

Curriculum Handbook Bachelor of Dance



Academic Year 2021/22

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, errors and omissions excepted, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on our website.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from the descriptions in the regulations and Curriculum Handbooks. In the event of any changes in the regulations relating to assessment, a 'Corona addendum' will be published.

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INTRODUCTION

We train talented dancers for a future career as creative and independent artists, with an open mind, craftsmanship, passion and ambition.

The dance curriculum consists of classical ballet, pointes technique (for girls) and jump technique (for boys), pas de deux, modern dance, classical variations, classical repertoire, the repertoire of the Dutch School repertoire of the Nederlands Dans Theater and improvisation. Other subjects that are taught are history of dance, career planning, creating a solo and preparing a study plan, as well as make-up, yoga, Pilates and body conditioning. The curriculum is based on the demands made by the international professional dance world and is designed to help students to acquire the technique, artistic ability and physical control required to perform the repertoire and the various dance styles to the standard required by the leading companies. Romantic ballets, neo-classical ballets as well as ballets by Hans van Manen, Jiří Kylián, Nils Christie, Johan Inger, Crystal Pite, Jiří Pokorný, Paul Lightfoot & Sol Leon, Lukas Timulak, Maurice Causey and others are all covered in the Dance programme's extensive curriculum, enabling the students to develop into all-round dancers capable of performing classical and modern repertoire. To further promote the professional development of its students, the Dance programme works closely with Nederlands Dans Theater.

The programme is offered at the Royal Conservatoire. The Dance department is part of the faculty of Music and Dance of the University of Arts The Hague. The Dance department is led by a director and an assistant director. They are the first point of contact for information and advice regarding the content of the curriculum, exam planning, the structure and progress of the students' studies, exemptions and customised study planning. The management of the Dance department administers the programme.

The purpose of this Curriculum Handbook is to provide you with all of the necessary information concerning the curricula and the courses of the Bachelor of Dance programme. After the sections with the Programme Objectives and a schematic overview of the curriculum, you will find descriptions of each course, including the learning goals (called 'objectives') and assessment criteria. We recommend that you also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations and the Bachelor of Dance Study Guide.

Director of Dance Department: Jan Linkens

Assistant Director of Dance Department: Catharina Boon

Vice-principal of the Royal Conservatoire: Martin Prchal

PROGRAMME OBJECTIVES

The Royal Conservatoire has taken the seven dance competencies defined by the national Network Dance (2017)¹ as the starting point for the formulation of the programme objectives for its own Bachelor of Dance programme. Each of the seven broad competencies encompasses a cluster of specific capabilities which together make up our programme objectives. For ease of reference, they are numbered 1. (1), 1. (2), 2. (1), 2 (2), etc.

In the course descriptions in this handbook, the ‘programme objectives’ field shows the programme objectives to which that specific course relates. In other words, the course contributes to obtaining the skills and knowledge described in those programme objectives. Various courses can contribute to achieving a particular objective.

| DANCE PROGRAMME – LEARNING OUTCOMES | DANCE PROGRAMME – SPECIFIC COMPETENCIES |
|---|---|
| 1. Creative ability: the graduate is able to give meaning to the required repertoire in various styles and genres of dance on the basis of a personal artistic vision. | 1. The graduate translates ideas into movement through physical interpretation, association, analysis and a personal artistic vision. |
| | 2. The graduate displays imagination, musicality, technical control, individuality and inventiveness in his or her performance. |
| | 3. The graduate develops a style of his or her own. |
| | 4. The graduate links knowledge and practice to develop and deepen the work process. |
| | 5. The graduate has an understanding of the demands of the profession in an international perspective. |
| 2. Craftsmanship: the graduate is able to apply expertise and a wide range of (physical) instrumental skills and craftsmanship to a professional standard. | 1. The graduate possesses suitable physical control and body awareness, demonstrating it through power, flexibility, musicality, stamina and dynamic ability. |
| | 2. The graduate has mastered the international dance vocabulary. |
| | 3. The graduate displays a strong sense of concept, space, time, sound, image, light and other facets. |
| | 4. The graduate has insight into the phases of the creation process and can make an appropriate contribution to them. |
| | 5. In dance practice, the graduate displays knowledge of national and international cultural history, repertoire and developments in the contemporary cultural landscape. |
| | 6. The graduate knows how to maintain a healthy lifestyle. |
| 3. Research and reflective capabilities: through research and reflection, particularly in the studio, the graduate is continuously able to gain knowledge and understanding of how he or she functions as a professional. | 1. The graduate has gained insight into his or her talent and potential and reflects on his or her personal development in relation to his or her vision and work. |
| | 2. The graduate continually questions his or her technical, physical and artistic ability, thus deepening his or her functioning as a professional. |
| | 3. The graduate continually measures his or her work and work process against the international demands of the profession. |

| | |
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| | 4. The graduate assesses his or her own work and that of others in terms of intentions, artistic value and public perception. |
| | 5. The graduate critically reviews his or her position in relation to the professional field and the social context. |
| | 6. The graduate assimilates knowledge from various artistic disciplines that is relevant for his or her development as an artist. |
| 4. Potential for growth and innovation: the graduate is able to absorb new insights, knowledge and skills to develop and deepen his or her practice and so contribute to the professional field and society. | 1. The graduate explores and experiments and uses the findings to further develop his or her artistic practice. |
| | 2. The graduate is open to ideas and acquires new knowledge, insights and skills to continue developing. |
| | 3. The graduate adopts a constructive approach to diverse professional situations and changing circumstances. |
| | 4. The graduate makes links between cultural and social developments and expressions and uses his or her findings to make a contribution to the professional field and society. |
| 5. Entrepreneurial and organisational ability: the graduate is independently able to establish a career in an interdisciplinary and international profession. | 1. The graduate identifies opportunities inside and outside the constantly changing work field and exploits them to achieve his or her ambitions. |
| | 2. The graduate clearly understands his or her own method of working and potential and can oversee all aspects of the work process and the interaction between the disciplines involved. |
| | 3. The graduate makes relevant contacts for building and maintaining an international network. |
| | 4. The graduate positions himself or herself in the work field as a performing artist. |
| | 5. The graduate takes the necessary professional measures to be able to work as a dance artist in the long term. |
| | 6. The graduate negotiates with clients and other stakeholders on financial, organisational and substantive aspects of the profession. |
| 6. Ability to communicate: the graduate is able to communicate effectively in a variety of professional contexts. | 1. The graduate communicates effectively in an interdisciplinary, intercultural and international working environment. |
| | 2. The graduate can articulate and physically express his or her artistic identity, ideas, ambitions and qualities to others within or outside the artistic process. |
| | 3. The graduate actively generates publicity and/or opportunities to work. |
| | 4. The graduate adequately asserts his or her professional needs and values. |
| 7. Ability to collaborate: the graduate is able, on the basis of his or her vision, to work constructively with others in the creation of a joint artistic product. | 1. The graduate realises his or her own artistic goals in consultation with others. |
| | 2. The graduate is aware of his or her own qualities and identity and uses them effectively when working with others. |
| | 3. The graduate acts strategically, flexibly and respectfully with respect to the various roles, responsibilities, interests and qualities involved in (interdisciplinary) collaboration. |
| | 4. The graduate gives and receives feedback in a constructive manner. |

CURRICULUM OVERVIEW

The Bachelor of Dance is a full-time programme worth 240 ECTS (European Credits). Students are entering a two-year Bachelor programme, as exemptions are given for years 1 and 2 (120 ECTS) based on the education and training they received in the School for Young Talent Dance programme at the Royal Conservatoire or in Dance academies of an equivalent level elsewhere.

| code | Dance | Year 3 | Year 4 |
|---|---|-----------|-----------|
| | Bachelor of Dance 2021-2022 | | |
| KC-DA- | Main subjects | | |
| ATC | Academic Theatre Dance/Classical Ballet | 12 | 12 |
| PTC | Pointes Technique <i>or</i> Male Technique | 4 | 4 |
| CV | Classical Variation | 3 | 3 |
| CR | Classical Ballet Repertoire | 4 | 4 |
| PDD | Pas de Deux | 3 | 3 |
| MO | Modern Dance | 6 | 6 |
| NDT | Repertoire Nederlands Dans Theater | 4 | 4 |
| RDS | Repertoire 'Dutch school' | 3 | 3 |
| CI | Improvisation | 2 | 2 |
| | Subtotal | 41 | 41 |
| KC-DA- | Personal Professional Preparation | | |
| CP | Study & Career Planning/Graduation Interview | 4 | 4 |
| SO | Creating a Solo | 2 | 2 |
| DH | Dance Now - Discourse | 3 | 0 |
| WV | Dance Now - Portfolio | 0 | 2 |
| IS | Internship Internal/External | 0 | 2 |
| MC | Workshops/Masterclasses | 3 | 3 |
| | Subtotal | 12 | 13 |
| KC-DA- | Supporting courses | | |
| HW | Health & Wellbeing <i>Including Pilates, Yoga, Bodyconditioning, Physical training, Injury prevention, Nutrition, Stretching</i> | 6 | 6 |
| MU | Make-up | 1 | 0 |
| | Subtotal | 7 | 6 |
| | Subtotal per year | 60 | 60 |
| <i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i> | | | |

COURSE DESCRIPTIONS

MAIN SUBJECTS

ACADEMIC THEATRE DANCE/CLASSICAL BALLET

| | |
|--|---|
| Course title: | Academic Theatre Dance/Classical Ballet |
| Osiris course code: | KC-DA-ATC |
| Course content: | <p>In this course you receive daily group lessons in academic theatre dance (classical ballet). The lessons focus on developing technique, musicality, feel for dance, interpretation and musical phrasing.</p> <p>Academic theatre dance is taught on the basis of a combination of different classical ballet techniques, such as Vaganova, Bournonville, Balanchine and the syllabus of the Dance programme. There is also an emphasis on developing coordination, artistry and a sense of style, as well as establishing a creative personality.</p> <p>Students in B-IV are expected to continue their development, thus reaching a higher standard as a dancer with a deeper understanding of what working in a stage setting involves.</p> |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> • are able to show imagination and display technical control, musicality and a sense of style in the movement idiom of academic theatre dance (classical ballet), thereby developing your own phrasing, musicality and virtuosity through interpretation, association and analysis; • have mastered the technique of classical ballet to a high standard and are able to apply your knowledge and skills to furthering the development of artistic practice; • possess the technical, artistic and musical skills in academic theatre dance (classical ballet) required to achieve artistic goals and to carry out assignments. |
| Programme objectives: | 2. (1, 2, 3, 4, 5, 6) 3. (1, 2, 3) 4. (1, 2, 3) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor III-IV |
| Duration: | 12 hours per week |
| Prior qualifications/ Pre-requisites: | - |
| Teachers: | Guest teachers |
| Credits: | 12 ECTS per academic year |
| Literature: | |
| Work form: | Group lesson |
| Assessment & Assessment criteria: | <p>Assessment comprises the following elements:</p> <p>1. Assessment for the period September-December: The student performs the elements of the lessons in academic theatre dance (classical ballet) in the studio and is assessed by the teacher/guest teacher on the basis of their observations regarding the criteria listed below.</p> |

| Academic Theatre Dance/classical ballet - Group lesson | | |
|---|-------------------|---|
| Assessment criteria | | Assessment indicators |
| 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Extensions/turn-out • Strength • Virtuosity • Quality of the above elements |
| 2 | Physical skill | <ul style="list-style-type: none"> • Physical potential • Use and control of the physical abilities |
| 3 | Coordination | <ul style="list-style-type: none"> • Physical capability of movement translation in different styles • Harmonious use of the body, torso |
| 4 | Feel for dance | <ul style="list-style-type: none"> • Presentation • Artistic capacities • Use of space |
| 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation |
| 6 | Work ethic | <ul style="list-style-type: none"> • Effort • Passion • Awareness • Understanding and application of instructions and corrections • Respectful behaviour • Mutual cooperation |
| 7 | Progress | <ul style="list-style-type: none"> • Artistic and technical development in bringing together the above elements |

2. Assessment in the Classical & Modern Exam in March/April.
The assessment takes the form of an exam in a stage setting and is based on the criteria listed below.

