

Dutch National Ballet Academy



Academy of Theatre and Dance
Amsterdam University of the Arts

Study Guide

Associate Degree
2020 - 2021

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About the Dutch National Ballet Academy

The Dutch National Ballet Academy trains students to become classical performing dancers who, thanks to their technical dance skills, personality and creativity, can flourish in leading ballet ensembles in The Netherlands and abroad. Graduate students have been taught a method of working that promotes sustained physical and mental fitness and well-being. The practical experience gained by students during their study is of key importance. Students of the Dutch National Ballet Academy regularly perform in productions by Dutch National Ballet. Moreover, they follow internships with major ensembles at home and abroad.

It takes many years to train a ballet dancer and lessons start at an early age. Therefore, the Dutch National Ballet Academy offers dance tuition combined with regular education in Dutch for children of 10 years and older. Starting from class 1 pupils participate in major productions by Dutch National Ballet, including the Nutcracker (in which the children play a key role), The Sleeping Beauty, Romeo and Juliet, Swan Lake and Giselle.

Much of the learning of the basis of classical technique, but also other curriculum takes place in the Lower School and therefore a good Lower School training is vital for the Dutch National Ballet Academy. Students auditioning from other schools for the AD/BA program will be required to have a similar standard, however the Dutch National Ballet Academy prefers to train its students from a young age itself.

Scouting for the Lower School takes place during a yearly audition tour, workshops, special courses for boys and other events connected to the school and company. Physical talent is the main starting point for any young dancers wanting to enter the program.

The Lower School contains of seven years, after which students audition to be considered for the full-time two-year Associate Degree (AD) program. They will then be ready to enter the field as professional dancers. Following the two-year course, it is also possible for students to add on a third year, to attain a Bachelor's degree (BA) at higher professional education level, allowing them to specialise in a particular aspect of theory or teaching within classical ballet. Students are ready to enter the professional field after this third year, as well. However, the BA year is also open to students who first attain their AD, then start their dancing career and on ending that career wish to specialise in a particular area of interest and obtain a BA degree. This allows the Dutch National Ballet Academy to provide a lifelong learning option within ballet education. In the coming period, we will be working on the exact content of this specialised BA year, which will be open for students as of school year 2022-2023.

During school productions all students from all levels perform together on stage. In this way, from the outset, aspirant dancers are taught what the profession involves: rehearsals in the studio and on stage, working with an orchestra, make-up and costumes, being punctual for performances and summoning the concentration to play your role well.

From the first day, pupils, students and teachers find themselves at the centre of professional practice, surrounded by dancers and staff of an extremely high professional level. Depending on

the preliminary course and their secondary school certificate, students start at the age of 16-18 with the higher vocational phase of the National Ballet Academy and graduate at the age of 18-20. The higher vocational phase thereby forms the culmination of an intensive study course and a launch pad towards a professional dance career.

The Dutch National Ballet Academy also offers a one- or two-year course for selected international guest students. After completion of the course a certificate of attendance will be given. Guest students follow the same course as the students in the higher vocational phase without the theory lessons (music theory, dance history and anatomy & injury prevention).

Goal & Vision

The Dutch National Ballet Academy trains classical dancers for the highest, international level. Graduates of the Dutch National Ballet Academy are able to dance classical repertoire and based on classical technique, can perform contemporary modern ballet repertoire with ensembles both in The Netherlands as abroad. The profession of ballet dancer is reserved for the select few; only students who attain an extremely high standard, will be admitted to the major dance ensembles.

The Dutch National Ballet Academy has the following goals:

- to train students to become classical dancers who live up to the rigorous demands of the international work field and can function within this professional terrain
- to train students to become classical dancers who make a worthwhile contribution to the creation of choreographies
- to train students to become classical dancers who after their study continue to use and develop their talent as performance artists
- to train dancers who at the highest level of their profession, but at the same time well-rounded human beings who can reflect on their art form and place their profession within a larger social environment.

Professional Practice

Classical ballet has a prominent place in the art of dance. It commands a large following throughout the whole world and is performed by large and medium-sized dance companies. These ensembles not only guarantee the prolongation of the classical and neo-classical repertoire (Swan Lake, Giselle, La Bayadère and ballets by for example MacMillan and Balanchine) but also promote the dynamic development of new work (William Forsythe, Christopher Wheeldon, David Dawson and Wayne McGregor). In the international arena, repertoire is exchanged, and ensembles strive to attain the highest quality regarding artistry and performance. The technical demands made of dancers increase continually and consequently, also the demands made of dance study programs. Dancers are expected to excel not only at a technical level but must also contribute to a creative process and perform convincingly on stage.

Dancers, who graduate from the Dutch National Ballet Academy, work in a broad, competitive national and international dance field with classical or more contemporary dance ensembles. In

The Netherlands they dance primarily with Dutch National Ballet, Nederlands Dans Theater, Introdans and Scapino Ballet Rotterdam.

Internationally students have gone on to dance with companies like The Royal Ballet, Royal Ballet of Flanders, Berlin State Ballet, Finnish National Ballet, Hungarian National Ballet, Polish National Ballet, Hong Kong Ballet, The Swedish National Ballet, Scottish Ballet amongst others.

Relation with the work field

The Dutch National Ballet Academy is the only dance vocational study program in The Netherlands affiliated with a major ballet ensemble (Dutch National Ballet). Pupils and students regularly dance in productions staged by the ensemble. The curriculum includes lessons in the studios of Dutch National Ballet, taught by dancers and ballet masters of the main company as well as its Junior Company.

During regular periods some classes of AD students and Junior Company members are combined, giving the AD students a chance to experience company class. Moreover, the artistic staff of the Dutch National Ballet is closely involved with the structure and development of the National Ballet Academy curriculum, with the selection and evaluation of pupils and students, while the educational service of the ensemble supports the scouting activities of the study program. Students also follow brief or more extensive internships with the main company or its Junior Company. A large number of the teaching staff of the Ballet Academy were active as dancers with the Dutch National Ballet and/or other major companies, some of them until very recently.

Ted Brandsen, Director of Dutch National Ballet, is advisor to the Dutch National Ballet Academy. Dutch choreographer and choreographer in residence with Dutch National Ballet, Hans van Manen, is the patron of Dutch National Ballet Academy.

Ernst Meisner is Artistic Director of Dutch National Ballet Academy as well as Artistic Coordinator of Dutch National Ballet Junior Company, therefore connecting the two institutions even further.

The Dutch National Ballet Academy brings students into contact with a diverse range of styles and techniques used in the national and international work field. Choreographers and dancers active in various Dutch ensembles are regularly invited to give lessons or contribute to productions. In Dutch National Ballet Academy productions, both classical and contemporary repertoires are performed, in addition to new work specially made for the students.

Apart from Dutch National Ballet, the academy maintains close ties with Nederlands Dans Theater, Introdans, Scapino Ballet Rotterdam, the Royal Ballet, the Royal Ballet of Flanders and with choreographers such as Hans van Manen, Ted Brandsen, Juanjo Arques, Ernst Meisner, Toer van Schayk, Krzysztof Pastor, David Dawson, Wayne McGregor, William Forsythe and Christopher Wheeldon.

Syllabus

A syllabus encompassing a synthesis of French, English and Russian techniques is used as basis for the curriculum. A range of important international centres for the classical dance tradition that in addition to Russia include France, the United States and England, serve as orientation points for the study program. It strives to be open and to promote exchange; current trends demand that a classical dancer has enjoyed a broad training. An important inspiration source is the neo-classical repertoire, from Balanchine to Forsythe, with its pace and complex musicality. This is reflected in the lessons and the repertoire of the school performances.

