

Feedback for Teachers & Staff members 2017/2018

Ivona Medić:

KAMILA

Hello Kamila, you have always been fast with replying and helping out with documentation through this year. All of my payments were noted and I had zero problems with administrative events. The requests for documentation I required always came to my email latest two days later which I would say is very efficient and helpful for me to fulfill my burrocratic tasks.

PETRA PETER

I didn't have many encounters with Petra, but when I did I got very wide and useful informations about events and workshop/Erasmus/rights and rules. Mainly what was useful from Petra in the period when I was around here is the sources she can get to and share with us. Considering Erasmus, this year we got some deeper information from Petra, which was useful, but still there is points where I don't find connections and ideas..rules. So maybe I would propose a time to talk about Erasmus in the sence of concrete examples where, when and what. Also I think Petra can give us good information about residencies possibilities, places in Europe where to apply and how to apply for grants, etc, how does it work.. In general I feel I miss a lot of knowledge in the burrocracy in the field of dance/freelancing, for example the insurance systems for freelancers and artists, pensions, grant requests, contracts.. I think we need knowledge in these for our future work out of school and I think Petra could be helpful in this.

IVAN

Hi Ivan. This year I feel you got much calmer and took things a bit more simple but still concrete and clear. This helps me to understand you better; when we approach eachother with calm energies but concrete and not less strict thoughts. This year I felt our relations becoming clearer for me. I think it also depends on me getting to know you as a director, what you want and how you want it, and also what I need from you. I can say that in this semester I understood how to cooperate efficiently with you on our maximum levels. I understood your feedback after the semester ending much better then the one before, which also probably depends on my understanding of myself and the school. I think we got to know eachothers working habbits and ambitions closer and have less problems in the communication. I am quite satisfied with this, considering the creative work communication as well.

Considering the classes, I didn't want to check back on which classes and how many we had with you in order to see how many I remember from experience and interest. One that emidiately comes to my mind is the first creative workshop we had with you on time/space/dynamics. On this workshop I felt inspired by simple tasks and no complicated thoughts and ideas. You were simple and clear, so the product was succesfully the same as well. I remember giving you the feedback for this one already, but it's good to repeat. I remember my creation and I remember why I was satisfied with it and where it came from. It's not important for you what these answers are but what I think is important for you is that throught the workshop I managed to get to some answers.

There was also a very chalenging one which we did with you as a last workshop we had; building character through movement. It was the one where I could clearly see my weak side in creation and artistic thinking. I realised how I deal with tasks which I am not born to solve probably so I also managed to see where I should focus my work a bit more even if it

is not a center of my interest.

So far I am very enthusiastic about Forras. I feel it a bit last minute, but also I'm aware that there wasn't any better time than this to start working on it as concretely as we do now.

The more we create the clearer I can see the piece and the more I can like it. It is interesting to see my materials go through certain filters, become group actions and become ready for stage, and also exciting.

All in all, I see that you work a lot on your systems, that you many times question them more than last year and this I appreciate a lot because it creates a much productive and pleasant atmosphere to work in. And also more professional. I am happy with performance opportunities I got this year and I think we made very positive decisions together, through compromises and clear rules.

TAMAZS

I enjoyed to see you outside of school performing. It gives me another perspective on what you actually do with your knowledge. It also helps me to understand what you teach us and how it can help me in my own work no matter how different it is or not from what you do. The warmups always work well in the theatre! I love the creativity in tasks for connecting the group. Also it is really nice that you are always open for help and conversation in the buffe when I need advice or informations.

MARCO

One of the most enjoyable classes. I learn a lot about performativity and extremism in my movement from Marco. I think it's very important for our group to be part of a project in the making like his; something fresh and just starting. He opens up in front of us with all the goods and the gaps of his work and clearly marks them as one or the other. I think I opened up for different ways of physicality and got detached from clear contemporary shapes and rules, which made me free in my improvisation and dance in general. I observe my dancing much wider and from different perspectives since we work with him. Last year I got a very clear feedback from him saying that I should think about my torso as a center of my emotions, sexuality and other energies and therefore move from that, which turned out to be something to which I come back in many situations privately and in my dancing. This gave me some new qualities and wider range of movement. I appreciate the sharpness of observation that he has and a very straight forward attitude and speaking. To some it can feel quite heavy but I appreciate this kind of attitude and way of working in our group. I love to be a part of this work. And also, I still can connect the work from the first year and use it this year in a completely different context; so I think that it was a good technical background which we got from him in the first year. Mainly everything I learn from him I find useful for other areas of dance as well.

KRISTOF

The first semester with you was very revealing for me. I freed my body and my idea towards ballet. I could clearly see what was the progress I made with Tibor and with you after Tibor. It all came together really nice and I could use the information I got from you in my individual dancing and creating as well. I felt a lot of influence from you in my own moving and creation and it helped me to bring something more to my personal style. It still does.

In the second semester this started fading away a bit and I started loosing the focus of my work. I started having many problems which I couldn't find a way to solve and I felt you cannot help me a lot. I suppose this is not very much a question of your work or a question of my work but the relation of the two. This semester I couldn't find this relation and I didn't feel the class good for me physically. With loosing this points of focus and idea of the work I started having more physical pain and blocks in the body which I felt were not monitored

properly on the class. It could be the problem of my understanding and my level but also I felt that at this point I cannot take much from you.

I appreciate a lot your ambition as a teacher and a dancer as well. I think it's important for us to have you as a positive influence of an active, initiative dancer. And also to have you as someone coming from a completely different field but fitting so well into what we need in our work. I would always ask you for a practical or technical feedback in my dance. I am very thankful that you opened up new ideas in my dancing which will stay with me long term for sure.

It would be nice to push the repertory class next year for a bit longer/intensive period.

TIJEN

It's a very big pleasure and happiness to work with you. I was challenged on a daily basis with you and therefore had a rollercoaster of mixed fillings towards you, me and dance in general. I think this point was very important for my future work because I can say that I overcame many difficulties and dealt with myself in many new ways. It was challenging also for my private life to be a part of creating the piece with you, which is a good experience as well. To hear and see how you still deal with the same issues as we do made me feel closer to you, more equal and in this way I felt more open to learn from you. Your feedbacks were always clear and helpful, applicable immediately in my work so I felt extremely fast progress almost all the time.

I admire your physicality and I feel a lot of influence from you, not only on myself but the whole group.

Thank you and hope to have you with us again!!!

FANI

Fani thank you very much for dealing with me in many different episodes and types of my behaviour. I am sometimes sorry that the classes come in very bad and late times. It's a good practice for concentration and nerves but sometimes I feel it becomes more focused on that for me than on actually learning piano. I really enjoy you as a teacher and I think it's really what you know how to do so I think I could learn a lot from you in a bit better circumstances. I feel these classes are very much forced for me due to the schedule and I mostly don't manage to even think of it seriously through my working week. It's a pity because you offer a lot and I learn fast with you when I am rested and ready for the class. It would be nice to find a better system for how and when to organise these classes.

KINGA

I believe in your knowledge and it's always interesting to get into discussions in your classes. I miss the first years clear and more theoretical knowledge and work. This year I got a bit lost in what the class is and should be. A lot of very similar topics which confuse me and don't know how to study them or use them in my work.

The studio practical part and tasks were useful but also sometimes confusing.

Thank you for the sources! You always reply on time and I can always rely on you for thorough answers and materials.

GABOR

You are fun and interesting to work with. Seems like you have a lot to offer us and you have a very interesting teaching personality (which is also something we could learn from). It's a nice middle of Kristof and Tibor class, which I think is something I feel I need at this point. For me it was very healing and refreshing to have you. I hope we can have some more opportunities to work with you.

Virva Emilia Torkko; Petra Pecek; Justine Copette:

Kristof

It is very good how we can apply all the informations and technique itself in the way that suits our body and skills. The understanding of the essence of the movements and how to use them for our benefit at the level we are at is a very important discovery for us. We are understanding more and more that ballet is not a separate technique but instead we can now easier apply it to other things we do. The class helps us to understand our own bodies more. Additionally we get new methods of learning, and understanding what we still need to work on as individuals and as a group.

Baty

We appreciate that Baty is teaching us the essence of folk dance and how he connects movements with music and with the origin of the specific dance. We would like to learn more details, which we sometimes miss because of language “problem” in the class.

Tamás

Tamás's classes are challenging our coordination and physicality and it is good we always have enough time to learn the excercises and to get them in our bodies. There is always dynamic atmosphere and good vibe on the class.

Contact classes are sometimes slow, with a lot of explanation and we have sometimes hard time to get the flow though they are increasing our awareness of listening to each other. However, sometimes the classes are very playful and that we enjoy.

Mate

-Partnering: This year he was mostly teaching alone and we got clear instructions and we appreciate very good energy on classes. It is very necessary the time he give us to explore on our own. Good structure of the class!

- Contemporary: Challenging our physicality and very good structure of the class. We wish we could progress more and wish for more classes for longer time with Mate in order to built strength and stamina needed to develop the skills.