| Academic Theatre Dance/classical - Class material Academic Theatre Dance/classical ballet in a stage setting (Classical & Modern Exam) | | |
|---|-------------------|---|
| Assessment criteria | | Assessment indicators |
| 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Extensions/turnout • Jump technique • Strength • Virtuosity • Quality of the above elements |
| 2 | Physical skill | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities |
| 3 | Coordination | <ul style="list-style-type: none"> • Physical capability of movement translation in different styles • Harmonious use of the body, torso |
| 4 | Feel for dance | <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities |

| | | |
|---|--|---|
| | | <ul style="list-style-type: none"> • Use of space |
| 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation |
| 6 | Performance | <ul style="list-style-type: none"> • Performance control • Bringing together of all the above elements |
| <p>Assessors: Academic theatre dance/classical ballet is part of the Classical & Modern Exam in March/April and is assessed by a committee of examiners consisting of teachers and external experts from the national and international professional field.</p> <p>General feedback discussion: Immediately after the exam, the exam and the preceding work process are evaluated in a joint meeting of all examiners and students. This discussion lasts 60 minutes.</p> | | |
| Grading system: | Numeric results The average of the results will be entered in Osiris. | |
| Language: | English/Dutch | |
| Schedule, time, venue: | See ASIMUT schedule | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | |

POINTES TECHNIQUE

| | |
|-----------------------|--|
| Course title: | Pointes Technique |
| Osiris course code: | KC-DA-PTC |
| Course content: | <p>This is a course for the female students. You learn specific pointes techniques to build on the lessons in academic theatre dance (classical ballet). The classes are also preparation for the courses in Classical Variation and Classical Repertoire. The lessons encompass repertoire and exercises with an emphasis on the relevant aspects of pointes technique, including coordination, virtuosity and presentation.</p> <p>Students in B-IV are expected to continue their development, thus reaching a higher standard as a dancer with a deeper understanding of what working in a stage setting involves.</p> |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have mastered the combination of technical control, musicality and sense of style required for the pointes technique; ▪ have mastered the pointes technique for the various assignments in the international dance repertoire; ▪ are able to apply your knowledge, skills and artistry to the vocabulary of the dance to be performed; ▪ are able to work constructively with others and to accept feedback and coaching with respect. |
| Programme objectives: | 1. (1, 2, 3, 4) 2. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3, 4) 7. (1, 2, 3, 4) |

| Type of course: | Compulsory for female student | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|--|--|---------------------|--|-----------------------|---|-------------------|---|---|----------------|---|---|--------------|--|---|----------------|---|---|------------|---|
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | | | | | |
| Duration: | 3 hours per week | | | | | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | - | | | | | | | | | | | | | | | | | | | | | | |
| Teachers: | Esther Protzman | | | | | | | | | | | | | | | | | | | | | | |
| Credits: | 4 ECTS per academic year | | | | | | | | | | | | | | | | | | | | | | |
| Work form: | Group lesson | | | | | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>Pointes technique is a specific element in the Classical & Modern Exam in March/April.</p> <table border="1"> <thead> <tr> <th colspan="3">Classical & Modern Exam - Class material pointes technique in a stage setting</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Technical control</td> <td> <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Use of the pointes technique • Strength • Virtuosity • Quality of the above elements </td> </tr> <tr> <td>2</td> <td>Physical skill</td> <td> <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities </td> </tr> <tr> <td>3</td> <td>Coordination</td> <td> <ul style="list-style-type: none"> • Physical capability of movement translation in different styles • Harmonious use of the body, torso </td> </tr> <tr> <td>4</td> <td>Feel for dance</td> <td> <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space </td> </tr> <tr> <td>5</td> <td>Musicality</td> <td> <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation </td> </tr> </tbody> </table> <p>Assessors: Pointes technique is assessed by a committee of examiners consisting of teachers and external experts from the national and international professional field. Feedback about this element can be discussed in the study progress evaluation interview with the student at the end of the examination period.</p> | | Classical & Modern Exam - Class material pointes technique in a stage setting | | | Assessment criteria | | Assessment indicators | 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Use of the pointes technique • Strength • Virtuosity • Quality of the above elements | 2 | Physical skill | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities | 3 | Coordination | <ul style="list-style-type: none"> • Physical capability of movement translation in different styles • Harmonious use of the body, torso | 4 | Feel for dance | <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space | 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation |
| Classical & Modern Exam - Class material pointes technique in a stage setting | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | |
| 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Use of the pointes technique • Strength • Virtuosity • Quality of the above elements | | | | | | | | | | | | | | | | | | | | | |
| 2 | Physical skill | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities | | | | | | | | | | | | | | | | | | | | | |
| 3 | Coordination | <ul style="list-style-type: none"> • Physical capability of movement translation in different styles • Harmonious use of the body, torso | | | | | | | | | | | | | | | | | | | | | |
| 4 | Feel for dance | <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space | | | | | | | | | | | | | | | | | | | | | |
| 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation | | | | | | | | | | | | | | | | | | | | | |
| Grading system: | <p>Numeric results The average of the results will be entered in Osiris.</p> | | | | | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | | | | | |

MALE TECHNIQUE

| Course title: | Male Technique | | | | | | | | | | | | | | | |
|---|--|--|--|--|----------------------------|--|------------------------------|---|-------------------|--|---|----------------|---|---|--------------|---|
| Osiris course code: | KC-DA-PTC | | | | | | | | | | | | | | | |
| Course content: | <p>This is a course for the male students. You learn specific dance techniques for men to build on the classes in academic theatre dance (classical ballet). The classes are also preparation for the courses in Classical Variation and Classical Repertoire. The lessons encompass repertoire and exercises in male technique, with an emphasis on relevant aspects such as batterie and the quality of jumping.</p> <p>Students in B-IV are expected to continue their development, thus reaching a higher standard as a dancer with a deeper understanding of what working in a stage setting involves.</p> | | | | | | | | | | | | | | | |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have mastered the combination of technical control, musicality and sense of style required for the male technique; ▪ possess insight into your abilities in the male technique and are able to translate them to the various assignments; ▪ are able to apply your knowledge, skills and artistry to the vocabulary of the dance to be performed; ▪ are able to work constructively with others and to accept feedback and coaching with respect. | | | | | | | | | | | | | | | |
| Programme objectives: | 1. (1, 2, 3, 4) 2. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3, 4) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | |
| Type of course: | Compulsory for male student | | | | | | | | | | | | | | | |
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | |
| Duration: | 3 hours per week | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | - | | | | | | | | | | | | | | | |
| Teacher: | Chao Shi | | | | | | | | | | | | | | | |
| Credits: | 4 ECTS per academic year | | | | | | | | | | | | | | | |
| Work form: | Group lesson | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>Male technique is a specific element of the Classical & Modern Exam in March/April.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="3" style="text-align: center;">Classical & Modern Exam - Class material male technique in a stage setting</th> </tr> <tr> <th colspan="2" style="text-align: center;">Assessment criteria</th> <th style="text-align: center;">Assessment indicators</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">1</td> <td>Technical control</td> <td> <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Use of jump technique • Strength • Virtuosity • Quality of the above mentioned elements </td> </tr> <tr> <td style="text-align: center;">2</td> <td>Physical skill</td> <td> <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities </td> </tr> <tr> <td style="text-align: center;">3</td> <td>Coordination</td> <td> <ul style="list-style-type: none"> • Physical capability of movement translation in different styles </td> </tr> </tbody> </table> | Classical & Modern Exam - Class material male technique in a stage setting | | | Assessment criteria | | Assessment indicators | 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Use of jump technique • Strength • Virtuosity • Quality of the above mentioned elements | 2 | Physical skill | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities | 3 | Coordination | <ul style="list-style-type: none"> • Physical capability of movement translation in different styles |
| Classical & Modern Exam - Class material male technique in a stage setting | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | |
| 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Use of jump technique • Strength • Virtuosity • Quality of the above mentioned elements | | | | | | | | | | | | | | |
| 2 | Physical skill | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities | | | | | | | | | | | | | | |
| 3 | Coordination | <ul style="list-style-type: none"> • Physical capability of movement translation in different styles | | | | | | | | | | | | | | |

| | | |
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| | | <ul style="list-style-type: none"> • Harmonious use of the body, torso |
| 4 | Feel for dance | <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space |
| 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation |
| <p>Assessors: Male technique is assessed by a committee of examiners consisting of teachers and external experts from the national and international professional field. Feedback about this element can be discussed in the study progress evaluation interview with the student at the end of the examination period.</p> | | |
| Grading system: | Numeric results The average of the results will be entered in Osiris. | |
| Language: | English/Dutch | |
| Schedule, time, venue: | See ASIMUT schedule | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | |

CLASSICAL VARIATION

| | |
|-----------------------|---|
| Course title: | Classical Variation |
| Osiris course code: | KC-DA-CV |
| Course content: | <p>You have lessons and receive individual coaching in the performance of classical and neo-classical variations to build on the course in academic theatre dance (classical ballet). You learn the variation in a group lesson and receive individual coaching. The lessons cover technique, musicality, phrasing, dynamics, expression, virtuosity and presentation and how to combine them.</p> <p>Students in B-IV are expected to continue their development, thus reaching a higher standard as a dancer with a deeper understanding of what working in a stage setting involves.</p> |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ possess the coordination to perform a classical/neo-classical variation in an appropriate musical, technical, expressive and virtuoso style; ▪ are able to adapt your personality and artistic presentation to the different styles of classical/neo-classical variations in the international dance repertoire; ▪ are able to apply your knowledge, skills and artistry to the chosen variation; ▪ are able to work constructively with others and to accept feedback and coaching with respect. |
| Programme objectives: | 1. (1, 2, 3, 4) 2. (1, 2, 3, 4, 5, 6), 4. (1, 2, 3, 4) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor III-IV |
| Duration: | 2.5 hours per week |

| Prior qualifications/ Pre-requisites: | - | | | | | | | | | | | | | | | | | | |
|---|--|--|--|--|---------------------|--|-----------------------|---|-------------------|--|---|--------------|--|---|----------------|---|---|------------|---|
| Teachers: | Esther Protzman, Chao Shi, guest teachers | | | | | | | | | | | | | | | | | | |
| Credits: | 3 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Group lesson and individual coaching | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>Classical Variation is a specific element of the Classical & Modern Exam in March/April.</p> <table border="1"> <thead> <tr> <th colspan="3">Classical & Modern Exam - Presentation classical/neoclassical variation in a stage setting</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Technical control</td> <td> <ul style="list-style-type: none"> • Placement • Coordination and stability • Extensions/turn-out • Use of pointes technique (women) and jump technique (men) • Virtuosity • The quality of the above elements </td> </tr> <tr> <td>2</td> <td>Coordination</td> <td> <ul style="list-style-type: none"> • Coordination of arms, legs and head • Correct use of the torso, back and arms </td> </tr> <tr> <td>3</td> <td>Feel for dance</td> <td> <ul style="list-style-type: none"> • Stage personality and presentation • Artistic qualities and feel for style • Use of space </td> </tr> <tr> <td>4</td> <td>Musicality</td> <td> <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation </td> </tr> </tbody> </table> <p>Assessors: Classical Variation is assessed by a committee of examiners consisting of teachers and external experts from the national and international professional field. Feedback about this element can be discussed in the study progress evaluation interview with the student at the end of the examination period.</p> | Classical & Modern Exam - Presentation classical/neoclassical variation in a stage setting | | | Assessment criteria | | Assessment indicators | 1 | Technical control | <ul style="list-style-type: none"> • Placement • Coordination and stability • Extensions/turn-out • Use of pointes technique (women) and jump technique (men) • Virtuosity • The quality of the above elements | 2 | Coordination | <ul style="list-style-type: none"> • Coordination of arms, legs and head • Correct use of the torso, back and arms | 3 | Feel for dance | <ul style="list-style-type: none"> • Stage personality and presentation • Artistic qualities and feel for style • Use of space | 4 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation |
| Classical & Modern Exam - Presentation classical/neoclassical variation in a stage setting | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Technical control | <ul style="list-style-type: none"> • Placement • Coordination and stability • Extensions/turn-out • Use of pointes technique (women) and jump technique (men) • Virtuosity • The quality of the above elements | | | | | | | | | | | | | | | | | |
| 2 | Coordination | <ul style="list-style-type: none"> • Coordination of arms, legs and head • Correct use of the torso, back and arms | | | | | | | | | | | | | | | | | |
| 3 | Feel for dance | <ul style="list-style-type: none"> • Stage personality and presentation • Artistic qualities and feel for style • Use of space | | | | | | | | | | | | | | | | | |
| 4 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Phrasing • Interpretation | | | | | | | | | | | | | | | | | |
| Grading system: | Numeric results The average of the results will be entered in Osiris. | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | |

CLASSICAL BALLET REPERTOIRE

| | |
|---------------------|------------------------------------|
| Course title: | Classical Ballet Repertoire |
| Osiris course code: | KC-DA-CR |

| Course content: | In this course you study solo roles, group dances, corps de ballet work and solos and pas de deux from the existing classical/neo-classical ballet repertoire to build on the lessons in the course in academic theatre dance (classical ballet). You learn to work with others in a group process and acquire an understanding of different styles in the repertoire. These lessons bring together and apply the technical skills you have learned in the classes in academic theatre dance, pas de deux, pointes technique, male technique and variations. The classes in existing repertoire provide an opportunity to assess the quality of your dancing in relation to the standard required to perform the ballet repertoire. The selected works are representative of the repertoire of international professional companies. | | | | | | | | | | | | | | | | | | |
|--|---|---|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|---|---|-----------------------------|--|---|---|---|
| Objectives: | At the end of this course, you: <ul style="list-style-type: none"> ▪ are familiar with the classical and neo-classical ballet repertoire that is performed in the professional field and are able to employ your technical and artistic skills in performing it; ▪ are familiar with various styles and versions of the classical and neo-classical ballet repertoire; ▪ are able to apply your knowledge, skills and artistry to the chosen repertoire; ▪ are able to work constructively with others and to accept feedback and coaching with respect. | | | | | | | | | | | | | | | | | | |
| Programme objectives: | 1. (1, 2, 3, 4) 2. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3, 4) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | | | | |
| Type of course: | Compulsory | | | | | | | | | | | | | | | | | | |
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | |
| Duration: | 3 hours per week | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | - | | | | | | | | | | | | | | | | | | |
| Teacher: | Esther Protzman | | | | | | | | | | | | | | | | | | |
| Credits: | 4 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Group lesson | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons. <table border="1" style="margin-top: 10px;"> <thead> <tr> <th colspan="3">Classical ballet repertoire</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td>• Attendance and active participation at every lesson</td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td>• Willingness to expand horizons and to concentrate on work</td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td>• Ability to collaborate with colleagues</td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td>• Willingness to receive feedback and to apply it</td> </tr> </tbody> </table> | Classical ballet repertoire | | | Assessment criteria | | Assessment indicators | 1 | Attendance | • Attendance and active participation at every lesson | 2 | Focus / openness | • Willingness to expand horizons and to concentrate on work | 3 | Cooperation / communication | • Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | • Willingness to receive feedback and to apply it |
| Classical ballet repertoire | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | • Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | • Willingness to expand horizons and to concentrate on work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | • Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | • Willingness to receive feedback and to apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | |

PAS DE DEUX

| Course title: | Pas de Deux | | | | | | | | | | | | | | | | | | |
|--|---|---|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|---|---|-----------------------------|--|---|---|---|
| Osiris course code: | KC-DA-PDD | | | | | | | | | | | | | | | | | | |
| Course content: | This course involves group lessons in pas de deux. During the lessons you learn the principles of partnering in the classical and neo-classical ballet idiom to build on the lessons in the course on academic theatre dance (classical ballet). You learn the male and female roles in dance partnering by studying examples from the existing repertoire and through exercises. You learn to make connections between the lessons in repertoire and variations and to work on the interaction, the style and the character of the pas de deux repertoire. | | | | | | | | | | | | | | | | | | |
| Objectives: | At the end of this course, you: <ul style="list-style-type: none"> ▪ have mastered the partnering technique for performing the classical and neo-classical repertoire; ▪ have mastered the skills needed for interacting with your dance partner and are able to translate them to the different styles of international pas de deux repertoire; ▪ are able to apply your knowledge, skills and artistry to the chosen pas de deux repertoire; ▪ are able to work constructively with others and to accept feedback and coaching with respect. | | | | | | | | | | | | | | | | | | |
| Programme objectives: | 1. (1, 2, 3, 4) 2. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3, 4) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | | | | |
| Type of course: | Compulsory | | | | | | | | | | | | | | | | | | |
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | |
| Duration: | 3 hours per week | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | - | | | | | | | | | | | | | | | | | | |
| Teachers: | Esther Protzman, Boris de Leeuw, guest teachers | | | | | | | | | | | | | | | | | | |
| Credits: | 3 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Group lesson | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons. <table border="1" style="margin-top: 10px;"> <thead> <tr> <th colspan="3">Pas de Deux</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td>• Attendance and active participation at every lesson</td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td>• Willingness to expand horizons and to concentrate on work</td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td>• Ability to collaborate with colleagues</td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td>• Willingness to receive feedback and to apply it</td> </tr> </tbody> </table> | Pas de Deux | | | Assessment criteria | | Assessment indicators | 1 | Attendance | • Attendance and active participation at every lesson | 2 | Focus / openness | • Willingness to expand horizons and to concentrate on work | 3 | Cooperation / communication | • Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | • Willingness to receive feedback and to apply it |
| Pas de Deux | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | • Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | • Willingness to expand horizons and to concentrate on work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | • Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | • Willingness to receive feedback and to apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | |

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|------------------------|-----------------------------------|
| Schedule, time, venue: | See ASIMUT schedule |
| Information: | Jan Linkens (j.linkens@koncon.nl) |

MODERN DANCE

| | |
|--|--|
| Course title: | Modern Dance |
| Osiris course code: | KC-DA-MO |
| Course content: | <p>There are two parts to this course.</p> <p>1. Group lesson in modern dance You have lessons in modern dance techniques, such as the Martha Graham technique or the teacher/choreographer's personal signature and are introduced to the diversity of styles. The lessons focus on developing technical control, personality, interpretation, coordination, expressiveness, feel for dance and musicality.</p> <p>2. Repertoire You choose one work from five pieces in the modern repertoire to study and perform as a solo. You receive a video of the selected piece and study it on your own. In the week before the Modern exam in March/April, you receive individual coaching and feedback from a repetiteur/choreographer who is familiar with the chosen repertoire.</p> <p>Students in B-IV are expected to continue their development, thus reaching a higher standard as a dancer with a deeper understanding of what working in a stage setting involves.</p> |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have mastered modern dance techniques and are able to translate them to the various assignments of modern dance vocabulary and repertoire; ▪ are capable of researching and reflecting on movement, particularly while working in the studio; ▪ are able to apply new insights, knowledge and skills in developing your own interpretation; • are disciplined and capable of managing your own work process in the studio and reflecting on the working methods in the international professional field; • are able to collaborate and communicate well with others in putting artistic ideas and objectives into practice during the work process; • are able to collaborate constructively with others and to accept feedback and coaching with respect. |
| Programme objectives: | 1. (1, 2, 3, 4) 2. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3, 4) 6. (1, 2, 3) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor III-IV |
| Duration: | 2.5 hours per week |
| Prior qualifications/ Pre-requisites: | n/a |
| Teachers: | Mario Camacho, guest teachers |
| Credits: | 6 ECTS per academic year |

| Literature: | n/a | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|--|---|--|--|---------------------|--|-----------------------|---|-------------------|---|---|-----------------|---|---|--------------|--|---|----------------|---|---|------------|---|---|------------|---|---|--|--|---------------------|--|-----------------------|---|-------------------|---|---|-------------------|---|
| Work form: | Group lessons and individual coaching | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>The assessment is part of the Classical & Modern Exam in March/April. The assessment takes the form of an exam in a stage setting. There are two parts to the exam:</p> <p>1. Group lesson A lesson in modern dance given by a guest teacher.</p> <table border="1"> <thead> <tr> <th colspan="3">Classical & Modern Exam - Group Lesson</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Technical control</td> <td> <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Strength • Virtuosity • Quality of bringing above elements together </td> </tr> <tr> <td>2</td> <td>Physical skills</td> <td> <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities </td> </tr> <tr> <td>3</td> <td>Coordination</td> <td> <ul style="list-style-type: none"> • Coordination of arms, legs and head • Translation of desired style in movement • Harmonious use of the body, torso </td> </tr> <tr> <td>4</td> <td>Feel for dance</td> <td> <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space </td> </tr> <tr> <td>5</td> <td>Musicality</td> <td> <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Musical phrasing • Musical interpretation </td> </tr> <tr> <td>6</td> <td>Work ethic</td> <td> <ul style="list-style-type: none"> • Effort • Passion • Awareness • Understanding and application of instructions and corrections • Concentration • Cooperation </td> </tr> </tbody> </table> <p>2. Modern repertoire The actual performance of the chosen repertoire in the form of a solo in a stage setting. You will be assessed on the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="3">Classical & Modern Exam - Modern Repertoire</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Chosen repertoire</td> <td> <ul style="list-style-type: none"> • Understanding of the essence of the chosen repertoire • Translation of one's own personality in the dance material </td> </tr> <tr> <td>2</td> <td>Technical control</td> <td> <ul style="list-style-type: none"> • Placement </td> </tr> </tbody> </table> | Classical & Modern Exam - Group Lesson | | | Assessment criteria | | Assessment indicators | 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Strength • Virtuosity • Quality of bringing above elements together | 2 | Physical skills | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities | 3 | Coordination | <ul style="list-style-type: none"> • Coordination of arms, legs and head • Translation of desired style in movement • Harmonious use of the body, torso | 4 | Feel for dance | <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space | 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Musical phrasing • Musical interpretation | 6 | Work ethic | <ul style="list-style-type: none"> • Effort • Passion • Awareness • Understanding and application of instructions and corrections • Concentration • Cooperation | Classical & Modern Exam - Modern Repertoire | | | Assessment criteria | | Assessment indicators | 1 | Chosen repertoire | <ul style="list-style-type: none"> • Understanding of the essence of the chosen repertoire • Translation of one's own personality in the dance material | 2 | Technical control | <ul style="list-style-type: none"> • Placement |
| Classical & Modern Exam - Group Lesson | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Technical control | <ul style="list-style-type: none"> • Placement • Weight transfer and stability • Strength • Virtuosity • Quality of bringing above elements together | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Physical skills | <ul style="list-style-type: none"> • Physical potential • Use and control of physical abilities | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | Coordination | <ul style="list-style-type: none"> • Coordination of arms, legs and head • Translation of desired style in movement • Harmonious use of the body, torso | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | Feel for dance | <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | Musicality | <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Musical phrasing • Musical interpretation | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | Work ethic | <ul style="list-style-type: none"> • Effort • Passion • Awareness • Understanding and application of instructions and corrections • Concentration • Cooperation | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Classical & Modern Exam - Modern Repertoire | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Chosen repertoire | <ul style="list-style-type: none"> • Understanding of the essence of the chosen repertoire • Translation of one's own personality in the dance material | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Technical control | <ul style="list-style-type: none"> • Placement | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| | | |
|------------------------|--|---|
| | | <ul style="list-style-type: none"> • Weight transfer and stability • Strength • Virtuosity • Quality of the above elements |
| | 3 | Coordination <ul style="list-style-type: none"> • Coordination of arms, legs and head • Translation of desired style in movement • Harmonious use of the body, torso |
| | 4 | Feel for dance <ul style="list-style-type: none"> • Stage persona and presentation • Artistic capacities • Use of space |
| | 5 | Musicality <ul style="list-style-type: none"> • Dynamism • Sense of rhythm • Musical phrasing • Musical interpretation |
| | <p>Assessors: The Classical & Modern Exam is assessed by a committee of examiners consisting of teachers and external experts from the national and international professional field. Feedback about this element can be discussed in the study progress evaluation interview with the student at the end of the examination period.</p> | |
| Grading system: | Numeric The average of the results of the two assessments will be entered in Osiris. | |
| Language: | English / Dutch | |
| Schedule, time, venue: | See ASIMUT schedule | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | |

REPertoire NEDERLANDS DANS THEATER (NDT)

| | |
|-----------------------|--|
| Course title: | Repertoire Nederlands Dans Theater (NDT) |
| Osiris course code: | KC-DA-NDT |
| Course content: | This course expands on the course in modern dance with an introduction to the repertoire of Nederlands Dans Theater in group lessons. Working with NDT's choreographers /repetiteurs, you learn parts of various signatures from the company's repertoire. You learn to contribute to creative work processes and to analyse and produce the required quality of performance. |
| Objectives: | At the end of this course, you: <ul style="list-style-type: none"> ▪ are familiar with various repertoire of Nederlands Dans Theater; ▪ are able to perform parts of NDT's repertoire; ▪ are able to apply your knowledge and skills in developing the artistry in the performance of the selected NDT repertoire; ▪ are able to accept feedback and use it to perform designated repertoire correctly; ▪ are able to collaborate well with others during the creative process. |
| Programme objectives: | 1. (1, 2, 3, 4, 5) 2. (1, 2, 3, 4, 5, 6) 3. (1, 4) 4. (1, 2, 3) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |

| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | |
|--|--|---|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|---|---|-----------------------------|--|---|---|--|
| Duration: | 3 hours per week | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | n/a | | | | | | | | | | | | | | | | | | |
| Teachers: | Guest teachers | | | | | | | | | | | | | | | | | | |
| Credits: | 4 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Groups lessons | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons.</p> <table border="1"> <thead> <tr> <th colspan="3">Repertoire Nederlands Dans Theater (NDT)</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td> <ul style="list-style-type: none"> Attendance and active participation at every lesson </td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td> <ul style="list-style-type: none"> Willingness to broaden horizons and concentrate on work </td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td> <ul style="list-style-type: none"> Ability to collaborate with colleagues </td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td> <ul style="list-style-type: none"> Willingness to accept feedback and to apply it </td> </tr> </tbody> </table> | Repertoire Nederlands Dans Theater (NDT) | | | Assessment criteria | | Assessment indicators | 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden horizons and concentrate on work | 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to accept feedback and to apply it |
| Repertoire Nederlands Dans Theater (NDT) | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden horizons and concentrate on work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to accept feedback and to apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language | English/Dutch | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | |

REPertoire 'DUTCH SCHOOL'

| | |
|---------------------|---|
| Course title: | Repertoire 'Dutch School' |
| Osiris course code: | KC-DA-RDS |
| Course content: | <p>This course involves group lessons in the repertoire of the 'Dutch School'. The lessons are based on works by choreographers of the Dutch School, including Hans van Manen, Jiří Kylián and Nils Christie, whose work is characterised by creativity and technical virtuosity in combination with apparent simplicity, clarity of structure and use of space and the essential role of music. You learn to contribute to creative work processes and to analyse and deliver the quality of performance that is required.</p> |

| Objectives: | At the end of this course, you: <ul style="list-style-type: none"> are familiar with the repertoire of the Dutch School; have an understanding of the different styles in the repertoire of the Dutch School and are capable of using your technical, musical and artistic qualities to produce your own interpretation of that repertoire; are able to perform parts of the repertoire of the Dutch School; are able to collaborate well with others in creating the artistic product; are able to accept feedback and to use it to perform designated repertoire correctly. | | | | | | | | | | | | | | | | | | |
|--|--|--|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|--|---|-----------------------------|--|---|---|--|
| Programme objectives: | 1. (1, 2, 3, 4, 5) 2. (1, 2, 3, 4, 5, 6) 3. (1, 4) 4. (1, 2, 3) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | | | | |
| Type of course: | Compulsory | | | | | | | | | | | | | | | | | | |
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | |
| Duration: | 2.5 hours per week | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | n/a | | | | | | | | | | | | | | | | | | |
| Teachers: | Mariëtte Redel, guest teachers | | | | | | | | | | | | | | | | | | |
| Credits: | 3 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Group lessons | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons. <table border="1" data-bbox="480 1070 1385 1435"> <thead> <tr> <th colspan="3">Repertoire 'Dutch school'</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td>• Attendance and active participation at every lesson</td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td>• Willingness to broaden horizons and to concentrate on work</td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td>• Ability to collaborate with colleagues</td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td>• Willingness to accept feedback and to apply it</td> </tr> </tbody> </table> | Repertoire 'Dutch school' | | | Assessment criteria | | Assessment indicators | 1 | Attendance | • Attendance and active participation at every lesson | 2 | Focus / openness | • Willingness to broaden horizons and to concentrate on work | 3 | Cooperation / communication | • Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | • Willingness to accept feedback and to apply it |
| Repertoire 'Dutch school' | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | • Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | • Willingness to broaden horizons and to concentrate on work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | • Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | • Willingness to accept feedback and to apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | |

IMPROVISATION

| | |
|---------------------|---|
| Course title: | Improvisation |
| Osiris course code: | KC-DA-CI |
| Course content: | This course teaches you to use your creativity and imagination. The group lessons are devoted to searching for your personal signature: how to apply your own skills to the specific project. You develop spatial awareness and individual expressiveness |

| | and learn to produce a performance, jointly or alone, during which you have to make decisions as you perform. You also learn how to apply your improvisational skills during an audition. | | | | | | | | | | | | | | | | | | |
|--|--|--|--|--|--|----------------------------|------------------------------|---|------------|---|---|------------------|--|---|-----------------------------|--|---|---|---|
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to translate your ideas into movement that reflects imagination, individuality and inventiveness, using the work process in the studio to develop your own signature ▪ are in command of your skills and capable of demonstrating them through strength, flexibility, technical ability, musicality, stamina and dynamic ability ▪ are capable of research and reflection on movement, particularly while working in the studio ▪ are able to apply new insights, knowledge and skills in enhancing your creativity ▪ are disciplined and capable of managing your own work process in carrying out assignments in the studio ▪ are capable of clearly articulating artistic ideas, work processes and ambitions to others ▪ are able to pursue your artistic goals in consultation with others and are open to feedback, but are also willing to provide feedback by watching others and by sharing ideas within the group and with coaches. ▪ possess the skills required to employ improvisational techniques during auditions. | | | | | | | | | | | | | | | | | | |
| Programme objectives: | 1. (1, 2, 3, 4, 5) 2. (1, 2, 3, 4, 5, 6) 3. (1, 4) 4. (1, 2, 3) 5. (2, 4, 5) 6. (2, 3, 4) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | | | | |
| Type of course: | Compulsory | | | | | | | | | | | | | | | | | | |
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | |
| Duration: | Several sessions of 2 hours per academic year | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | n/a | | | | | | | | | | | | | | | | | | |
| Teachers: | Karine Guizzo, Michael Schumacher, guest teachers | | | | | | | | | | | | | | | | | | |
| Credits: | 2 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Group lessons | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="3" style="text-align: left; background-color: #e0e0e0;">Improvisation</th> </tr> <tr> <th style="width: 5%;"></th> <th style="width: 45%;">Assessment criteria</th> <th style="width: 50%;">Assessment indicators</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">1</td> <td>Attendance</td> <td> <ul style="list-style-type: none"> • Attendance and active participation at every lesson </td> </tr> <tr> <td style="text-align: center;">2</td> <td>Focus / openness</td> <td> <ul style="list-style-type: none"> • Willingness to broaden horizons and to concentrate on work </td> </tr> <tr> <td style="text-align: center;">3</td> <td>Cooperation / communication</td> <td> <ul style="list-style-type: none"> • Ability to collaborate with colleagues </td> </tr> <tr> <td style="text-align: center;">4</td> <td>Receptiveness to feedback / progression</td> <td> <ul style="list-style-type: none"> • Willingness to receive feedback and to apply it </td> </tr> </tbody> </table> | Improvisation | | | | Assessment criteria | Assessment indicators | 1 | Attendance | <ul style="list-style-type: none"> • Attendance and active participation at every lesson | 2 | Focus / openness | <ul style="list-style-type: none"> • Willingness to broaden horizons and to concentrate on work | 3 | Cooperation / communication | <ul style="list-style-type: none"> • Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> • Willingness to receive feedback and to apply it |
| Improvisation | | | | | | | | | | | | | | | | | | | |
| | Assessment criteria | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | <ul style="list-style-type: none"> • Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | <ul style="list-style-type: none"> • Willingness to broaden horizons and to concentrate on work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | <ul style="list-style-type: none"> • Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> • Willingness to receive feedback and to apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | |

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|------------------------|-----------------------------------|
| Schedule, time, venue: | See ASIMUT schedule |
| Information: | Jan Linkens (j.linkens@koncon.nl) |

PERSONAL PROFESSIONAL PREPARATION

STUDY & CAREER PLANNING/GRADUATION INTERVIEW

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|---------------------|--|
| Course title: | Study & Career Planning / Graduation Interview |
| Osiris course code: | KC-DA-CP |
| Course content: | <p>This course is devoted to your future career as a professional dancer. The subjects covered include preparing for auditions for internships and employment, writing a study plan, drafting a CV, producing a promotional video and writing a reflective report for the concluding graduation interview.</p> <p>Study plan A study plan helps in improving your general study and professional skills, for example in planning and organising your studies, managing and demonstrating the development of your competencies, reflecting on your own methods of learning and working and self-regulation. A key aspect of the course is to identify and discuss obstacles and find solutions for them. The study plan is a tool to help you plan and organise your studies independently. It also provides teachers and the department's management with information about your progress as a student. A Study plan document with guidelines will help you to prepare this.</p> <p>The study plan in Bachelor-III consists of four elements:</p> <ul style="list-style-type: none">▪ Personal profile▪ Personal development plan▪ Progress report▪ Final report <p>The study plan in Bachelor-IV consists of three elements:</p> <ul style="list-style-type: none">▪ Personal development plan▪ Progress report▪ Final report <p>Group lesson The lessons cover practical aspects that are relevant for the future professional dancer: gathering information about companies and auditions for them; knowledge of internship and employment contracts, as well as other forms of employment relationship such as freelancing or working on specific projects; the rights and obligations in an employment relationship; and learning how to write a CV and complete other documents required during the course, such as a study plan and feedback forms.</p> <p>CV/promotional video It is important to have a good CV and a promotional video when applying for an audition. You learn how to write a CV and to select photographs and produce videos that meet the criteria prescribed by the companies you are auditioning for.</p> <p>This course demands an amount of self-study, for example in searching for information about companies, repertoire and announcements of auditions, in ensuring that the study plan is written according to the prescribed format and in editing photos and videos for auditions.</p> <p>GRADUATION INTERVIEW After collecting all necessary ECTS credit points, the student is eligible to receive the Bachelor of Dance degree. To finalise the programme, students are required to</p> |

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| | <p>do a graduation interview with the director, assistant director, a teacher and a guest teacher.</p> <p>The graduation interview will last 45 minutes and will address the following issues:</p> <ul style="list-style-type: none"> - the development of the student during the study based on the written reports, study plan, final reflection report and the internship report of the student. - the performance standard of the student in relation to the professional dance field - the future plans and expectations of the student |
| Objectives: | <p>At the end of this course, you:</p> <p>Group lesson</p> <ul style="list-style-type: none"> ▪ are able to find accurate information about companies and auditions and are familiar with companies worldwide and their varied repertoire; ▪ are familiar with the various types of contracts and employment relationships; ▪ understand the (contractual) rights and obligations in an employment relationship; ▪ are able to apply new insights and make links between knowledge and skills in such a way that they help with your further development and growth in varying and changing circumstances. <p>Study plan</p> <ul style="list-style-type: none"> ▪ are able to establish links between knowledge and skills that develop and deepen the work process in such a way that it can be placed in a broader intercultural and international perspective; ▪ are able to apply your knowledge in writing the study plan and can clearly articulate your experiences in writing; ▪ are capable of research and reflection that helps you to identify and analyse your own responsibility for the progress with your studies; ▪ are disciplined and are capable of managing your own work process and possess insight into the constantly changing professional field and your position in it; ▪ are able to communicate effectively in an interdisciplinary, intercultural and international working environment. <p>CV/promotional video</p> <ul style="list-style-type: none"> ▪ are able to write a CV in the prescribed format and adapt it to the requirements specified by companies for participation at an audition; ▪ are able to produce a promotional video and adapt it to the requirements specified by companies for participation at an audition. <p>Graduation interview</p> <ul style="list-style-type: none"> ▪ are able to reflect on and evaluate your studies in the Bachelor of Dance; ▪ are able to describe future plans and expectations; ▪ are open to receiving and giving feedback. |
| Programme objectives: | 1. (4, 5) 2. (5) 3. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3) 5. (1, 2, 4, 5) 6. (1, 2, 3, 4) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor III-IV |
| Duration: | 1.15 hours per week |
| Prior qualifications/ Pre-requisites: | n/a |
| Teacher: | Jacq Algra, guest teachers |