The ever-growing forward-looking repertoire of Dutch National Ballet forms the starting point for inspiration for teachers and students alike and sets the bar for what is required of a classical dancer these days. Dutch National Ballet Academy aims to train dancers who have a clean technical base from which they can take on any style.

To prepare for their work with contemporary choreographers, students follow improvisation lessons and work with guest choreographers. During improvisation lessons, they learn to research movement material independently, decide on phrasing and work together with others in space. During modern technique and repertoire lessons they gain experience in working with contemporary movement vocabulary.

Next to technical mastery, mental development, developing power of expression and an individual (theatre) personality, are equally important aspects of dance artistry. With the choice of repertoire, the development of these qualities is considered. The goal for a dancer is to attain such a degree of technical skill and artistic insight that they can achieve freedom of expression and presentation on stage. Watching repertoire performed and experiencing how to dance it, is very important.

At the Academy of Theatre and Dance (ATD) 6 competences serve as a guide regarding the content of the education and the assessment of it. They are:

1. Creative competency
2. Technical competency
3. Problem solving competency
4. Communicative competency
5. Learning and development competencies
6. Collaborative competency

International exchange

Students of the Dutch National Ballet Academy have the opportunity to pursue part of their study abroad. They can also follow an internship with a foreign professional ensemble.

The study programs have good contacts with study programs abroad, including the Academia Vaganova in St. Petersburg, Paris Opera Ballet School, John Cranko Schule (Stuttgart), Canada's National Ballet School (Toronto), the Royal Ballet School (London), the Ballettschule Hamburg and English National Ballet School amongst others.

Moreover, since 2012 the Dutch National Ballet Academy is a member of the Prix de Lausanne Partner Schools Network, which offers many opportunities for longer or shorter periods of exchange or a summer school. Since 2015 the Dutch National Ballet Academy is also a partner school of Youth America Grand Prix.

Study Guidance

Study guidance is a compulsory part of the dance curriculum during the two study years. A contact hour in which students develop study and reflection skills, is scheduled once every two weeks. The tutor also makes students aware of the educational structure and how it is organised besides devoting time to the personal development of the students. The tutor challenges students to give their very best and develop their self-reflective potential. Students must develop responsibility, concentration and discipline and implement these qualities in their daily routine. Students are stimulated to develop self-initiative, attend performances and situate themselves within the context of the international dance world. To achieve this, personal guidance is very important. The development from student to professional is not a clear-cut process; it's up to the dancer to accomplish this.

Organization of the department

The basis of high-quality education lies with those who teach it. The teachers of the Dutch National Ballet Academy have all built up a considerable reputation in professional practice. The directorate endeavours to put together a teaching staff consisting of an exciting mix of very experienced instructors and young, talented dance teachers, so that new perceptions of classical dance are also included in the curriculum. Regular meetings contribute to a good coordination and interaction between the different teachers. A core team supports the artistic director with daily procedures.

Artistic director

Ernst Meisner

Ernst Meisner

Emanouela Merdjanova

Maiko Tsutsumi

Business manager

René Vlemmix

Ainara Garcia Navarro

Jane Lord

Coordinator Lower School

Amanda Beck

Contemporary Dance

Lia Witjes-Pool

Marion Vijn

Amy Raymond

Faculty Classical Ballet

Amanda Beck

Nathalie Caris

Laurence Korsenti

Simona Ferrazza

Dario Elia

Rinat Gizatulin

Grigory Tchitcherine

Caractère

Grigory Tchitcherine

World Dance

Iva Lešić

Creative Dance

Lilja Hermannsdottir

Marion Vijn

Pilates & Floor Barre

Leila Kester

Guest teachers / Choreographers

Caroline Iura

Anna Nowak

Strenght training & Body Conditioning

Jurgen Paulusma

Didy Veldman

Amy Raymond

Dance History

Swantje Schäuble

Judy Maelor Thomas

David Makhateli

Anatomy

Iva Lešić

Jozef Varga

Young Guy Choi

Mara Galeazzi

Music Theory

Han-Louis Meijer

Anna Ol

Marijn Rademaker

Daniel Silva

Juanjo Arques

Study Guidance and Mental Coaching

Julie Lincoln

Eric Beauchanese

Amsterdam International Summer School

Since 2011 Dutch National Ballet and the Dutch National Ballet Academy collaborate on organising a Summer School aimed at highly trained international students held at the studios of the company. Students from the Dutch National Ballet Academy can take part for a reduced fee. The Summer School aims to connect and attract more international students to the Academy and to promote the teaching of Dutch National Ballet's repertoire. The Amsterdam International Summer School is also a platform for scouting.

The Dutch National Ballet Junior Company

The Dutch National Ballet Junior Company was established in 2013 to be a stepping-stone for young dancers to make the leap from the Dutch National Ballet Academy to The Dutch National Ballet, Holland's largest ballet company. The perfect environment for 12 young potentials (a selected group of students from the Dutch National Ballet Academy and a group selected from international auditions) has been created to gain the experience they need to grow into successful dancers. The dancers are given a daily program that mirrors that of the company. The Junior Company strives to produce two touring programs per year, consisting of pas de deux and extracts from the (neo) classical repertoire and new creations, choreographed for The Junior Company by renowned choreographers. The dancers will also be called upon to take the stage at larger productions of Dutch National Ballet.

Dutch National Ballet (Het Nationale Ballet)

Visits to General Rehearsals of Dutch National Ballet productions

All students attend the dress rehearsals of all production of the Dutch National Ballet . These performances are free of charge and are part of the curriculum and are mandatory to attend. There are certain house rules to which all students must comply:

- All students are required to behave in a calm and professional manner showing respect to the performing artists.
- Cell phones are turned off throughout the entire performance.
- All students must be present at the entrance of the theatre at least 30 minutes before the start of the performance to collect the entrance ticket from one of the teachers.
- Under no circumstances it is allowed for students to bring guests, friends or family members to the dress rehearsal.
- Coats and bags should always be placed at the wardrobe and may not be taken inside the theatre.
- Food and drinks are not allowed in the theatre.

Participation in productions of Dutch National Ballet

Students may be asked to participate in productions of the Dutch National Ballet . These opportunities will bring essential stage experience and are a perfect chance for the students to present themselves at the company.

Performances might take place during the holidays and students can be called upon last minute. Students are strongly advised to book flight tickets home as late as possible, and only after consulting the artistic director.

Curriculum

Study programme

Two-year Ad curriculum

As outlined above, the NBA has an intensive seven-year Lower school education programme. As a result, the students are well prepared for the subsequent trajectory of the AD Classical Ballet. After the two-year program, students are fully equipped to enter the professional work field. Instead of entering the professional field, students can opt for a continuation of their education in the BA trajectory. In this way, they can deepen their education. This 3rd year is aimed at a theoretical deepening, and a didactic certificate can be part of the programme. The bachelor's programme is therefore specifically designed for students with an AD classical ballet degree. A second target group for the BA programme is formed by professional dancers who enter year three of the BA programme after a dance career of many years. In this way, the NBA contributes to the principles of flexible learning and lifelong learning.

The AD programme is the standard two-year programme of the NBA, with a balanced and didactically well-thought-out curriculum. Each learning year consists of 5 blocks of 8 weeks each.

