

**Royal
Conservatoire
The Hague**

**Koninklijk
Conservatorium**

**Study Guide
Bachelor of Dance
2020/21**



Colophon

The Bachelor of Dance study guide is a publication of the Royal Conservatoire

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The Hague 2020
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Foreword

The Dance programme at the Royal Conservatoire trains the dancers of the future as independent artists who combine an open, creative mind with professional skills, passion and ambition.

The worldwide dance profession is constantly evolving and calls for self-assured dancers with a broad training, who practise their craft with dedication and discipline. Dancers who have mastered classical and modern techniques and can also apply them to contemporary dance styles, techniques and influences.

Our students train full-time in classical ballet, pointe technique for female students, jump technique for male students, physical training and modern dance. It is also important for them to have a thorough grounding in the styles and visions of leading choreographers (knowledge of the repertoire) and to learn to collaborate actively with choreographers. The contribution of ideas, reflection and co-creation are all part of the work process, which is based on a strong foundation of academic dance.

The Netherlands owes its prominent position in the dance world to the world-famous dancers, choreographers and designers the country has produced. Thanks to the programme's close association with celebrated figures such as Jiří Kylián, Nils Christie, Hans van Manen and others, the curriculum is enriched with repertoire from the 'Dutch School', which is famous for its unique idiom in terms of movement and musicality. The anchoring of this repertoire in the curriculum strengthens our ties with the representatives of the Dutch School and enhances the popularity of our Higher Professional Education (HBO) course among prospective students from other countries.

Our collaboration with Nederlands Dans Theater (NDT) in developing the students' talents is now an established feature of the programme and is embodied in the annual joint production, the Young Talent Project. This element of the curriculum introduces our students to the methods of NDT, where, under the guidance of repetitors and dancers, students in the final two years of the School for Young Talent and during the HBO course study a wide range of pieces from NDT's repertoire, as well as new works and solos created under

the supervision of choreographers. This partnership offers dancers a wonderful opportunity to take major steps towards a professional career and will be further reinforced when the Dance department moves to the Education and Culture Complex Amare, where NDT, the Royal Conservatoire, the Residentie Orkest and the Dance and Music Centre The Hague will be housed under the same roof.

The Bachelor of Dance is a programme at higher professional education (HBO) level, which represents the final phase of the education for students who attended the Interfaculty School for Young Talent, but which is also open to other students.

The Bachelor of Dance programme focuses heavily on the practical aspects of a career as a dancer. The emphasis is on coaching and supporting the students, who are expected to work independently. The curriculum consists mainly of practical subjects geared to international professional standards, with courses in classical ballet, modern dance technique, performance practice, physical training and artistic development designed to prepare students for life as a professional dancer.

Established in 1956, the Dance department has accumulated a wealth of experience and expertise in training highly skilled dancers and devotes a great deal of attention to discovering, guiding and training talented young dancers. It offers every student an inspiring environment in which to learn and develop their potential. Dance is a specialist field in the performing arts. It demands a high level of mental and physical preparation, a good understanding of aesthetics and knowledge of dance history and the global context of the professional dance world. This study guide explains how our teachers and other staff members guide the students and encourage them to acquire these skills.

This study guide should be read in combination with the Royal Conservatoire's general study guide and the Handbook Curriculum Bachelor of Dance.

Jan Linkens
Director of Dance Programme, Royal Conservatoire

History of the Dance programme

The Dance programme was established to train talented young dance students and is for students between the ages of 10 and 20. The Bachelor of Dance is the final phase of the programme.

The programme was launched in 1956 under the leadership of Sonia Gaskell (1905-1974), who was at that time the artistic director of the Nederlands Ballet, which was partly absorbed into the Dutch National Ballet in 1961. The teaching methods at the ballet academy in The Hague were initially based on the British ballet syllabus, and Valerie Adams, a prominent dance teacher at Britain's Sadler's Wells School, was appointed as principal teacher. In 1968, managing director Jan van Vlijmen drew up a plan to develop the programme in close consultation with the professional dance community. In 1971, at the suggestion of Jan van Vlijmen and Benjamin Harkarvy, the director of Nederlands Dans Theater (NDT) at the time, Richard Gibson, an American who had danced with the Joffrey Ballet and was then ballet master at NDT, was appointed as deputy director. He was succeeded in 1973 by René Vincent, a Dutch ballet teacher and former soloist with the Dutch National Ballet. From the 1976-1977 academic year, the regular school curriculum, which had up till then only been offered for pupils in the last two years of primary school, was extended to include secondary education at HAVO level. A department for students at pre-university (VWO) level was added later.