David

He shared useful training with us (warm up training for example). David works a lot on details but sometimes it is too much explaining. We would rather get it through doing it and experiencing it on our own. Although we understand the details are useful to understand the mechanic of movements. In order to progress more we wish for more classes like his for longer time as similar to Mate's class we would need more stamina and strength.

Marci

It was really good to start school year with Marci's class. We good back in shape very quickly.

It was good we worked in smaller groups and structure of the class was also great with warming up and after learning some principles of parkour. At the end we had freedom to try on ourselves which we found very useful.

Ivan

We worked a lot on creating and composing. We got a lot of tools we can use also later on. It was really good we can see others and later compare and see what works and what not. We also learnt how to be concrete and clear. We found it beneficial to focus on small tasks and to try them for a set amount of time. This way it was easy to focus on the tasks and to give them the full attention.

Joe

It is a great bridge between ballet and contemporary. Helps us to connect both. It is an old style of teaching and it is very good Blanka is there, who can make a link between Joe and to students and work we usually do. Technique challenge our coordination and teaches us preciseness. We enjoy the feeling the class gives us of dancing.

Marco

He lets us find our own way to move and work in a group, as a group. We get a lot of informations and details on the class, but we have time to digest. It is nice to work as well on wider structure.

Tijen

She is a huge inspiration. She encouraged us a lot which helped us to discover more of ourselves.

It was a great experience to work with an artist.

Tijen has amazing energy an ability to share it.

Kinga

Topics we are dealing with on classes are very interesting. We wish outcome of the classes would be more concrete and clear. We wish to sometimes have more facts or references we can always come back to.

Adam (guitar)

He his a good teacher who motivates us to practice and learn more. He is good at explaining. Somehow irregularity of classes (either because of our schedule or his) stops us from progressing more.

Fanni (piano)

Fanni is a good and patient teacher. She has always good energy. She encourages us to practice and enjoy playing it.

Gwendolin Bechler:

Tibor Kovacs - Intermediate Ballet

Tibor has a lot of knowledge and experience in teaching ballet. He can answer all questions and tries to make us understand the movement and the mechanics e.g. for the turns and jumps. He was open to the suggestion to do also some repertoire and teaching us a longer phrase. In the beginning of the Semester I asked him to give me kind of a homework, things I should especially focus on. It was very helpful for me to improve (stability, turns and energyflow, cutting bodyparts).

Usually Tibor is motivated and full of humor. Eventhough I think he could push us a bit more (give harder exercise, expect more and tell us to work hard and improve) and then also give positive feedback (instead of a "not that bad..." a "good work!")

Generally it is a pleasure to take his classes and it helped me to get not only the forms of ballet, but also the depth of it. Thanks Tibi!

Batyu - Folk

Batyu seems to be a real cornerstone of Hungarian Folk dance. A strong authentic personality. Before starting class with him I was actually scared of his yelling at people and not speaking english, so i would not understand. Well after a few classes I understood that his shouting was not to make us cry, but to motivate and push us. And I started really enjoying his class. He has good music and a clear way of teaching his principles of folk dance. The focus on rythmicality and also the build up of the class are very helpful. Hope to continue working with him.

Marco

He has a strong personality, trying to get he most out of us. Energy and motivation and going full out seems very important to him. Having a clear frame with different tools and giving us the freedom to move inside of it. The Melting Pot project is a nice approach to interact with the audience and breaking free from performance state.

Tijen

Her classes are good, including a clear build up and connection between floor and standing work, the importance of groundedness and fluidity. This fluidity somtimes makes it hard for me to catch the material in the first place because one movement goes over into the next one, once I get it I can work on the quality, which she always emphasises as even more important than the material itself.

She is a very demanding and energetic teacher and choreographer. To work with her is challenging and sometimes exhausting but at the same time also gives a lot of energy. Its great to be pushed to the limits in order to expand them. Its impressive to see how she is responding to the rehearsalsvideos and giving precise general and individual feedback to all of us. The Rögészme piece itself has various layers and a lot of background information, which (as I was missing during the creation process) I just start grasping on its depth. Its

amazing. Thanks for giving me a chance to come back. I really appreciate it.

Ivan – Director, Composition Workshop and Forum

Dear Ivan, I appreciate the personal/individual level of tutoring and your general openmindedness towards ideas and projects. Maybe it would be helpful to give the students a clearer understanding of what possibilities we actually have (e.g. regarding weekend rehearsals, personal-development-projects, Mu-Week workshops or performing outside of school on festivals or whatever). It took me a long time to understand how it works.

When students criticize things in the organization of the school, try not to take it personal. The critic is not to attack you but in order to improve the school/studies, which is our all goal. Sometimes the discussions in the forum take very long and fade into different directions than the actual topic and in the end resolve nothing. Maybe it could be helpful that after the forum an email is sent to everybody, where the final decisions or new information is shared. That way also absent students could be informed and the topics saved.

The Short-Task- and the Composition-Workshop were interesting and gave us some tools to work with.

During the time of my absence we communicated and this made it easier for me to come back. Thanks.

Fanni - Piano

She knows how to play, she knows how to teach, she is very reliable and always in a good mood => Thanks for teaching and helping me to find nice pieces and to improve my piano skills.

Kinga – Dance Studies

Always clear tasks for homework, presentations or exam preparation. I appreciate the high availability in case of arising questions. She always answers very quick and with a lot of information. Kinga has a big knowledge in the dancefield. But sometimes the questions or discussions during the class are too wideopen, so people can just talk whatever without having a clear point or direction. But otherwise Kinga is an ambitious teacher, who will be a great help during the thesis work. Thanks.

Kristina Zakernichna:

1. Mészáros Mate

Contemporary - I really like the technique, the physical level and the experience that Mate gave us on the classes. The structure of it was built on very clever way, step by step. It was very good challenge and knowledge for me. It would be good to have more and more classes like this.

Partnering - At first for me, It was new interesting and absolutely different knowledge. Two the most important things what I took (which always difficult for me) is : How to properly

use muscle energy when you are working with a partner; Find a link with a partner and trust him.

There are always a lot of smiles and fun on his classes but at the same time you can see how confident he is in his actions and how he is prepared to share his experience.

2. Tamas

I really like his approach to classes. He always shares his information clearly, politely and delicately. And for me this touch is very useful.

Contact - I really liked working in pairs, working with the center in different positions. I realized that I needed a lot of time to tune in and trust the partner. Very cool feeling when you become with a partner in one organism. Of course, to work and tune in with more than one partner was more difficult for me..

Contemporary - we did a lot of floor work sequences which helped us too feel more our gravity to floor, make long lines, be in good balance with the body. I love this coordination and open energy in his movement.

3. Marco Torrice He gave us a very clear and useful information about walking, running and out of balance which is foundation of movement. How we can play with structure and shapes; how we could release the body part, which part is leading. And also it was very good for coordinating. Good energy + Dance + with a good music = perfect combination for me! :).

4. Kovacs Tibor He loves the people and people loves him. My first ballet teacher who really interested me.

He feels every movement that he does and shares it with us. This is very visible. He makes the classic lesson fresh and interesting. When you look at his enthusiasm for work, you try to be better and better every time.

5. Farkas Zoltan Batyu - I was learning folk dance in my last school before (and Hungarian folk dance also). Batyu has his own style of giving classes. It's more lively, energetic. And it's always good energy. In case that he doesn't know English and a lot of us don't know Hungarian I think it good connection between us.

6. Hod Adrien - We had one week with clear and structured improvisation tasks. Which help us to have focus and get deeper in improvisation. She gave us time to explore each movement in our own way. And also it was good to have conversation together in the end of class, to understand and clarify things what happened.

7. Sessi Krisztina - With her energy she could wake up each person for one second. Her classes are always strong and motivated.

8. Varnagy Kristof - His classes are very physical and technical. It was good to develop more my quality. I found interesting things of how to memorize "in your own way", how to feel the idea of movement, be more aware what you do. Would like to have him more in the future. He is an amazing energetic dancer who shares his experiences with us. More Kristof! :)

9. Tijen Lawton - We had only few classes with Tijen. She created a very strong working atmosphere with physical material from first second till the last second of class. It was very powerful and inspiring. I hope we will have more classes with her in future.

10. Zuzsa Art studies - She makes the theory classes interesting. She found the good way to us with different presentation, we made a lot of analysis in this subject. With her huge knowledge and shine energy speaking, we started to pay attention much more about small things which make a big sense. Every class we share with opinions, find our own way to see and understand art.