The emphasis in dance technique lessons is on the development of classical and contemporary dance techniques. The teachers offer a synthesis of French and Russian techniques in accordance with the requirements of contemporary, Western ballet ensembles. The main goal of the technique lessons is to give the dancer a feeling of harmony with his body, so that he can perform all movements with a natural coordination of the body as a whole. With a thorough technique as a basis, the dancer can fully concentrate on interpreting the choreography. Lessons are given in groups. The teacher uses various forms of work, including demonstration, instruction, analysis, side-coaching, rehearsal and presentation. The classical dance teachers supervise the students, both individually and collectively, during the dance-technical learning process. In addition, presentations and performances are an important part of the curriculum. In these, attention is paid to repertoire and rehearsals and performances of new choreographies, through which the student gains experience with the way in which different components of a choreography come together in an artistic work. In addition, dance supporting training is offered: Pilates & Floor Barre, Body Conditioning, strength training for boys, and improvisation. In the AD programme, students take theory lessons in dance history, Anatomy and injury prevention and music. In addition, the NBA study offers dance theory lessons that focus on the knowledge and attitude required for professional ballet practice.

The AD program's goal is to train the dancers to a place in the Junior Company, the Dutch National Ballet or other ballet or contemporary ballet companies.

AD classical ballet year 1 and 2

Year 1 builds on the knowledge and technical experience gained during the seven years of NBA Lower school education (or an equivalent programme). In year 1, it is the first time that the student will dance for an average of 6 hours a day and this requires a caring construction of the various subjects and asks for involved teachers. In the first year, the student also learns to make connections between the various subjects and gains initial performance experience within the programme and with companies. In this way, the ability to collaborate and communicate is addressed and step by step the problem-solving ability and the learning and development skills are worked on.

In year 2, the emphasis is on developing the discipline with repertoire pieces, performances, internships, audition preparation and conducting auditions. In this way, problem-solving skills and learning and development skills are further developed.

Classes, Performances, Dance supportive training and Theory

Didactic vision and working methods

Classical ballet is generally given in the classroom in the form that the student will eventually encounter in practice: lessons and rehearsals in the studio as a group. In addition, there are classroom reflection lessons (such as Dance History) and study components such as tutoring, individual reflection (individual tutoring) and evaluation interviews per block with the Artistic Leader, the tutoring supervisor and the Classical Ballet teacher.

The technical subjects in year 1 are closely interconnected. Classical technical lessons form the basis of the mastery of classical technique, which is further elaborated for boys in the Male technique lesson (with emphasis on jumping power and turning techniques) and the Pointes classes for girls (with emphasis on point work). Minor subjects such as Body Conditioning and Pilates have a direct connection with and influence on, these classic technical classes. In these lessons, in addition to the general knowledge of the subjects that is taught, direct links are also made with the exercises that a student does in the classical class (for example at the barre or a jump). that builds up the required strength for the Male Technique lesson and on the other hand provides strength and coordination in preparation for the Pas de Deux lessons. Pas de Deux classes are technical classes in which students master the basic techniques of partner work. Ultimately, all this is a preparation for repertoire lessons in which partner work is often required.

Character lessons and modern lessons add different elements, different musicality and different insights to the above lessons in the form of the class, allowing students to understand the different ways in which they can apply their classical ballet technique. Music theory lessons and Dance reflection lessons also provide an insight directly related to the classical technical subjects mentioned above. In classroom conversations, links are made with these lessons, but also with a performance visit, your own work from the Choreography Workshop or a repertoire piece that is being rehearsed. In this way, the student will have the opportunity to see the repertoire piece in a broader context, discuss and evaluate its societal relevance and understand how his or her own technical skills can be applied to it.

The Dance History/Reflection lessons make use of group discussions about various forms of collaboration in companies, repertoire, the development of classical ballet as an art form today, and students are invited to form their own opinions about this. In addition, the student will be invited to form his or her own opinion about his or her own abilities, particularly through presentations and individual conversations, and to place this within the discipline.

In year 2, the student gradually makes the transition to the work field and the professional world. The lessons are arranged in a way that reflects the reality of a rehearsal day in a ballet company, with much emphasis on repertoire. It is expected that the student will now be able to apply the connections they learned in the first year daily.

Preparing for auditions is a big part of year 2. This is done both individually as in class in for example the Study Guidance lessons, but also in the Solo lessons and Forsythe technique Workshop. In the last two lessons mentioned, the student prepares a classical variation for an audition and creates his or her own modern solo. Both solos are filmed for audition videos in Audition Preparation class under supervision of a teacher and further elaborated so that the student is prepared for what is expected from the field.

At the same time, much attention is given to performance experience in year 2. The student learns to be an ambassador of the art form in projects such as "Dans in je klas", where students visit primary and high schools, to explain the art form to pupils and to give performances. In addition, the student participates in performances of the Dutch National Ballet or finds a short internship with another company.

A great deal of attention is paid to the individual discussion (often based on written reports) of the student's practical knowledge and internship experience, with the aim of determining the ultimate position in the professional field of each individual student.

For years 1 and 2, block 5 is dedicated to the Final Performance. By using the same method of rehearsing repertoire as large ballet companies the student gets an experience that reflects the field of work.

This experience will always be individually evaluated, connecting with all the elements learned in the year.

Study load

The study programme has a study load of 1680 hours per year. From block 1 to 4, each block has approximately 250 hours of contact time, a total of 1000 hours. In addition, the student spends approximately 280 hours on self-study in these blocks, including visits to the theatre. This is just over 8 hours per week. In block 5, the programme focuses entirely on the annual final performance. This block has more contact hours, approx. 380, but does not require self-study hours. In total, one year has about 1400 contact hours. This means that a ballet training course has a lot of dancing hours. At the same time, we find it important to develop the workload in such a way that the students can build up physical strength, stabilise it and peak when necessary. The alternation between intensive training and rest are balanced by a good coordination of the lessons. Gradually the students work towards the auditions. At first for internships and later for the work field. Theory, reflection and self-study are linked to the practical education and therefore focused on practical application.

Performances

The rehearsal process and presenting a performance on stage are important aspects of the study program.

The presentation and performance-oriented education is centred around repertoire study, rehearsals and performances of existing and new choreographies. In this way the student acquires insight and gains experience in the way diverse components of a choreography come together in an artistic work: dance technique and style, analysis and understanding of movement, form, structure, music and musical structures, use of space, collaborating with other dancers, etc. Various choreographers from the professional field are invited to work with the students.

Performances during the academic year are scheduled in two or three periods:

- November/December: studio presentations and class demonstration performances;
- April: demonstration performances (possible); June/ July: final performances.

In addition, the students may gain stage experience as part of the corps-de-ballet during the major classical productions of Het Nationale Ballet (The Sleeping Beauty, Giselle, Swan Lake, La Bayadère, etc.). During these productions, students learn to adapt to the entire rehearsal process that is a dominant feature of a repertoire ensemble, from learning the choreography via rehearsals in the studio and on stage, to the final presentation during the performances.

The student's contribution to the rehearsal process and the performances are evaluated by the choreographer/repetitor. A student's accomplishments on stage during a performance are evaluated with oral feedback by the teachers, choreographer and Artistic Director.

Dance supportive training

Dance supportive training consists of the following components: Pilates & Floor Barre, Body Conditioning, strength training for boys, and improvisation. Pilates lessons are focused on using muscles efficiently and obtaining correct posture by using specific exercises. These lessons aim to increase a dance student's body consciousness and efficient use of the body. The purpose of Body Conditioning classes is to boost the general fitness of the student and build up stamina and muscle power.

Dance improvisation seeks to develop the stage personality and the personal dance idiom. Being aware of composition in time and space, learning to look at and analyse each other's work, understanding how to give and receive feedback, employing elements of play and using the voice, all help to expand expressive capabilities and contribute to the development of a personal 'theatre personality'.

