. (2 lectures)	1	3	5
	8	8	24

Requirements for evaluation:

1. Minimum attendance of lectures at least 87.5% (14 out of 16 lectures per semester required).
2. Lectures that are not attended and presentations of practical work must be worked out, agreeing with the lector for individual consultation.
3. Lecture missed of more than 5 minutes is considered as a non-attended lecture.
4. Participation in discussions, expressing of personal opinion and presentation of reflection.
5. Practical work (1st semester):
 - 5.1. Communicating with parents – two WhatsApp practices, problem solving;
 - 5.2. Psychology of different age stages – teaching in lessons, role play;
 - 5.3. Intermediate test – theory questions.
6. Practical work (2nd semester):
 - 6.1. Communicating with parents – two WhatsApp practices, problem solving;
 - 6.2. Psychology of different age stages – teaching in lessons, role play;
7. Final exam – theory.
The final exam or intermediate test is allowed if there is 87,5% attendance (7 out of 8 lecture days), all practical works are completed, participation in discussions in each class.

Requirements for independent work and presentation evaluation:

1. Setting according to LCC LAC requirements.
2. Written works must be submitted in electronic form, e-mail: edmunds.veizans@lkk.gov.lv.

Literature:

- Akom, A. A.** (2009). Critical Hip Hop pedagogy as a form of liberatory praxis. *Equity & Excellence in Education*, 42 (1),
- Boer, D.** (2009). Music makes the people come together: Social functions of music listening for young people across cultures. (Doctoral dissertation, Victoria University of Wellington, 2009),
- C. O'Connor.** A hip hop pedagogy: effective teacher training for the millennium generation.
- Hall, M. R.** (2011). Education in a Hip-Hop nation: Our identity, politics & pedagogy. (Open access dissertations, the Graduate School of the University of Massachusetts Amherst, 2011), 391 p. Retrieved 22.01.2013. from http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1393&context=open_access_disser_tations
- Hall, T. D.** (2007). Pedagogy of freedom: Using Hip Hop in the classroom to engage African-American students. (Doctoral dissertation, The Faculty of the Graduate School University of

- Missouri-Columbia, 2007), from
<https://mospace.umsystem.edu/xmlui/bitstream/handle/.../research.pdf?...3>
<https://mospace.umsystem.edu/xmlui/bitstream/handle/10355/4864/research.pdf?sequence=3>
- H. R. Lihs.** Appreciating dance: a guide to the world's liveliest art.
- Mercadal-Sabbagh, T., & Raton B.** (2004). Hip Hop stories and pedagogy. Boca Raton, Florida: Department of Communication Florida Atlantic University, 16 p. Retrieved 22.04.2013. from www.web.mit.edu/comm-forum/mit4/papers/sabbagh.pdf
- Moreno, J. L.** (1946). Psychodrama and group psychotherapy. *Sociometry*, 9 (2/3), 249–253. Retrieved 22.04.2013. from <http://links.jstor.org/sici?sici=0038-0431%28194605%2F08%299%3A2%2F3%3C249%3APAGP%3E2.0.CO%3B2-Y>
- Salomon, G., & Perkins, D.** (1998). Individual and social aspects of learning. In P. Pearson & A. Iran-Nejad (Eds.), *Review of Research in Education*, 23, 1–24. Washington, DC: American Educational Research Association.
- Spranger, E.** (1914). *Types of men: The psychology and ethics of personality*. Translate in 1928. New York: G. E. Stechert Company, pp. xiii+403.
- Teo, T.** (2000). Eduard Spranger. In A. E. Kazdin (Ed.), *Encyclopedia of Psychology*, 7, 458–459. New York: Oxford University Press.
- Waschulewski, U.** (2002). *Die Wertpsychologie Eduard Sprangers. Eine Untersuchung zur Aktualität der "Lebensformen"*. Münster: Waxmann.
- Williams, R. M.** (1968). The concept of values. In D. L. Sills (Ed.), *The International Encyclopaedia of the Social Sciences*, 16, 283–287. New York: The Free Press.
- Balsons M. *Kā izprast klases uzvedību.* – Lielvārde: Lielvārds, 1995.
- Nākotnes izglītības meti UNESCO Starptautiskās komisijas “Izglītība divdesmit pirmajam gadsimtam” ziņojumā.* – R.: Vārti, 1998.
- Stabiņš J. *Vadītāja kompetence un efektīva skolvadība.* – R.: LUMA, 2001.
- Roge J.Ū. *Bērniem nepieciešamās robežas.* – Jumava, 2008.
- Vuorinens R., Tūnala E. *Psiholoģijas pamati. Cilvēka attīstības posmi.* – R.: Zvaigzne ABC, 1999.
- Ильин Е.П. *Мотивация и мотивы.* – Санкт-Петербург: Питер, 2000.
- Занюк С. *Психология мотивации.* – Киев: Ника-Центр, 2001.
- Райс Ф. *Психология подросткового и юношеского возраста.* – Санкт-Петербург: Питер, 2000.

13.

Title of the study program	Contemporary dance
Course title	Body Positioning
Credits	1
ECTS	1.5
Number of lecture hours	0
Number of seminars and practical lessons	20
Number of students' independent work hours	20
Author / authors of the course	Mg. art. Ilze Zirina
Course prerequisites	Not required

Annotation of the study course:

The course provides knowledge about the vertical axis in the body and body functionality in motion. Highlighted topics are those that allow the student to achieve high quality movement with no traumatism to the joints: correct weight distribution, reduction of excess strain in joints and muscles, movement throughout the spine, awareness of the body in parts of the body – centre of gravity, head, arms and legs.

The course is closely related to the study course Contemporary Dance. Body positioning allows you to recognize the weight and volume of individual body parts, their mobility, sensitivity and strength, thus preparing the body for a bigger load and more complex elements in contemporary dance techniques.

Study course purpose: to help the student to understand how the body is built and is functioning on the move, how to move effectively, reaching the highest quality, avoiding injuries.

Tasks of the study course:

- to introduce the student to the vertical axis of the body and its function in motion;
- to help the student to understand the structure of the spine and to use it effectively in motion;
- to introduce the student to the centre of gravity in the body; To increase sensitivity, mobility and strength in it;
- to help students to get awareness of the weight of a head, its relation to the spine and the ability to influence the quality of the movement;
- to help students to get awareness of the weight of arms, their relation to the spine and the ability to influence the quality of the movement;
- to help students to get awareness of the weight of legs, their relation to the spine and the ability to influence the quality of the movement; To highlight the importance of an active foot under mobile centre of gravity;
- to introduce the student to spiral movement in the spine.

Study results:

Upon completion of the study course, student

- will understand the vertical axis in a body and will know how to retain consciousness in motion;
- will be aware of the spine's length and mobility. Will know how the spine works in a relaxed and stretched state;
- will be aware of the centre of gravity in the body. Will know how to increase sensitivity, mobility and strength in it;
- will be aware of the weight of the head, its relation to the spine and will know how the head can affect the quality of the movement;
- will be aware of the weight of arms, their relation to the spine and the ability to influence the quality of the movement;
- will be aware of the weight of legs, their relation to the spine and the ability to influence the quality of the movement. Will know how to use active feet below the mobile gravity centre;
- will know how to use spiral movement in the spine to achieve a three-dimensional movement;
- will independently carry out research on one of the subjects of the study course.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1. Vertical axis in the body. Spine structure and functionality		4	4
2. Centre of gravity: Sensitivity, mobility, strength		2	2
3. Centre of gravity in cooperation with a partner: weight, balance		2	2
4. Head: weight, its relation with the spine		2	2
5. Eyes: movement with eyes closed, movement with eyes opened, without perceiving the world, peripheral vision, detailed vision		2	2
6. Hands: weight, length, relation with the spine		2	2
7. Legs: weight, length, relation with the spine Foot activity.		2	2
8. Spiral motion in the spine.		4	4
In Total		20	20

Requirements for evaluation:

The student must attend at least 80 % of the classes. There is no possibility to recover missed lessons. Active participation in practical classes and discussions. Independent in-depth study of one of the topics of the course must be done and presented. At the end of the study course there is a test, in which a student must be able to create and substantiate the material of the movement in one of the subjects of the course (mentioned in the content of the study course), and teach one another.

Study literature:

The Feeling Balletbody Building the Dancer s Instrument According to BalletBodyLogic.

Author: Annemarie Autere. Published in: *Paperback* 2014

Recommended literature:

A Brief Atlas of Human Body Author: *Matt Hutchinson* Published in: *Pearson Education Limited.* 2014.

Alignment Matters: The First Five Years of Katy Says. Author: *Katy Bowman.* Published in: *Propriometrics Print.*2013.

Natural Posture for Pain- Free Living: The Practice of Mindful Alignment. Author: *Kathleen Porter.* Published in: *Wesleyan University Press.* 2000.

Digital materials:

Material for the Spine – Steve Paxton (dvd rom) Author: *Steve Paxton* Producer: *Contredanse.* Belgium. 2008.