11. Szemessy Kinga Dance studies - I appreciate that we have theory class about dance. It was very useful go deeper in dance through theory classes about it. There was a lot of clear and unclear topics for me. On another side, This is very interactive class which always make a lot of questions in our heads .
12. Monica English class - Her classes are about kind and easy, friendly atmosphere that help us to relax and speak more. I noticed my progress in English which runs from September. And I am not so stressful anymore about speaking. Thank you!
13. Marton Parkour - For a long time I wanted to try parkour, but I didn't have any possibilities without teacher at home in Ukraine. Marton is a very good teacher with huge approach. Love this strong system on his classes. It was a lot of physical exercise which include our creativity and skills. Use all subjects what around us, find millions way to do task different each time. Many times I felt very stressful about task and exercise when we got dirty, wet and dust at the same time. It was not good for skin. But anyway, it was amazing experience for me!
14. Adam Guitar - I love classes with Adam. He is so friendly and his approach to teaching is very polite and gentle. As for me it's very useful. This class gives me to tune in to another wave, to open my focus more. It has been going much better for start if we had two classes in week than one. Only one hour in week with teacher, it's not enough for starting thing which you never try before.
15. Joe Alegado - His huge experience of dance technic and the way how he teach is very useful for contemporary dancers. He noticed every detail. He is very good in explaining and make clever corrections for everyone. When we have classes with him I always take a lot of knowledge and interesting things. Also I like how he feel the movement and how he introduced it to us. I enjoy this feeling in movement what he gave us. I would more and more classes with Joe!
16. Zsuzsa - Is very open person, who really want to share with us her knowledge, for the benefit of us and our health. She gave us anatomy information which is absolutely necessary for dancers. She showed us many exercise, a lot of them looks very simple but they helped me a lot! it was very interesting to learn about PFASHA in our body, who it built our body. I would like to have this class as a anatomy theory class in the afternoon and go deeper.
17. Angelus Ivan - We had good and clear strategy classes. After them I feel how is important method and structure in everywhere and everything. Also it was good for me to do basic technic which is foundation in contemporary dance, we need to practice it more (because sometimes we lose it and forget simple things). I appreciate how he relates to discipline and order in everything. I feel much more prepared for school. I am not perfect but step by step it's going much better since the start of the year. Recently we had interesting classes of improvisation. But I did not see in them the exact structure and tasks were not clear to me. Sometimes I feel big pushing from him to us. I don't want say to that this is a bad way, but sometimes it feels too much for us. I like Tai Chi classes. Ivan is good in explaining details I feel that my body enjoy this movement in Tai Chi. Is very useful to go deep in legs, feel center, be concentrate in many things at the same time. And also it's a good meditation for me.

Alja Branc:

Szonda Fani

I really appreciate the patience in the class and the structure depending on motivation and

amount of tiredness. In general it is hard to focus on playing piano while being tired, one part is lack of practice which is a personal problem, the other is late schedule. Thank you for the positive attitude.

Szemessy Kinga

The class is different than last year in a sense that we got less concrete information but we had more tasks and discussion on the topic of translation. I like the fact that we were thinking, brain storming, debating about certain points of view or perception of dance and understanding of it but it in some cases did not lead to a certain conclusion, inspiration or I did not have something to take with me. Somehow I wish we could combine both. Otherwise I believe that you create a nice environment for anyone to speak in the class and help with misunderstandings.

Angelus Ivan

Concerning workshop of composition and character building I was very satisfied with the input from you. The tasks were simple but still challenging, the leading was calm and I felt the combination beneficial. Different from last year I feel I have more freedom. From my part of understanding the situation but also I feel more time and space for that from your side.

BakoTamas

I really enjoy the contemporary classes with the structure, always new material, music, energy, motivation. Feels good and dancy. Contact improvisation classes were for me somehow not in the context of the schedule. It was hard for me to feel comfortable, to improve. From last year I remember this safe bubble and I did not feel it in the few classes we had.

Marco Torrice

I like the technical challenge of the class. The idea of melting point in general. The challenge in the structure of that. Sometimes I feel impatience from your side. Some explanations or information gets lost. Otherwise I also appreciate the strictness.

Rozsavolgy Zsuzsa

The content is extremely useful. I think the value in the class are the corrections, the theoretical background, also the documentation of that. I can read about exercises but when we do them together I can see what you fix on who and how which is good for better understanding of how the body works - individual corrections.

Kovats Tibor

I am really happy to be in your class this year. I feel I develop faster because of the concrete information you give and also that there is not too many - more basics to integrate easier. I like your energy in the class and the involvement in our motivation. Sometimes I miss corrections.

Batyú

I admire the structure of the class and your feeling for teaching, adjusting the tempo depending of how much we get it as a group, playing various music. Also I learnt more hungarian. Although because of the language the speeches feel unnecessary but also I feel the knowledge is more authentic and the movement less repeating the form.

Miko David

I got a lot of knowledge for developing physicality from your classes. Working on muscle tension, release, exercises for coordination, muscles, stretching. I use this part of the class daily. I like that the class is calm, not too fast but precise.

Meszaros Mate

Good class structure with both partnering and contemporary- flexible but continuous work. I like that the class gives more training exercises inspiration since I miss that in general. I like the speed. The research part was interesting also to connect with the previous class material. Playful and useful.

Csuzi Marton

This year I enjoyed parkour classes more, it was physical and challenging but also creative. I trust the material you give us and it is a nice break from a studio environment. Good physical pushing and motivation to do that.

Tijen Lawton

Class material is simple but challenging, hard (feels impossible) to master. I like the principle of completely controlling the movement but going for extremes, risks (also in creation). A lot of instructions I find useful for dance in general and this is very important for me to gain from a class. Your energy is amazing. Sometimes we talk too much. Your investment in our creations and process is also something which I really appreciate and I think you take time to listen and inspire..

Varnagy Kristof

We only had a few classes this year but I find repertory classes as well as your approach to teach it beneficial for me. Also I really appreciate your feedback and support on our creative work projects.

Jerneja Fekonja:

Tibor Kovacs

I really appreciate Tibor's knowledge and understanding of the ballet body as much as the process he created for our entire group and me personally. He did a lot with explaining to me how and why my posture does not benefit my ballet and what I should do about it. (All the arms corrections and leaning back) Whenever there is still a problem he is great in making me realize with small tips and corrections. I also find it very important you will always go back explaining and putting importance on bases of ballet. As a teacher, you somehow balance between good energy, which can help the whole class, or bad mood, which I don't know if you are aware, but also influences us as a group a lot.

Kamilla

I like Kamilla's work, she helped me many times this year and always gave me an answer to questions I asked.

Zoltan Batyu

I really support Batyu's way of teaching. He is really supportive teacher, who knows how to give his knowledge on. What I appreciate the most are feedbacks he gives to each of us after shorts improvs in the class.

Ivan Anelous

Dear director, I would like to say I find some special beauty in the way how you work with us and the whole academy. I can feel You are always searching for new options and solutions for us as artists, and I appreciate all the opportunities you gave to us this year, from Trafo performances till Macedonia and Russia. Also working on Forras is much easier than last year. I could say that sometimes you don't trust us enough, which can be an obstacle in our communication or development.

Tamas Báko

There is a lot of perks with work with you. You are a very intelligent mover and your skills are sometimes challenging and hard to get, especially because of the difference in quality my body has. I feel that you are a patient teacher who always explains where and how the initiation of movement should come from, however, at the same time, you encourage quick digestion of information. Your style of teaching has a calm vibe and I adore the fact you are the one who will always bring pure dancing in his class. Somehow in contemporary

classes, you always give the trust of knowing what we need to do, meanwhile, in contact, I sometimes felt confusion and lack of involvement from your side, which was difficult to handle.

Tijen Lawon

Very energetic work, full of trust and support. Dear Tijen, thank you a lot for working with us and guiding us through a creative process that came out as never finished work that is developing further and further every single time. I really appreciate you gave us a lot of freedom in creating as in the class but still kept it in your own perceptions and your style. You really allowed us to bring out what was necessary for you and us/me.

You have some special beauty and elegance in the way how you work with people. I can still feel you being present in the piece we create as much as you would be actually standing there and screaming(in a good way): "let's go, go, go. Run guys." and that is giving me a lot of support.

Also, I would like to mention the structure of your classes, I believe your own movement style is really nice structured and upgrades through the whole class what can really help me to find the importance of it and meanwhile pushes me more into it.

Marco Torrice

You are the person who opened so many new influences and supported us and me to explore and research limits and esthetic of our movement. With this sparkling energy, you have you really influence people around you. I really appreciate this year of working with you and the fact you encourage each person of the group in his own style no matter your preference. I need to say that the first time you came I did not like the structure of how you were teaching melting pot, but I guess it was necessary to get the whole picture of it. Later on, when you continued with focusing on details our work became much more precise and developpt. I really enjoy your classes, they gave me unique change to find myself more and also start liking myself more (haha thank you for this) and to dance out what it was there in the moment.

Zsuzsa

I would be really happy to have more opportunity to work with you. You really understand dancers bodies and the knowledge you have is super useful. I love to see You working with us, because You gave me the feeling of being really curious about us and our bodies.

Alexandra Girbea:

BATYU

Baty is a true (folk) dance master. All my respect and interest to him!

KRISTOF

I think Kristoff is a really good teacher. He is very keen to guide students in the learning process and he does it with very good results. I felt a good progress during the workshops with him and I saw it in my colleagues as well. I empathize with his learning philosophy and it extends further than dance.

The movements of the repertoire contain strong technical skills and the approach of the repertoires reflect a lot of situations in his experience. It's interesting for me that he is sharing all his experience, and I remember most of what he said to us. His attitude is really motivating and constructing, keeping a very calm and joyful focus so that each time one is enthusiast to go through the material in a new way and deepen the understanding of the material.

His classes were ones of the most enjoying classes for me.