The teacher decides on how best to realize a methodical arrangement of the subject matter. Instruction is given in groups. Work forms used by the teacher are demonstration, instruction, analysis, personal guidance, rehearsal and presentation.

There are no tests for the dance supportive classes, but progress made during Pilates lessons and physical fitness training will be evaluated by the teachers in question. The achievements of the student will be discussed during the evaluation meetings in December and Spring/Summer. Students are obliged to attend these lessons.

Theory

The NBA offers classes in dance history, dance and health (anatomy, theory and prevention) and music. In addition, the NBA study programme offers dance theory classes focusing on the knowledge and attitude required for the professional practice of ballet. In these theme-based classes attention is given to subjects that promote the integration of theory and practice. Themes include 'Watching dance: what do we see, feel and think'; 'Dance and other arts'; 'Dance criticism'; 'Dance and age'. These classes are intended to help the dancer engage with the performance, the choreographer and the specific ballet that they are going to dance, and to prepare them for a broader professional field and for life after their career in dance. Particularly

in the second year, practical classes are linked to theory classes, one example being the incorporation of Forsythe repertoire.

Assessment and evaluation

Admission

The Associate Degree programme is a higher vocational education. In order to be admitted to the programme, candidates must have at least a HAVO or MBO 4 high school diploma or an international equivalent.

In addition, they must have completed a Lower ballet school education within NBA or a similar preliminary education course elsewhere, which ensures that their ballet is of a sufficient level. An admissions committee consisting of representatives from the core team selects the candidates during the audition weeks. Selection takes place based on the final competencies of the Associate degree programme. The potential to develop the AD competencies must be present in order to be accepted for the programme. The findings during the audition are, upon acceptance of the student, recorded in a short audit report and added to the student file. The audit report functions as a 'baseline measurement' for the first integral assessment in semester 1 of year 1.

Vision on assessment and evaluation

The Academy for Theatre and Dance has described its vision on evaluating, the assessment policy and -system in the Education Policy Document and the Integrated Assessment Protocol as part of its vision on education and learning. The evaluating system of the Associate Degree in classical ballet is in line with this policy.

The assessment of the development of a personal vision and ambition cannot be set down in fixed frameworks. Every student works in a different environment, has different talents and ambitions. Therefore, when assessing a student, the first consideration is how he has developed in relation to himself, and his personal goals in relation to the final qualifications of the programme. The final qualifications (competences) of the programme provide a general framework for the requirements of the ballet dancer. The student who has mastered the whole range of professional knowledge, skills and attitudes and is able to translate this into his own professional practice, has an excellent chance of lasting success.

The assessment of a student's development is always subjective and there are no unambiguous standards with which the development of students can be compared. That is why the programme opts for an integral assessment; the artistic director and the teachers jointly make an intersubjective integral assessment of the student's overall development during the module.

Integral assessment procedure

The final assessment of a semester takes place in the integral assessment by the artistic director, the core team, the study supervisor and the teachers of that semester.

The integral assessment is:

- The formation of an intersubjective joint assessment by a team of teachers, in which all separate subjects and assignments are discussed cross-curricular. An evaluation of the continuous learning process that the student goes through. Commitment, work attitude, development and learning ability are important elements and form the basis for the development of competencies. The competencies and criteria that must have been developed in that semester are discussed with the student. Aimed at stimulating the development of the student in the light of the competencies of the programme. Focused on bringing the student to maturity and in the light of his/her personal vision and ambitions.

All individual assessments are collected for the integral assessment by the artistic director, who acts as chairman during the meeting, so that an overview is available showing the student's development. The assessment of the final product is placed in the context of the student's development and personal research.

The assessment committee does not award marks but gives descriptive judgments in the form of feedback, because the student's growth compared to the previous period is central. In the assessment meeting, the teachers jointly assess whether the student's growth is sufficient or insufficient and thus whether the semester has been achieved. In the event of a positive assessment, 20 ECs are awarded for participation and 10 ECs for growth and development. In addition, as a result of the assessment, the student receives advice on the next steps (feed forward). If necessary, the student may be given an additional assignment before receiving his or her ECTS credits.

Dance study programmes at the Academy of Theatre and Dance use a study load system that corresponds with the European Credit Transfer System (ECTS). A full-time AD study programme of 120 study credits (EC) is equivalent to 1680 hours of study annually, according to the Wet op het Hoger Onderwijs en Wetenschappelijk Onderzoek (Act governing Higher Education and Scientific Research) (WHW), in a combination of supervised and unsupervised learning.

A report is made of the integral assessment for each student, which also includes the agreements made in the form of personal learning objectives and points for attention. In the next assessment, progress in achieving these individual objectives will play an important role, after which adjustment will take place and the assessment cycle will be repeated.

Graduating

The final stage of the educational programme is the graduation phase, which comprises the second semester of the second year. Prior to admission to the graduation stage, the student receives the 'green light' from the assessment meeting. The green light indicates that the student is eligible for graduation based on previous and still to be expected development.

In addition to the development and credits of the students from the first academic year, the committee of examiners looks at the students' graduation plan. The graduation plan is written

by the student, drawn up in consultation with the artistic director or supervisor. The graduation plan is aimed at completing the study as optimally as possible in terms of content. The focus is on 'what do I still want to learn in the last part of my study and how do I approach this?'

The graduation plan is the central reference point for the graduation assessment. The educational programme at the NBA does not end with a single graduation project. Although we do describe the students' final work as a 'graduation project', and students make a graduation assignment, graduation at the NBA is the sum of all the components of the graduation stage, each of which must at least be assessed as sufficient as evidence of the required development. The graduation is concluded with an interview with the artistic director, the classical ballet teacher and the tutor. The topics discussed are:

- the student's development during the programme
- the standard the student has reached (with reference to the graduation plan and competencies)
- the student's own plans and expectations for the future.

Student file

The results of evaluations and assessments are recorded in an individual student file and the number of credits awarded is entered in the Alluris digital study information system. The student file contains all education-related information that the programme has about the student, including all assessments, reflection reports, integral assessment meeting reports, the graduation agreement and the internship report

Practical matters

Contact information

Address and contact details

The Dutch National Ballet Academy operates in two buildings.

Lower school (NBA 1-4) Agamemnonstraat 44, 1076 LW Amsterdam (dependence)

Lower School (NBA 5-7) and AD/BA students: Jodenbreestraat 3A, 1011 NG Amsterdam (main building)

School secretary:

Wendy Tadrous-Paulusma

Present:

Mon and Fri 09:00 – 13:00, Tue-Thu 09:00 – 17:00

Telephone:

020 - 527 78 43

E-mail :

wendy.tadrous-paulusma@ahk.nl

E-mail :

nba-info@ahk.nl

E-mail :

nba-ziekmeldingen@ahk.nl

E-mail :

nba-auditions@ahk.nl

Website : <https://www.atd.ahk.nl/opleidingen-dans/nationale-balletacademie/>

Intranet : www.MyAHK.nl

(HNB) Productions:**Linda Witpaard**

Present : Tue 10 :00 – 18:00, Wed 9:30 – 18:00, Fri from home 9:00 – 17:00
E-mail : linda.witpaard@ahk.nl
Telephone : 020 – 527 76 43

Scheduling :**Marion Vijn**

Present : Mo 12 :30 – 14 :30 Agamemnonstr, Tue 10 :30 – 17 :00
Jodenbreestr. Wed 9:30 -15:00 Jodenbreestr., Fri 9:00 – 12:00
home
Telephone: 020 527 76 77
E-mail: marion.vijn@ahk.nl

Coördination NBA 1-7:**Amanda Beck**

Present: Mo 9:00 – 16:00 Agamemnonstr., Tue and Wed 9:00 – 16:00
Jodenbreestr.
Thu 9:00 – 16:00 Agamemnonstr.
Telephone: Agamemnonstraat 020 673 23 55 / Jodenbreestraat 020 527 76 77
E-mail: amanda.beckers@ahk.nl

General informationMyAHK

The National Ballet Academy is part of the Academy of Theatre and Dance faculty at Amsterdam University of the Arts (AHK). It therefore uses the electronic environment of this institution.