Ten years later, Marian Sarstädt joined the department. A prominent former dancer with NDT and former ballet master with the Scapino Ballet, Sarstädt devoted her period as director to further improving the match between the programme and the profession, one of the results being the creation of the partnership with NDT. These efforts bore fruit during Jiří Kylián's period as artistic director of NDT, when Sarstädt was able to capitalise on the international reputation she had earned as a member of the jury of the Prix de Lausanne by establishing the Conservatoire as one of the schools where the winners of the competition could study.

Sarstädt was appointed as artistic director of NDT in 1999, but remained in charge of the programme for another two years.

After Sarstädt's departure in 2002, Wim Broeckx, a former first soloist and assistant artistic director with the Dutch National Ballet and artistic president of the Prix de Lausanne, was appointed as director. Following his departure in the 2011-2012 academic year, he was succeeded by Nancy Euverink, an alumna and a former leading dancer with NDT with an outstanding international track record as a teacher, ballet master and choreographic assistant. Euverink stepped down at the end of the 2013-2014 academic year after three years as director and returned to NDT. In September 2014, alumnus Jan Linkens, a choreographer, former dancer with the Dutch National Ballet and former director of the International Dance Theatre, assumed the post of director of the Dance programme.

The Royal Conservatoire's Dance department has a close association with leading Dutch dance companies, including the Dutch National Ballet, Introdans, Scapino Ballet Rotterdam, and, in particular, Nederlands Dans Theater. The Fondation pour l'Art Choréographique has selected the Dance department as one of the institutes where winners of the internationally renowned ballet competition, the Prix de Lausanne, can study free of charge for one year. The school participates in the Assemblée Internationale, a dance festival /conference organised every four years by the National Ballet School in Toronto, Canada for students and artistic directors of international dance programmes. The Royal Conservatoire is also a partner in the organisation behind the annual Gailene Stock Memorial Award.

General information

Address

University of the Arts, The Hague
– Royal Conservatoire
Juliana van Stolberglaan 1
2595 CA The Hague
+31(0)70 315 1515
koncon.nl

All lessons are given in the Royal Conservatoire building. The Conservatoire is easy to reach by public transport and is within five minutes' walk of The Hague's main railway station, Centraal Station. The Dance department has five ballet studios in its own separate part of the building, and presentations and performances are given in the Royal Conservatoire's own theatre, the Kees van Baaren Hall.

The Royal Conservatoire's Dance department is part of the faculty of Music and Dance of the University of the Arts, The Hague, which was formed by the merger of the Royal Conservatoire (music and dance) and the Royal Academy of Art. Further information about the Royal Conservatoire and the University of the Arts, The Hague can be found in the Royal Conservatoire's general study guide and on the website at koncon.nl.

Director and staff

Director: Jan Linkens
Assistant director: Catharina Boon

Auditions coordinator

Sacha Steenks

Teachers

Classical ballet

Tessa Cooke
(ballet technique)
Boris de Leeuw
(ballet technique, pas de deux, repertoire)
Ludmilla Molenaar
(ballet technique, pointes)
Esther Protzman
(ballet technique, pas de deux, pointes, variations/coaching, repertoire)
Nicolas Rapaic
(ballet technique, pas de deux, variations/coaching, repertoire)
Mariëtte Redel
(ballet technique)
Chao Shi
(ballet technique, pas de deux, variations/coaching, repertoire)

Caractère/world dance

Anne Ofman

Flamenco

Miguel Muñoz Oliva

Creative dance

Mariëtte Redel

Modern/contemporary dance

Mario Camacho
Joan van der Mast
Jérôme Meyer

Yoga/pilates

Fijeanty de Wit
Jane Poerwoatmodjo

Physical training

Rob van Leeuwen

Make-up/hair

Gerda Roest

Young KC Dance

Ana Criado
Pascale de la Fuente
Eleonore van Lookeren
Ludmilla Molenaar
Carolijn Moulen Janssen
Miguel Muñoz Oliva
David Mupanda
Anne Ofman

Dance history: Dance now

Jacq. Algra

Guest Choreographers

Maurice Causey
Nils Christe
Johan Inger
Jiří Kylián
Menghan Lou
Hans van Manen
Dimo Milev
Crystal Pite
Jiří Pokorný
Lukas Timulak
Medhi Walerski

Repetiteurs

Dutch School

Mariëtte Redel
Annegien Sneep

Nederlands Dans Theater

Lydia Bustinduy
Spencer Dickhaus
Cesar Faria Fernandes
Fernando Hernando Magadan
Anna Herrmann
Chuck Jones
Jiri Pokorny
Sarah Reynolds
Paxton Ricketts