SESSI

Sessi's class is useful and fun. It is nice she taught us new steps, insisting on them. I am happy to have class with her, i like her energy, her knowledge, her patience and her way of pushing. Although this way of pushing did not always work with me and i felt that if i can not catch up, i can't and the whole class is gone for me.

Maybe i would like to see her building up the energy of the class a little bit more finely, in the winter time it was too sudden to go in the loud music and full power at 9 AM.

Otherwise, i think she is doing a great job and i am looking forward for the next class with her.

PS: i am happy we learned with her the gipsy dance, would love more of that!

GRENC SO

I would like to thank Grencso for all his patience with a forever-beginner flute player. I think he can be a great teacher for somebody who really wants to learn how to play music and who can give the necessary time needed for that.

I appreciate him a lot.

MARCO TORRICE

Marco's class was a big wonderful surprise for me: no theory, just very thoroughly guided experimentation of the principles he wanted us to acknowledge practically in our bodies. Nothing special, nothing new, just undressing all the extra-movements and the movement-blockages to feel the complexity of the subtlest simplest movements. Going to the skeleton of movement – in a figurative and physical sense.

I appreciated a lot his patience and impartiality. He gives space and encourages questions and reflections about the experiences and answers to these through a deeper physical experience of the questioned matter. He doesn't explain movement logic, instead he offers the set for new perspective. The main tool he encourages for using is observation and mostly gives three points of focus – opening the perception for the complexity of movement. So the accent was on understanding some principles before integrating them in a short dance phrase where we could gradually let go of the focus and just dance.

His approach is deeply bodily sensitive and it is a real and strong need for our development. We could use much more of this class!

TOMAS

It would be really good if students could have a constant class with Tomas.

I appreciate a lot the sensitivity he brings in the class and because of that i felt it gets one more in a yin dance which is missing in the training here. All the students seem to be more at home in their bodies and their movement quality changes for the best.

The CI classes were an important catalyst for the group in the beginning of the year. I remember a class that I liked a lot when we worked in pairs with CI techniques, "surfing the wave", rolling on the partner's center and at the end we did an improvisation with the movements but without the partner and it was an amazing experience of relating to the gravity. It was a very interesting integration of the contact trust and flow from a partner to the floor.

I like a lot how he leads the improvisations, he is always fully there but not in an invasive way and it helps a lot to give something to deepen or change the experience and the search.

Concerning the contemporary dance classes, it is really nice to study complex coordination, taking different primitive reflexes from the floor all the way to jumps, from

very soft to really fast and alert. It is a very valuable class from my point of view. He never misses from his attention any of the people in the group and he excludes really naturally the competitive atmosphere some classes can have. He is really a beautiful dancer, fascinating to watch and a wonderful pedagogue. We are lucky to have him as a teacher here.

IVAN

I appreciate a lot the amount of effort and dedication that Ivan puts in all the possible directions in this school. It is a lot of work and very complex for one person and he is doing a very good job.

Regarding the organisation of groups, as well as the organisation of classes, i feel he has a very good intuition about what things will work out and he is keeping up very good with the wave of contemporary dance in the world. For example, I think that inviting Tijen to choreograph a piece for the students was the best idea of this 2017-18. There is however place for improvement, as i feel that during this year the programming was more a thing of hazard than of planification. I can be sure that it is very difficult to plan it because the teachers' programs can be really difficult to deal with. However, I think that he could struggle more on finding teachers for contemporary dance techniques, as it is something we really miss. There are a lot of very good contemporary dancers in Budapest and it is a pity we do not get to learn from them. The unknown zone of who will be teaching us, what classes we will have in this school puts this experience under the hazard sign, which is not so professional. The surprise-dimension of this programming style is indeed exciting, but i really can not say anything about its efficiency at this moment. It may be efficient but at the present it feels risky.

Regarding the classes, we had three subjects approached by Ivan: Learning strategies, T'ai chi and Contemporary Dance Techniques. in the learning strategies i found very useful the approach of different aspects in improvisation, notably the precision, the focus on what are you doing while moving so that you can reproduce the same thing. The focus on the different bodyparts, or directions. The noting system can be useful as well. All in all it is very useful to have also something that focuses on the engineering of dance, not technique, not creativity, but practical use of action. I feel that after these classes my focus in improvisation has a new layer than before. in the t'ai chi, without any intention to offend, i have to say that i have a deep respect for the martial arts and i think that what we are doing is a gymnastic form copy of t'ai chi ch'uan inspiration. It is not t'ai chi.

In the contemporary dance techniques i feel again that the substance of the class does not fulfill the title of the class, maybe it is just a concept issue. The level of contemporary dance technique you can find on the dance scene now is something else than what is taught in this class. Although the corrections he makes in our postures and movement patterns are correct. So his eye is really fine and it is very constructive to hear his feedback on this. He is supporting where he feels that it makes sense, personally he helped me overcome some limits and i am thankful for that. Coming back to the class, only the group composition is achieved as far as i can see. I think it is necessary to form this group improvisation relations, but i fell that Ivan could structure a little more carefully and passionately the class, to support it with deep reflections and questionings of what is the relationing between the people in a group in a dance improvisation. Spontaneity can work for some, or for others not, some days yes, some days not. It touches the same hazard area which can be creative and interesting – and it is many times - but the level of university curriculum should be more assumed professionally-wise and in tune with the so complex contemporary dance studies of our present time. I also feel that this class would be more useful in the beginning of the year, in order to help more the relationing of the fresh-group members.

One tendency that i notice in Ivan's teaching that i think influences a lot the flow of the classes is the eagerness to find conclusions. Many times the search begins with a conclusion and this is narrowing the options and the creativity. I do not underestimate his intelligence and experience, most of the times the ideas are certainly a result of serious reflections and life experience, but as a student who is asked to improvise, i can say that keeping questionings and alternatives open gives space for interesting surprises. I believe that each practice, even the most precise one needs to be reinvented and requested as many times as possible in order to keep it alive and fresh so that it can nurture creativity. Rather than offering a structure to fit in, what would it be if the students are asked to try to understand the structure they use and how can they find ways to improve it, to make it more efficient? It is a question i have and i want to share it.

Ivan's attitude in the classes is rather playful and humoristic, very involved, this is nice. Sometimes it is aggressive and that can be tiring. One critic i have is that the situation where the student can talk only upon permission is an exaggerated authority claim that i have never met ever before in my life and it should be illegal.

As a creative-work mentor, i feel that Ivan's intuition is very fine and the solutions he brings are really useful. Even if they can initially seem not fair or justified, i think they are. At least in what i am concerned, he was never wrong. Even if in the beginning he underlined only what was not there, not caring for what was there, even that was useful in understanding the creative approach i use and the physical gaps that need to be filled. What he proposed for my creative work during this first year is indeed very useful and i am thankful for all of this support. It was the layer where i really felt his good intentions and care.

Marton

I am much more excited about the parcour class than i thought i would be. Marton has a systemized approach to his class. Clear organisation of tasks in order to touch more objectives: strengthening, creativity, and collaborative skills. It really reminds me of the dangerous and exciting moments of the childhood when we would do so many risky things for the sake of a shared excitement. For me it is great to revisit this mind, I think it is a very intelligent approach for any person at any age to keep the instincts and the play alive, let alone for dancers. And the class is outdoors...what can be better than that?

I appreciate so much this class where we are given precise tasks and encouraged to find our own way of solving them and of finding as much options and alternatives as possible. It accesses a different brain area and I love going there.

Maybe it could be useful to be given also some training exercises that can help us develop more strength, and more easiness with heights, hanging positions, different grips etc.

Zsuzsa

First of all i want to say that i strongly believe that Zsuzsa's class should be a constant class in this school. Primarily because of the anatomy information which is absolutely necessary in a dance formation, secondly because of the applied practice of it, responding to each one's body with exercises to correct and strengthen different tissues and also deepening the information through applied anatomy improvisation.

Zsuzsa is very open and available, she really is there to help for whoever wants to take it. It is incredible the level of knowledge she has concerning her subject. I loved a lot in the last sessions we had with her that at the end of the three meetings we had an improvisation in pairs focusing on the awareness of the unity of the connective tissue. It was the most interesting improvisation exercise in this school for me. So, Ivan, if you are reading this, please invite Zsuzsa more more often! She has a lot to give and knowledge of

this nature, experimented awareness of the body is that which makes a difference in the quality of movement.

JOE ALLEGADO

I am firstly happy to have Joe as a teacher knowing how many dancers around the world have learned from him. I recognize in many of his words and movements what many contemporary dance teachers say – sometimes really really the same and then I know it was actually coming from Joe.

It is very valuable to have from him the teaching substance, the feeling of the plies, the center work, the use of the momentum...these are all subjects that a dancer needs in order to be a good dancer.

I love in Joe his patience and his persistence. I love a lot that he does not move on until he corrects each one of us. This is a sign of devotion towards the students and for the teaching itself and it is wonderful to see it.

I feel that his class is helping a lot to build the learning-mind of a choreography, there are many new circuits happening during his class, the focus gets sharpened. I feel a progress from each workshop to another.

BLANKA

Blanka is a great help in Joe's class. I appreciate her attitude, she is fully present and available and the way she indicates details of movements is very useful in understanding and improving them.