MyAHK is the intranet of AHK, where you can find your AHK e-mail, the Asimut schedule and the latest news and announcements. Logging in gives you access to the main secure digital services of AHK, such as your e-mail and the website. All students of AHK, including NBA pupils and students, have access to the MyAHK network. When activating the AHK account you will be asked for a passport photo. Please upload a recent passport photo less than 1 year old.

It is important to immediately activate the AHK account and email address after registration and to log in and view the email daily, because all communication takes place via MyAHK. Everyone is expected to be aware of this.

NOTE: Parents / guardians are expected to regularly read the AHK email! No emails will be sent to private email addresses of parents. AHK mail can be forwarded to your private mail, instructions on how to do this can be found on the intranet myAHK.

MyAHK gives you access to:

Start page

Logging in through the address www.MyAHK.nl takes you to the start page of MyAHK. This is a partly personalised website that combines information from various sources. You can see immediately the latest e-mails you have received and the latest news and announcements. It also gives you access to the ATD (Academy of Theatre and Dance) schedules, through the programme Asimut.

Schedules ATD

All up to date timetables can be found in the program called 'Asimut' that you'll find under 'schedules Asimut'. Next to viewing the timetables online, there are some screens (touchscreens) present in the building where you can also find the timetables.

E-mail

Each student enrolled at the AHK and each member of staff has their own personal e-mail address. All the communication from the AHK, the faculty and the school takes place through this e-mail address. Parents and pupils/students are expected to use this address and check it regularly.

Helpdesk

For all problems and malfunctions regarding the AHK account, or if you haven't received an email to activate your AHK account, please contact the helpdesk via helpdesk@ahk.nl or 020 527 77 52

Central Student Administration (CSA)

The CSA will be sending out all invoices when it comes to tuition fees, medical fees and Teaching Material Fee. They can also help you with your visa application. You can direct all your questions regarding payment of fees and visa to the following email address csa@ahk.nl

Visa and residence permit procedures

The Amsterdam University of the Arts (AHK) provides visa and residence permit services for international students admitted to official AHK programmes. Visa services are operated by AHK Central Student Administration as an intermediate between the applicant and the Netherlands Immigration Office.

Visa services are not required for nationals of a country within the European Economic Area: EU countries, Switzerland, Norway, Iceland, Liechtenstein, Monaco and Vatican City. Nationals of these countries do not need a residence permit for study purposes in the Netherlands.

Which nationals need to apply for a residence permit?

Nationals of the United States, Canada, Australia, New Zealand, Japan or South Korea require a residence permit for study purposes in the Netherlands. They do not need an entry visa.

Which nationals need to apply for an entry visa and residence permit first?

Students from all countries not mentioned above need an entry visa and residence permit for study purposes.

How to apply for an entry visa and/or residence permit?

For the handling of visa and residence permit applications, the Amsterdam University of the Arts uses a system called VisaCare. As soon as we receive confirmation that you are admitted (from the faculty, or you could send a proof of your admission to visaservices@ahk.nl), we will register you in VisaCare. You will receive an email with your account details. As soon as you activate your account, VisaCare will tell you what you need to do. On this website you can already read which documents you will need for your application, but do not send them to us by email. They must be uploaded in VisaCare.

Registration at city council & BSN number

After moving to Amsterdam, all students are required to register at the Amsterdam city council. They will be issued with a BSN-number (social security number). This must be given to the Dutch National Ballet Academy's administrative assistant.

More information can be found on the website of the city of Amsterdam:

www.iamsterdam.com

<http://www.iamsterdam.com/en/local/official-matters/registration/registration>

Bank account

Students are required to open a Dutch bank account in their own name. More information can be obtained from school secretary Wendy Tadrous-Paulusma

Insurance

Health Insurance / Liability Insurance / Travel Insurance

All students must take out Dutch Health Insurance or ensure that their health insurance from their country of origin will cover ALL medical expenses made in The Netherlands including costs for physiotherapy, Xray, MRI-scans, blood tests, etc.

Besides the mandatory (Dutch) Basic Health Care Insurance students are urged to take an additional insurance that covers costs for physiotherapy, x-ray, MRI-scan, etc.

For more information please consult your insurance agent or visit

<https://www.aonstudentinsurance.com/students/nl/> or any other Dutch healthcare insurance provider. All students are advised to take out all liability insurance/ third party insurance and a travel insurance with world-coverage.

Photographs/videos/filming/interviews

Throughout the academic year, NBA pupils and students may be filmed, photographed or interviewed for the NBA archives, NBA publications and the AHK website/social media, or for radio, film and television with the permission of the NBA.

It is unfortunately impossible to ask your permission for each individual occasion. We therefore take this opportunity of informing you of the possibility of publishing visual material of NBA pupils/students. Prior to publication or any other form of making the material public, it will always be presented in advance to the artistic director for approval.

If you object to being photographed or filmed, or if you have any questions about this subject, please contact the school secretary of the National Ballet Academy: nba-info@ahk.nl

School uniform

The Dutch National Ballet Academy has a strict uniform policy for classes and rehearsals. Students are required to wear their uniform in all classes and rehearsals. It is not permitted for students to wear jewellery during classes and rehearsals. Small earring studs are permitted. When traveling to and from the Dutch National Ballet students are required to wear outdoor clothing covering their dancewear.

Students who do not comply with the rules concerning uniform may be removed from class and/or rehearsal. All students are required to wear clean dancewear and take proper care of their personal hygiene (also when attending costume fittings).

The school dancewear representative is Ms. Jane Lord who can be contacted via jane.lord@ahk.nl.

Wear Moi offers a 20% discount for NBA students on all dancewear.

Wear Moi is represented in The Netherlands by DJANGO DANCE WEAR, by Mr Frank Pfaffen. info@djangodancewear.nl - www.djangodancewear.nl

A list of the uniform requirements will be given after admission to the school.

Health department

Health and performance

Concern for health and welfare is a crucial investment when it comes to improving the quality and extent of a professional podium career. Students at the Academy of Theatre and Dance/ Dutch National Ballet Academy endure a high degree of physical and mental stress. It is essential therefore, that a student learns to adopt a responsible way of working. Moreover, the study program and the future employer are co-responsible for a healthy environment, conducive to study and work.

Since the start of the 1990s, the Dance sub-faculty of the Amsterdam Academy of Theatre and Dance has steadily developed a unique Health Program. The program consists of three parts: education, advice and guidance and research.

Consulting hours

Consulting hours give students the opportunity to raise individual questions or physical and/or psychological complaints. Problems can then be identified at an early stage and if necessary, guidance can be offered. In the case of injury, a recovery program will be compiled. A student may seek help at his/her own initiative or be referred by a study supervisor, mentor or teacher. The consulting hours have an advisory and educational function. No treatment is given.

Students can choose from a diverse range of consulting hours:

- Consulting hour – posture and movement, injury prevention.
By a physio-manual therapist and a Mensendieck exercise therapist
- Consulting hour – nutrition.
By a dietician
- Consulting hour – psychological counselling.
By a psychologist
- Health and well-being
By the coordinator Health department

Advice referral

If (para) medical treatment is necessary, the Health Team can give specific advice. The team is affiliated with a network of specialized healthcare professionals (for example, general practitioner, Manual-, Physiotherapist, Mensendieck Therapist, Orthopaedic Surgeon, Dietician, Psychologist and Psychomotor Therapist, Osteopath).