14.

Title of the study program	Contemporary dance
Course title	Dance Composition
Credits	2
ECTS	3
Number of lecture hours	18
Number of seminars and practical lessons	46
Number of students' independent work hours	16
Author / authors of the course	Inga Raudinga
Course prerequisites	Not required

Annotation of the study course:

The course provides knowledge about creating a dance composition as creative process. There are topics highlighted that allow the student to understand how to transfer their creative ideas to the audience.

The course is closely related to the study courses Dance Improvisation and Creativity Psychology. The study course leads students to be able to create a dance show, entertainment program, concert series and other big forms of artworks in dance.

Study course purpose:

To help the student to open the creative thinking, to introduce her/him to the creative process and how to lead his idea to the auditor in a qualitative way.

Tasks of the study course:

- to introduce the student with choreographic techniques;
- to introduce the student to the classical requirements of composition drama;
- to help the student to show the dance scene through the classical requirements of composition drama;
- to give the student awareness about the specifics of the work in the composition of the dance with various performers;
- to give the student awareness about the specifics of different genres in creation of a composition;
- to provide students with experience in working with musical material of different age and genre;
- to introduce the student with inspiration sources, which is an incentive to create choreography;
- to give the student an opportunity to practice composition making through various incentives;
- to help the student to focus on the process of creating a graduation work presentation, calling for the following aspects to be addressed:
 - 1) creative process;

2) details in making choreography.

Study results:

Upon completion of the study course, student

- will be competent in choreographic techniques;
- will be introduced to the classical requirements of drama composition;
- will be able to choreographically use the classical requirements of drama composition;
- will be aware of possibilities of composition with different performers;
- will be aware of specifics of different genres in creation of a composition;
- will have experience in working with musical material of different age and genre;
- will be aware of the broad opportunities that can be an incentive for choreography;
- will be able to develop an idea that has arisen from a particular incentive;
- will be able to create a dance show in which to present to the audience their creative ideas in qualitative manner.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1st module			
1. Choreographic techniques	1	1	1
2. Structures of choreographic techniques		2	
3. Classical requirements of composition drama	2		1
4. Classical requirements of composition drama in practice		2	
5. Scenic dance – introductory lesson	2		1
6. Scenic dance rather than illustration	2		
7. Scenic dance and its elements		2	1
8. Scenic dance through the classical requirements of composition drama		2	
Test	Practical work		

Subjects	Hours		
	Theory	Practical lessons	Students independent work
2nd module			
1. Work with different number of performers: trio	1	1	1
2. Work with different number of performers: duet	1	1	
3. Work with different number of performers: big group	1	1	1

4. Genres: contemporary dance, street dance, Latvian folk dance	1	1	
5. Genres: Musical	1	1	1
6. Work with musical material: composers until the 20th century	1	1	
7. Work with musical material: ethnic music	1	1	1
8. Work with musical material: musicals		2	
Test	Practical work		

Subjects	Hours		
	Theory	Practical lessons	Students independent work
3rd module			
1. Incentives for making choreography.	2		1
2. Incentives for making choreography: sound.		2	
3. Incentives for making choreography: literature.		2	1
4. Incentives for making choreography: cinema.		2	
5. Incentives for making choreography: personal experience		2	1
6. Incentives for making choreography: observations		2	
7. Incentives for making choreography: given exercise		2	1
8. Incentives for making choreography: idea for graduation work		2	
Test	Practical work		

Subjects	Hours		
	Theory	Practical lessons	Students independent work
4th module			
1. Presentation of a graduation work theme in a solo dance		2	1
2. Creative process – introductory lecture	2		
3. Creative process – topic research		2	1
4. Creative process – experiments		2	
5. Creative process – settling process		2	1
6. Creative process – revelation		2	
7. The creative process – the questions that arise after revelation		2	1
8. Creative process – details		2	

Test	Practical work
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Requirements for evaluation:

The student must attend at least 80 % of the classes. There is no possibility to recover missed lessons. Active participation in practical classes and discussions. Independent in-depth study of one of the topics of the course must be done and presented. At the end of the study course, a dance on a given subject should be created, based on the classical requirements of composition drama.

At the end of the study course, one must be able to analyse the creative process for the creation of a dance performance and demonstrate a fragment of a graduation work dance performance for 3 to 5 minutes, which reveals the argumentation behind the idea.

Study literature:

Image and dance composition. Author: Rita Spalva. Published in: Raka 2004

Recommended literature:

Pina Bausch : Dance can be Virtually Everything Author: Marion Meyer

The Art of Making Dances Author: Doris Humphrey Published in: Pperback 1991

Digital materials:

Batsheva Dance Company / Decadence - <https://www.youtube.com/watch?v=D2jmN-A0D4c>

Pina Bausch / Kontakthof –

<https://www.youtube.com/watch?v=eTCcRutPxZE&t=238s>

https://www.youtube.com/watch?v=d_N6_-Yt28Y&t=114s

https://www.youtube.com/watch?v=opPRL9r18Sc&index=6&list=PLgGn-V6Bp9WqL-LF_g_yZEh7aAwGpib-p

Mats Ek/ Inetrvie:

<https://www.youtube.com/watch?v=92P58YTSL1I>

Mats Ek/ She Was Black:

<https://www.youtube.com/watch?v=92P58YTSL1I>

Mats Ek/ Giselle:

<https://www.youtube.com/watch?v=92P58YTSL1I>

The Art of Making Dances Author: Doris Humphrey Published in: Pperback 1991

Digital materials:

Mal Pelo / Bach - <https://www.youtube.com/watch?v=AfV0BZvPV9c&t=12s>

Musical / Annie - <https://www.youtube.com/watch?v=-0bOH8ABpco>

/ Mary Poppins - <https://www.youtube.com/watch?v=1VNGIQ51aiw>

Alan Platel / Choreus - <https://www.youtube.com/watch?v=0ZQH9-A7XtU>

Pina Bausch : Dance can be Virtually Everything Author: Marion Meyer

The Art of Making Dances Author: Doris Humphrey Published in: Pperback 1991

Digital materials:

Alan Platel / Tauberbach –

<https://www.youtube.com/watch?v=W-VfeW11jZg>

William Forsythe / Scattered crowd -

<https://www.youtube.com/watch?v=oV70LwHqVw4&t=6s>

Sasha Waltz - <https://www.youtube.com/watch?v=KibF7TieizU&t=5s>

Pina Bausch : Dance can be Virtually Everything Author: Marion Meyer

The Art of Making Dances Author: Doris Humphrey Published in: Pperback 1991

15.

Title of the study program	Contemporary dance
Course title	Classical Dance
Credits	7
ECTS	10.5
Number of lecture hours	12
Number of seminars and practical lessons	126
Number of students' independent work hours	142
Author / authors of the course	Katrine Martinsone-Skapare
Course prerequisites	Not required

Annotation of the study course:

By mastering the basics of classical dance, exercise at the bar and in the middle of the hall, the dance group manager and teacher will be able to improve the stature of his/her students, to develop coordination, body plastic and dancing manner. In dancing etudes, based on classical dance, experimenting with different dance styles, which, over time, give dancers a wider view of dance art and its versatility.

Study course purpose:

The aim of the study course is to ensure the acquisition of the professional qualification of the dance group manager and teacher, and the skills of scientific research in choreography art.

Tasks of the study course:

To master the basics of classical dance, as well as to create training combinations at the bar and in the middle of the hall, observing the specific requirements of amateur dance groups; leaning on the basics of classical dance, the dance group manager will be able not only to train students' stature, plasticity and dancing ability, but also to create dance etudes, experiment with the elements of classical dance in other dance styles, which will open up a wider view of dance art.

Study results:

The student understands the basics of classical dance and dance technique.

The student knows the basic principles and techniques of classical dance composition.