MATE MEZSAROS

Mate's classes were the best "contemporary dance" experience. I think he has also been teaching many groups taking the partnering principles from zero, so he knows exactly what works and when, how to train the body and how much time it needs but also how much pushing. I think we all developed a lot in his class.

I find the training he uses in his class is a very good training to take further in the individual workout time, and replace the basic fitness exercises, as he gives us some training of the muscles that are useful in all contemporary dance language that we use. And I have found his class very useful in all the other classes. I think it works very well with Thomas' Contact class, as we do have some preliminary steps to experience bodily until we can incorporate better the partnering principles: for example a good dialogue between plies, the trust between each other, the understanding that mechanics is more important than size of the body, the spiraling space around the partner's body...and not that he is not offering all this, it's just that sometimes some need to take information from outside to value it better and to be able to apply it.

I love in Mate the humor and the humbleness as a teacher, again his patience and mostly his honesty with which he can bring a critical observation without being heavy or mean. He has a very constructive communication manner and knows when to insist in resolving some blockages or wrong strategies and when not to. He can be ironic about the lack of focus in a way that we can smile about it but take it seriously to a more focused work. He is an amazing person and a very intelligent pedagogue. Big thanks!

Kinga Szemessy

As much as I like Kinga as a person, I have to admit that I see her too playful to be a theory teacher. I would imagine much easier a class of improvisation and for example group composition led by her.

Regarding the subject she is teaching, I am a bit disappointed about the curriculum of this subject. I have also studied a lot of theory related to performance arts in my previous master at ULB, and I am an active reader on dance studies. I think that this class should touch a higher academic level because it is a university, not an amateur talking circle. Mainly I lose interest in the first 15 minutes, because there is so much opinion sharing that we seem to never get deep into a subject. And then, when Kinga gets at teaching something, it is hard to absorb information because my interest had flown away. I do not believe that knowing how to build one's arguments or having an opinion is a skill that needs to be built in a dance studies class. It is true that it is a needed skill for building a creator's materials in order to promote their work, but there are rhetoric classes and writing classes that whoever needs, can access them. The dance studies world is full of so many different amazing people and studies and practices and theories and it is sad that we waste our time with more and more opinions instead of really learning what the professionals in the world who have dedicated years and years to research and practice have to share. I appreciate in Kinga that she really tries to have a fresh approach of the class, she brings videos, images, games. It keeps the class a little bit more playful. Otherwise, I am sure that Kinga can lead these seminars intelligently in a very smooth way, she has a very good attitude, she knows how to make one question his own opinion and to make him place things in a wider context. My critic goes only to the information-level of the class and the subjects offered for reflection. I am sorry to have such a harsh feedback, but I really think this curriculum should be reformed.

MONICA

I had a very hard time in the beginning in understanding Monica's way of teaching, because ballet logic was completely new for me and I felt I need much more alignment indications, more detailed, and much more slowly. We were already doing pirouettes when it was not clear yet how to go up correctly on the relevé. It was even more difficult to find the balance of attention between memorising the sequences and understanding the details of the movement. But slowly, as time passed and as stress diminished, the body got stronger, the mind more relaxed and I found it easier to follow the class.

I feel that Monica knows very good what she is doing, she has her methodology and she knows which are the necessary steps in learning ballet, so she gained my trust. However I think I would appreciate more if we would not let pass so much and so easily things that are not understood. If one person understands, I don't think it's enough for the whole group to move forward, because information gets learned in the wrong way and wrong patterns get in the body. It is also very frustrating. I would also like to see her do more the movements she teaches fully, not sketched, although ballet classes are not like this, it's just a personal thought and preference, it is easier to learn and she is beautiful when she dances.

With time, Monica has given a lot of individual as well as collective indications, very detailed. I think that those who want to learn fast ballet and give it time in individual workout and ask whatever they need to understand can learn a lot from her.

A big appreciation and love to Madam Ildiko, very present and supporting.

Alejandra Rosas Hernandez:

Kristof:

I did enjoy a lot the ballet classes with Kristof.

I think he has a young positive energy and he can easily feel the group energy and adjust to it.

I found really useful the approach he has in the class of how to use ballet for or own contemporary dance development and according to our body.

I found it challenging and many times I struggle how to find my way of using the technique with my body, but I feel this is what I need at this moment of studies after learning classical ballet for more than 10 year.

Batyú:

I consider Batyú one of the best teachers that the school have.

He has a really clear structure of the class and besides he just speaks in Hungarian, he can be clear with what he wants to teach us.

I also really like that he does not want to teach us steps, but he wants to feel the music, the style and learn a bit of the Hungarian culture.

Tomas:

This year we had few classes with Tomas.

At the beginning of the year I felt a great energy from Tomi when he was teaching us contemporary technique and I felt we learned and improved a lot in a short period.

Later on, when he came back from his trips I felt he had new energies which were really nice, but at the same time some classes I felt that we spent mostly talking, specially if we had contact.

Also I did not feel getting much knowledge from contact improvisation

Mate:

I really enjoyed his classes and energy during the classes even when Nora could not continue teaching us.

I think he could manage it very well the absence of Nora and I felt all the group gave a big step and got more strong after having intensive weeks with Mate.

Maybe the only part I did not enjoy so much was when we learned his solo from his new piece.

Marco:

I found Melting Pot very enjoyable but at the same time challenging.

It has a very clear structure and rules, that in some occasions it blocked me, but it also helped me to find new ways of moving and improve my rhythm skills.

It was very motivating and it challenge me to come out of my comfort zone and be able to propose things to the group.

Tijé:

I love the great strong energy she always have whenever she comes.

I like that she is strict with the material and technique she is teaching us, but at the same time motivate us a lot by pointing what we had reached already.

The creative process of Rögeszme was sometimes hard and very challenging due to the intensity, the amount of information we got in a short time, and her way of working which was something totally new for me, but due to all these reasons I think the creation process from where I got the most profit until now.

It made me realise new faces and problems of myself and my way of working.

I also enjoyed a lot that she kept the group always together and that the piece is a creation of all of us which gave new experiences for the whole group.

Ivan:

I found Ivan's workshops with structure and focus, also very useful according to the needs of the students.

Sometimes I felt that some workshops were longer than needed and felt that we could have it as a third class instead of the second class which is supposed to be technical.

I feel we all are trying to have better communication and cooperation but sometimes things get out of control because of him taking things too personal or trying to overcontrol.

On the other hand I appreciate that he is coordinating most of the things in the school and counting that most of it he does it alone, I think he is doing a good work and I know that he is trying to his best.

David Miko:

I really enjoyed his classes.

He gave us a lot of technique knowledge, also ways of warming up and straightening our bodies.

I felt him really clear with his instructions and it was really motivating.

I wish we could have more classes with him, since I saw how much resistance my body and classmate got after having him.

Marton Csuzi:

Since last year I found parkour very beneficial for my development in dance.

Besides straightening the body and giving resistance, it also helps to switch off our minds and be more instinctive in order to be able to do tricks.

He always came with great positive energy and I enjoyed a lot the research approach he had while he was injured.

I wish we could have him more often.

Fanni:

She always has a good, smiling energy and she is very patient to teach even when I was very tired or not so focused in the classes.

I also appreciate her motivation of trying to teach us every time more and make me improve with the piano.

I am sorry this year I had a period when I did not practice enough and had to cancel some classes.

Monica (English):

At the beginning I felt useful her classes, same as last year, but little by little I felt the energy started to drop off.

I also felt that I was not learning that much as last year, thing that dropped my motivation.

Also I had hard periods when I could not go to classes because of rehearsals or if I was in the class I was too tired to pay enough attention.

I do appreciate that she was always prepared for the classes with different activities and that she did care of our needs at learning English.

Kinga Szemmessy:

This year I felt that we touch some interesting topics but very superficial and sometimes I felt that the classes were not so well structured which made harder for me to follow it.

I also got an impression in some classes that she was not so prepared but in some other classes I felt getting new knowledge and thought about dance and the way how we practice and use dance.

Cseszlai Hanna:

Bakó Tamás:

It is very interesting for me how you catch the essence of dancing. It's very mesmerizing for me how your movements build on each other and connect on a root. I want to work on that myself and these classes help me to do that. I find it freeing and afterwards I really feel like a whole and well put together person.

Lemesánszky Mónika:

I really appreciate your work and awareness towards us. I feel I could develop a lot with your help. You always tell when something is wrong with a posture or something is in a wrong place. I would love to do more centre work exercises and more difficult also. From time to time we could have classes when we are not using the bar would really help to put my centre in place.

Angelus Iván:

I really enjoy doing Thai Chi. I think it helped me a lot with stability and lowering myself. Also, I can add the other classes information into the exercise principals, for example how to use the centre when you shift the weight.

Mészáros Máté:

I really enjoyed your classes although it was really long ago I still remember. It was definitely a challenge for me, but it really helped a lot with understanding the use of my body. It was also really good to learn each other's reactions and ways while doing partnering.

Farkas Zoltan Batyu:

This class really helps me with my ability on rhythm. Sometimes movement can be tricky, but the harder the better in my opinion. This way I can learn more from you and from my body as well.