Guest teachers/repetiteurs a.o.:

Maurice Causey
Aurélie Cayla
Isabelle Chaffaud
Yvan Dubreuil
Karine Guizzo
John McFall
Georgi Milev
Simon de Mowbray
David Peden
Susana Riazuelo
Marc Ribaud
Valentina Scaglia
Elke Schepers
Karin Schnabel
Michael Schumacher
Mea Venema
Stefan Zeromski
Joanne Zimmerman

Musical accompaniment

Coordination

Erwin Weerstra

Piano

Martin van Broekhoven
Carlos de Ema Lopez
Edward Ferdinand
Celia Garcia Garcia
Eri Hayase
Kanako Inoue
Aart de Kort
Leo Lehtinen
Reza Namavar
Joana Rolo
Gerard Vogel
Erwin Weerstra
Sara Zamboni

Guitar and Percussion

Farzad Aryanpour

Coordinator Young KC Dance Company and Summerschool

Marishka van Loon

Internship coordinator

Catharina Boon
Jan Linkens

Medical staff

Kaj Wage
(medical specialist)
Femke van Erp-Taalman Kip &
Joost van Linge
(orthopaedic surgeons)
Mara Tar
(physiotherapist)
Madeleine Duin
(dietician)
Anne Ofman
(physiotherapist, exercise coach)
Marion Vijn
(mental skills)
Eleonore van Lookeren
(coordination)

Coordinator of host families

Sophie van der Steen

Administrative assistant/educational support School for Young Talent/ Dance Department

Vincent Ardjosemito

Reception School for Young Talent/ Dance Department

Belinda Langelaan
Elisha Peerwijk
Noushka Salome



Objectives of the study programme

Objectives of the study programme

- To provide a suitable learning environment for students with exceptional talent.
- To help students acquire the competences they require to function properly as dancers in a professional environment.
- To contribute to the development of students as independent professional dancers.
- To provide students with the technical, musical and artistic knowledge they need to join a company with a repertoire based both on classical dance techniques and a wide variety of contemporary dance styles.
- To introduce students to the repertoire, technical demands and working methods of the world-famous Nederlands Dans Theater.
- To introduce students to the repertoire of the 'Dutch School' by learning choreographies by these leading international choreographers and thereby understanding the features of the works created by the members of this school. The combination of creativity and technical virtuosity with simplicity, spatial structure and concentration, together with the musicality of the choreographers of the Dutch School, ensure the eyes of the entire dance world remain fixed on the Netherlands.
- To offer a learning environment that enables students to approach a career in the professional dance world with confidence.
- To create a sound basis for further personal development.

The pedagogic principles of the study programme

- The programme guarantees excellent education.
- Students have sufficient opportunity to discuss any problems with planning their study and their progress.
- There are clear rules of conduct and agreements on the organisation and teaching processes in the school.
- Students are unique individuals and are treated as such.
- The teaching of dance reflects current social and



- cultural developments.
- The programme plays a role in passing on the permanent values and standards of society. Students are expected to take a critical view of education and society. The programme encourages students to assume personal responsibility.

Features of the study programme

- A well-organised community.
- An illustrious dance programme.
- Personal attention and guidance for each student.
- An inspiring learning environment with a professional artistic infrastructure.
- A well-organised teaching system dedicated to developing the student's sense of personal responsibility.
- Plenty of scope for practical experience.
- Fully integrated into the University of the Arts, The Hague.
- A centrally-located school building, with its own studios and theatre facilities, easily accessible by public transport.