Screenings

NBA students will join a mandatory structural screening and a functional screening through the department Health & Performance upon entering NBA. Results of both screenings are shared with the student during a 'follow-up' meeting by a member of the Health & Performance team.

If students want to or need another medical check-up they should ask their private general practitioner who should in turn share any relevant results with NBA's Health Representative.

General Info

1. Students should share with NBA's Health Representative all relevant information pertaining to the practice of NBA's training.
2. NBA's Health Representative should collect all health data so the doctors, students and NBA can consult these records in case of need.
3. There will be an agreement of confidentiality between the three parties.
4. All this data will go into the students medical record and therefore at the disposal of students and NBA's Health Representative if necessary.
5. None of this data can be used outside the school files and purposes.
6. If any underweight or overweight concerns were to be raised by NBA, it would then be addressed immediately to Health & Performance team and student in order to advise or set up an appropriate treatment plan.
7. Health & Performance team will offer - with the approval and in consultation with families - the services of an in-house psychologist and nutritionist who will serve as

advisors. In case of necessary treatment, student will be referred to an external specialist.

Additional academy rules NBA specific

Next to the General Academy Rules that are found in the online study guide, the National Ballet Academy has some additional rules.

1. It is not permitted to wear street shoes in the studios.
2. Food and drinks may not be taken into the studio's (except for water bottles)
3. Mobile phones and all other electronic devices must be switched off during all classes and rehearsals and must be kept in the students' bag.
4. Bags must be stored neatly near the studio windows or under the piano.
5. All students must warm up and be ready to commence class in good time.
6. Pupils, students and parents/ guardians and all others are not permitted to take photos or film in the school without prior permission from the artistic director.
7. It is strictly forbidden to take pictures or film in the changing rooms.
8. Parents are only allowed to watch ballet classes/rehearsals during the Open Class Week for parents. It is not allowed to film or take pictures during these classes.
9. Students are not allowed to follow ballet/ dance classes outside the school, unless the artistic director has given permission.
10. Students are free to attend audition at companies/schools, only with prior permission (excused absence) of the artistic director.
11. Students may only participate in performances of other schools/ companies/ events etc. with prior permission of the artistic director.
12. Interviews and/ or other contacts with the press/media may only take place after prior permission of the artistic director.
13. If students cause (accidental) damage to the building / furniture/ property of the school the student may be held (financially) responsible to any damages caused and the cost related to repair works and or replacement costs. Students are advised to take out a liability insurance.
14. The school cannot be held responsible for any lost or stolen items. Because theft cannot always be prevented students are advised not to take valuable items to the school. If valuable items are brought to the school, they should always be kept in sight.
15. Parents are not allowed to visit students back stage before/during/after performances and/or presentations in the school or elsewhere.
16. In case of incident in which these do not foresee the artistic director will decided about appropriate action.

Alcohol & Drugs policy

The use of Drugs is strictly forbidden within the school premises. Failure to comply to this rule may lead to expulsion from the school.

According to Dutch law, alcohol may be used in limited quantities by students over 18 years of age. At certain school events such as school parties and after-performance receptions the use of alcoholic beverages in limited amounts is permitted. A student over 18 is expected to behave responsibly with regards to alcohol use.

The use of alcohol and/or drugs by students outside school hours may lead to problematic aftereffects (hang-over, nausea, lack of concentration, dehydration, exhaustion, psychosis, black-outs, memory loss, depression, etc.). Students displaying symptoms of use or overuse of drugs and/or alcohol will be excluded from classes and rehearsals pending further investigation. All students are strongly advised and encouraged to report any alcohol and drug related incidents to the NBA direction. Any such reports will be treated as confidential. If for any reason the student wishes to speak to someone other than the NBA direction about this type of issue, he/she can contact one of the Amsterdam University of the Arts confidential advisers. Contact information of the confidential advisers can be found on MyAHK internet.

Medicine use

Students that use prescribed medication that influence or may influence their study or functioning within the school are obliged to inform the artistic director about this.

Use of social media

As opportunities to share experiences expand with evolving technologies, we would like to remind staff, students and families of their and our responsibility in terms of privacy, respect and discretion. We would ask staff, students and families to observe the following:

- Use common sense and common courtesy: for example, ask for permission from an Artistic staff member if you may publish or report on anything related to the school. Make sure you don't violate the privacy of the NBA or that of its staff, students and employees.
- NBA does not permit photos and/ or film to be taken of students and pupils and especially not when students are in class in studios or rehearsing on stage.

On occasion, Artistic staff may permit parents to take photographs at the end of a class – these images are not to be shared publicly – parents need to be reminded that public posting on social media sites (including Facebook, Twitter and Instagram, etc.) contravenes not just the NBA privacy but also international privacy laws. Sharing images with friends and family online is acceptable and does not require NBA's permission. It is not the NBA's intent to curb a parents' enthusiasm for sharing their child's accomplishments, but rather a need to ensure that we honour and respect the appropriate content creators and the rights' holders. Thus, photographing and filming classes, rehearsals, performances, etc. contravenes the NBA's rights. In failing to observe the policy outlined above the NBA is compromised in its ability to keep your children safe. As technology and regulations evolve in tandem the NBA will continue to monitor this policy and adapt it as necessary.

Competencies and behavioural indicators

The National Ballet Academy has adopted the six nationally underwritten competencies of the dancer profile according to the 'Opleidingsprofiel Dans' (Study Profile Dance) but in doing so, has reformulated the study qualifications according to its own vision. Subsequently concrete behavioural indicators have been linked to the study qualifications in terms of noticeable conduct so that professional requirements, referred to in the qualifications, can be easily

assessed. The following is a survey of the competencies (I, II, etc.) and final qualifications (1, 2, etc.) that serve as a guide regarding the content of the education at the Academy of Theatre and Dance (ATD).

I. Creative competency

The graduate ballet dancer is able to give meaning to a choreographic work that aligns with the choreographer's vision.

The ballet dancer graduate

1. translates ideas into movement through (physical) interpretation.
2. makes connections between specialised knowledge and skills in the field of classical dance/ballet and his performance.
3. is familiar with the practice within the repertoire company and finds his way within that practice.
4. prepares his performances well and acts as expected before, during and after the performance.
5. places his work in a context of classical ballet history.

II. Technical competency

The graduate ballet dancer can apply his/her physical and mental skills and knowledge in his/her work in a professional manner.

The ballet dancer graduate

1. possesses appropriate body control and body awareness, and demonstrates this through strength, flexibility, musicality, endurance and dynamism.
2. has mastered international ballet vocabulary.
3. is proficient in the related dance techniques needed to perform a wide range of (classical) dance repertoire at a high level.
4. learns new choreographies quickly and efficiently.
5. remains healthy and fit / prevents injuries, also with a view to long-term health
6. is able to reproduce and apply his knowledge of the history of classical dance.

III. Problem-solving competency

The graduate ballet dancer is able to cope with a wide range of sometimes problematic situations and contribute to the resolution.

The ballet dancer graduate:

1. can perform under (great) pressure.
2. can cope well with changes and adjustments in the work process or choreography.
3. actively searches for ways to make the work process run smoothly.
4. adopts a constructive attitude in a variety of professional situations.
5. acts in case of injuries.

IV. Communicative competency

The graduate ballet dancer can interact in an effective manner in the professional ballet context.