Joe Alegado:

I really like the way you treat us. You listen to everybody and correct everyone. You have such good atmosphere in your classes that I cannot get enough of. It's really interesting to me that almost the same movement with a little change can challenge my brain and body knowledge.

Marco Torrice:

The release technique gave me so much freedom of mind and body knowledge. That was the time I started to realise that how can your own weight help with creating movements. Since then I almost always thought of it consciously while doing those qualities.

Tijen Lawton:

The way we use our centre in those classes we had with you was really eyeopening for me at that time. It was really helpful with all of my other classes, for example in ballet. Before I thought, I could use it well but I realised how can it help me more.

Csuzi Márton:

Parkour was a totally new thing for me but it opened my eyes and gave the childish way of thinking back to me about the world. The exercises you gave us to do was very hardcore at first but later on very enjoyable because it brought out the „I'm gonna finish it no matter

what" feeling out of me.

Várnagy Kristóf:

Your class gave me a really good experience on partner choreography. We really had to be focused on each other in order to present believable material. I really enjoy learning choreography from you. You have such a sensible way of approaching movements which I love to see and learn.

Szegedy-Maszák Zsuzsa:

Although I know a lot about art history already I can still enjoy your classes because I find it interesting to hear and learn other ways of teaching methods. Sometimes I hear new things too which are always fascinating to me. I really love art history.

Szemessy Kinga:

On your classes, I learned a lot about how other tend to approach the same questions for example after a performance, which was really helpful to me in order to understand myself and my way of thinking.

Dániel Attila; Farkas Kámea; Myrtille Borel; Szász Zsófia:

Bakó Tamás: We like the energy what you give to the class and how you listen to us in this we mean for example how you build up the structure of the class it feels continuous. And what you are doing is very interesting for us.

We feel that if you have more fun with yourself then we have more fun too.

Marco Toricce: Your class is very useful for us; its useful that you always ask, and remaind us verbally what are we doing we are naming what we are working on, also if you feel that we lost the main idea than we go back to it.

We learn a lot about how should we work in a professional way thanks for your trust in us.

With you we feel ourself as worker and not as a student.

But we felt unconsciously left alone, when you were searching for the music or heard a mail from your computer.

Please teach us more, or at least for longer/double classes!

Joe Alegado: You teach us a lot how to find and how to deal with our center, in this the music and your humming helps a lot, we really learn how to connect them, also with the deeper plie. Your class helps to move on in other classes to.

We would like to say thank you for dont letting us sneak out. In this we mean that if you see something „wrong” you ask that one person who did it, to do it again and you help her and all the others are listening to her, and she does it as much time as she need in order to feel it.

Because you are variating the choreographys, we are getting more clever, and we dont feel that we get use to it.

We also like that you are very demanding, and how you construct the class, and that you seem a very great duett with Blanka Csasznyi.

Tibor:

„Ballet is easy” you say this and it helps. You are very authentic, and we can really trust in you.

You give us a lot of information but you are very clear.

You are very positive, and you are very energetic and it give us a lot of energy.

We would like to say thank you also for paying attention on everybody at the same level

and giving feed back always when its needed.

Lemesánszky Mónika: You always give an answer when we ask but sometimes its hard to understand them, for some of us it seems not so clear. We feel that how you create the class is prepering us to the next level, and also built on what did we say what we want to work on.

The bar excersises are very challenging, it's just hard for you too, to remember ☺.

Batyú: You give us more than „just teaching dance” Your way of thinking is very rare and important for us. The constuction of the classes feels very nice, and we feel thet you can take time and you can push us also. We say thank you for your music because it bring us closer to this very new rythm and folk dance.

Sessi Krisztina: Your classes are too fast sometimes for us. But we like that you give time to practice and repeat and repeat at the same for longer time. We liked the exercise to make contemporary combination with folk, and we anyway feel that class more contemporary then folk. You are very postive and energetic and it helps a lot.

Mészáros Máté: You gave us a lot of self-confident and strength. With you we felt more like colleagues and not students, even if we learned a lot. You give a lot of freedom but still you are very clear. With you we can feel safe and you teach us how to be safe without you also, and without having fears from jump and dancing. It would be nice to have you for longer time and more. In changing with contact, because this two things help a lot each other in our experience.

Várnagy Kristóf:

- You give us a lot of self confident
- your atitude is very energetic and it makes the class energetic
- as we see you belive in „the do it and feel it” experiencing mode so you give us a lot of time for this
- we feel that is useful to learn how to learn choreographys with you, also you seems very authentic, we can really trust in you, you somehow teach us how to work professionally with diferent choreographers
- you encourage us to go to our borders, but you also say to be oke with where we are now, and its very nice

What we value, that was a bit too much sometimes as well. On 1-2 classes I think the talk went too long.

Tijen Lawton:

Most of us had only four classes with you but it was very intresting, and you were very demanding and precise, and we already learned quite a lot. We are looking forward to learn something.

Attila's opinion

The movement language what she taught us was useful for me in every other classes. The warm-up exercises I still use a lot and the material is a big challange for me. It showed me my disconnection with the ground and also showes me how much effort I can save if I use my body-weight more in a more efficient way. Not to push but having a constant communicaiton between the ground and my body. I feel my back more open through the

movement of the limbs – everything is connected in the body – how she says. Working with her as a choreographer I experienced a lot as well. Were working in a hurry, and especially in the beginning we had some doubts about this speed – if it's not dangerous to our body. We always had somewhat the space for questions, answers and also she required a full attention from everybody – even if some people were not dancing. Sometimes I felt too much talk, I mean Tijed repeated her instructions a lot – but I never felt mistrust. Community, attention, will, openness, repetition in the instructions – these are the main words when I think about the creation process together.

Iván Angelus: Sometimes we don't understand the construction of the class. Too much talk and stop on the class what is not really helpful to stay in focus. It would have been interesting to be more positive in the way of working together to see if it's creating something stronger.

We note in this semester that you started to be more patient and it helped to work together.

Adrienn Hód: We felt you were so open, positive and interesting about us . The class demanding with beautiful evolution during the all week. There were really interesting research tasks where we had time to go in and than we could use to push our limits and step out our comfort zone.

For some of us, it got harder to keep up the focus after the third, fourth day.

Márton Csuzi

It was fun and challenging to work with you. The exercise when we needed to jump on the stairs 200 different ways was a very special practice for us. How to push my body AND brain to the limit?

Zsuzsa Rózsavölgyi

Zsuzsa, your class is useful for us, we could bring it to ballet and/or in our general to our movements. We received a basic knowledge for different injuries what we can use anytime. After the class, we always feel our body different and fresh. The personal exercises we find useful as well. In this class we miss the most of the anatomy-knowledge what we need to have to understand better our body, injuries, stretches, etc.

Zoltán Mizsei

We appreciated a lot of the basic introductions about musical theory – however in such a short time we could not understand, memorise a lot. Still much more than usual thanks for the practical usage, the examples, the music what we have listened to.

Zsuzsa Mérei by Anna Jacsó, Dániel Attila

A few classes in an intimate but still objective environment. Helpful and attentive attitude from Zsuzsa's side, thanks a lot.

György Kurtág Jr.

A free music composition workshop which led me to a nice experience on the stage. Also to work with a device was interesting – one more step to find similarities between my dance and music. And to build it in.

Zsuzsa Szegedy-Maszak by Jacsó Anna as well

We guess Zsuzsa is an open, attentive teacher. She is up for discussions, interested about our opinion and ready to build it in into our classes. We feel an "unlimited" positive support from her side which helps a lot to stay focused on an afternoon theory class.

Mónika Janotka

Well-prepared classes and positive, supportive attitude from Monika's side. It made us happy to learn via using different games.

Dániel Borbényi by Attila

It was easy to work with you, Dani. I liked the freedom, I enjoyed to play together, but you pushed me sometimes as well, as I need.

Bögöthy Ádám by Zsófi and Kámea

He appears as a enthusiastic teacher, it motivates us to learn more.

Zsofi's opinion

She feels sorry about the many missed class /from the teacher side/ and it's hard to develop like this.

Franziska Doffin; Julija Pečnikar; Jacsó Anna; Till Jenewein:

Franziska, Till, Julija, Anna for Csuszi Márton: Training strengthening and connecting in body. Technical and inventive work goes well together. Passionated atmosphere.

Franziska for Tibi: Detailed approach. The best feedback comes from my own perspection. When i find the joy and concentration it seems to reflect and you give more information as well. Sometimes more information would be helpful.

Julija, Till, Franziska , Anna for Tijen, :

High energy and a lot of love and care for everbody. In the same time we would appreciate to practise and move even more in the training, because often it felt that the amount of explaining again and again instead of trying it in the body brought away the focus from the physicality.

In the begining of the creative process we just have started to understand the importance and meaning of group actions, trust and sharing energy. Later because of the lack of time we missed the simple exercises that would help us to keep this level and build it up.

The approach to consider each proposition and individual detail brought us all to fight for the product and now we are connecting emotionally and deeply in the piece.