The content of a study course:

Themes:	Hours		
	Theory	Practical lessons	Students independent work
1st lecture <i>Exercises at the bar:</i> Leg positions – I, II, III, V, IV. Arm positions – preparation position, 1, 3, 2. <i>Demi - pliés</i> I, II, III, V and IV position. <i>Grand - pliés</i> I, II, V and IV position. <i>Battements tendus:</i> from I position to the side, forward and backward.		2	2
2nd lecture <i>Battements tendus jetés:</i> from I position to the side, forward and backward. <i>piqués</i> to the side, forward and backward. <i>1. port de bras.</i>		2	2
3rd lecture Demi-rond et rond de jambe par terre en dehors et en dedans: rond de jambe par terre en dehors et en dedans sur demi-plié; demi-rond et rond de jambe a 45° en dehors et en dedans.		2	2
4th lecture Positions sur le cou-de-pied: conditional in front; conditional behind; surrounding. Battements fondus: on the side, forward and backward with the end on the floor and at 45°.		2	2
5th lecture <i>Battements retirés sur le cou-de-pied:</i> and at 90°. <i>Petits battements sur le-cou-de-pied:</i> on a full foot. <i>Battements frappés:</i> on the side, forward and backward with the end on the floor and at 30°.		2	2
6th lecture Battements relevés lents: 90° from I and V position to the side, forward and backward.		2	2
7th lecture <i>Battements développés:</i> forward, to the side, and backward <i>passé</i> in all directions.		2	2
8th lecture <i>Grand battements jetés</i> from I and V position to the side, forward and backward; <i>Pointés.</i>		2	2

Relevés I, II and V position.			
9th lecture Theory, methodological explanation and analysis of the acquired material, test work.	2		2
10th lecture Exercice in the middle of the hall: Body positions <i>epaulement croisé et effacé</i> .		2	2
11th lecture <i>Demi - pliés</i> I, II, III, V and IV position. <i>Grand - pliés</i> I, II, V and IV position.		2	2
12th lecture Battements tendus: from I position to the side, forward and backward.		2	2
13th lecture Battements tendus jetés: from I position to the side, forward and backward. piqués to the side, forward and backward.		2	2
14th lecture Allegro – jumps		2	2
15th lecture Temps sauté from I, II and V position and IV position		2	2
16th lecture Pas échappé II and IV position. Pas assemblé with leg side opening en face. Tramp jumps. Petits et grand changement de pieds.		2	2
17th lecture Creating practical exercise combinations for intermediate tests.		2	2
18th lecture Semester theory test work.	2		2
19th lecture Practical part of the intermediate test work.		2	2
			2
1st lecture Exercises at the bar: <i>Battements tendus:</i> with <i>demi-plié</i> from I position to the side, forward and backward; from V position to the side, forward and backward. with <i>demi-plié</i> from I position to the side, forward and backward; <i>passe par terre</i> ; with <i>demi-plié</i> II, IV position /with and without support leg transition /; with the lowering of foot in II position, from I and V position <i>double. Battements tendus jetés:</i> <i>balancoire</i> .		2	2
2nd lecture <i>Preparation pour rond de jambe par terre en dehors et en dedans.</i>		2	2

3.lekcija <i>Battements soutenus:</i> on the side, forward and backward with the end on the floor and at 45°.		2	2
4th lecture <i>Battements fondus:</i> <i>en face on half fingers;</i> <i>with plié-relevé en face;</i> <i>double fondus. Battements soutenus:</i> on the side, forward and backward with the end on the floor and at 45°.		2	2
5th lecture <i>Battements doubles frappés:</i> on the side, forward and backward with the end on the floor and at 30°. <i>Rond de jambe en l'air en dehors et en dedans:</i> at 45°.		2	2
6th lecture <i>Battements développés:</i> <i>Battements relevés lents:</i>		2	2
7th lecture <i>Grand battements jetés.</i>		2	2
8th lecture <i>3. port de bras.</i> <i>Detourne et soutenus en tournant en dehors et en dedans.</i>		2	2
9th lecture Theory, methodological explanation and analysis of the acquired material, test work.	2		2
10th lecture <i>Exercice in the middle of the hall:</i> <i>I, 2 and 3 port de bras. Demi-pliés et grand pliés I, II position en face, V, IV position en face and epaulement.</i>		2	2
11th lecture <i>Battements tendus:</i> from I and V position in all directions; with <i>demi-plié</i> I and V position in all directions; with the lowering of foot in II position, from I and V position; with <i>demi-plié</i> II position with and without support leg transition; <i>passé par terre.</i>		2	2
12th lecture <i>Battements tendus jetés:</i> from I and V position in all directions; <i>piqués</i> in all directions.		2	2
13th lecture <i>Demi-rond et rond de jambe par terre en dehors et en dedans, preparation pour rond de jambe par terre en dehors et en dedans.</i>		2	2
14th lecture <i>Battements fondus, battements soutenus:</i>		2	2

45° in all directions.			
15th lecture <i>Battements frappés, battements doubles frappés:</i> 30° in all directions. <i>Petits battements sur le cou-de-pied.</i>		2	2
16th lecture <i>Rond de jambe en l'air en dehors et en dedans.</i>		2	2
17th lecture <i>Battements relevé lents 90°, battements développés</i> in all directions. <i>Grands battements jetés:</i> from I and V position in all directions.		2	2
18th lecture Creating practical exercise combinations for intermediate tests.		2	2
19th lecture Semester theory test work.	2		2
20th lecture Practical part of the intermediate test work.		2	2
1st lecture <i>Exercise</i> and classic dance poses		2	2
2nd lecture <i>Exercise</i> and classic dance poses Croisée		2	2
3rd lecture <i>Exercise</i> and classic dance poses: Effacée		2	2
4th lecture <i>Exercise</i> and classic dance poses: Ecartée		2	2
5. lekcija <i>Exercise</i> and classic dance poses: I arabesques		2	2
6th lecture <i>Exercise</i> and classic dance poses: II arabesques		2	2
7th lecture <i>Exercise</i> and classic dance poses: III arabesques		2	2
8th lecture <i>Exercise</i> and classic dance poses: IV arabesques		2	2
9th lecture Examination of the acquired material, test work		2	2
10th lecture <i>Exercise</i> creating combinations in poses		2	2
11th lecture <i>Exercise</i> creating combinations in poses		2	2
12th lecture <i>Exercise</i> creating combinations in poses		2	2
13th lecture <i>Exercise</i> creating combinations in poses		2	2
14th lecture <i>Exercise</i> creating combinations in poses		2	2
15th lecture <i>Exercise</i> creating combinations in poses		2	2
16th lecture		2	2

Exercise creating combinations in poses			
17th lecture Exercise creating combinations in poses		2	2
18.lekcija Exercise creating combinations in poses		2	2
19th lecture Semester theory test work.	2		2
20th lecture Practical part of the intermediate test work.		2	2
4.			
1st lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
2nd lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
3rd lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
4th lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
5th lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
6th lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
7th lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
8th lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		2	2
9th lecture Course ending theoretical test	2		2
10th lecture Course ending examination		2	2

Requirements for evaluation:

At least 75% of the lessons should be attended. Missed lectures can be worked out through individual assignments. Individual works must be prepared and submitted within the time limits specified.

Student must get a satisfactory assessment for all individual work.

Active participation in the study process by engaging in discussions and practical tasks.

Literature:

Baranovska A. I. Klasiskās dejas pamati. – Rīga:
E. Melngaiļu Tautas mākslas centrs, 1993. – 94 lpp.
Базарова Н. Классический танец. –

Ленинградское отд. :Искусство 1975. – 181 с.
Базарова Н, Мей В. Азбука классического танца. - Ленинград : Искусство 1983. – 207 с.
Ваганова А. Основы классического танца. – Ленинград :Искусство 1980. – 190 с.
Тарасов Н. Классический танец. – Москва: Искусство 1981. – 479 с.

Additional literature

Головкина С. Н. Уроки классического танца в старших классах. – Москва: Искусство 1989. – 160 с.
Костровицкая В. 100 уроков классического танца. - Ленинград: Искусство 1981. – 262 с.
Мессерер А. Уроки классического танца. – Москва: Искусство 1967. – 552 с.

Periodicals Bussell. D. The young dancer. London: DK, 1994.
Fischer. M. Meine ersten Schritte im klassischen Ballett. Stuttgart, 1986.

Digital resources

<http://www.klasiskadeja.lu.lv/>

16.

Title of the study program	Contemporary dance
Course title	Stretching Methods
Credits	4
ECTS	6
Number of lecture hours	7
Number of seminars and practical lessons	73
Number of students' independent work hours	80
Author / authors of the course	Mg.art. Katrine Martinsone-Skapare
Course prerequisites	Not required

Annotation of the study course: Stretching is a type of physical exercise in which a particular muscle or tendon (or muscle group) is deliberately bent or stretched, to improve the sensitivity of the muscles and achieve a comfortable muscle tone.

One of the basic principles of physical fitness is to increase elasticity through stretching.

Study course purpose and tasks:

The aim is to increase muscle control, elasticity and range of motion.

Study results: The student understands and knows the basic principles, techniques and modes of stretching.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1-9 lecture Practical exercises. Foot warming exercises, foot rotation exercises, foot exercises for dance position development, foot exercises and tasks with extra work materials: ball, stretching technique for feet with elastic. Exercises for Achilles tendon, strengthening and stretching. Exercises for stretching calf muscles. Exercises for stretching the hamstrings. Exercises for leg expansion in the hip, strengthening and rotating. Exercises for lumbar strengthening and flexibility. Exercises for strengthening abdominal muscles. Exercises for back flexibility and strengthening. Exercises for strengthening the shoulder part with and without rotation. Exercises for neck and head with and without rotation.	2	16	20

10th lecture Practical part of the intermediate test work.		2	
1-9 lecture Practical exercises. Exercise complex for warming up and relaxation, methodical explanation.	2	16	20
10th lecture Practical part of the intermediate test work.		2	
1-9 lecture Practical exercises. Use of aids in a complex of exercises (elastics, jump ropes, balls). Developing a complex of exercises according to the age of the students, methodical explanation and understanding of the degree of difficulty.	2	16	20
10th lecture Practical part of the intermediate test work. Creating and explaining students' individual exercises.		2	
1-9 lecture Creating students' individual lessons, methodical explanation and testing of pedagogical skills		18	20
10th lecture Course ending theoretical and practical test	1	1	

Requirements for evaluation:

At least 75% of the lessons should be attended. Missed lectures can be worked out through individual assignments. Individual works must be prepared and submitted within the time limits specified.