The ballet dancer graduate:

1. communicates inside and outside the studio and on and around the stage with colleagues, répétiteurs, grime & costume staff, theatre technicians, medical staff and management and - if necessary - with press and audience.
2. communicates with (future) employers about their own skills by means of CV, portfolio, etc.

V. Learning and development competencies

The graduate ballet dancer can continually evolve as an artist and professional, and in so doing contribute to each specific production and to the professional ballet field.

The ballet dancer graduate:

1. is open to ideas, acquires new knowledge, insights and skills in order to continue to develop and practise his profession at a high level.
2. analyses his own performance and improves it where necessary.
3. gives and receives feedback from colleagues and managers and knows how to use this feedback for his personal development
4. observes the performance of colleagues and learns from it
5. knows how to maintain and improve his technical skills.

VI. Collaborative competency

The graduate ballet dancer can contribute through his/her function in the process to the realisation of the artistic product or process concerned.

The ballet dancer graduate:

1. knows his or her own qualities and identity and uses them effectively within collaborative ventures.
2. works together with colleagues, choreographers and répétiteurs to achieve the best possible result.
3. bears responsibility in and around the studio/stage for the quality of his own performance and that of the ensemble as a whole.
4. gives constructive feedback.

Course descriptions

1. Classical Ballet

Teacher/Instructor

Nathalie Caris, Ainara Garcia Navarro, Grigori Tchitcherine, Ernst Meisner

Study year and course duration

AD 1 and AD 2 full years

Class load (weekly)

AD 1 = 6 x 1.5 hours

AD 2 = 6 x 1.75 hours

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

In AD1 the student builds on the classical ballet technique learned in the preliminary course, acquiring a more extensive and complex idiom as he/she connects and perfects what he/she has learned. Students devote half an hour each day to their barre technique, before working on perfecting their *allegro* and *adagio*.

The student combines musicality, coordination, feeling for dance, jump and turn techniques, becomes increasingly conscious of his/her own body and abilities, and gains a command of classical technique to the level required to perform corps de ballet and solo roles in classical ballets. The student must develop an understanding of how to utilise his/her classical technique in contemporary work, and be able to work with choreographers. In AD2 the student develops a personal understanding of his/her own body and technique, to the extent that he/she is able to complete an entire class without much correction, and by self-correction. For the boys, the focus is on jumping and turning techniques. For the girls, the focus is on pointe techniques, and they must be able to properly execute these techniques for the duration of a class.

Learning objectives

The student:

- Has a command of the basic classical ballet techniques.
- Displays a command of classical ballet techniques at the bar and in the centre.
- Can dance on pointe for an entire lesson (girls only).
- Displays the capacity to self-correct his/her own technique and to execute complex

combinations in a musical and coordinated manner with the correct port de bras.

- Is able to execute classical repertoire at a high level and can bridge what is learned in Classical Ballet and Repertoire classes.

Working methods

Assignments, training, instruction/lectures.

Study material (specialist literature, case histories, assignments, videos, etc.)

None

Assessment method

Evaluation and feedback based on ongoing permanent feedback and directions (op de vloer), and execution of assignments/presentation/Examination class.

Assessment criteria

- 1) 1, 2, 3, 4, 5
- 2) 1, 2, 3, 5, 6
- 3) 1, 2, 3, 4, 5
- 4) 1
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Connects with Male Technique / Pointe classes and must be properly applied in all other classes, including Repertoire and Variation.

2. Male Technique / Pointes

Teacher/Instructor

Grigori Tchitcherine, Ainara Garcia Navarro

Study year and course duration

AD1 (1 year)

Class load (weekly)

2 x 1 hour

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
4. Communicative Skills

5. Capacity for growth and innovation
6. Collaborative skills

Course content

The Male Technique and Pointe class is an extension of the Classical Ballet classes, with the boys focusing on complex jumps and turns, while the girls focus on comprehensive pointe work. Students work on bravura steps and material for potential application in variations in repertoire, so as well as improving and expanding technical range, these classes prepare the student for Solo and Repertoire classes.

Learning objectives

The student:

- Develops knowledge of new steps, complex jump and turn combinations (boys) and challenging pointe work (girls).
- Develops knowledge on bravura technique and is able to execute same.
- Is able to make connections with what has been learned in the Classical Ballet classes, and with what is expected of them in the Variation and Repertoire classes.
- Is able to recognise, identify and use a variety of musical rhythms, coordination and associated idiom.

Working methods

The student is taught complex combinations and bravura technique in group classes that incorporate a great deal of individual coaching.

Study material (specialist literature, case histories, assignments, videos, etc.)

No additional study material.

Assessment method

Evaluation and feedback based on classes and presentation.

Assessment criteria

- 1) 1, 2, 3, 4, 5
- 2) 1, 2, 3, 5, 6
- 3) 1, 2, 3, 4, 5
- 4) 1
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Techniques learned here must be properly applied in other classes such as Repertoire and Solos.

3. Pas de Deux

Teacher/Instructor

Grigori Tchitcherine, Rinat Gizatulin, Ainara Garcia Navarro

Year, duration

AD1 and AD2 (full year)

Class load (weekly)

2x 1,25 hours

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

The Pas De Deux class builds on the Supported Adage class in the preliminary programme, when male and female students are first taught the basic principles of partner work within the classical ballet idiom. Pas de Deux expands on this knowledge with exercises becoming increasingly challenging and students learning to make bigger lifts as soon as they have developed the muscle strength to do so in Power Training classes.

In AD1, this class focuses primarily on the development of partnering technique through exercises and longer combinations. The student may also start learning pas de deux from full-length classical ballets. This offers him/her the opportunity to apply what he/she has learned in Repertoire classes and – in a similar manner to what they will encounter in Variation and Repertoire classes – establish a link to professional practice, stylistic sense, musicality, understanding of role (character) and feel for dance.

In AD2, Pas de Deux classes primarily focus on pas de deux repertoire from 19th, 20th and 21st century ballets, with a particular focus on Dutch National Ballet versions.

Learning objectives

The student:

- Develops knowledge on partnering, as well as strength (boys) and coordination, and the ability to dance together and execute complex pas de deux.
- Demonstrates a feel for dance sense that extends beyond the language of classical ballet.
- Can (on conclusion of the course) perform a pas de deux from a full-length ballet.
- Demonstrates an affinity for a variety of styles; develops personality in the context of dance styles.
- Understands and has knowledge on collaboration with a partner, and reflects this in the physical performance.

-Understands the connection between Pas de Deux, Variation and Repertoire classes and is able to incorporate this understanding in performance contexts.

-Is knowledgeable on the subject of the various versions performed by various companies in the history of ballet, and on the changes that have taken place.

Working methods

Working in group classes, the student first learns partner material and later pas de deux from the repertoire.

Study material (specialist literature, case histories, assignments, videos, etc.)

None

Assignments

Watch videos; attend performances.

Assessment method

Evaluation and feedback based on presentation.

Assessment criteria

- 1) 1, 2, 3, 4, 5
- 2) 1, 2, 3, 4, 5, 6
- 3) 1, 2, 3, 4
- 4) 1
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3, 4

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Connects with Classical Ballet, Solos and Repertoire classes.

4. Repertoire

Teacher/Instructor

Grigori Tchitcherine, Nathalie Caris, Laurence Korsenti, Rinat Gizatulin, Ernst Meisner

Study year and duration

AD1 and AD2

Class load (weekly)

On average: 2x 90 minutes (classical repertoire) and 2x 75 min (neo-classical and contemporary ballet repertoire)

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

Repertoire classes teach the student repertoire from professional practice, which may be linked to the Variation and Pas de Deux classes. Where possible, the focus is on repertoire performed by Dutch National Ballet, and comprises parts of full-length classical ballets and contemporary/20th-century repertoire.