Anna note: For me this whole process was really emotioanl, and it head high ups and low downs. Sometimes it took me a while to understand her ways and throw away my childish hurt feelings. It was really hard sometimes, and it still is. I guess thats why in the end when I get to the states and when I'm on the stage, the state i'm in includes all of these complex emotions towards her, toward myself, to others, to the piece and makes the whole thing even more intense emotionally. Also the movement vocabulary I got through her improved my improvisation in general and made it more rich.

Franziska for Tamás:

Contemporary training energetic and joyful, demanding in terms of coordination upper lower extremities, brain is brizzling.

Franziska, Anna for Borbényi Dani:

A lot of input, open for propositions

Franziska, Julija, Till , Anna for Joe Alegado:

Detailed observer for each student, passionate atmosphere. The tempo of the training

was adjusted to group and we have learned a lot. We would appreciate to perceive a glimpse of where the work goes.

Julia, Till, Franziska for Kinga:

Subjective transfer of knowledge. We wish from her to give some textual basis and share her reference, because she is rich of informations and has a big ability to give them in individual request.

Franziska for Director: In many aspects the school lacks an objective structure. Impressive, how you are subjectively and personally able to care for everything and widen your view.

Till, Anna for Tibor

Thankful for his grid and patience to teach the logical and practical approach, which gives us the freedom to research our body and realize an order, shape, form and rule to it. We all feel he makes us improve and motivates us.

Julija, Anna, Franziska, Till for Batyu

Just great. Everything- the atmosphere, the music and the usage of it, the sensitivity to the group energy; the depth work into the material and various rhythms. We really love his passion to teach and share which is inspiring and motivating. We would like to have more complex body percussion

Anna note : Észrevettem, hogy Batyu óráján kell a legkevesebbet figyelnem a testtartásomra, mert természetesen is szépen tartom magam. Nagyon sokat fejlődtem és sok mindent megértettem mióta ő tanít engem, a népzene is egyre közelebb áll a szívemhez. A szavai és gondolatai fontosak számomra.

Franziska, Julija, Anna, Till for Máté

Quick and pushy classes! A lot of useful shapes and principles which is applicable to any material. It would even be greater to dig deeper into his material.

Also into the partnering research it felt really well structured, with enough time to explore and share. We especially liked the friendly environment where one could feel free to work without judgement.

Franziska, Julija, Anna, Till for Mikó Dávid

His classes taught everything about the contemporary body and a lot of useful exercises for individual improvement. Would like to go deeper into it. His straight forward teaching was good, one could learn a lot about the bodyflow, and hip-leg-floor connection.

Julija, Anna, Till for Tamás

Contemporary: The classes had a really nice energy with persistence and nice sequence which allow to find new dynamics and directions. His class was the most demanding class in terms of coordination, and at the same time gave the most joy.

Contact: Due to the fact that his classes were often put pretty randomly into the schedule, often it was difficult to get/feel the process of the class. On the other hand, we realize, that we wouldn't have the understanding and sensitivity for other people's bodies without his classes. The connection and understanding of the weight, texture of skin, bones and muscle, can be applied to any partnering dance.

Franziska, Julija, Anna, Till for Marco

The introduction of the physicality and rhythm tools was consequent and clear, and we

could feel the improvement from class to class. The process was really good to allow oneself to be focused, cheerful, exact and to not give a fuck at the same time. The frame is so stable that it gives us the chance to stick any knowledge, emotional states, inspirations and interests to it. It was very inspiring to experience his warm consequence and personal joy to dance with us.

Anna, Julija, Till for Kristóf: We think it would be useful to have more repertory classes in the future. The combinations were challenging but we often didn't have enough time to be safe with the movement and really go for it. Last year we had some nice games for warm-up, they could be brought back, or some other kind of warmup.

Till for Ivan

I feel I can learn all the principles of dance and performing arts from him and through his classes. -

In addition to that I can realize and acknowledge about myself where are my lacks and potentials.

I appreciate and I love more and more the attitude to make any of us an autonomous person/ dancer. Also the honesty about himself and to have a director who shares his ideas and exposes his rules to the community is precious to me.

I agree very much with Franzis feedback for Ivan, too.

Furthermore I feel that in discussions, we often miss each others intention, I guess by interpreting or preassuming each others intentions... wrong.

Anna for Iván

Your persistent trust and support for my work was really important for my improvement and for my confidence also. I'm really thankful for that. I feel like this year was really easy between you and our group, we didn't have huge difficulties and I feel like you trust us more. I enjoyed the workshops you gave us, you were more patient this year than last year which gave us more space to enjoy the classes. After your workshops I got inspired more easily on small things and in that period I got a lot of ideas to collect. Sometimes when I do something wrong you have the tendency to judge me and say a lot of unnecessary negative things about me, which are not all the time true, and I don't feel that they're always fair to say in those moments. But even if they appear unfair in my judgement I keep them in mind and I do learn from them, and I try to see the use and reason behind these words instead of taking them really personally, and get hurt by them.

Karolina Gaja Rupnik Caruso:

Teachers:

- Mate Meszaros

We got a fresh lovely wave of contemporary with Mate. Good and useful physicality filled with joy for moving. I felt like child doing a handstand for the first time. I like that he listened to us regarding what we feel motivated to do, made it very challenging but entertaining. I appreciate the pure physicality without ornamental movements. It is a class I want to do much much more, it should definitely be a huge part of our technical education, for example two weeks every period.

- David Miko

Always a very well structured class, the warm-up is directly linked to what we do later and I found that both material and improvisation were really related and cooperated between each other. I would like to have this class much more often, preferably in combination with Mate to have an intense physical period.

- Tamas Bako

This year I felt the structure of classes more messy, especially when we had the CI classes. I find it often a bit too slow and lose, I was missing either more technical challenging input or more intense improvisation tasks. Generally, I struggled with keeping up concentration, which didn't happen during the contemporary classes which were really interesting and challenging.

- Ivan Angelus

I feel Ivan took a new approach to your pedagogical ideas this year. The classes were much more clear in intention and enjoyable to do because of having more time and space and understanding. I think he also brought up fresh ideas, much more experimental and new than the classes we had last year. Most importantly, I found a lot of useful tools in his classes that I have influenced my creative and class work in general. I appreciate more patience that he invests in his classes. I would like to have more composition workshops, I found those most challenging and useful.

I don't like it when he mixes his role as a director of this school and a teacher of a class.

- Batyu

He pushes me to physical extremes, he demands full energy and attentiveness, which makes my progress very fast. I appreciate his casual but obvious authority, his humour and his music. I find his classes very well structured, each time he has an idea of what specific area of dance are we working on, may it be a certain rhythmical structure or a movement. I really love the classes where we do improvisation. From his class I learnt how to search for the fine line between precision of the set movement and dancing out of your body and personal style.

- Tibi Kovacs

I am amazed by the amount of his energy, it is really making me invest a lot in the class, regardless of my state. I appreciate the communication, the fact that he listens to our suggestions and opinion. I like that he is changing exercises all the time, keeping our brain busy.

- Tijen Lawton

My most influential and inspiring teacher this year. She she inspired me as much with her class as with her own personality. The class is deep and embodied, she introduces dance as a wholesome experience rather than a movement. She introduces a broad spectre of information in the class, yet clearly prioritises the focuses. Her movement material is delicate and physically impressive, yet free and delivering a lot of space and necessity for individual input. Her work is personal, it is intimate, from the approach to the movement ideas, and therefore difficult to ignore. I feel as if I have to give it the same attention and power, as she has invested in it, otherwise I feel like shit, it just doesn't work.

- Kinga Szemessy

It was interesting to have one umbrella topic this year. It inspired me and made me think. At the same time I was a bit disappointed that the classes weren't more structured in a sense of having focused sub-topics for each class. I think it would be good to do that, simply to make it more constructive and memorable. The content otherwise is always interesting. Sometimes I feel she relies too much on our input, which is frankly often very low and that's what makes certain classes really bland and messy.

- Marco Torrice

Everytime he comes back, I feel his work has grown. I feel he has more and more tools to achieve whatever goal of the class is, and I like that there mostly is a goal or at least a set focus. He is full of paradoxes, but he is fully aware of them and that is partly what makes work with him very interesting.

- School

We got an experimental task last time at the dance studies. We didn't know at first that it would evolve into a discussion or rather a daydream about our dream dance school. I don't want to go into the details, but at the end Kinga asked us, how does our dream school differ from the one we are attending. And surprisingly we managed to find several correlations between the two. Which by far does not mean that BCDA is our dream school. But that it contains certain elements, ideas which have attracted us from the start and keep us believing in this school.

ON BELIEF ...

Personally, belief is incredibly entwined with trust. And trust is something I have lacked for a long time at this school. (Mostly when I speak about "school", I speak about our director Ivan.)

Trust regarding myself as an individual, having sacrificed a lot to be in this school, to follow my dream and submitting my entire life in the hands of this school with the goal of becoming a trained dancer and performer.

At first, I was not sure if I was being seen, helped at all. I came to the school with major discipline issues, personal problems, attitude digresses, etc. And for a long time I felt that was all that Ivan saw in me, -my issues. But I dealt with it, I have to admit I tackled many of those raised problems (many of which I haven't even considered problems prior to school) and it has made me a better person, student, friend. It was only after visible improvement in my scholar attitude that I started to feel trust in the school. It is not what I expected, it is definitely not what I hoped for, but that is exactly the thing that makes it exactly what I need.