Student must get a satisfactory assessment for all individual work.

Active participation in the study process by engaging in discussions and practical tasks.

Literature:

Marjorie Brook. (2011.) Flexibility First: A Fitness Approach For Life.
Volume 1.: Stretching Just The Facts Kindle Edition.

Phil Armiger and Michael Martyn. (2012), Stretching for Functional Flexibility.

Pretty Simple. (2017.), Premium Exercise PS Athletic Ballet Stretch Band for Dance, Gymnastics, Cheerleading, Pilates. Improves Flexibility, Stretching and Helps Prevent Injury.

https://people.bath.ac.uk/masrjb/Stretch/stretching_toc.html#SEC28

<https://www.self.com/gallery/essential-stretches-slideshow>

<https://gmb.io/stretching-methods/>

17.

Title of the study program	Contemporary dance
Course title	Latvian Dance
Credits	1
ECTS	1.5
Number of lecture hours	4
Number of seminars and practical lessons	16
Number of students' independent work hours	20
Author / authors of the course	Mg.art. Katrine Martinsone-Skapare
Course prerequisites	Not required

Course annotation:

What and how was danced? The Latvian folk choreography can be divided into two different groups: choreography of folklore and choreography of stage folk dance.

Course purpose:

To learn one part of Latvian folk art – the basics of Latvian folklore dance: dance steps, meaning of the dance, philosophy and the basis of the whole Latvian dance culture. These are the values we cannot leave unnoticed, because most of the Latvian folk tradition can be shown through the dance that is necessary in nowadays, to preserve the Latvian identity. Ingrida Saulite in a book „Latviešu tautas dejas pamatelementi” (The basic elements of Latvian folk dance): "... The problem of inheritance accumulated by generations is one of the most important movements of modern dance collectives ...", and precisely for the sake of not losing the Latvian image itself, we must preserve the main aspects of tradition and culture, one of which is Latvian folk dance culture!

Course tasks:

In this study course the student has to acquire the knowledge and skills necessary for choreographer to stage Latvian dance performances.

Results:

The student understands the basics of Latvian dance and dance technique.

The student knows the basic principles and techniques of Latvian dance composition.

The student is able to methodically explain and analyse the acquired dance elements.

The student is able to choose appropriate elements for the given task and use them in compositions.

The student has experience in creating creative dance process and achieving the aim.

The student has experience and knowledge in independent, pedagogical and artistic work.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1st lecture Latvian Year, celebrations and feasts (Godi).	2		2
2nd lecture Symbols: stage breakdown, female, male. sign, dance route, types of rotation.	2		2
3rd lecture Groups: a) folklore, b) arrangement c) stage dance.		2	2
4th lecture Legs and feet positions in Latvian dances, arms positions in Latvian dances: grips, holds.		2	2
5th lecture Marching step and attraction step, step at a trot, step at a run, three steps (at a trot) with pausing, three running steps with a jump, threesteps (trīssolis), waltz triangle, jump step, double sided polka, gallop steps, swinging, balancing sidestep, polka, small polka, pin polka, attraction polka, leap changing legs (žīga).		2	2
6th lecture Latvian ethnographic dances, dances in pairs: Plaukstīnpolka, Līkumu dancis, Plakanais dancis, Alsūņģietis, Andžīņš, Pērkoņdeja		2	2
7th lecture Latvian ethnographic dances for a given number of pairs, dances for two pairs: Towel Dance (Dvieļu deja) dances for three pairs: Žīga, dances for four pairs: Gatve, Eņģelītis, Krustdeja, Jandāls, and dances for eight pairs: Ačkups, Sudmalīņas, girls and boys dances.		2	2
8th lecture Arrangement for ethnographic dance.		2	2
9th lecture Staging of creative Latvian dance and analysis of musical material for the chosen dance.		2	2
10th lecture Staging of creative Latvian dance		2	2
Examination in Latvian dance composition			

Requirements for evaluation:

At least 75% of the lessons should be attended. Missed lectures can be worked out through individual assignments. Individual works must be prepared and submitted within the time limits specified. Student must get a satisfactory assessment for all individual work.

Active participation in the study process by engaging in discussions and practical tasks.

Literature:

Saulīte I., Alpa M., Mažāne I., Mūrniece Z., Purviņš J., Latviešu dejas pamati. R: Kultūrizglītības un nemateriālā mantojuma centrs, 2011.

Saulīte I., Latviešu tautas dejas pamatelementi. R: 1994.

Lasmane L., Latviešu tautas dejas. R: Latviešu valsts izdevniecība, 1962.

Rinka J., Ošs J., Latvju tautas dejas. R: 1-4 burtnīcas, 1934.1936.

Siliņa E., Latviešu tautas dejas izcelsme un attīstība. R: Avots, 1982.

Additional literature

Sūna H., Dejas notācija. R: Zinātne, 1979.
Saulīte I., Latviešu tautas dejas apdare. R: TMC, 1995.
Melngailis E., Latviešu dancis. R: 1949.
Stumbrs J., Dejosim latviski. R: 1938-1940
Jaunrades deju konkursu materiāli, VTMC, 1985.-2014.
Bibliogrāfiskais rādītājs „Latviešu valodā izdotās dejas”, R:, 1986.
Dziesmu un Deju svētku prospekti, 1948.-2014

Periodicals

Sūna H., Latviešu ieražu horeogrāfiskā folklorā. R: Zinātne, 1989.
Sūna H., Latviešu rotaļas un rotaļdejas. R: Zinātne, 1966.
Jurjānu Andrejs, Latviešu tautas mūzikas materiāli, 1-5 burtnīca. R: RLB, 1891.-1921.
Rinka J., Ošs J., Slavietis J., Rotaļnieks. R: 1937.
Saulīte I., Deju svētki Latvijā. R: TMC, 1993.
Siliņa E., Latviešu dejas. R: Latviešu folkloras krātuves izdevums, 1939

Digital resources

www.LNKC.gov.lv

18.

Title of the study program	Contemporary dance
Course title	Dance Improvisation
Credits	1
ECTS	1.5
Number of lecture hours	0
Number of seminars and practical lessons	20
Number of students' independent work hours	20
Author / authors of the course	Mg.art. Ilze Zirina
Course prerequisites	Not required

Annotation of the study course:

The course improves improvisation skills and abilities. Students improve their ability to relax and trust themselves and their partners. They learn listening and sharing skills, get conscious of themselves as part of a group and communicating with dance elements: time, space, energy. The course is closely related to the study course Dance improvisation – theory. Similar topics are offered so students could learn about dance elements from a variety of points.

Study course purpose:

To improve the personality, to cultivate the senses, this would allow comprehending the world in detail and responding to it exquisitely. To develop skills and abilities related to the processing of knowledge through personal experience, creating you as an original artist and creative teacher.

Tasks of the study course:

- let the student to get conscious if where the centre of gravity is and how it relates to the rest of the body and the partner;
- to help the student to realize and use time as a partner in improvisation;
- to help the student to realize and use space as a partner in improvisation;
- to help the student to realize and use energy as a partner in improvisation;
- to help students to identify themselves as part of the group.

Study results:

Upon completion of the study course, student

- will better know themselves and, therefore, will more and more trust themselves and their partner in the movement;
- will become conscious of their centre of gravity and will be able to deliberately use it in motion;
- will be aware that they are related both to people in the group and with time, space and energy, which is as real as a dancer's body;
- will deliberately make choices in the improvisation.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1. Body: self-expression - the ways and qualities of the movement.		2	2
2. Body: Centre of gravity – its connection with a partner. Weight.		2	2
3. Time: breathing as a natural source of time flow, dynamics and phrasing.		2	2
4. Time: music as an incentive for improvisation.		2	2
5. Space: kinesphere. Solo and in small groups.		2	2
6. Space: scenography. Environmental dance. Working in a group.		2	2
7. Energy: The intensity of movement in solo and duets.		2	2
8. Energy: group dynamics.		2	2
9. Activity: message, performance. Solo and in group.		2	2
10. Summary - Current skills and skills in improvisation		2	2
		20	20

Requirements for evaluation:

The student must attend at least 80 % of the classes. There is no possibility to recover missed lessons. Active participation in practical classes and discussions. At the end of the study course students pass the test in which one must be able to deliberately make choices by improvising within a particular structure through the time, space and energy aspects – solo, in small groups and in a large group.

Recommended literature:

Caught Falling. *The Confluence of Contact Improvisation, Nancy Stark Smith, and Other Moving Ideas.* Authors: David Koteen, Nancy Stark Smith with a Backwards by Steve Paxton. Published in: *Contact Editions*. 2008.