Learning outcomes of the study programme

Learning outcomes Dance department	Specific competencies Dance department
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.	<ol style="list-style-type: none"> The graduate translates ideas into movement through physical interpretation, association, analysis and a personal artistic vision. The graduate displays imagination, musicality, technical control, individuality and inventiveness in his or her performance. The graduate develops a style of his or her own. The graduate links knowledge and to develop and deepen the work process. The graduate has an understanding of what the profession requires 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.	<ol style="list-style-type: none"> The graduate possesses suitable body control and body awareness, demonstrating it through power, flexibility, musicality, stamina and dynamic ability. The graduate has mastered the international dance vocabulary. The graduate displays a strong sense of concept, space, time, sound, image, light and other facets. The graduate has insight into the phases of the creation process and can make an appropriate contribution. In dance practice, the graduate displays knowledge of national and international cultural history, repertoire and developments in the contemporary cultural landscape. The graduate knows how to sustain 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.	<ol style="list-style-type: none"> The graduate has gained insight into his or her talents and potential and reflects on his or her personal development in relation to his or her vision and work. The graduate continually questions his or her own technical, physical and artistic ability and thus deepen his or her functioning as a professional. The graduate continually measures his or her work and work process against the international demands of the profession. The graduate assesses his or her own work and that of others in terms of intentions, artistic value and public perception. The graduate critically positions himself or herself in relation to the professional field and the social context. 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.	<ol style="list-style-type: none"> The graduate explores and experiments and uses the findings to further develop his or her artistic practice. The graduate is open to ideas and acquires new knowledge, insights and skills to continue developing. The graduate takes a constructive approach in response to diverse professional situations and changing circumstances. 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.	<ol style="list-style-type: none"> The graduate identifies opportunities inside and outside the constantly changing work field and exploits them to achieve his or her ambitions. 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. The graduate makes relevant contacts for building and maintaining a national and international network. The graduate positions himself or herself in the work field as a performing artist. The graduate takes the necessary professional measures to be able to work as a dance artist in the long term. The graduate negotiates on the organisational, financial and substantive aspects of the professional field with clients and other stakeholders.
6. Ability to communicate: the graduate is able to communicate effectively in a variety of professional contexts.	<ol style="list-style-type: none"> The graduate communicates effectively in an interdisciplinary, intercultural and international working environment. The graduate can articulate and physically express his or her artistic identity, ideas, ambitions and qualities to others within or outside the artistic process. The graduate actively generates publicity and/or opportunities to work. 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.	<ol style="list-style-type: none"> The graduate realises his or her own artistic goals in consultation with others. The graduate is aware of his or her own qualities and identity and uses them effectively when working with others. The graduate is strategic, flexible and respectful with regard to the various roles, responsibilities, interests and qualities involved in (interdisciplinary) collaboration. The graduate offers and receives feedback in a constructive manner.

Curriculum for female students

The workload of this full-time course with a duration of 2 years is 240 EC (European Credits), of which 120 EC are exempted on the basis of previous study.

Subjects per week / credits per year	HBO 3	HBO 4
Academic Theatre Dance/Classical ballet	16	16
Pointes technique	4	4
Classical Variation	3	3
Pas de deux	4	4
Pilates/Yoga	2	2
Modern Dance	3	3
Repertoire NDT	4	4
Classical Ballet repertoire	4	4
Repertoire Dutch School	3	3
Master classes	3	3
Choreography/Improvisation	1	1
Body conditioning	2	2
Personal Professional Preparation		
Study Plan	2	2
Dance Now - Reviews	0	2
Injury prevention/Nutrition/Stretching	1	1
Dance Now - Discourse	3	0
Internship Extern/Intern	0	2
Make-up	1	0
Preparation for audition		
Career planning/Self-study	2	2
Individual study		
Creating a solo	2	2
Total hours per year	1680	1680
Total EC per year	60	60

Curriculum for male students

The workload of this full-time course with a duration of 2 years is 240 EC (European Credits), of which 120 EC are exempted on the basis of previous study.

Overview courses	HBO 3	HBO 4
Academic Theatre Dance/Classical ballet	16	16
Classical Variation	3	3
Pas de deux	4	4
Pilates/Yoga	2	2
Modern Dance	3	3
Repertoire NDT	4	4
Classical Ballet repertoire	4	4
Repertoire Dutch School	3	3
Master classes	3	3
Choreography/Improvisation	1	1
Body conditioning	2	2
Coaching/Physical training	4	4
Personal Professional Preparation		
Study Plan	2	2
Dance Now - Reviews	0	2
Injury prevention/Nutrition/Stretching	1	1
Dance Now - Discourse	3	0
Internship Extern/Intern	0	2
Make-up	1	0
Preparation for audition		
Career planning/Self-study	2	2
Individual study		
Creating a solo	2	2
Total hours per year	1680	1680
Total EC per group	60	60

Handbook Curriculum Bachelor of Dance

The content, objectives and information about assessment for each course can be found in the Handbook Curriculum Bachelor of Dance.

The organisation of the day-to-day curriculum

The student receives an annual schedule and a basic weekly timetable at the beginning of the academic year. The annual schedule contains an overview of all the weeks of education and the holidays and the diary of regular annual activities, such as rehearsals, performances, etc. The basic weekly timetable gives the names of the subjects, the teachers and supervisors, as well as the times of lessons and the rooms or other venues where they will be given. Every Friday, the timetable for the following week is updated and published. For various reasons, some details of the weekly timetable may differ from the timetable that was distributed at the beginning of the academic year. The student is being prepared for professional practice and the daily training is paramount in that respect. Most classes are taught throughout the academic year. Some courses, including classical ballet, are taught every day, while others, such as pointes and modern dance, are taught two or three times a week. Some courses are taught in blocks, such as choreography/improvisation.