| Credits: | 2 ECTS per academic year | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|--|---|-----------------------------|--|---|---|---|---|--|--|---------------------|--|-----------------------|---|--|---|---|-----------|--|---|------------|---|---|---|---|---|-----------------------------|---|
| Literature: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Work form: | Group lesson and individual coaching | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>The assessment consists of the following elements:</p> <p>B-III: Group lesson Study plan CV/Promotion video</p> <p>B-IV: Study plan CV/Promotion video Graduation Interview</p> <p>You will be assessed on the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="3">Study & Career Planning/Graduation Interview - Group lesson</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td> <ul style="list-style-type: none"> Attendance and active participation at every lesson </td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td> <ul style="list-style-type: none"> Willingness to broaden horizons and to concentrate on work </td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td> <ul style="list-style-type: none"> Ability to collaborate with colleagues </td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td> <ul style="list-style-type: none"> Willingness to receive feedback and to apply it </td> </tr> </tbody> </table> <table border="1"> <thead> <tr> <th colspan="3">Study & Career Planning/Graduation Interview - Study plan</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Correspondence with the formal requirements specified in the form provided</td> <td> <ul style="list-style-type: none"> Deadline (date) Length (number of words) </td> </tr> <tr> <td>2</td> <td>Structure</td> <td> <ul style="list-style-type: none"> Is arranged in accordance with the specified guidelines: observation-interpretation-evaluation </td> </tr> <tr> <td>3</td> <td>Vocabulary</td> <td> <ul style="list-style-type: none"> Ability to use professional terminology relating to dance forms correctly Ability to formulate clearly and transparently </td> </tr> <tr> <td>4</td> <td>Insight into studies and personal development</td> <td> <ul style="list-style-type: none"> Ability to describe development, progress and results </td> </tr> <tr> <td>5</td> <td>Quality/Reflection/Feedback</td> <td> <ul style="list-style-type: none"> Ability to reflect on the study programme Ability to reflect on the personal perspective on the study programme Ability to formulate learning objectives on the basis of feedback </td> </tr> </tbody> </table> | | Study & Career Planning/Graduation Interview - Group lesson | | | Assessment criteria | | Assessment indicators | 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden horizons and to concentrate on work | 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to receive feedback and to apply it | Study & Career Planning/Graduation Interview - Study plan | | | Assessment criteria | | Assessment indicators | 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> Deadline (date) Length (number of words) | 2 | Structure | <ul style="list-style-type: none"> Is arranged in accordance with the specified guidelines: observation-interpretation-evaluation | 3 | Vocabulary | <ul style="list-style-type: none"> Ability to use professional terminology relating to dance forms correctly Ability to formulate clearly and transparently | 4 | Insight into studies and personal development | <ul style="list-style-type: none"> Ability to describe development, progress and results | 5 | Quality/Reflection/Feedback | <ul style="list-style-type: none"> Ability to reflect on the study programme Ability to reflect on the personal perspective on the study programme Ability to formulate learning objectives on the basis of feedback |
| Study & Career Planning/Graduation Interview - Group lesson | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden horizons and to concentrate on work | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to receive feedback and to apply it | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Study & Career Planning/Graduation Interview - Study plan | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> Deadline (date) Length (number of words) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Structure | <ul style="list-style-type: none"> Is arranged in accordance with the specified guidelines: observation-interpretation-evaluation | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | Vocabulary | <ul style="list-style-type: none"> Ability to use professional terminology relating to dance forms correctly Ability to formulate clearly and transparently | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | Insight into studies and personal development | <ul style="list-style-type: none"> Ability to describe development, progress and results | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | Quality/Reflection/Feedback | <ul style="list-style-type: none"> Ability to reflect on the study programme Ability to reflect on the personal perspective on the study programme Ability to formulate learning objectives on the basis of feedback | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| Study & Career Planning/Graduation Interview - CV/Promotional video | | |
| Assessment criteria | | Assessment indicators |
| 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> • Deadline (date) • Length (number of words) |
| 2 | Structure | <ul style="list-style-type: none"> • Is arranged in accordance with the specified guidelines |
| 3 | Cooperation / communication | <ul style="list-style-type: none"> • Ability to adapt to the requirements of the auditions and companies |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> • Willingness to accept feedback and to apply it |
| Study & Career Planning/Graduation Interview - Graduation interview | | |
| Assessment criteria | | Assessment indicators |
| 1 | Attendance | <ul style="list-style-type: none"> • Attendance and active participation at the interview |
| 2 | Cooperation/ communication | <ul style="list-style-type: none"> • Ability to reflect on the studies and development • Ability to clearly formulate with the correct vocabulary |
| 3 | Receptiveness for feedback | <ul style="list-style-type: none"> • Willingness to accept feedback and to apply it |
| 4 | Personal perspective | <ul style="list-style-type: none"> • Has insight into future perspective and career opportunities |
| The Group lesson, Study Plan and CV/Promotional video assessments need to be passed, and the graduation interview needs to be completed to pass the course. | | |
| Grading system: | Numeric results The average of the results of the assessments will be entered in Osiris. | |
| Language: | English/Dutch | |
| Schedule, time, venue: | See ASIMUT schedule | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | |

CREATING A SOLO

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| Course title: | Creating a Solo |
| Osiris course code: | KC-DA-SO |
| Course content: | In this course, your personal creativity and artistic ability are stimulated and developed by creating your own solo. You also improve your reflective and research skills. You learn to describe the concept of your solo, to pitch the concept and to work independently on the performance of the solo. |

| | <p>A self-created solo is an important element in the audition process, reflecting the importance of creativity for the professional dancer.</p> <p>There are several stages in the development of the solo:</p> <p>1. Writing a concept: You introduce the concept at an interview with the external teachers/coaches, using a specific format to describe the concept, the source of your inspiration and the planned creative process in clear and articulate terms.</p> <p>2. Work process in the studio: The external teachers/coaches work with you in the studio. Hours are set aside in the timetable for self-study.</p> <p>3. Presentation of the solo: The performance is preceded by an oral presentation (a pitch) in which you explain the underlying concept of the solo in English. The length of the solo is not shorter than two minutes and not longer than three minutes.</p> <p>Students in BIV are expected to produce a higher level concept and solo, showing a deeper understanding of the working process in the studio.</p> | | | | |
|---|--|---|--|----------------------------|------------------------------|
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can use the working process in the studio as well as your research and reflective capabilities to create an original concept, resulting in an individual interpretation and signature; ▪ know how to translate ideas in movement using physical effort, individuality and inventiveness; ▪ can write your concept in a clear format; ▪ can present your concept verbally; ▪ know how to communicate and collaborate with others; ▪ know how to work in the studio and be self-disciplined; ▪ can create and execute a solo, which you can use for professional auditions. | | | | |
| Programme objectives: | 1. (1, 2, 3) 2. (1) 3. (1) 4. (2) 5. (2) 6. (2) 7. (1, 4) | | | | |
| Type of course: | Compulsory | | | | |
| Level: | Bachelor III-IV | | | | |
| Duration: | 2 hours per week | | | | |
| Prior qualifications/ prerequisites: | n/a | | | | |
| Teachers: | Jerome Meyer, Isabelle Chaffaud, guest teachers | | | | |
| Credits: | 2 ECTS per academic year | | | | |
| Literature: | | | | | |
| Work form: | Group lessons and individual coaching | | | | |
| Assessment & Assessment criteria: | <p>1. Pitching the solo: the student introduces himself/herself and the concept of the solo in a pitch, explaining the choice of music and the inspiration for the work to the examiners in English.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="2" style="text-align: left; padding: 5px;">Classical & Modern Exam - Pitch Solo</th> </tr> <tr> <th style="width: 50%; padding: 5px;">Assessment criteria</th> <th style="width: 50%; padding: 5px;">Assessment indicators</th> </tr> </table> | Classical & Modern Exam - Pitch Solo | | Assessment criteria | Assessment indicators |
| Classical & Modern Exam - Pitch Solo | | | | | |
| Assessment criteria | Assessment indicators | | | | |

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|---|--|--|--|
| | 1 | Concept | <ul style="list-style-type: none"> The concept is clearly described and displays originality |
| | 2 | Structure | <ul style="list-style-type: none"> Coherence of the narrative |
| | 3 | Persuasiveness | <ul style="list-style-type: none"> Conviction Authenticity |
| | 4 | Presentation | <ul style="list-style-type: none"> Stage personality and presentation Use of voice and intonation Inspiration/originality |
| | <p>2. Performing the solo: presentation of the solo in a stage setting. Both assessments are part of the Classical & Modern Exam in March/April. You will be assessed on the following criteria:</p> | | |
| Classical & Modern Exam - Presentation creating a solo in a stage setting | | | |
| Assessment criteria | | Assessment indicators | |
| 1 | Concept | <ul style="list-style-type: none"> The concept clearly comes through in the performance and displays originality | |
| 2 | Technical control | <ul style="list-style-type: none"> Placement Coordination and stability Strength, breathing Use of physical capabilities Virtuosity and dynamic capability Quality of the above elements | |
| 3 | Artistic qualities | <ul style="list-style-type: none"> Stage personality and presentation Creativity Use of space | |
| 4 | Musicality | <ul style="list-style-type: none"> Dynamic Feel for rhythm Musical phrasing Musical interpretation | |
| 5 | Individual signature | <ul style="list-style-type: none"> Originality | |
| <p>Assessors: The Classical & Modern Exam is assessed by a committee of examiners consisting of teachers and external experts from the national and international professional field. Feedback about this element can be discussed in the study progress evaluation interview with the student at the end of the examination period.</p> | | | |
| Grading system: | <p>Numeric result The average of the results of the assessments will be entered in Osiris.</p> | | |
| Language: | <p>English/Dutch</p> | | |
| Schedule, time, venue: | <p>See ASIMUT schedule</p> | | |
| Information: | <p>Jan Linkens (j.linkens@koncon.nl)</p> | | |

DANCE NOW – DISCOURSE

| | |
|--|---|
| Course title: | Dance Now – Discourse |
| Osiris course code: | KC-DA-DH |
| Course content: | In this course you develop analytical, reflective and communicative competencies that yield a broad perspective on the contemporary dance field and a good grasp of the vocabulary required to share it with colleagues and the public. You do this by watching recordings of choreographies and dance films in a group and reflecting on them. You also study prescribed texts (books, magazines, newspapers) and conduct your own research on internet and in libraries. You also write reviews of live dance performances that have been selected by the teacher. The guidelines and deadlines are announced and explained in advance. The content of this course is linked to the current programming in the theatres, and to the curriculum and the related projects and productions. The course concludes with the Remakes assignment. |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have insight into various dance forms (classical/neo-classical/modern ballet; modern/post-modern dance; flamenco/Kathak/urban dance, etc.), which you will have studied through live productions, recorded productions or dance films, together with other sources (programmes, interviews and reviews in newspapers and journals, professional literature, websites of dance companies, YouTube and social media); ▪ are familiar with the characteristics of various styles and working methods of important choreographers and companies in the Netherlands and abroad and are able to use this knowledge as the starting point for further research into the subject; ▪ are able to analyse, reflect upon and interpret specific dance artworks and give your personal reflections on the interrelationship between dance, music and staging (decor, lighting, film/technology) in a choreography and how they convey meaning; you are also able to write a clear and coherent report on this using correct academic terminology and engage in an open and professional dialogue with colleagues and the public; ▪ possess the skills to use these competencies to position yourself in the national and international dance field. |
| Programme objectives: | 1. (4, 5) 2. (5) 3. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3) 5. (1, 2, 4, 5) 6. (1, 2, 3, 4) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor III |
| Duration: | 1.5 hours per week |
| Prior qualifications/ Pre-requisites: | n/a |
| Teachers: | Jacq. Algra |
| Credits: | 3 ECTS |
| Literature: | |
| Work form: | Group lessons |
| Assessment & Assessment criteria: | The assessment consists of the following three elements: |

1. Participation

Oral or written response to visual or written materials and research themes raised during the lessons