A Choreographic Mind. *Autobodygraphical Writings.* Author: Susan Rethorst. Published in: *Theatre Academy Helsinki, Dept. of Dance, Kinesis 2*. 2012.

My Body, The Buddhist. Author: Deborah Hay. Published in: *Wesleyan University Press*. 2000.

Landscape of the Now. *A Topography of Movement Improvisation.* Author: Kent De Spain. Published in: *Oxford University Press*. 2014.

19.

Title of the study program	Contemporary dance
Course title	Scenic Folk Dance
Credits	1
ECTS	1.5
Number of lecture hours	2
Number of seminars and practical lessons	18
Number of students' independent work hours	20
Author / authors of the course	Mg.art. Katrine Martinsone-Skapare
Course prerequisites	Not required

Annotation of the study course:

The aim of the study course is that the student has to acquire the knowledge and skills necessary for choreographer to be, to stage scenic folk dance performances.

Tasks of the study course:

To use acquired knowledge in independent, pedagogical and artistic work.

Study results:

The student:

- knows and is able to use the principles and traditions of scenic folk dance choreography;
- knows the prominent choreographers of scenic folk dance, their creative achievements;
- is able to analyse the work of prominent choreographers;
- can compose scenic folk dances;
- is able to create scenic folk dance training lessons;
- can lead folk dance collectives.

The content of a study course:

Themes:	Hours		
	Theory	Practical lessons	Students independent work
1st lecture <i>Exercises at the bar:</i> <i>Plié</i> <i>Battement tendu</i> <i>Battement tendu jeté</i> <i>Rond de jambe par terre</i>		2	2
2nd lecture <i>Exercises at the bar:</i> <i>Flic-flac</i> <i>kicks</i> <i>Pas tortille</i>		2	2

3rd lecture <i>Exercises at the bar:</i> <i>Retiré</i> <i>Battement fondu</i> <i>Battement développé</i> <i>Grand battement jeté</i>		2	2
4th lecture Movements in the middle of the hall: Polish dance Estonian dance Lithuanian dance		2	2
5th lecture Movements in the middle of the hall: Italian Tarantella German dance Belarusian dance Gypsy dance Russian dance Ukrainian dance Bulgarian dance		2	2
6th lecture Movements in the middle of the hall: Czech dance Eastern dance Moldavian dance Romanian dance Scottish dance		2	2
7th lecture Movements in the middle of the hall: Tango Spanish dance Hungarian dance Greek dance Jewish dance		2	2
8th lecture Summary of the semester.		2	2
9th lecture The analysis of the chosen dance music, justification of students' choreographic idea.	2		2
10th lecture Staging of scenic folk dance at the students choice.		2	2

Requirements for evaluation:

At least 75% of the lessons should be attended. Missed lectures can be worked out through individual assignments. Individual works must be prepared and submitted within the time limits specified. Student must get a satisfactory assessment for all individual work.

Active participation in the study process by engaging in discussions and practical tasks.

Literature:

Martinsone K. Raksturdejas.- Rīga: DDC.2004.-143 lpp.

Богаткова Л. Танцы разных народов. – Москва: Молодая гвардия 1958. – 278 с.

Зайцев Э. Основы народно-сценичного танцю. – Київ, 1975. – 222с. Зацепина К, Климов А, Рихтер К, Толстая Н, Фарманянц Е. Народно-сценический танец. – Москва: Искусство, 1976. – 223 с.
Щиряев А, Лопухов А, Бочаров А. Основы характерного танца. – Москва, Ленинград: 1939. – 180 с.

Additional literature

Ткаченко Т. Народный танец. – Москва: Искусство 1967. – 653 с.
Ткаченко Т. Народные танцы. – Москва: Искусство 1975. – 350 с.
Стуколкина Н. Четыре экзерсиса. – Москва: всероссийское театральное общество, 1972. – 448 с.

Periodicals

Кузнецов В. Программа по народно-сценическому танцу для хореографических училищ. – Москва, 1965. – 97с.
Гусев Г. Урок народго танца в хореографической школе. – Москва, 1999. – 112 с.

Digital resources

<http://cheloveknauka.com/v/587554/a/?#?page=1>
<http://wikipedia-info.ru/tag/xarakternyj-tanec-eto/>
http://tanec-wiki.com/index.php?option=com_content&view=article&id=2822:harakterniy-tanec&catid=113:referati&Itemid=169
[https://books.google.lv/books?id=KgbvDAAAQBAJ&pg=PA5&lpg=PA5&dq=книга+а.+в.+лопухова,+а.+и.+бочарова+и+а.+в.+ширяева+«основы+характерного+танца»+\(1939+г.\)](https://books.google.lv/books?id=KgbvDAAAQBAJ&pg=PA5&lpg=PA5&dq=книга+а.+в.+лопухова,+а.+и.+бочарова+и+а.+в.+ширяева+«основы+характерного+танца»+(1939+г.))

20.

Title of the study program	Contemporary dance
Course title	Music Programming and Assembling
Credits	1
ECTS	1.5
Number of lecture hours	7
Number of seminars and practical lessons	13
Number of students' independent work hours	20
Author / authors of the course	Dr.paed., doc. Edmunds Veizans

Annotation of the study course:

In nowadays a dance group manager works as a dance teacher, trainer, repetiteur and choreographer. Working on a creation of choreography, and later also on a staging, it is an integral part of making changes in the contemplated choreography, based on the situation of particular collective dancers. In this situation, the choreographer must be able to adapt the dance music to the specific circumstances.

It is possible to entrust music assembling works to a professional sound recording studio, but the pay for these services sometimes exceeds the remuneration of the choreographer himself. It is therefore required that a modern dance group manager has those skills himself.

Study course purpose:

Course purpose is to acquire basic skills in dance choreography music assembling.

Tasks of the study course:

- 1) To learn the music downloading and saving process;
- 2) to learn the principles of correct counting of music;
- 3) to learn the principles of music recording;
- 4) to learn the principles of music assembly in one of the editing programs (VegasPro, Adobe premier, Traktor, Ocean, Cubase, Audacity, etc.);
- 5) to learn the principles of rendering (converting) in one of the popular music formats (MP3, WAV).
- 6) to learn the basic principles of mastering music.

Study results:

Upon completion of the study course, student

- 1) can download and save music files, can find the most popular music conversion portals;
- 2) have acquired knowledge of correct compilation of music;
- 3) have acquired knowledge in music recording;
- 4) have acquired knowledge and skills about musical assembly principles in one of the assembly programs: (VegasPro, Adobe premier, Traktor, Ocean, Cubase, Audacity, etc.);
- 5) have acquired knowledge and skills about rendering (converting) music in one of the popular formats (MP3, WAV);
- 6) have acquired knowledge and skills about basic principles in music mastering.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
1st semester = 1CP = 1,5 ECTS			
The process of music downloading and saving	1	1	3
Correct counting of music and practice - presentation	1	3	3
principles of music tracing and practice, presentation	1	3	3
basics of music assembly in the Vegas Pro system Pace change, fade in, fade out, split, group, normalize, mute, etc. commands	1	3	3
the principles of rendering (converting) in one of the popular music formats (MP3, WAV).	1	1	3
basic principles of mastering music	1	1	3
creation, copying, transferring of an open file, Web publishing.	1	1	2
Exam work (20 minutes)			
	7	13	20

Requirements for evaluation:

9. Lecture attendance - 90 %
10. Practical work-1: to add and record a pop music song, a presentation;
11. Practical work-2: to count non-standard music, present it;
12. Practical work-3: music mixing, multiple songs mixing in Vegas Pro system
13. Practical work-4: music rendering,
14. Practical work-5: music mastering,
15. Practical work-6: preparation of an open file,
16. Examination work – Complete preparation of a music file and sending in an open and converted form.

The final examination is admitted if 90 % of the lectures are attended and all 6 practical work has been completed.

Literature:

Boriss Avramecs. Valdis Muktupāvels. Mūzikas instrumentu mācība. Tradicionālā un populārā mūzika. R., 1997

David M. Rubin. The Desktop Musician. Osborn, McGraw – Hill, 1995.

Enciklopēdija “Mūzika”. Keita Spensa. Zvaigzne ABC, 1995.

P.Živaikins. “600 skaņas un mūzikas programmas”, S.Pēterburga 1999. (kr. val.)

Internet resources:

7. <http://offliberty.com/>
8. <https://www.onlinevideoconverter.com/>
9. https://www.vartotechnologies.com/Sony_Vegas_Pro_11_p/sny-svdvd11000.htm

21.

Title of the study program	Contemporary dance
Course title	Collective Management Methodology
Credits	2
ECTS	3
Number of lecture hours	11
Number of seminars and practical lessons	29
Number of students' independent work hours	40
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

As the society develops rapidly and values change, the demands for educators' professionalism and attitudes in various forms of expression grow. The modern dance group manager must be able to orient in the art of relations based on the psychology in order to successfully manage the psychology process in their chosen profession.