And I believe that even if I don't become a professional performer for whatever reason, this school is making me the best version of myself and I can mentally and physically be, and that is something priceless and what I believe many schools lack.

ON INDIVIDUALITY ...

Regardless of the fact, the school is very personalised, it is at the same time very objective and somehow cruel. I believe the point of that is to put us up to a norm of reality. We must accept who we are, we must accept our struggles, use them, build on them, tackle them, however at the end of the day, regardless what you do, if you want to get it done, you have to be there and get it done. That is something I was not used to before because I could always find my way making excuses for myself, letting my personal struggles narrate my life and work.

The first lesson I got at the school was not to say BUT. And it annoyed me so much at first, I couldn't believe they are trying to eliminate the BUT, my most basic form of thinking about anything. I still don't believe in absolutes, I do however believe in the power of clear thought and decision. Those have no BUT. And if the BUT is really so important, then I should make it a thought of its own and not a BUT undermining something. This lesson changes a huge course of my thinking and behaviour.

Basically, the school has a very individual approach to every student but expecting a rather objective level of holding up to the school's values. I believe most important of those values are punctuality, clear communication, reliability, responsibility, self-initiative and development.

Bitó Kati; Yrsa Heijkenskjöld; Nina Velho:

Lemesánszky Mónika

You are a patient and encouraging teacher.

The class brings up a good, straight work with complex exercises. We would enjoy keeping them for a longer time in order to get to understand their logical and physical system better.

We appreciate that you give the space to share the things we would like to focus on.

Batyu

Very engaged and patient. We appreciate when you give us time to learn the sequences and that we construct it part by part.

It is amazing how you feel music and rythm and you have a very exciting approach what helps us to feel it.

Nagyon elhivatott és türelmes. Nagyon értékeljük, hogy mindig elég időt kapunk a tananyag elsajátítására és hogy lépésről lépésre jutunk el az összetettebb dolgokig. Csodálatos a zenéhez, ritmushoz való érzékenysége, és nagyon izgalmas, ahogyan rávezet minket, arra, hogyan érezzük ezt.

Joe Alegado

Your class is well structured and balanced.

You bring a very present energy, which keeps us focused as well. The movement material teaches us how to bring freedom to the joints and to find a more rich articulation. You use very inspiring metaphors and emphasising the importance of the breath and core. Organic sequences that enlarge our dance vocabulary.

Bakó Tamás

You offer complex tasks which challenge us physically and coordination wise. Your able to establish a good group energy, giving security to pass throw the challenges.

Szonda Fanni (Yrsa Heijenskjöld, Nina Velho)

We appreciate that you can adapt the class according to the students desires on what to learn with new challenges.

Enthusiastic as a teacher.

When you are canceling a class it would be nice to be offered an other one to compensate.

Négyessy Katalin (Bitó Katalin)

Nagyon örülök, hogy ilyen energetikus, lelkesítő és maximalista zenetanárom van, aki mindig szép és jókedvű. Mindig nagyon élvezem az órákat, még akkor is, ha nehéz feladatokkal kell néha megbirkóznom. Komoly és mégis mulatságos!

Tijen Lawton

The approach you have to your own body, the space and the others is very inspiring. Hope to get to learn more from you later on.

Marco Torrice

The class brings awareness to the fundamental functionalities of the body structure.

We appreciate that you teach us to work efficiently.

Its very valuable that you teach through exercises that deepening our understanding based on experience

Hope to see you more next year.

Sessi Krisztina

You offer clear combinations on which we can practice on our own later on in an efficient way.

We appreciated and enjoyed the creative tasks. Your classes creates good stamina and base to work with rhythm for folk dance.

Várnagy Kristóf

You have a good and motivating energy on classes. You make effort to encourage us and to criticises in very positive ways with very precise observations.

Mészáros Máté

Your classes give a very good physicality. You teach us how to receive and give weight and how to trust our and others body. Very good music on classes, taking care of group energy. Come back!

Hód Adrienn

We had a week with you to go deeply into the improvisation. Sometimes we felt a bit lost, not knowing how to connect back.

You have nice witch energy, bringing us to our crazy sides!

Would be nice to have classes with you regularly.

Csaszyi Blanka

Very good assistant, even better teacher!

Csuzi Márton

Good team spirit was built up on classes.

He encouraged us well to develop new skill, to challenge our own fears/limits.

Rózsavölgyi Zsuzsa

Great knowledge, great humour!

Fascia work is very rich, the improvisation task was very valuable and inspiring!

Hope to have more opportunity to continue it!

Szemessy Kinga

You open space for discussion, entering with topics in a very nice way.

We appreciate that you bring a lot of effort in keeping us excited, bringing more interactive exercises. You make us think about dance in different ways, at the same time we learn a lot about dance history as well.

Szegedy-Maszák Zsuzsa

Always very well prepared and enthusiastic.

We feel you are getting more confident with us and so you can propose us very nice new things.

Angelus Iván

...as a teacher:

Very specific method.

Simple tasks that can bring a lot of ways of self development.

You see the value of documenting and gathering knowledge.

We appreciate that you are much more positive and patient on classes, we helps us to be engaged and excited.

We like very much tasks which are about observing something (space, relations, time)

It would be nice to have somehow more links, how to approach tai-chi.

...as a director:

Very invested and engaged, you are constructing a very beautiful school, sometimes you take part of the responsibility in to many things , that could be shared maybe with others. We appreciate that you make efforts to bring the school to theatres, like the week we had at MU. You have moments when you get stressed or impatient for different reasons. In these moments you express yourself in way, that can be very harmful for others.

Debreczeni Márton

Bakó Tamás

I enjoy your quality of teaching, how you are able to create an atmosphere where I am eager to learn but at the same time staying playful. Playful in a sense that i don't get hard on myself I keep being opened toward the material, and take it in in a creative way, form it to my own movement. I think to be able to think about it as my "own" movement, it helps that I can really connect to the dynamics, the quality , the energy of material. At your class it is always the initial for me, such in folk dance "to get that flow" of the sequences. All in all I really appreciate that duality that you are there with attention and concentration but you also have an openness to perceive what is needed at the moment. The combination of this two results in something unique, your class can become a true experience with all sensations in it. I feel like we are working while playing and enjoying, amazing!

Angelus Iván

I feel this year I could connect to your classes better, partly because I felt I get more space for trying and experiencing without getting a direct judgment, however I still feel I could get more time and tolerance to my responses to your tasks. In a way when a problem occurs have a two sided conversation, rather than saying what and how it is right. I especially inspired from the composition and the building a character workshop. This two gave me the possibility of widen my spectrum of understanding movement and creation through getting reflections from outside, seeing other's ideas ,through discussions sharing our impressions, opinions about each other's work. I also appreciate that, how I feel you always come with key words in your head that you organize the class around and you are free to create tasks on the spot. However sometimes I feel you are confused in how, what you exactly want to do and you put the tension of this in space.

Mészáros Máté

I enjoy the physicality you establish through the given materials, your presence in your class. I feel that here i get a space to expand virtuosity, and push out the limits of my body in a conscious way. I really liked how we opened a research lab for partnering material. I think it would be nice to carry on in the future with it through different ideas. Such as: only creating figures, or shorter sequences or qualities.

Mikó Dávid

I think you create a really good structure in the classes from warming up together, doing muscle work, giving different materials, each of them are in a good support of each other. I highly appreciate the work with the breathing and the usage of natural spirals in the movement material. Also I feel I can receive a special quality of movement from you which I would explain as a constant and massive flow of energy, using strong muscle work to create movement.

Marco Torrice

I like that we have long time to work together on melting pot. The idea of letting all sort of emotions, and especially sensuality appear freely my dance, being brave of taking up different roles while dancing are ideas that inspired me the most. Also I like the way how detailedly you explain tasks and for every part of this task you give time for us to improvise with it, experience it. By that I learnt how the most simple tasks can lead me to interesting and detailed research.

Tijen Lawton

The obsession with details is the idea I got the most inspired by, how my awareness of my body, of the execution of one movement can turn a simple roll or turn or jump into my unique movement, how I can fill it up with my attention, which I choose. I also really appreciate the way you give and ask feedback, how you communicate. I feel you express your thoughts directly and also you keep it in a sort of “non-violent” frame, you can point out your needs, wishes rather than giving judgments.

Kováts Tibor

I love the passion with what you teach with, I really feel that you admire ballet and that is giving me a lot of power to also want to learn it and involve it into my vocabulary. The simple principles what you keep repeating, especially the principle of receiving energy for the whole movement through the push of the floor, is very helpful in learning. Also these corrections are giving me the right energy in my attitude and movement. I also appreciate that you are encouraging us to think before moving, keep basic principles in mind and that you are always up for conversations in order to express your view and by this inspire and help me out. I miss a bit of extra attention to the health of the body, to give corrections which are important to reserve the health, because I feel a lot of movements can easily damage but I cannot always figure out how to do it in a way that it won't.