You will be assessed on the following criteria:

| Dance Now – Discourse - Participation | | |
|--|---|---|
| Assessment criteria | | Assessment indicators |
| 1 | Attendance | <ul style="list-style-type: none">• Attendance at all lessons and visits to performances in theatres |
| 2 | Focus / openness | <ul style="list-style-type: none">• Willingness to broaden horizons and to concentrate during viewing/reading |
| 3 | Cooperation / communication | <ul style="list-style-type: none">• Ability to collaborate with colleagues and to present results of research |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none">• Willingness to accept feedback and to apply it |

2. Reviews (x3)

Written reviews of three live dance productions you have attended, in the prescribed format. You will be assessed on the following criteria:

| Dance Now – Discourse - Reviews | | |
|--|--|--|
| Assessment criteria | | Assessment indicators |
| 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none">• Deadline (date)• Length (number of words) |
| 2 | Structure | <ul style="list-style-type: none">• Arranged according to the prescribed guidelines: observation-interpretation-evaluation• Description of elements: dance-music-staging-interrelationships |
| 3 | Vocabulary | <ul style="list-style-type: none">• Ability to use the professional terminology relating to dance forms correctly• Ability to describe movement in detail |
| 4 | Interpretation / understanding of concept and theme | <ul style="list-style-type: none">• Ability to describe the theme and concept• Use of external sources |
| 5 | Personal impression / insight into quality | <ul style="list-style-type: none">• Ability to present a personal perspective on the dance artwork• Possession of insight into the level and position of the choreography / choreographer / company in the dance sector |

| | <table border="1" data-bbox="491 197 1385 277"> <tr> <td data-bbox="491 197 552 277"></td> <td data-bbox="552 197 836 277"></td> <td data-bbox="836 197 1385 277"> <ul style="list-style-type: none"> Understanding of the skills required as a dancer in the productions attended </td> </tr> </table> <p data-bbox="491 315 1385 472"> 3. Remakes assignment A review of an “evergreen” from the Classical/Romantic repertoire (Swan Lake, for example) in combination with a description of at least three innovative versions by contemporary choreographers. You will be assessed on the following criteria: </p> <table border="1" data-bbox="491 539 1385 1787"> <thead> <tr> <th colspan="3" data-bbox="491 539 1385 573">Dance Now – Discourse - Remakes</th> </tr> <tr> <th colspan="2" data-bbox="491 573 836 611">Assessment criteria</th> <th data-bbox="836 573 1385 611">Assessment indicators</th> </tr> </thead> <tbody> <tr> <td data-bbox="491 611 552 792">1</td> <td data-bbox="552 611 836 792">Correspondence with the formal requirements specified in the form provided</td> <td data-bbox="836 611 1385 792"> <ul style="list-style-type: none"> Deadline (date) Length (number of words) </td> </tr> <tr> <td data-bbox="491 792 552 981">2</td> <td data-bbox="552 792 836 981">Structure</td> <td data-bbox="836 792 1385 981"> <ul style="list-style-type: none"> Arranged according to the prescribed guidelines: observation-interpretation-evaluation Description of the elements: dance-music-staging-interrelationships </td> </tr> <tr> <td data-bbox="491 981 552 1111">3</td> <td data-bbox="552 981 836 1111">Vocabulary</td> <td data-bbox="836 981 1385 1111"> <ul style="list-style-type: none"> Ability to use the professional terminology relating to dance forms correctly Ability to describe movement in detail </td> </tr> <tr> <td data-bbox="491 1111 552 1249">4</td> <td data-bbox="552 1111 836 1249">Interpretation / understanding of concept and theme</td> <td data-bbox="836 1111 1385 1249"> <ul style="list-style-type: none"> Ability to describe theme and concept Use of external sources </td> </tr> <tr> <td data-bbox="491 1249 552 1554">5</td> <td data-bbox="552 1249 836 1554">Personal opinion/ insight into quality</td> <td data-bbox="836 1249 1385 1554"> <ul style="list-style-type: none"> Ability to offer a personal perspective on the dance artwork Possession of insight into the level and position of the choreography / choreographer / company within the dance sector Understanding of the skills required as a dancer in the production attended </td> </tr> <tr> <td data-bbox="491 1554 552 1787">6</td> <td data-bbox="552 1554 836 1787">Distinctive</td> <td data-bbox="836 1554 1385 1787"> <ul style="list-style-type: none"> Understanding of the differences and similarities between the original and the remakes Ability to provide an argued assessment of the concept and quality of the productions attended </td> </tr> </tbody> </table> <p data-bbox="491 1823 1385 1944"> Assessors: The Participation and Reviews assignments are assessed by the teacher of the course. The Remakes assignment is assessed by the course teacher and a teacher of Repertoire. </p> | | | <ul style="list-style-type: none"> Understanding of the skills required as a dancer in the productions attended | Dance Now – Discourse - Remakes | | | Assessment criteria | | Assessment indicators | 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> Deadline (date) Length (number of words) | 2 | Structure | <ul style="list-style-type: none"> Arranged according to the prescribed guidelines: observation-interpretation-evaluation Description of the elements: dance-music-staging-interrelationships | 3 | Vocabulary | <ul style="list-style-type: none"> Ability to use the professional terminology relating to dance forms correctly Ability to describe movement in detail | 4 | Interpretation / understanding of concept and theme | <ul style="list-style-type: none"> Ability to describe theme and concept Use of external sources | 5 | Personal opinion/ insight into quality | <ul style="list-style-type: none"> Ability to offer a personal perspective on the dance artwork Possession of insight into the level and position of the choreography / choreographer / company within the dance sector Understanding of the skills required as a dancer in the production attended | 6 | Distinctive | <ul style="list-style-type: none"> Understanding of the differences and similarities between the original and the remakes Ability to provide an argued assessment of the concept and quality of the productions attended |
|--|---|--|--|--|--|--|--|----------------------------|--|------------------------------|---|--|---|---|-----------|---|---|------------|---|---|---|--|---|--|--|---|-------------|--|
| | | <ul style="list-style-type: none"> Understanding of the skills required as a dancer in the productions attended | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dance Now – Discourse - Remakes | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> Deadline (date) Length (number of words) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Structure | <ul style="list-style-type: none"> Arranged according to the prescribed guidelines: observation-interpretation-evaluation Description of the elements: dance-music-staging-interrelationships | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | Vocabulary | <ul style="list-style-type: none"> Ability to use the professional terminology relating to dance forms correctly Ability to describe movement in detail | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | Interpretation / understanding of concept and theme | <ul style="list-style-type: none"> Ability to describe theme and concept Use of external sources | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | Personal opinion/ insight into quality | <ul style="list-style-type: none"> Ability to offer a personal perspective on the dance artwork Possession of insight into the level and position of the choreography / choreographer / company within the dance sector Understanding of the skills required as a dancer in the production attended | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | Distinctive | <ul style="list-style-type: none"> Understanding of the differences and similarities between the original and the remakes Ability to provide an argued assessment of the concept and quality of the productions attended | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Grading system: | Qualifying result The average of the results of the three assessments will be entered in Osiris. | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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|------------------------|---------------------------------|
| Language: | English / Dutch |
| Schedule, time, venue: | See ASIMUT schedule |
| Information: | Jacq. Algra (j.algra@koncon.nl) |

DANCE NOW – PORTFOLIO

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|--|--|
| Course title: | Dance Now – Portfolio |
| Osiris course code: | KC-DA-WV |
| Course content: | <p>The Dance Now – Portfolio course is designed to further improve your analytical, reflective and communicative skills in relation to dance productions and enable you to form a clear perspective on the national and international dance world and to learn the professional vocabulary required to share it with colleagues and the public.</p> <p>You choose eight dance productions in theatres and write reviews of them on the basis of guidelines and deadlines provided at the start of the academic year. The reviews cover a wide range of styles (classical/contemporary), choreographers (established / newcomers), companies (Netherlands/abroad) and venues (large/small theatres, festivals). Students who do an internship write a maximum of three reviews of productions of the company in which they dance (together with five reviews of productions elsewhere). The portfolio is completed with an overall evaluation of the productions that you have reviewed.</p> |
| Objectives: | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have insight into the various dance forms (classical/neo-classical/modern ballet; modern/post-modern dance; flamenco/Kathak/urban dance, etc.) that you have learned about by studying live performances, filmed recordings or dance films and other sources (programmes, interviews and reviews in newspapers and journals, professional literature, company websites, YouTube and social media); ▪ are familiar with the characteristics of the various styles and working methods of leading choreographers and companies in the Netherlands and abroad and are able to use that knowledge as the starting point for further research into the subject; ▪ are able to analyse and interpret specific dance artworks and give your personal reflections on the interrelationship between dance, music and staging (decor, lighting, film/technology) in a choreography and how they convey meaning; you are also able to write a clear and coherent report on this using correct academic terminology and engage in an open and professional dialogue with colleagues and the public; ▪ possess the skills to use these competencies to position yourself in the national and international dance field. |
| Programme objectives: | 1. (4, 5) 2. (5) 3. (1, 2, 3, 4, 5, 6) 4. (1, 2, 3) 5. (1, 2, 4, 5) 6. (1, .2, 3, 4) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor IV |
| Duration: | 1 hour per week |
| Prior qualifications/ Pre-requisites: | Complete course Dance Now-Discourse |
| Teachers: | Jacq. Algra |

| Credits: | 2 ECTS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|--|---|--|--|---------------------|--|-----------------------|---|--|---|---|-----------|---|---|------------|---|---|--|--|---|---|---|--|--|--|---------------------|--|-----------------------|---|-----------|---|---|---------------|---|
| Literature: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Work form: | Individual coaching | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>Reviews & Portfolio:</p> <p>1. You must submit eight written reviews according to the given guidelines. You will be assessed on the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="3">Dance Now – Portfolio - Reviews</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Correspondence with the formal requirements specified in the form provided</td> <td> <ul style="list-style-type: none"> • Deadline (date) • Length (number of words) </td> </tr> <tr> <td>2</td> <td>Structure</td> <td> <ul style="list-style-type: none"> • Arranged according to the prescribed guidelines: observation-interpretation-evaluation • Description of the elements: dance-music-staging-interrelationships </td> </tr> <tr> <td>3</td> <td>Vocabulary</td> <td> <ul style="list-style-type: none"> • Ability to use the professional terminology relating to dance forms correctly • Ability to describe movement in detail </td> </tr> <tr> <td>4</td> <td>Interpretation/ understanding of concept and theme</td> <td> <ul style="list-style-type: none"> • Ability to describe theme and concept • Use of external sources </td> </tr> <tr> <td>5</td> <td>Personal opinion / insight into quality</td> <td> <ul style="list-style-type: none"> • Ability to provide a personal perspective on the dance artwork • Possession of insight into the level and position of the choreography / choreographer / company in the dance sector • Understanding of the skills needed by the dancer in the productions attended </td> </tr> </tbody> </table> <p>2. You must compare and discuss the eight productions and your reviews in a portfolio document. You will be assessed on the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="3">Dance Now – Portfolio - Composition of portfolio</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Selection</td> <td> <ul style="list-style-type: none"> • The diversity of the selected productions (in terms of style, choreographers, companies and venues) </td> </tr> <tr> <td>2</td> <td>Point of view</td> <td> <ul style="list-style-type: none"> • The quality of the concluding evaluation in terms of insight into the position of the relevant productions / choreographers / companies in the dance sector </td> </tr> </tbody> </table> | Dance Now – Portfolio - Reviews | | | Assessment criteria | | Assessment indicators | 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> • Deadline (date) • Length (number of words) | 2 | Structure | <ul style="list-style-type: none"> • Arranged according to the prescribed guidelines: observation-interpretation-evaluation • Description of the elements: dance-music-staging-interrelationships | 3 | Vocabulary | <ul style="list-style-type: none"> • Ability to use the professional terminology relating to dance forms correctly • Ability to describe movement in detail | 4 | Interpretation/ understanding of concept and theme | <ul style="list-style-type: none"> • Ability to describe theme and concept • Use of external sources | 5 | Personal opinion / insight into quality | <ul style="list-style-type: none"> • Ability to provide a personal perspective on the dance artwork • Possession of insight into the level and position of the choreography / choreographer / company in the dance sector • Understanding of the skills needed by the dancer in the productions attended | Dance Now – Portfolio - Composition of portfolio | | | Assessment criteria | | Assessment indicators | 1 | Selection | <ul style="list-style-type: none"> • The diversity of the selected productions (in terms of style, choreographers, companies and venues) | 2 | Point of view | <ul style="list-style-type: none"> • The quality of the concluding evaluation in terms of insight into the position of the relevant productions / choreographers / companies in the dance sector |
| Dance Now – Portfolio - Reviews | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Correspondence with the formal requirements specified in the form provided | <ul style="list-style-type: none"> • Deadline (date) • Length (number of words) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Structure | <ul style="list-style-type: none"> • Arranged according to the prescribed guidelines: observation-interpretation-evaluation • Description of the elements: dance-music-staging-interrelationships | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | Vocabulary | <ul style="list-style-type: none"> • Ability to use the professional terminology relating to dance forms correctly • Ability to describe movement in detail | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | Interpretation/ understanding of concept and theme | <ul style="list-style-type: none"> • Ability to describe theme and concept • Use of external sources | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | Personal opinion / insight into quality | <ul style="list-style-type: none"> • Ability to provide a personal perspective on the dance artwork • Possession of insight into the level and position of the choreography / choreographer / company in the dance sector • Understanding of the skills needed by the dancer in the productions attended | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dance Now – Portfolio - Composition of portfolio | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Selection | <ul style="list-style-type: none"> • The diversity of the selected productions (in terms of style, choreographers, companies and venues) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | Point of view | <ul style="list-style-type: none"> • The quality of the concluding evaluation in terms of insight into the position of the relevant productions / choreographers / companies in the dance sector | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Grading system: | Qualifying result | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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|------------------------|--|
| | The average of the results of the assessments will be entered in Osiris. |
| Language: | English / Dutch |
| Schedule, time, venue: | See ASIMUT schedule |
| Information: | Jacq. Algra (j.algra@koncon.nl) |