Study course purpose:

The aim of the study course is to create a general idea and to raise awareness of future dance group managers about pedagogical theories in practice, their application, importance and the need for pedagogical-psychological knowledge in the performance of a pedagogical activity of a dance group leader.

Tasks of the study course:

- 1) to develop understanding of terms, e.g. dance teacher, choreographer, collective leader, studio manager, repetiteur, assistant, trainee, etc.;
- 2) to raise awareness of wages, royalties;
- 3) to evaluate the documentation necessary for conducting dance lessons;
- 4) to create one's own dance group curriculum;
- 5) to learn the possibilities of psychological manipulation of teaching methods;
- 6) to create event plan.

Study results:

Upon completion of the study course, student

- 1) has understanding of terms, e.g. dance teacher, choreographer, collective leader, studio manager, repetiteur, assistant, trainee, etc.;
- 2) has awareness of wages, royalties;
- 3) is able to evaluate the documentation necessary for conducting dance lessons;
- 4) has created one's own dance group curriculum and presented it;
- 5) has learned the possibilities of psychological manipulation of teaching methods;
- 6) has created event plan.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Terms: dance teacher, choreographer, collective leader, studio manager, repetiteur, assistant, trainee, etc.; Royalties, market price of wages. (1 lecture)	1	1	3
Dance studio licensing procedure, legislative requirements, dance studio documentation and education documents. (2 lectures)	2	2	4
Curriculum (in interest education), principles of creation, structure (goals, tasks, content, methods, results etc.) (individual work – joint creation, analysis and submission) (2 lectures)	2	2	6
Technological principles of a sounding of training lesson (1 lecture)	1	1	2
Music counting practice in training lessons, how to teach others(4 lectures)	1	7	5
	7	13	20

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Curriculum (in interest education), principles of creation, structure (goals, tasks, content, methods, results etc.) (individual work – joint creation, analysis and presentation) (4 lectures)	1	7	3
Event Plan as an instrument for achieving pedagogical-psychological goals in the management of dance group. (individual work – presentation) (1 lecture)	1	1	5
Teaching methods by form (How to teach the same thing differently?), practical application, psychological justification, psychological manipulation. (Practical Work - Role Play) (2 lectures)	1	3	5
Music counting practice in training lessons, how to teach others(2 lectures)	0	4	3
Financial calculation of dance studio activity, influencing pedagogical-psychological factors according to the curriculum (individual work – presentation) (1 lecture)	1	1	4
	4	16	20

Requirements for evaluation:

1. Minimum attendance of lectures at least 80% (16 out of 20 lectures per semester required).
2. Lectures that are not attended must be worked out, agreeing with the lector for individual consultation.
3. Lecture missed of more than 5 minutes is considered as a non-attended lecture.

4. Participation in discussions, expressing of personal opinion and presentation of thinking level.
5. Practical work (1st semester):
 - 5.1. Curriculum – creation, analysis, submission.
 - 5.2. Music counting practice.
 - 5.3. Sounding practice.
 - 5.4. Intermediate test – theory questions.
6. Practical work (2nd semester):
 - 6.1. Curriculum – presentation.
 - 6.2. Event plan – creation and presentation.
 - 6.3. Music counting practice.
 - 6.4. Teaching methods by form – demonstration of abilities in practice.
 - 6.5. Financial calculation of dance studio activity – presentation, and defence.
7. Final exam – theory.

The final exam or intermediate test is allowed if there is 80% attendance (8 out of 10 lecture days), all practical works are completed, participation in discussions in each class.

Requirements for independent work and presentation evaluation:

1. Setting according to LCC LAC requirements.
2. Written works must be submitted in electronic form, e-mail: edmunds.veizans@lkk.gov.lv.

Literature:

- Nākotnes izglītības meti UNESCO Starptautiskās komisijas “Izglītība divdesmit pirmajam gadsimtam” ziņojumā. – R.: Vārti, 1998.
- Omārova S. Cilvēks dzīvo grupā: Sociālā psiholoģija. R.: Kamene, 1996.
- Omārova S. Cilvēks runā ar cilvēku: Saskarsmes psiholoģija. R.: Kamene, 1996.
- Stabiņš J. Vadītāja kompetence un efektīva skolvadība. – R.: LUMA, 2001.
- Karpova Ā. Personības aktīvās dzīves pozīcijas veidošanas sociālpsiholoģiskie nosacījumi. R.: Zvaigzne, 1989.
- Kupčs J. Saskarsmes būtība. R.: Zvaigzne ABC, 1997.
- Nīmante D. Klasvadība. – Zvaigzne ABC, 2008.
- Roge J.Ū. Bērniem nepieciešamās robežas. – Jumava, 2008.
- Vuorinens R., Tūnala E. Psiholoģijas pamati. Cilvēka attīstības posmi. – R.: Zvaigzne ABC, 1999.

Title of the study program	Contemporary dance
Course title	Show Dance
Credits	1
ECTS	1.5
Number of lecture hours	8
Number of seminars and practical lessons	16
Number of students' independent work hours	16
Author / authors of the course	Dr.paed., doc. Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

It's popular and highly sought-after to be able to move, hearing pop music, which is played on the radio or shown in video clips. In Latvia there is a great interest among children and young people in such dances. A modern dance teacher must have knowledge about dance fashion trends both in Latvia and in the world. They should be able to distinguish, explain, evaluate, know where to find additional information, and provide this information to their students. Therefore, the dance teacher must master knowledge of the latest dance trends in the world.

Study course purpose:

The aim of the study course is to create a general and versatile idea for future and existing dance group leaders on the use of different dance styles in contemporary dance shows, their creation criteria, indicators and other conditions, both theoretically and practically.

Tasks of the study course:

- 1) Analysing dance shows according to LCC LAC diploma work criteria;
- 2) international evaluation criteria for show dance. skating system for estimating the rating;
- 3) to create a joint dance show together with fellow students;
- 4) to practice music counting and writing in contemporary dance;
- 5) to create a commercial dance show for 1-2 min. together with fellow students;
- 6) to learn the principles of installing stage lights for dance shows.

Study results:

Upon completion of the study course, student

- 1) is able to analyse and evaluate dance according to LCC LAC diploma evaluation criteria and international dance organization criteria;
- 2) have gained experience to participate in the creation and execution of a joint dance show (in an event outside LCC LAC);
- 3) have gained experience in creating contemporary dance show and concert program, as well as participate as performer, director and producer;
- 4) have acquired music counting and writing experience;
- 5) have gained the experience of installing stage lights.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Introduction to the study program, description, requirements for obtaining credit points	2		
Analysing of existing dance shows according to LCC LAC diploma work criteria	2	2	2
Show dance evaluation criteria, differences in 3D and 4D (according to international evaluation criteria). Skating system for estimating the rating.	2	2	2
Small, fast (1-2 min) commercial dance show staging with a group of 3-4 people (fellow students). The assignment includes: idea, scenario plan, music, movement material, teaching experience incl. counting.	2	2	5
Stage light installation practice.		2	2
Preparation for the final exam – concert program with showings on the White Hall's stage with full lights. (involving students from light design course)		6	5
	8	16	16

Requirements for evaluation:

1. Lectures attendance 75 %, attitude towards the subject;
 - 1.1. Missed lectures cannot be worked out, work is on-site!
2. Every student during the semester must stage its own “quick, small commercial show” (1-2 min). with a group of 3-4 people and present both the process and the result – in the final concert examination.
 - 1.1. To get a minimal evaluation (4-5), the student must: participate in the process, hand in the description of the idea, select and mix the music, work out and teach the dance material, stage the dance show;
 - 1.2. To get the maximal evaluation (6-10), the student fulfils minimum requirements plus presents a show on stage with full lights, costumes, scenography, requisites (video projections).
 - 1.3. An advantage will be considered if after the show someone will “buy” the show or will invite to perform elsewhere.
 - 1.4. Lectures attendance, attitude towards the subject.
 - 1.5. Missed lectures cannot be worked out, work is on-site!

Literature:

- Chang, J. (2006) Total Chaos: The Art and Aesthetics of Hip-Hop. New York: Basic Civitas Books, p. 382.
- Cobb, W.J. (2007) To the Break of Dawn: A Freestyle on the Hip-Hop Aesthetic. New York & London: New York University Press, p. 200.

Malone, B. (2003) Hip Hop Immortals: Volume 1, The Remix. New York: Sock Bandit Productions, p. 177.

Smith, W.E. (2005) Hip Hop as Performance and Ritual: Biography and Ethnography in Underground Hip Hop. Washington: CLS Publications, p. 253.

Internet resources:

1. International dance organisation home page <http://www.ido-dance.com/> <http://www.ido-dance.com/>
2. Show dance group Spirit - <http://spiritshow.tripod.com/>

23.

Title of the study program	Contemporary dance
Course title	Latest Trends in Dance Specialization
Credits	1
ECTS	1.5
Number of lecture hours	15
Number of seminars and practical lessons	9
Number of students' independent work hours	16
Author / authors of the course	Dr.paed. Edmunds Veizans, guest lecturers
Course prerequisites	Not required

Annotation of the study course:

The latest trends in dance specialization include increasing the students' horizons in various dance techniques, teaching methods, technology and equipment use.

