

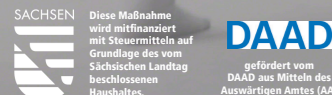
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## UNIVERSITY LIBRARY

The Palucca University of Dance Dresden library is a special library that is accessible not only for the University's students and instructors but also for those who have completed their studies and remain interested in the subjects of dance and movement.

The library has grown to comprise about 8,000 media. In addition to literature about study content such as the history of dance, choreography, dance medicine and dance pedagogy, books about the related art fields such as theatre, music and fine arts complement our inventory.

Dance periodicals and an extensive collection of choreographic recordings complete our collection. Since the introduction of the work-study programmes, E-books and E-periodicals also have become a part of the library's stock.

The media offer is freely accessible within the library for all those interested. A photocopier is provided and under certain circumstances a loan is also possible. Please direct any further enquiries to Ms. Weis (b.weis@palucca.eu).

Further information concerning the opening hours and research in the online catalogue is available at the library website:

[www.opac.palucca.eu](http://www.opac.palucca.eu)



### The Library's Recent Acquisitions:

„Dance & Costumes: a history of dressing movement“ by Elna Matamoros, in English, published by Alexander Verlag Berlin 2021, 468 pages, €39,90

In this book, the dance scholar Elna Matamoros presents an opulent march through the history of dance from the aspect of costumes. Superbly researched (i.a. within the Palucca University of Dance Dresden's Costume Department) and richly illustrated, she examines the historical development of dance costumes.



## GUEST ARTICLE

by Rachel Jackson (MADT 2021)  
MA., SAC Dip (Child Psychology), RAD RTS., LISTD Dipl



**Developmental (lifespan) psychology** is “the study of how people grow and develop from birth throughout their entire lifespan. It refers to the physical, intellectual, emotional, and psychological changes that take place during different stages of life” (study.com).

My name is Rachel, originally from the UK but living and teaching in Germany since 1991. Lifespan development is a highly important aspect of dance teacher training, as every student will go through developmental stages at their **own time, in relation to their own environmental culture**. Forcing natural development can lead to injuries, long-term health issues, and weak coordination, control and balance.

Key building blocks for success in almost all movements of dance include **postural control, balance** and **coordination**. Although most children master locomotor skills without any instruction from adults, it is important to focus on these foundational aspects in the early years.

The prime training time of the body is between eight and 12/13 yrs. Vestibular, visual and proprioceptive movements need to be particularly nurtured in this age group through offering a wide variation of movement.

Adolescents may experience issues such as: uneven growth spurt; arms and legs growing quicker than the torso; bone growth preceding muscle growth; psychological issues; and limited awareness of space. All these factors affect alignment, postural control, balance, strength, and coordination. **Modified training during this period is important to avoid injuries and developing poor technique**. Furthermore, dance skills, cognitive development and gender training during the adolescent period is an additional subject.

**Investing time at the beginning can establish a sound foundation for safe development in dance**. Every teacher knows that if a skill is taught incorrectly and built upon, it is very hard, at times even impossible, to regain natural coordination and solid technique.

Contact: [info@dancepedagogy.com](mailto:info@dancepedagogy.com) | [www.dancepedagogy.com](http://www.dancepedagogy.com)

References: 1.Study.com, „Classics in Developmental Psychology“. <https://study.com/learn/lesson/developmental-psychology-overview-examples.html>. Zugegriffen am 18. Juli 2022

## HEALTH ARTICLE

by Marlen Schumann

### Stability - Mobility - Flexibility - does strength training mean hard muscles

We actively deal with the three terms **stability, mobility** and **flexibility** in our daily dance routines. Based upon my experience, however, we sometimes mix up their meanings or have an imprecise perception of their relationship to each other. Using the following definitions, they are automatically placed in relationship to each other, and it will become evident how they influence each other.



**Stability** refers to the interplay between strength and coordination. We need this, above all, for balance but core stability is also crucial because this determines our overall stability and also our agility. What is meant here is agility combined with deceleration, change of direction, and acceleration in both acyclic and cyclic ratios of speed within a required movement. This is a fundamental skill in dance, in order to change direction, levels or quality within the movements required to fulfill the respective choreographies.

“**Mobility** is the ability to carry out or assume movements and postures over the anatomically possible range of motion of the joints and muscles involved and to do so with an acceptable, non-painful feeling of stretching and against a submaximal, non-obstructive stretch resistance”. (Andreas Klee <https://circuit-training-dehnen-dr-klee.de/dehnen/definition-der-beweglichkeit>)

With **flexibility**, I mean passive mobility, the passive range of motion of a joint. This is determined, on the one hand, by the joint in itself and, on the other hand, by the elasticity of the attached muscles, fascia and other tissues.