INTERNSHIP INTERNAL/EXTERNAL

| | |
|-----------------------|--|
| Course title: | Internship Internal/External |
| Osiris course code: | KC-DA-IS |
| Course content: | <p>In the final year of the Bachelor of Dance programme you seek an internship with a professional dance company, production company or with an ad hoc production through auditioning or take part in an exchange programme with one of the partner academies in the Netherlands or abroad.</p> <p>You have to find and choose an internship placement yourself.</p> <p>The purpose of the internship is to bring together your technical skills and stage presentation, with a focus on the further development of your artistry and professionalism in the work field. During the internship you are introduced to many other aspects of professional practice such as contract negotiation and appraisal reviews and learn about financial issues and commercial agreements. During the internship, you receive guidance from internship supervisors from the programme, who visit you at the workplace, and from the company/project providing the internship.</p> <p>The length of the internship depends on the company/project concerned. At the end of the internship, you write a report in which you describe your personal development, your experiences with the internship and participation in productions and the supervision and the feedback you received. Preparation for the internship is provided in the course on Career Planning/Study Supervision in the first year.</p> |
| Objectives: | <p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are familiar with the day-to-day work process of a dance company (the daily routine of lessons, rehearsals, working with choreographers, directors, ballet masters and colleagues, handling costumes and make-up and every other aspect of working in a dance company, all in preparation for a career as a professional dancer; ▪ have gained experience in participating in productions, the creative process in the studio and working in a group; ▪ are able to negotiate a contract, including the financial aspects; ▪ can function at the highest professional level and have a clear sense of your own level in relation to professional standards; ▪ are able to write a clear and structured report of your internship, using the appropriate vocabulary. |
| Programme objectives: | 1. (1, 2, 3, 4, 5) 2. (1, 2, 3, 4, 5, 6) 3. (1, 4) 5. (2, 4, 5) 6. (2, 3, 4) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |
| Level: | Bachelor IV |

| Duration: | 2 hours per/week | | | | | | | | | | | | | | | | | | | | |
|--|--|-----------------------------|--|---------------------|-----------------------|----------------------------|---|---------------------------|---|----------------------------|--|--|--|---------------------|-----------------------|---------------------------|--|------------------|---|------------------------------|--|
| Prior qualifications/ Pre-requisites: | n/a | | | | | | | | | | | | | | | | | | | | |
| Teachers: | Guest teachers | | | | | | | | | | | | | | | | | | | | |
| Credits: | 2 ECTS | | | | | | | | | | | | | | | | | | | | |
| Work form: | Internship, written report. | | | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>The assessment is based on the report written by the student at the end of the internship and the feedback from the internship supervisor of the company/project with which you did the internship.</p> <p>1. Internship report The student receives a form for the report, which includes questions about their personal impression of the internship, an overview of the work they did, professional preparation, etc. You will be assessed on the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="2">Internship - Written Report</th> </tr> <tr> <th>Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1. Structure of the report</td> <td> <ul style="list-style-type: none"> Clearly and transparently written Length </td> </tr> <tr> <td>2. Content and activities</td> <td> <ul style="list-style-type: none"> Overview of daily activities Overview of repertoire learned Overview of repertoire danced </td> </tr> <tr> <td>3. Analysis and reflection</td> <td> <ul style="list-style-type: none"> Clear and transparent description of your objectives, with an analysis of your strengths and weaknesses. Clear and transparent description of the significance of the internship for your further development as a future professional dancer Reflection on the supervision by the department and by the company </td> </tr> </tbody> </table> <p>2. Feedback from internship supervisor of company/project: The internship supervisor of the company/project informs the department and the student about how the intern functioned. You will be assessed on the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="2">Internship - Feedback from internship supervisor of company/project:</th> </tr> <tr> <th>Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1. Functioning in general</td> <td> <ul style="list-style-type: none"> Motivation Awareness Creativity, curiosity Effort/involvement </td> </tr> <tr> <td>2. Craftsmanship</td> <td> <ul style="list-style-type: none"> Technical control Musicality Artistic qualities Bringing those elements together </td> </tr> <tr> <td>3. Collaboration with others</td> <td> <ul style="list-style-type: none"> Interaction with colleagues Interaction with ballet masters, choreographers, artistic directors </td> </tr> </tbody> </table> | Internship - Written Report | | Assessment criteria | Assessment indicators | 1. Structure of the report | <ul style="list-style-type: none"> Clearly and transparently written Length | 2. Content and activities | <ul style="list-style-type: none"> Overview of daily activities Overview of repertoire learned Overview of repertoire danced | 3. Analysis and reflection | <ul style="list-style-type: none"> Clear and transparent description of your objectives, with an analysis of your strengths and weaknesses. Clear and transparent description of the significance of the internship for your further development as a future professional dancer Reflection on the supervision by the department and by the company | Internship - Feedback from internship supervisor of company/project: | | Assessment criteria | Assessment indicators | 1. Functioning in general | <ul style="list-style-type: none"> Motivation Awareness Creativity, curiosity Effort/involvement | 2. Craftsmanship | <ul style="list-style-type: none"> Technical control Musicality Artistic qualities Bringing those elements together | 3. Collaboration with others | <ul style="list-style-type: none"> Interaction with colleagues Interaction with ballet masters, choreographers, artistic directors |
| Internship - Written Report | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | Assessment indicators | | | | | | | | | | | | | | | | | | | | |
| 1. Structure of the report | <ul style="list-style-type: none"> Clearly and transparently written Length | | | | | | | | | | | | | | | | | | | | |
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| 3. Analysis and reflection | <ul style="list-style-type: none"> Clear and transparent description of your objectives, with an analysis of your strengths and weaknesses. Clear and transparent description of the significance of the internship for your further development as a future professional dancer Reflection on the supervision by the department and by the company | | | | | | | | | | | | | | | | | | | | |
| Internship - Feedback from internship supervisor of company/project: | | | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | Assessment indicators | | | | | | | | | | | | | | | | | | | | |
| 1. Functioning in general | <ul style="list-style-type: none"> Motivation Awareness Creativity, curiosity Effort/involvement | | | | | | | | | | | | | | | | | | | | |
| 2. Craftsmanship | <ul style="list-style-type: none"> Technical control Musicality Artistic qualities Bringing those elements together | | | | | | | | | | | | | | | | | | | | |
| 3. Collaboration with others | <ul style="list-style-type: none"> Interaction with colleagues Interaction with ballet masters, choreographers, artistic directors | | | | | | | | | | | | | | | | | | | | |

| | | | | | |
|--------------------------------------|---|--------------------------------------|--|-------------|--|
| | <table border="1"> <tr> <td>4. Development during the internship</td> <td> <ul style="list-style-type: none"> • Artistic development • Career potential </td> </tr> <tr> <td>5. Feedback</td> <td> <ul style="list-style-type: none"> • Open to feedback • Understanding of the feedback: qualities and points of development • Reflection on feedback </td> </tr> </table> <p>Feedback interview: During the internship, you will be visited at least once by the programme's internship supervisor, who will interview you and the company's internship supervisor during the visit. On completion of the internship, the company's internship supervisor is invited to complete a form describing the various aspects of the internship, such as its content, how the intern performed the artistic and technical assignments and his or her participation in the group. This written evaluation is discussed with you during the graduation interview at the end of the school year.</p> <p>Assessors: The internship supervisor from the company / project, the department's internship supervisor and the teacher of the Career Planning/Study Supervision course.</p> | 4. Development during the internship | <ul style="list-style-type: none"> • Artistic development • Career potential | 5. Feedback | <ul style="list-style-type: none"> • Open to feedback • Understanding of the feedback: qualities and points of development • Reflection on feedback |
| 4. Development during the internship | <ul style="list-style-type: none"> • Artistic development • Career potential | | | | |
| 5. Feedback | <ul style="list-style-type: none"> • Open to feedback • Understanding of the feedback: qualities and points of development • Reflection on feedback | | | | |
| Grading system: | Pass/Fail Both assessments will need to be passed to pass the course. | | | | |
| Language: | English/Dutch | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | |
| Information: | Jan Linkens: linkensj@koncon.nl | | | | |

WORKSHOPS/MASTERCLASSES

| | |
|-----------------------|--|
| Course title: | Workshops/Masterclasses |
| Osiris course code: | KC-DA-MC |
| Course content: | <p>In this course, international guest teachers and choreographers give workshops and masterclasses in various subjects, including academic theatre dance (classical ballet), classical, neo-classical and modern repertoire. You are introduced to the various methods and styles of teaching and the different approaches; learn a wide variety of techniques and styles; and are taught how to respond flexibly and openly in a variety of situations.</p> <p>Workshops can also be devoted to specific themes, discussions with a professional or exploration of a specific skill.</p> |
| Objectives: | <p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of different teaching methods and styles and working methods employed by choreographers; ▪ are adaptable and are open and flexible towards teachers/choreographers; ▪ are able to apply your knowledge and skills to contribute to the development of the artistry in the assignments; ▪ are able to apply the various working methods; ▪ are able to treat the various working methods with respect. |
| Programme objectives: | 1. (1, 2, 3, 4, 5) 2. (1, 2, 3, 4, 5, 6) 3. (1, 4) 4. (1, 2, 3) 7. (1, 2, 3, 4) |
| Type of course: | Compulsory |

| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | | |
|--|---|--|-------------------------|--|--|--|---------------------|-----------------------|---|------------|---|---|------------------|--|---|-----------------------------|--|---|---|---|
| Duration: | 3 hours per week | | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | - | | | | | | | | | | | | | | | | | | | |
| Teachers: | Guest teachers | | | | | | | | | | | | | | | | | | | |
| Credits: | 3 ECTS per academic per year | | | | | | | | | | | | | | | | | | | |
| Work form: | Group lesson | | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>You will be assessed on your participation, using the following criteria:</p> <table border="1"> <thead> <tr> <th colspan="3">Workshops/masterclasses</th> </tr> <tr> <th></th> <th>Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td> <ul style="list-style-type: none"> Attendance and active participation at every lesson </td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td> <ul style="list-style-type: none"> Willingness to broaden horizons and to concentrate on the work </td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td> <ul style="list-style-type: none"> Ability to collaborate with colleagues </td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td> <ul style="list-style-type: none"> Willingness to accept feedback and apply it </td> </tr> </tbody> </table> | | Workshops/masterclasses | | | | Assessment criteria | Assessment indicators | 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden horizons and to concentrate on the work | 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to accept feedback and apply it |
| Workshops/masterclasses | | | | | | | | | | | | | | | | | | | | |
| | Assessment criteria | Assessment indicators | | | | | | | | | | | | | | | | | | |
| 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden horizons and to concentrate on the work | | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to accept feedback and apply it | | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | | |

SUPPORTING COURSES

HEALTH & WELLBEING

| | |
|---------------------|--|
| Course title: | Health & Wellbeing |
| Osiris course code: | KC-DA-HW |
| Course content: | <p>The components of the course in Health & Wellbeing are taught throughout the school year. Each course component is designed to support and enhance both the courses in the technical aspects of academic theatre dance and modern dance and your general development as a student.</p> <p>PILATES There is one group lesson per week. The purpose of the Pilates course is to make you aware of the correct alignment of your body. The lessons are designed to reveal physical imbalances and correct them. Through the exercises in this class you learn to use your body's strength (core stability), flexibility and control correctly in order to avoid injury or recover from injury, and ultimately to improve your technical control.</p> <p>YOGA There is one group lesson per week. The yoga lesson provides relaxation and creates an awareness of your body. You perform series of exercises devoted to improving your concentration, strength, precision, breathing, flexibility and control.</p> <p>BODY CONDITIONING This group lesson is given in blocks during the course of the year. Body conditioning is based on fitness, strength exercises, stamina training and preventive strengthening of muscle groups.</p> <p>PHYSICAL TRAINING There is a group lesson in physical training once a week, which focuses on building the needed skills for partnering in the classical and modern repertoire.</p> <p>PREVENTION: INJURY, NUTRITION, STRETCHING This course is given in various sessions throughout the year. The focus of the group lessons is to provide a basic knowledge of the body's anatomy and physiology, how to take care of your body, correct nutrition, strengthening muscle groups and the importance of properly warming up and stretching.</p> |
| Objectives: | <p>At the end of the course, you:</p> <p>PILATES</p> <ul style="list-style-type: none"> ▪ can perform the Pilates exercises correctly; ▪ can use your strength, flexibility and control to correct imbalances in your body (core stability); ▪ can use the Pilates technique to manage the correct alignment of your body. <p>YOGA</p> <ul style="list-style-type: none"> ▪ can perform the yoga exercises correctly in order to relax and gain an awareness of your body <p>BODY CONDITIONING</p> <ul style="list-style-type: none"> ▪ have control over your muscles and are able to work on achieving the fitness required for a professional career |

| | <p>PHYSICAL TRAINING</p> <ul style="list-style-type: none"> are able to use the strength you have gained for partnering work in the classical, neo-classical and modern repertoire <p>INJURY PREVENTION, NUTRITION, STRETCHING:</p> <ul style="list-style-type: none"> have an understanding of anatomy; have an understanding of correct nutrition; have an understanding of how to prevent injuries and can apply that knowledge; have an understanding of the importance of warming up and stretching and can perform the exercises properly. | | | | | | | | | | | | | | | | | | |
|--|---|--|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|--|---|-----------------------------|--|---|---|--|
| Programme objectives: | 2. (1, 6) 3. (1, 2, 3) 4. (1, 2, 3, 4) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | | | | |
| Type of course: | Compulsory | | | | | | | | | | | | | | | | | | |
| Level: | Bachelor III-IV | | | | | | | | | | | | | | | | | | |
| Duration: | 1 hour per week Pilates/Yoga/Physical Training/Body conditioning, Sessions of Prevention: Injury, Nutrition, Stretching | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | n/a | | | | | | | | | | | | | | | | | | |
| Teachers: | Pilates: Jane Poerwoatmodjo, Yoga: Fijeanti de Wit, Physical Training: Rob van Leeuwen, Body conditioning/Prevention: Guest teachers | | | | | | | | | | | | | | | | | | |
| Credits: | 6 ECTS per academic year | | | | | | | | | | | | | | | | | | |
| Work form: | Group lessons | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons.</p> <table border="1"> <thead> <tr> <th colspan="3">Health & Wellbeing</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td> <ul style="list-style-type: none"> Attendance and active participation at every lesson </td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td> <ul style="list-style-type: none"> Willingness to broaden your horizons and to concentrate on your work </td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td> <ul style="list-style-type: none"> Ability to collaborate with colleagues </td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td> <ul style="list-style-type: none"> Willingness to receive feedback and apply it </td> </tr> </tbody> </table> | Health & Wellbeing | | | Assessment criteria | | Assessment indicators | 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden your horizons and to concentrate on your work | 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to receive feedback and apply it |
| Health & Wellbeing | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | <ul style="list-style-type: none"> Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | <ul style="list-style-type: none"> Willingness to broaden your horizons and to concentrate on your work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | <ul style="list-style-type: none"> Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | <ul style="list-style-type: none"> Willingness to receive feedback and apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language | English/Dutch | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | |
| Information | Jan Linkens: linkensj@koncon.nl | | | | | | | | | | | | | | | | | | |

MAKE-UP

| Course title: | Make-Up | | | | | | | | | | | | | | | | | | |
|--|---|--|--|--|---------------------|--|-----------------------|---|------------|---|---|------------------|--|---|-----------------------------|--|---|---|---|
| Osiris course code: | KC-DA-MU | | | | | | | | | | | | | | | | | | |
| Course content: | In this group lesson you learn how to apply theatrical make-up having regard to the stage lighting and the distance from the audience. During the sessions in the course of the year, you learn how to use the correct materials and tools to produce the best effect. You learn about (theatrical) lighting, colour theory, optical effects and the anatomy of your own face. | | | | | | | | | | | | | | | | | | |
| Objectives: | At the end of the course, you: <ul style="list-style-type: none"> ▪ are familiar with the tools and materials used in applying and removing theatrical make-up; ▪ can use the materials correctly and hygienically; ▪ are familiar with the facial anatomy, the theory of colour, the effect of (theatrical) lighting and the optical effect of theatrical make-up; ▪ are able to apply your own theatrical make-up in the manner required for a professional dancer; ▪ understand the use of make-up for the various character roles in the ballet repertoire. | | | | | | | | | | | | | | | | | | |
| Programme objectives: | 2. (5) 6. (1) 7. (1, 2, 3, 4) | | | | | | | | | | | | | | | | | | |
| Type of course: | Compulsory | | | | | | | | | | | | | | | | | | |
| Level: | Bachelor III | | | | | | | | | | | | | | | | | | |
| Duration: | 10 sessions of 2 hours | | | | | | | | | | | | | | | | | | |
| Prior qualifications/ Pre-requisites: | n/a | | | | | | | | | | | | | | | | | | |
| Teacher: | Gerda Roest | | | | | | | | | | | | | | | | | | |
| Credits: | 1 ECTS | | | | | | | | | | | | | | | | | | |
| Work form: | Group lessons | | | | | | | | | | | | | | | | | | |
| Assessment & Assessment criteria: | <p>You will be assessed on your participation, using the following criteria. Continuous assessment with feedback during the lessons.</p> <table border="1"> <thead> <tr> <th colspan="3">Make-up</th> </tr> <tr> <th colspan="2">Assessment criteria</th> <th>Assessment indicators</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Attendance</td> <td>• Attendance and active participation at every lesson</td> </tr> <tr> <td>2</td> <td>Focus / openness</td> <td>• Willingness to broaden horizons and to concentrate on work</td> </tr> <tr> <td>3</td> <td>Cooperation / communication</td> <td>• Ability to collaborate with colleagues</td> </tr> <tr> <td>4</td> <td>Receptiveness to feedback / progression</td> <td>• Willingness to receive feedback and to apply it</td> </tr> </tbody> </table> | Make-up | | | Assessment criteria | | Assessment indicators | 1 | Attendance | • Attendance and active participation at every lesson | 2 | Focus / openness | • Willingness to broaden horizons and to concentrate on work | 3 | Cooperation / communication | • Ability to collaborate with colleagues | 4 | Receptiveness to feedback / progression | • Willingness to receive feedback and to apply it |
| Make-up | | | | | | | | | | | | | | | | | | | |
| Assessment criteria | | Assessment indicators | | | | | | | | | | | | | | | | | |
| 1 | Attendance | • Attendance and active participation at every lesson | | | | | | | | | | | | | | | | | |
| 2 | Focus / openness | • Willingness to broaden horizons and to concentrate on work | | | | | | | | | | | | | | | | | |
| 3 | Cooperation / communication | • Ability to collaborate with colleagues | | | | | | | | | | | | | | | | | |
| 4 | Receptiveness to feedback / progression | • Willingness to receive feedback and to apply it | | | | | | | | | | | | | | | | | |
| Grading system: | Participation results | | | | | | | | | | | | | | | | | | |
| Language: | English/Dutch | | | | | | | | | | | | | | | | | | |
| Schedule, time, venue: | See ASIMUT schedule | | | | | | | | | | | | | | | | | | |
| Information: | Jan Linkens (j.linkens@koncon.nl) | | | | | | | | | | | | | | | | | | |

GRADING SCALES

GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

| Description ENG | Code ENG | Omschrijving NL | Code NL | Pass? | Exemption? |
|--------------------------------|----------|---|---------|-------|------------|
| Excellent | EXC | Excellent | EXC | Yes | No |
| Very good | VG | Zeer goed | ZG | Yes | No |
| Good | G | Goed | G | Yes | No |
| More than sufficient | MTS | Ruim voldoende | RV | Yes | No |
| Sufficient | S | Voldoende | V | Yes | No |
| Insufficient | I | Onvoldoende | O | No | No |
| Very insufficient | VI | Zeer onvoldoende | ZO | No | No |
| Poor | PR | Zwak | Z | No | No |
| Very poor | VP | Zeer zwak | ZZ | No | No |
| Extremely poor | EP | Uiterst zwak | UZ | No | No |
| Exemption | EXEMP | Vrijstelling | VRIJ | Yes | Yes |
| Pass based on entrance exam | PEN | Behaald op basis van toelatingsexamen | BTO | Yes | Yes |
| Pass based on Erasmus | PER | Behaald op basis van Erasmus | BER | Yes | Yes |
| Pass based of preparatory year | PPR | Behaald op basis van voorbereidend jaar | BVO | Yes | Yes |
| Absent | AB | Niet verschenen | NV | No | No |
| Extension | EXT | Uitstel | U | No | No |

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

| | | | | | | | | | |
|--------------|-------------|--------|------------------------|--------------|----------------|---------------------|--------|-------------|------------------|
| 10 Excellent | 9 Very good | 8 Good | 7 More than sufficient | 6 Sufficient | 5 Insufficient | 4 Very insufficient | 3 Poor | 2 Very poor | 1 Extremely poor |
|--------------|-------------|--------|------------------------|--------------|----------------|---------------------|--------|-------------|------------------|

Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

| Description ENG | Code ENG | Omschrijving NL | Code NL | Pass? | Exemption? |
|--------------------------------|----------|---|---------|-------|------------|
| Participation sufficient | PS | Voldoende deelname | DV | Yes | No |
| Participation insufficient | PI | Onvoldoende deelname | DNV | No | No |
| Exemption | EXEMP | Vrijstelling | VRIJ | Yes | Yes |
| Pass based on entrance exam | PEN | Behaald op basis van toelatingsexamen | BTO | Yes | Yes |
| Pass based on Erasmus | PER | Behaald op basis van Erasmus | BER | Yes | Yes |
| Pass based of preparatory year | PPR | Behaald op basis van voorbereidend jaar | BVO | Yes | Yes |
| Never participated | NP | Nooit deelgenomen | ND | No | No |
| Extension | EXT | Uitstel | U | No | No |

PASS/FAIL

| Description ENG | Code ENG | Omschrijving NL | Code NL | Pass? | Exemption? |
|--------------------------------|----------|---|---------|-------|------------|
| Pass | P | Pass | P | Yes | No |
| Fail | F | Fail | F | No | No |
| Exemption | EXEMP | Vrijstelling | VRIJ | Yes | Yes |
| Pass based on entrance exam | PEN | Behaald op basis van toelatingsexamen | BTO | Yes | Yes |
| Pass based on Erasmus | PER | Behaald op basis van Erasmus | BER | Yes | Yes |
| Pass based of preparatory year | PPR | Behaald op basis van voorbereidend jaar | BVO | Yes | Yes |
| Absent | AB | Niet verschenen | NV | No | No |
| Extension | EXT | Uitstel | U | No | No |