Study course purpose:

Acquire latest trends within dance specialization.

Tasks of the study course:

- 1) To learn the latest dance techniques and trends
- 2) To acquire the latest teaching methods and experience of other specialists in teaching methodology and management methodology
- 3) To master the latest music playback technology programs, light design
- 4) To get aware of the latest dance literature in the specialization

Study results:

Upon completion of the study course, student

- 1) have learned the latest dance techniques and trends
- 2) have acquired the latest teaching methods and experience of other specialists in teaching methodology and management methodology
- 3) is familiar with the latest software, music playback technology and light design
- 4) have acquired the latest dance literature in the specialization.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Latest Dance Techniques and Teaching Methods in Contemporary Dance / Street dance and popular Dance / Latvian Dance.	2	4	2
Dance anatomy in the context of movements.	6		2
A review of the latest dance literature and a meeting with Latvian dance personalities.	2		2
Recent changes in legislation for dance educators, choreographers and dancers.	1		4
Dance education and career education.	1		2
The use of the latest dance accessories and aids in the practice of training lessons.	1	3	4
Exchange of experience with dance group leaders in the field of specialization dance.	2	2	
In total	15	9	16

Requirements for evaluation:

1. Attendance of lectures, attitude towards the subject;
2. Participation in practical classes and lectures.
3. Semester intermediate test, final exam.

Internet resources:

1. *New school dictionary*. [Hip-hop and house dance basics]. DVD
<http://www.youtube.com/watch?v=bebbVyfyNw4>
2. *Dancehall Documentary / Tutorial - IT'S ALL ABOUT DANCING* [History of Dancehall, basic steps] <https://www.youtube.com/watch?v=aamue5v9BFs>
3. *Paris Is Burning 1990* [History of Vogue dance]
<https://www.youtube.com/watch?v=xmUmiLlg-GM>

24.

Title of the study program	Contemporary dance
Course title	Modern popular dances
Credits	1
ECTS	1.5
Number of lecture hours	4
Number of seminars and practical lessons	20
Number of students' independent work hours	16
Author / authors of the course	Kristina Tumakova
Course prerequisites	Not required

Annotation of the study course:

It's popular and highly sought-after to be able to move, hearing pop music, which is played on the radio or shown in video clips. In Latvia there is a great interest among children and young people in such dances. A modern dance teacher must have knowledge about dance fashion trends both in Latvia and in the world. They should be able to distinguish, explain, evaluate, know where to find additional information, and provide this information to their students. Therefore, the dance teacher must master knowledge of the latest dance trends in the world.

Study course purpose:

The aim of the course is to create a general and versatile idea, both theoretically and practically, for future and existing dance group leaders about modern popular dance styles, techniques, trends, diversity, differences and classification.

Tasks of the study course:

- 1) to develop understanding of modern popular dance styles (House, Dancehall, Waacking, Vogue, Go-Go Dance, Pop Dance) as well as their types;
- 2) to master the specific terminology and historical origin of modern popular dance styles;
- 3) to create dance skills of basic steps in mentioned dance styles;
- 4) To master the skills of variation and improvisation in these modern popular dance styles;
- 5) To learn the specifics of composition for these modern popular dance styles.

Study results:

Upon completion of the study course, student

- 1) is able to distinguish different modern popular dance styles (House, Dancehall, Waacking, Vogue, Go-Go Dance, Pop Dance) as well as their types;
- 2) mastered the specific terminology and historical origin of modern popular dance styles;

- 3) acquired dance skills at the basics level in modern popular dance styles (House, Dancehall, Waacking, Vogue, Go-Go Dance, Pop Dance);
- 4) obtained knowledge about sources, where to find information about modern popular dance styles;
- 5) acquired the specifics of modern popular dance styles (House, Dancehall, Waacking, Vogue, Go-Go Dance, Pop Dance) in improvisation, composition and variations.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Introduction to the study program, description, requirements for obtaining credit points	1		
Terms and concepts of dances	1		2
Learning dance techniques (House, Dancehall, Waacking, Vogue, Go-Go Dance, Pop Dance)	2	8	4
Studying and demonstration of a joint dance composition		6	4
Skills of variation and improvisation in different modern popular dance styles		4	3
Evaluation and analysis of a video material		2	3
	4	20	16

Requirements for evaluation:

1. Lectures attendance, attitude towards the subject;
2. Prepare an in-depth description of one particular style in the amount of 1 page A4: the history of the movement, how to execute it properly, the diversity of the movement, interpretation, must be shown to the others;
3. Creating one combination with own music – 1 min. in one of the styles of modern popular dance taught;
4. Everyone has to do a freestyle performance for 1 min. for each of the taught dance styles;
5. Semester intermediate test, final exam.

Admission to a final exam, if points No. 2, 3, 4 are completed for 100%, and 75% for point No. 1

Requirements of the final exam:

1. **Theory.**
 - 1.1. **Dancehall** (historical origin, show typical movements, moving manners)
 - 1.2. **Waacking** (historical origin, name, show typical movements, moving manners)
 - 1.3. **House dance** (historical origin, name and show components of House dance, typical movements)

- 1.4. **Vogue** (historical origin, show typical movements, moving manners)
 - 1.5. A student have to choose one movement in house, breaking, popping and locking dance style, prepare its in-depth description - ½ A4: history of a movement, how to do it correctly, movement diversity, interpretation, and then demonstrate it to others.
2. **Combination of one of four modern popular dance styles for one minute with chosen music.**
- Pre-staged for two people. At the examination three people have to demonstrate it:
author + 2 others

Internet resources:

1. *New school dictionary*. [Hip-hop and house dance basics]. DVD
<http://www.youtube.com/watch?v=bebbVyfyNw4>
2. *Dancehall Documentary / Tutorial - IT'S ALL ABOUT DANCING* [History of Dancehall, basic steps] <https://www.youtube.com/watch?v=aamue5v9BFs>
3. *Paris Is Burning 1990* [History of Vogue dance]
<https://www.youtube.com/watch?v=xmUmiLlg-GM>

25.

Title of the study program	Contemporary dance
Course title	Jazz dance
Credits	2
ECTS	3
Number of lecture hours	10
Number of seminars and practical lessons	38
Number of students' independent work hours	32
Author / author of the course	Olga Spridzane
Course prerequisites	Not Required

Annotation of the study course:

Following on the development of jazz dance, an overview of time periods, stylistics, themes highlighted in the development of jazz dance, its relevance to postmodern dance and contemporary dance is given. The course introduces to various jazz dance techniques and schools in the US and Europe, provides students the ability to integrate jazz dance into the work of a team leader and choreographer.

Study course purpose:

To make students aware of the possibilities of using jazz dance style, to increase the level of student dance skills, to create a base of knowledge about jazz dance techniques, to develop students' creative abilities, using elements of jazz dance style.

Tasks of the study course:

To prepare the body for jazz dance technique. To learn jazz dance techniques and basic elements, creating jazz dance combinations in practical classes. To learn the jazz dance theory.

Study results:

Upon completion of the study course, student

- will know the origins and history of jazz dance;
- will be introduced to jazz dance styles and their basic principles;
- will learn jazz dance terminology;
- will be introduced to the current leading schools and authorities in jazz dance;
- will be able to use jazz dance techniques and creative techniques in their professional activities.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
2 CP			
Basics of jazz dance techniques: <ul style="list-style-type: none"> • Leg and arm positions, key elements and terminology; • jazz dance spins, jumps, positions; • isolation of different parts of the body; • polyrhythmia of dance and music; • coordination of two and more centres; • principle of collapse; • Cross 	2	8	8
History of jazz dance beginnings: <ul style="list-style-type: none"> • African and Afro-American dance, • black people dance in slavery age in America (1619-1864); • jazz dance development stage (1865-1920) 	2	6	6
jazz dance development stage (1920-1950): <ul style="list-style-type: none"> • popularity of a jazz music and influence on a jazz dance; Swing and step dance era 	2	8	6
Development of modern jazz dance (1950 to present): <ul style="list-style-type: none"> • History of modern jazz • Contraction and release • Suspensions and recovery • Body spirals • Levels of a modern jazz dance • Improvisation 	2	8	6
Broadway jazz dance <ul style="list-style-type: none"> • History and terminology of Broadway • Basic elements and steps • The development of musicals in the "golden age" and nowadays 	2	8	6
In Total	10	38	32

Requirements for evaluation:

1. Lecture attendance - 90 %
2. A report on a chosen topic about jazz dance is written and presented.
3. Showing of a classic jazz dance combination.
4. Showing of a modern jazz dance combination.
5. Showing of a lyric jazz dance combination.
6. Showing of a Broadway jazz dance combination.
7. Showing of a combination of a coordination of multiple body parts
8. Showing of a workout lesson on an intermediate test and a final exam

The student is admitted to the final exam, if there is 90% attendance of lecture, the report is presented and all the dance combinations are shown.