In dance, we need **all three components** to be very strong and ideally balanced. We need a high level of passive mobility and therefore also a very high level of active mobility. **This interplay then determines our stability**. This is increased when we increase our strength. This then improves our coordination. Looking at it the other way around: the biggest risks of injuries, both acute and chronic, exist when the dancer has a very high level of flexibility but, in relation to this, less active mobility and stability.

In traditional dance training, in ballet as well as in other styles, stretch exercises have their place but not the appropriate strength exercises. Might this be because we think that dance training, the exercise we

get in practicing the technical dance movements, is already strength training? I hear this argument once in a while. And it isn't as if this is completely incorrect (at least not with the amateurs, who dance in their leisure time) but it is still somewhat haphazard and very unspecific. In order to really specifically improve strength, accompanied with flexibility, one simply needs a strength training that takes into account the biological functions of the muscle gain in strength Especially for athletes, which is what dancers are.

Sometimes we think that stretching is THE method to keep us limber or to improve our mobility. In training science, this has partially been proven otherwise. It has been found that through static stretching the value of the maximum development of strength and momentum were significantly lower in comparison to the starting values. **Functional strength training**, in which multiple joints are trained within their full amplitude of movement, also contributes to an **increase in mobility** in athletes, especially where possible deficits exist.

In general, the topic of whether stretching improves mobility is constantly being discussed and there are various theories regarding this. There is a meta-analysis (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8067745/>) which found that particularly a weak musculature can be the cause of a diminished (active) range of motion. Strength training, which works with resistance, e.g. **free weights** or **plyometrics training**, increases the range of motion. This is also evidenced by the shoulder flexion in judo fighters — already active athletes. Resistance training improved the range of motion.

These studies also show how strength training or stretching variations influence stability and mobility:

Kettlebell training for female ballet dancers: effects on lower limb power and body balance (<https://www.iat.uni-leipzig.de/datenbanken/iks/tanz/Record/4066921>)

Effects of static versus ballistic stretching on hamstring: Quadriceps strength ratio and jump performance in ballet dancers and resistance trained women (<https://www.iat.uni-leipzig.de/datenbanken/iks/tanz/Record/4046346>)

As one can see, the theory that strength training limits mobility or even shortens or hardens the muscles is unfounded. The opposite is true.

**On this note, I wish you fun while trying out the short training video:** <https://youtu.be/cxzdpwx3zTQ>

<sup>1</sup> Prieske, Olaf & Krüger, Tom & Granacher, Urs, Schnelligkeit und Schnelligkeitstraining. In Hottenrott, Kuno & Seidel, Ilka (Hrsg.), Handbuch Trainingswissenschaft- Trainingslehre, Schorndorf: Hofmann-Verlag, 2017, S. 206

<sup>2</sup> Klee, Andreas, Beweglichkeit und Beweglichkeitstraining. In Hottenrott, Kuno & Seidel, Ilka (Hrsg.), Handbuch Trainingswissenschaft- Trainingslehre, Schorndorf: Hofmann-Verlag, 2017, S. 225

<sup>3</sup> Freiwald, Jürgen & Greiwing, Andreas, Optimales Krafttraining Sport- Rehabilitation – Prävention, Balingen: Spitta Verlag, 2016, S: 332

PALUCCA  
HOCHSCHULE  
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PALUCCA - ALUMNI  
SEPTEMBER & OCTOBER 2022

## LETTER FROM THE EDITOR

This edition offers a retrospective of the University's past semester and events. Also, we would like to introduce you to a new project initiated by Prof. Fernando Coelho.

Our guest author, Marlen Schuman, has contributed a new health article. Her training video, created specifically for this article, provides additional support in your training routines.

I am especially pleased that Rachel Jackson-Weingärtner, our guest contributor, offers us insights into developmental psychology from the perspective of a dance instructor.

After the past exciting weeks, I am really looking forward to the coming new semester. We will be welcoming **new pupils to the secondary school**. On October 8, 2022, the University will be hosting an **Open House** for interested students. Then, in November, our annual **Palucca Tanz Studio** will follow. Further information can be found on our homepage.

In the coming newsletters we are going to add an **additional section, "Recommended Reading"**, in which our librarian, Ms. Weiß, will suggest books worth reading.

I want to express my thanks to all the alumni who have shared news about their artistic projects for this newsletter edition. Alumni articles are greatly welcome for the next alumni newsletter edition (Publication: end of October 2022). Please use the contact information provided below for this.

I hope you enjoy reading our newsletter!

Kind regards,



Minh Huyen Pietruske

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## UNIVERSITY NEWS

### BA Final Presentation 2022

In June, the BA Dance graduating class of 2022 presented their danced final presentation titled **"Boiling Point"** in the Grüner Saal at the Palucca University of Dance Dresden.