Changes to the schedule

If a teacher is absent because of illness or any other reason, the lesson will be given by another teacher or will be devoted to a study period (to work on an assignment for courses such as Creating a Solo, Modern Repertoire or Dance History, for example).

Course language

The Bachelor of Dance is taught mainly in English. Assignments in theory subjects can be written in Dutch or English.

Performances by the Dance department

There are plenty of opportunities during the course for students to gain stage experience. During studio evenings, the end-of-year performances and any performances by companies

or external projects in which they participate, the students apply all of the techniques they have learned in the studios, in combination with other facets of the professional practice.

- Studio evenings: in principle, studio evenings are held twice a year in the Kees van Baaren Hall. The emphasis is mainly on demonstrating the skills and repertoire learned during the lessons by performing a work in abridged choreographic form.
- Young Talent Project: the Dance department's talent development project in association with Nederlands Dans Theater.
- Performance during the 'Students' Day'
- Performance during the 'Boys' Day'
- Performance during the 'Open Day'
- End-of-year performances: the Dance department ends every academic year with a series of performances in the Kees van Baaren Hall. Repertoire, role distribution and casting of the different choreographies is in hands of the direction of the Dance Department. The direction has the overall responsibility for the role distribution. This reflects the professional workfield.



Internship

The student chooses an internship (extern or intern) in the last year. Purpose of the internship is to apply the learning knowledge and skills within a professional environment. It is the student's own responsibility to find an internship through auditions. Goal of an internship is to get acquainted with different aspects of the professional workingfield such as contract negotiating and functioning, understanding of financial aspects and making decisions about this. The planning and organisation lies with the student himself, but will be supervised by the internship coordinator of the Dance Department and a mentor from the Company. The internship will be closed-off with writing an internship report. As a preparation for the internship year, the student in bachelor 3 has the possibility to visit and take an active participation in short periods with companies and organisations.

Young KC Dance Company / Artist Certificate Dance

The Royal Conservatoire also offers dance students who meet the standard required to study dance at Bachelor level the possibility of further developing their professional and artistic skills by joining the Young KC Dance Company.

The admission requirements for the course are:

- A high level of artistic and technical skill (this will be assessed at an audition).
- Students are asked to write a brief motivation letter, which will be discussed at an interview after the audition.
- Students must be sufficiently proficient in English to benefit fully from the programme and the interaction with other students.

Visit the website of the Royal Conservatoire koncon.nl for more information.



Student supervision

General description

The Royal Conservatoire has a comprehensive system of student supervision at various levels, including mentors and supervisors. The supervision is coordinated by the school's management, which arranges regular consultation and coordination among the relevant teachers.

Study supervisors (management of Dance department/teacher)

The study supervisors discuss the planning and progress of the studies on the basis of the study plan and the student's results. A personal interview can be arranged at the request of the student or the management of the Dance department. If a student is having problems with the course or personal problems, an attempt will first be made to resolve them together. The Conservatoire's student counsellor will sometimes be asked for advice.

Student counsellor

Students can consult the student counsellor (Elke de Roos: e.deroos@koncon.nl). The student counsellor can provide the student with information, advice or counselling about the progress with his or her studies or personal situation. The student can make an appointment with the student counsellor or may be referred to the student counsellor by the direction of the Dance department, in consultation with the department's medical staff. Meetings with the student counsellor are always confidential.

Internship coordinator

In consultation with the internship coordinator, the director organises meetings between the dance companies and the Dance department to discuss the progress of students currently doing an internship.

Medical supervision

The medical supervision of the Dance Department consists of:

- Physiotherapist – Since early treatment and rapid recovery

is essential for the students' development, teachers will refer students who suffer an injury to the physiotherapist as soon as possible.

- Orthopaedist – The orthopaedist examines and assesses the physical development and the skeleton of the students every year. If necessary, an x-ray, scan or MRI can be made at short notice.
- Medical specialist – Students are called for a medical examination once a year. In addition to their growth, during this examination their blood, urine, heart and lungs are checked. The medical specialist refers students to other specialists if any problems are found.
- Dietician – The dietician calls in dance students once a year to monitor their physical development, to provide nutritional advice and to discuss any concerns.
- Practice coach – The practice coach works one-on-one with the student when a student needs to gradually return to the Dance programme after an injury.
- Mental coach (School for Young Talent) – the mental coach offers students tools to work on mental stability, dealing with stress, expectations and other mental issues concerning the programme.