Requirements of the final exam:

1. Showing of a workout lesson.
2. Showing of own jazz dance combination, using chosen music - 1 min.

Literature:

1. Никитин В.Ю. Модерн-Джаз танец. История. Методика. Практика
2. Jazz Dance: A History of the Roots and Branches. Lindsay Guarino and Wendy Oliver

Internet resources:

1. <http://4dance.by/jazz-dance>
2. <https://welovedance.ru/site/styles/dzhaz-modern>
3. https://studbooks.net/617285/kulturologiya/osobennosti_dzhaz_tantsa
4. <https://4dancing.ru/blogs/010310/95/>
5. https://knowledge.allbest.ru/culture/3c0a65625a3bd78b4d53a89421306d37_0.html
6. http://hnb.com.ua/articles/s-sport-entsiklopediya_tantsa_dzhaz-2498

26.

Title of the study program	Contemporary dance
Course title	Hip-hop Culture Dance Styles
Credits	9
ECTS	13.5
Number of lecture hours	56
Number of seminars and practical lessons	160
Number of students' independent work hours	144
Author / authors of the course	Kristina Tumakova, Edmunds Veizans
Course prerequisites	Not required

Annotation of the study course:

It's popular and highly sought-after to be able to move, hearing pop music, which is played on the radio or shown in video clips. In Latvia there is a great interest among children and young people in such dances. A modern dance teacher must have knowledge about dance fashion trends both in Latvia and in the world. They should be able to distinguish, explain, evaluate, know where to find additional information, and provide this information to their students. Therefore, the dance teacher must master knowledge of the latest dance trends in the world.

Study course purpose:

The aim of the course is to create a general and versatile idea, both theoretically and practically, for future and existing dance group leaders about hip-hop dance styles, techniques, trends, diversity, differences and classification.

Tasks of the study course:

- 1) to create understanding about four dominant hip-hop culture dance styles (house, breaking, popping, locking) as well as their variants, learn to classify them,
- 2) to learn the terminology of hip-hop culture;
- 3) to create dance skills of basic steps in all hip-hop cultural dance styles;
- 4) Create in-depth dance skills in locking dance, house dance;
- 5) to learn the historical background of hip-hop culture and the history of hip-hop dance styles in the world and in Latvia;
- 6) To learn the specifics of teaching methodology in teaching hip-hop culture dance styles;
- 7) to learn variation and improvisation skills in various hip-hop culture dance styles
- 8) to learn the specificity of the composition in various hip-hop dance styles (solo, duet, group, battle in versions: 1 vs 1, 2 vs 2, 3 vs 3)

Study results:

Upon completion of the study course, student

- 1) can differentiate between different hip hop dance styles, can classify them by groups, disciplines, categories, nominations,
- 2) master the terminology of hip-hop culture dance styles;

- 3) got dance skills in four hip-hop cultural dance styles at a basic steps level, and in-depth in locking and house dancing styles;
- 4) have knowledge about historical background of hip-hop culture dance in the world and in Latvia;
- 5) obtained knowledge about sources, where to find information about branches of hip hop culture dance;
- 6) mastered the specifics of hip-hop dance styles in improvisation, composition and teaching methodology;
- 7) obtained skills to evaluate the hip-hop culture dance.

The content of a study course:

Subjects	Hours		
	Theory	Practical lessons	Students independent work
Introduction to the study program, description, requirements for obtaining credit points	2		
hip-hop culture dance styles division, classification, history;	12	2	15
Terms and concepts of a dance,	4		
Learning dance techniques	8	48	20
Acquisition and analysis of Old School Dictionary, creation of combinations	8	8	12
Evaluation and analysis of a video material	2	8	24
Studying and demonstration of a joint dance composition		48	20
the specifics of teaching methodology in teaching hip-hop culture dance styles;	6	12	8
variation and improvisation skills in various hip-hop culture dance styles	2	8	16
the specificity of the composition in various hip-hop dance styles (solo, duet, group, battle in versions: 1 vs 1, 2 vs 2, 3 vs 3)	4	10	12
Judging, evaluation criteria, evaluation systems (BOTY, IDO, Summer Dance Forever, Juste Debout), common mistakes in evaluation	6	8	12
Preparing for exam	2	8	5
	56	160	144

Requirements for evaluation:

1. Lectures attendance, existence of synopsis, attitude towards the subject;
2. creation of combination of Old School Dictionary movements;
3. A student have to choose one movement in each hip-hop dance style, prepare its in-depth description - ½ A4: history of a movement, how to do it correctly, movement diversity, interpretation, demonstrate to others;
4. to create a combination of hip-hop dance styles for one minute with chosen music;
5. Semester intermediate test, final exam.

Admission to a final exam, if points No. 2, 3, 4 are completed for 100% and 75% for point No. 1

Requirements of the final exam:

3. **Theory.**

- 3.1. **Popping** (historical origin, show typical movements, moving manners, name ways of popping style)
- 3.2. **Locking** (historical origin, name, show typical movements, moving manners)
- 3.3. **House dance** (historical origin, name and show components of House dance, typical movements)
- 3.4. **Breaking** (historical origin, name, show components of breaking dance)
- 3.5. A student have to choose one movement in house, breaking, popping and locking dance style, prepare its in-depth description - ½ A4: history of a movement, how to do it correctly, movement diversity, interpretation, and then demonstrate it to others.

4. **Combination of one of four hip-hop dance styles for one minute with chosen music.**

Pre-staged for two people. At the examination three people have to demonstrate it: author + 2 others

5. **All Style (house, breaking, popping, locking) battle freestyle.**

Group vs. group, 2 vs. 2 or freestyle jams, depending on number of students in a course.

HOUSE dance

1) **Basic** moves.

Each one must lead (show) to the whole group **three movements** and their variations.

2) **Freestyle** Performance.

Each has to dance freestyle – **1 min.**

Literature:

- Alim, H. S. (2006) Roc the Mic Right: The Language of Hip Hop Culture. New York & London: Routledge, p. 184.
- Chang, J. (2005) Can't Stop Won't Stop: A History of the Hip-Hop Generation. New York: Picador/St.Martin`s Press, p. 546.
- Chang, J. (2006) Total Chaos: The Art and Aesthetics of Hip-Hop. New York: Basic Civitas Books, p. 382.
- Cobb, W.J. (2007) To the Break of Dawn: A Freestyle on the Hip-Hop Aesthetic. New York & London: New York University Press, p. 200.
- Darby, D., Shelby, T. (2005) Hip-Hop and Philosophy: Rhyme 2 Reason. Chicago and La Salle, Illinois: Open Court, p. 233.
- Forman, M., Neal, M.A. (2004) That's the Joint!: The Hip-Hop Studies Reader. New York & London: Routledge, p. 628.
- George, N. (2005) Hip Hop America. London: Penguin Books, p. 88.
- Hill Collins, P. (2006) From Black Power to Hip Hop: Racism, Nationalism, and Feminism. Philadelphia: Temple University Press, p. 248.
- Hooks, B. (2003) Teaching Community: A Pedagogy of Hope. New York & London: Routledge, p. 199.
- Heatley, M. (1996) The Virgin Encyclopedia of rock. London: Virgin Books, p. 304.
- Kitwana, B. Why White Kids Love Hip Hop: Wankstas, Wiggers, Wannabes, and the New Reality of Race in America.
- Light, A. (1999) The Vibe History of Hip Hop. New York: Three Rivers Press, p. 418.

- Malone, B. (2003) Hip Hop Immortals: Volume 1 The Remix. New York: Sock Bandit Productions, p. 177.
- Shapiro, P. (2005) The Rough Guide to Hip-hop. London: Rough Guides Ltd, p. 404.
- Smith, W.E. (2005) Hip Hop as Performance and Ritual: Biography and Ethnography in Underground Hip Hop. Washington: CLS Publications, p. 253.
- Tanz, J. (2007) Other People's Property: A Shadow History of Hip-Hop in White America. New York: Bloomsbury, p. 254.
- Watkins, S.C. (2005) Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement. Boston: Beacon Press, p. 295.

Internet resources:

1. *Hip-hop history*. Universal Zulu home page. <http://www.zulunation.com/hip-hop-history/>
2. International dance organisation home page from <http://www.ido-dance.com/>
3. *Hip-hop Declaration of Peace, 2001*. <http://www.declaration-of-peace.com/en/>
4. *National Museum of Hip-Hop*. <http://hiphopmuseum.org/>
5. *Urban dictionary* <http://www.urbandictionary.com/>
6. *New school dictionary*. [Hip-hop and house dance basics]. DVD
<http://www.youtube.com/watch?v=bebbVyfyNw4>
7. *Old School dictionary*. Basics of hip-hop culture dance styles. DVD
<http://www.youtube.com/watch?v=FwK--E7PB8c>
8. *A couple of words*. [Hip-hop LV]. DVD
<https://www.youtube.com/watch?v=YR6RITCPmwc>