We are happy for the 6 students in the graduating class BA Dance, who have been here at the University since the 5th grade (orientation class 1) and who have now successfully completed their 9-year dance education:



**We wish our Bachelor and Master graduates all the best and successful careers.**



## UNIVERSITY NEWS

### „Palucca Summer Stage“ 2022

Again this year, our students presented an exceptional performance for the numerous visitors who attended the Palucca Summer Stage. The weather was on the whole open-air-friendly and the varying degrees of temperature were mostly favourable. We hope that you had as much fun as we did!



### A visit from the FHD

On May 5, 2022, students from the Fachhochschule Dresden Fakultät Design (Department of Design) were guests here at the University. Various beautiful artistic works resulted from these class visits and our Prof. Sabino Wilhelm, Head of the Dance Programme, shares her impressions of the event: "It was very nice to see the different impressions made on the students from the FHD during the class and also how different the outcomes were."

**"Art inspires art"!**



## UNIVERSITY NEWS

### Dance Weeks Hiddensee and Sylt

This long-standing tradition was continued this year with 10 students from the BA Dance Programme.

Our future alumna Kornelija reports: "The Dance Weeks on Hiddensee and Sylt were a great experience! Especially the time on Hiddensee was wonderful. The public was most supportive and gave all of us the feeling that we had done a good job. Within two days, the group-dynamic developed unbelievably beautifully and with this so did the dance! Sylt was also beautiful. The landscape was very idyllic and **everyone enjoyed what we were doing!**"



### Dance Teacher Tutorial - by Prof. Fernando Coelho

Based upon my experience in the area of classical dance and methodology and didactic used in educating dancers and dance teachers, I am continuing to examine to what extent virtualisation can be used to support or even replace teaching in the area of dance and dance education.



In the future, these new digital options will provide study contents, both online and offline, to interested amateurs, students and professional dancers, and educators all over the world thus making knowledge an accessible common property. In the "Dance Teacher Tutorial" (YouTube), the results from the Palucca University of Dance Dresden and the State Saxony shall be made available, making us pioneers in the area of virtual learning in the field of dance.

In addition, there was also an international highlight in August. Prof. Coelho was guest speaker at the public institution Companhia de Ballet da Cidade de Niterói. The event Il Niterói Semana de Dança comprised lectures, dance shows and workshops.

## ALUMNI NEWS

### Great Warm-up with great People

Timothe Durand Caulliez and Benedict Redlin punctually started their engagement with TANZ Theater Pforzheim with the pre-rehearsals for the new dance production "Nurejew" - Caulliez has a full time contract as dancer, Redlin as an apprentice dancer. They gave their first resume for the alumni newsletter.

### How were the first weeks as a member of TANZ Theater Pforzheim?

TCD: As soon as I arrived, I was warmly welcomed by the company. I immediately felt at home. I really appreciated Damian Gmür's training. He has a strong connection to my university. His trainings were similar to what I had experienced there. His exercises were perfect for warming up my body before a day of rehearsals. I can say that those few days in Pforzheim were truly interesting and constructive for me.

BR: Whether while warming up or in the first rehearsal, every hour brought us closer to each other and we could begin to connect. That also left a very good first impression with me.

### What did you like the most?

BR: How receptive the community was. Everyone in the company or in the theater is friendly, kind to and open for new people.

TCD: I found the studio in the Schmuckmuseum (Pforzheim Jewellery Museum) which has been made available to the company really very beautiful. During this time, we had the chance to rehearse together in one big room, surrounded by alcoves which let in lots of light and breathed life into our movements.



BR: I also liked the studio in the Jewellery Museum very much. It is located in a very good and quiet area. A park surrounds it and a cafe directly next door offer a great opportunity to relax.



## ALUMNI NEWS

### What are you looking forward to?

BR: I am looking forward to seeing these fabulous people again. And I also am looking forward to working hard, improving my technique and meeting as many people as possible.

TCD: I am looking forward to working with Guido Markowitz and Damian Gmür on a completely new choreography on the theme of "Nurejew". I have studied at the Palucca University of Dance Dresden for the past four years and I now feel ready to enter into the professional world.

Further information about "Nurejew" can be found here:

[www.theater-pforzheim.de](http://www.theater-pforzheim.de)



### Alumni News from Elizabeth Ladrón de Guevara

"I am Elizabeth Ladrón de Guevara, contemporary dance pedagogue and choreographer. In 2021 I finished my Master Dance Teacher Programme, and continued with the 'Artistic Master Class' at Palucca University. In 2022, I was selected within the framework of the Fonds Darstellende Künste, Neustart Kultur, for a Dance Residency, at the artistic production center, Wiese eG in Hamburg. To this residency I gave the title: 'Who am I today'. My research focused on exploring improvised choreography. My residency offered me the fantastic opportunity to investigate improvised choreographies from different perspectives."

[www.eldg-danceprojects.de](http://www.eldg-danceprojects.de)