The Dance Department cooperates closely with the Juliana Children's Hospital and the Haga Hospital in The Hague and Leidschendam.

Advice for foreign students

The Royal Conservatoire has an International Students Adviser (Eugène Eijken: e.eijken@koncon.nl). More information about the International Students Adviser can be found in the Royal Conservatoire's general study guide.

Student monitoring system and the personal file

The students' progress is closely monitored and registered. A file is kept on every student throughout the course. The files show how students are coping with their studies, how they are studying, their level of satisfaction with the course, how they see their future as a performing dancer and the profession in general, how they are progressing mentally and physically, etc. These files are regularly discussed. When necessary, students will be referred to the medical staff. Like every other department in the Royal Conservatoire, the Dance department uses the Osiris study monitoring system, which keeps a record of every student's academic results.

The student's personal file consists of the following elements:

- The study plan HBO-3: the study plan comprises four parts which must be complete at the end of the year:
 - Personal Profile
 - Personal Development Plan
 - Progress Report
 - Final Report
- The study plan HBO-4: the study plan comprises three parts which must be completed at the end of the year:
 - Personal Development Plan
 - Progress Report
 - Final Report
- The report of the auditions – Every student will do auditions during his or her final year of the course and has to write a report of the auditions. Those reports are also inserted in the personal file.
- The report of the internship – Every student will complete an internship during his or her final year of the course with a company outside the school or with the YKC Dance Company. The student has to write a report of the internship, which is also inserted in the personal file.

The teachers and the management of the Dance department have access to the entire file. No confidential or secret medical information is inserted in the personal file. Videos of assessments/studio evenings and performances are stored in a central archive with films of all the students of the Dance department. The reports for Dance Now (Discourse and Reviews) are saved digitally.

Forms of supervision

Interviews, individually and in groups – Several times a year the management of the Dance department conducts a group interview with all of the Bachelor students to discuss the annual plan, guest lecturers, what is expected of the students and any problems. Twice a year (after Christmas and after Easter) the management of the Dance department and the ballet teacher interview each of the students individually.

Staff meeting – There are regular staff meetings, when the teachers discuss current issues relating to the course. In addition to education, regular items on the agenda are a review of the assessment policy, curriculum development, student supervision, artistic matters and issues in the longer term. Minutes are taken of these meetings. Informal meetings are held on

Fridays to discuss the timetable for the following week and upcoming events.

Inappropriate Behaviour Complaints Procedure and the Protocol for the Confidential Contact Persons

As part of its Code of Ethics, the University of the Arts, The Hague has appointed an Inappropriate Behaviour Complaints Committee and drawn up a Protocol for the Confidential Contact Persons. More information about the Complaints Committee and the Protocol can be found in the Royal Conservatoire's general Study Guide.

Examination Committee, Representative Advisory Board and Education Committee

The Royal Conservatoire has a number of formal consultative bodies:

- The Examination Committee establishes independently and objectively whether the student meets the conditions laid down in the Education and Examination Regulations with respect to the knowledge, insight and skills required to be awarded a Bachelor or Master degree by the board of the institution. The Examination Committee has an independent role in guaranteeing the quality of the tests and exams that culminate in the awarding of a diploma.
- The university's Representative Advisory Board includes delegates from the separate Faculty Councils of the Royal Conservatoire and the Royal Academy of Art. The Royal Conservatoire is represented by teachers from the Bachelor programmes and the Interfaculty School for Young Talent, support staff and students. The Representative Advisory Board discusses all matters relating to the university, with the emphasis on promoting openness, transparency and consultation. The Board is consulted on all important changes in our school.
- The Education Committee provides advice about the Education and Examination Regulations and can provide solicited and unsolicited advice on any other matters relating to education.

More information about these bodies can be found in the Royal Conservatoire's general study guide.





Admission, assessment and results

Admission

Admission to the Bachelor of Dance programme

The first step in the admissions procedure for the Bachelor of Dance is to register via the Dance department's section of the Royal Conservatoire's website.

Candidates are asked to submit:

- A DVD of an audition
- A motivation form
- A curriculum vitae
- Dance photos
- A certificate of proficiency in English
- Previous diplomas

When these documents have been reviewed by the auditions coordinator and the Dance department's management, successful candidates are invited for a live audition. If a non-Dutch student is unable to attend a live audition, a decision will be made on the basis of the documents.

Candidates seeking admission to the Dance programme via audition are selected not only on the basis of technique, coordination and musical potential, but also on physical fitness and potential for a career in the world of classical and contemporary, modern dance. Passion and self-discipline are other important factors for students hoping to pursue a career in dance.

The entry level for the Bachelor of Dance programme is the same as the graduation level of the students of the Interfaculty School for Young Talent, which provides educational programmes in which pupils combine preparatory training in dance with regular primary and secondary education.

The criteria for the audition DVD

The recording must demonstrate:

- bar and au milieu work
- adagio
- pirouettes
- small and large jumps
- brief variation Classical and Modern
- (for girls) pointes work

Criteria for motivation form

The student must complete a questionnaire to demonstrate his/her motivation and reasons for choosing to follow the Bachelor of Dance programme at the Royal Conservatoire.

Criteria for curriculum vitae

The accompanying curriculum vitae must specify the candidate's age, weight and height and a list of previous schools, studies and courses.

Criteria for dance photos

- 1 portrait photo
- 2 dance photos showing the entire body

Criteria for proficiency in English

For admission to the Bachelor of Dance programme, the student must be able to speak and write in English well enough to follow the studies at the Conservatoire.

For students from the EU/EEA:

A student who is found not to be sufficiently proficient in English during the admission procedure will be required to follow a language course.

For non-EU/EEA students:

The student must be able to demonstrate sufficient proficiency in English by submitting a certificate for an English language test:

- IELTS
- TOEFL
- TOEIC
- Cambridge English (FCE/CAE/CPE)

(with the exception of Canada, New Zealand, United States of America or South Africa)

Criteria for previous diplomas

The student is admitted on the basis of a selection process and a secondary school diploma of at least HAVO or equivalent level.

Admission to the Young KC Dance Company

Students wishing to join the Young KC Dance Company must first pass an audition. The admission criteria are the same as for the Bachelor of Dance programme. (See admission to the Bachelor of Dance programme.)

The student can be a member of the Young KC Dance Company for 1 or 2 years and will receive an Artist Certificate at the end of that period.

Audition dates

Dates of auditions are announced on the website koncon.nl, where there is also a link to sign up for the audition. For more information, please contact the coordinator of auditions Sacha Steenks at s.steenks@koncon.nl or by calling the ballet reception: +31(0)70 315 1505.

Assessment

The Dance department's policy on assessment is described in detail in the Handbook Curriculum Bachelor of Dance. A copy of the document is available from the department. This study guide only covers the most important elements of the assessment procedures.

- There are two assessments during the academic year: around Christmas and around Easter.
- For some courses there are two assessments during the academic year; for others there is only one assessment each year.
- Assessments, assessment criteria and the number of exams and when they are held are described in the course descriptions.
- The results of assessments are given as a grade point, pass/fail (descriptive grade) and Results for participation.
- In addition to their physical, technical and artistic qualities, the student is also permanently evaluated on his or her attendance, active participation and dedication.

Assessment criteria

The assessment criteria for both the admission procedure and for Dance programme's assessment policy are described in detail in the Handbook Curriculum Bachelor of Dance.

Results

Report on the Dance Programme

- Via the OSIRIS study monitoring program, the study progress can be consulted throughout the whole academic year.
- Two personal meetings with the management of the Dance Department will take place in December and April.

Qualification awarded

Students who successfully complete the programme receive the degree Bachelor of Arts in Dance, which is formally accredited by the Dutch government.

Practical information

Code of conduct

The Dance department has a code of conduct that includes the following rules.

In the Dance programme:

- students and teachers will treat each other with respect;
- equipment and personal property and the property of others will be treated with proper care;
- everyone must feel safe and comfortable;
- lessons will start on time;
- the students will have the necessary materials with them for the lesson;
- students who are free will not disrupt other lessons;
- students who are expelled from a lesson must always report immediately to the director;
- we are jointly responsible for creating a good social and professional climate in the school building;
- it is strictly forbidden to use drugs/alcohol. Smoking is not allowed in the building and the health of others must not be endangered;
- agreements must be kept;
- the use of mobile phones in the classrooms and studios is not permitted;
- drinking or eating is not allowed in the dressing rooms, studios and classrooms;
- exemptions from lesson must always be requested from the director well in advance and notified to the ballet reception if permission is granted;
- absence must always be reported by telephone or by handing in a note to the ballet reception;
- no boys will enter the girls' dressing room or girls enter the boys' dressing room;
- students will wear clean ballet costumes, without holes or other flaws, and must wear the prescribed uniform;
- tattoos are not permitted on exposed parts of the body.

The students of the Dance programme must also be aware of the rules of the Interfaculty School for Young Talent, which can be found in the annual School Guide of the Interfaculty School for Young Talent.

Costs of the Dance programme

- The current tuition fees: further information about the tuition fees can be found at koncon.nl
- Medical examination for admission to the Dance programme: € 75
- Costs of visits to performances
- Clothing: girls approximately € 500 and boys approximately € 300 a year, depending on the level.
- Hiring of a locker: € 3

In some cases, students can apply for assistance from one or more funds. These funds or foundations have specific objectives and attach specific conditions or rules that have to be met before an application can be granted. The management or the student counsellor can provide more information or refer you to the relevant contact person.

Reimbursement of medical expenses

The costs of a physiotherapist are reimbursed by the student's own insurance company after a referral by a doctor. Students who are not insured must pay a fee for each consultation, or take out supplementary insurance with their own insurance company. There is no charge for nutritional advice from the school's dietician. A fee is charged for consultations with the sports dietician or orthopaedist outside the school. It is advisable to seek information from your own insurance company about the most suitable supplementary insurance package. Orthopaedic treatment is covered by the general health insurance package. The Dance programme strongly advises students to take out additional insurance for dietetics and physiotherapy. Parents of students of the Bachelor of Dance programme aged 18 and over are advised to carefully study the terms and conditions of their insurance.

Lockers

Students can hire lockers in the dressing rooms from the ballet reception during the first week of the academic year.

Specific rules on clothing

Classical Ballet/Pas de deux/pointes and coaching

Girls from School for Young Talent ballet group I up to HBO-3:

- pointes
- soft pink Bloch or Sansha shoes
- pink leotard

- black ballet costume, with short sleeves or sleeveless
- hair must be tied back

Boys from School for Young Talent ballet group I up to HBO-3:

- white ballet shoes/white socks
- bandage
- black leotard
- white ballet costume with short sleeves
- cotton or leather belt
- hair must be tidy, to be determined in consultation with the teacher

Girls in HBO-4 and Young KC Dance Company:

- pointes
- soft pink Bloch or Sansha shoes
- pink leotard
- ballet costume with short sleeves or sleeveless
- hair must be tied back

Boys in HBO-4 and Young KC Dance Company:

- white/black ballet shoes and white/black socks
- bandage
- black leotard
- white/black ballet costume with short sleeves
- cotton or leather belt
- hair must be tidy

Modern repertoire/Pilates lesson

For these lessons, a coloured ballet costume is worn, with a leotard in which the toe and heel are open.

General rules on clothing

The following general rules apply for everyone:

- No jewellery, watches, etc. may be worn during lessons
- Girls are only allowed to make modest use of make-up during the lessons
- The teacher of the relevant class decides whether leg warmers or 'crossovers' may be worn; sweat pants and jogging may not be worn during the lesson
- Clothing and shoes must be in good condition: they should be washed or cleaned regularly and repaired if necessary
- Clothing or shoes that the teacher considers to be too dirty or worn must be replaced
- All shoes and clothing must be marked with the owner's identity

The Dance department has an arrangement with Flevo Dance Wear, a business that has a wide assortment of sound ballet articles (ballet shoes, pointe shoes, caractère shoes, leotards, ballet costumes, etc.) that students can buy throughout the year. The Dance department also encourages students to take pride in their appearance, since this reflects their personality and will be very important for their presentation during future auditions. Students are required to wear appropriate clothing both during lessons and at other times. Appropriate clothing is defined as clothing that is clean, with no holes or tears, that covers the body and helps to safeguard a healthy and safe learning environment. The management and teachers have the authority to take action to ensure that these rules are always followed.

Holidays and requests for days off

The holidays in the Dance programme are based on the regulations for school holidays in the municipality of The Hague. The student has approximately 12 weeks of holiday every year. A request for special leave must be made to the director of the Dance department at least one month in advance. As a rule, permission will generally not be given to take additional holidays or extra days off outside the regular school holidays. In exceptional cases, the director may give permission to leave early on holiday or return later from holidays, subject to the strict statutory rules. The most recent holiday schedule and the opening hours of the building can be found on the website koncon.nl.

Other practical information

For other practical information, the student and teacher should consult the Royal Conservatoire's general Study Guide, which contains information about:

- Payment of tuition fees
- Student accommodation
- The Education Service Centre (ESC)
- Addresses and GBA (municipal registration of personal data) registration
- The student pass
- ERASMUS exchanges in other countries
- Residence permits
- Library
- E-mail accounts