The student is expected to develop an understanding of how to work within the context of a dance ensemble through rehearsal of a group dance or corps de ballet.

The student learns to distinguish between different styles, understands the origin and background of classical ballets, and is aware of versions choreographed by a variety of choreographers. He/She is permitted to choose to practice a version other than the one performed by the Dutch National Ballet to demonstrate its differences from other versions.

At Repertoire classes, the student learns how to collaborate and to be part of a corps de ballet, and also becomes familiar with how a ballet master / repetitor will rehearse the ballets in professional practice. Sometimes, a choreographer will join the lesson to practice/rehearse his/her version of a ballet from the repertoire.

Contemporary repertoire includes work by choreographers such as George Balanchine, William Forsythe, Hans van Manen, Rudi van Dantzig, Toer van Schayk, Ted Brandsen and David Dawson, Crystal Pite, Wayne McGregor as well as work by young choreographers affiliated to Dutch National Ballet. Students may also learn repertoire from other companies such as Introdans, Scapino and NDT.

These classes again bring together all the technical skills acquired in Classical and Pas de Deux classes, and the student is expected to apply his/her classical skills.

Learning objectives

The student:

- Develops knowledge of major classical ballet repertoire, as well as neoclassical and modern repertoire by Dutch National Ballet and other companies and choreographers.
- Is able to learn repertoire pieces under pressure and is able to pick up a sequence of steps in a short amount of time
- Demonstrates the ability to make connections between the elements he/she has learned in Classical Ballet classes and can apply and this ability in repertoire, and an understanding of style and role (character).

- Can collaborate well in a group context, and understands how a corps de ballet rehearses group dances.
- Demonstrates a good feel for a variety of styles and develops personality in dance styles.
- Is able to recognise, identify and actively use musical rhythms, coordination and the associated idiom.
- Has an understanding of the research on various versions of full-length ballets, and is aware of various interpretations by contemporary choreographers.
- Is a good participatory dancer in rehearsed repertoire piece, and is capable of correcting himself/herself with respect to technique learned in Classical Ballet classes.

Working methods

The student is taught material and repertoire in group lesson, alongside research assignments into a variety of versions, choreographers and styles.

Study material (specialist literature, case histories, assignments, videos, etc.)

None

Assignments

Use self-driven Internet- and DVD-based research to acquire repertoire-related knowledge on various versions of the classical ballets, and connect this knowledge to music and dance history.

Assessment method

Evaluation and feedback based on presentation

Assessment criteria

- 1) 1, 2, 3, 4, 5
- 2) 1, 2, 3, 4, 5, 6
- 3) 1, 2, 3, 4
- 4) 1
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Connects with knowledge acquired in Dance History classes and (in relation to the development of an understanding of various styles and associated rhythms, etc.) Music Theory classes.

5. Solos

Teacher/Instructor

Laurence Korsenti, Nathalie Caris, Grigori Tchitcherine, Ernst Meisner, Rinat Gizatulin, Ainara Garcia Navarro

Study year and course duration

AD1 en AD2

Class load (weekly)

AD1 = 1 hour

AD2 = 2 hours

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

Solos classes teach solos from the ballet repertoire of the 19th, 20th and 21st centuries. The focus at the NBA is on the Dutch National Ballet versions of these ballets. In professional practice, these short solos are generally performed by a company soloist and are exceptionally challenging. Here, the student is expected to incorporate everything he/she has learned in Classical Ballet classes, and is ultimately able to physically embody and express an understanding of the role (character) and of the ballet from which the solo is drawn.

In AD1, the student learns several solos selected by the teacher from a list of solos considered appropriate for this study year. In some cases, there will be links between the solo and Repertoire classes, and in others the selected solo will come from a piece that is being performed by the Dutch National Ballet in the same period, so that the student can attend performances.

In AD2 Variations classes focus primarily on professional practice by preparing students for auditions. Many classical ballet companies expect students to either perform a classical solo live at auditions or to submit a video. The student and teacher work together towards this practical objective. Variations classes can also be used by the teacher and student to prepare a video. The student learns how to position himself/herself in the professional field (AD2)

Learning objectives

The student:

- Develops his/her understanding of classical variations from the major full-length ballets.
- Demonstrates an increasingly broad-based feeling for dance and can perform a short solo that displays his/her technical ability, stylistic sensibility and understanding of the role.
- Prepares for auditions for the professional field by mastering a variation.
- Records a video of himself/herself performing a variation that he/she has mastered, for auditioning purposes.
- Demonstrates that he/she has a feeling for a various dance styles, and has a well-developed

personality in various dance styles.

-Is able, in Solos classes, to put into practice what he/she has learned in other (especially Classical Ballet) classes.

Working methods

The student is taught a range of variations in group classes, with additional individual coaching and video recording of the variations.

Study material (specialist literature, case histories, assignments, videos, etc.)

Use may be made of videos of classical variations, preferably the Dutch National Ballet versions. Visits to performances by Dutch National Ballet and other ballet companies to see variations performed live.

Assessment method

Evaluation and feedback based on presentation and Examination classes.

Assessment criteria

- 1) 1, 2, 3, 4, 5
- 2) 1, 2, 3, 4, 5, 6
- 3) 1, 2, 3, 4
- 4) 1, 2
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Connects to knowledge acquired in Classical Ballet classes and Repertoire classes. Ultimately, the Variation classes are where the student shows the full picture of his/her abilities, and this is what the student takes to auditions at professional ballet companies.

6. Caractere

Teacher/Instructor

Grigori Tchitcherine

Study year

AD 1

Class load (weekly)

1.25 hours

Builds these competencies

1. Creative skills

2. Technical skills
3. Problem Solving Skills
5. Capacity for Growth and Development
6. Collaborative skills

Course content

In character classes, the student learns folk dances adapted for the stage, a process through which he/she becomes acquainted with a variety of cultures, with a focus on the distinct music, rhythm, and coordination originating in each country/region. Most full-length classical ballets still give an important place to character dances, which provide many a young dancer with his/her first opportunity to perform. In character class, the student learns a variety of techniques, becomes familiar with the movement idioms, dances and dance styles of different regions, and integrates this knowledge with musical rhythms. A separate aspect of these is a focus on classical ballet repertoire itself, allowing basic rhythms and steps to be added to existing repertoire.

Learning objectives

The student:

- Develops knowledge on new rhythms, styles and coordination originating in a variety of cultures and countries.
- Demonstrates that he/she has a feel for dance that extends beyond the language of classical
- Is ultimately able to easily execute character dances incorporated in the major classical ballets.
- Demonstrates a feeling for a variety of styles, and a developed personality in dance
- Is able to recognise, identify and actively apply musical rhythms, coordination and the appropriate idiom.
- Can connect classical technique and character styles, and identify similarities and differences between them, enabling the student to develop himself/herself further in the area of classical technique.

Working methods

The student learns material and repertoire in group classes, and studies styles, rhythms music genres in research assignments.

Study material (specialist literature, case histories, assignments, videos, etc.)

None

Assignments: Acquisition of knowledge on character repertoire in the classical ballets through self-research and connection with music and dance history.

Assessment method:

Evaluation and feedback based on presentation

Assessment criteria

- 1) 1, 2, 3, 4, 5

- 2) 1, 2, 3, 5, 6
- 3) 1, 2, 3
- 5) 1, 2, 3
- 6) 1, 2, 3

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Connects with acquisition of knowledge in Dance History and Music Theory, with respect to the development of an understanding of various styles and associated rhythms, etc.

7. Workshops

Teacher/Instructor

All HBO teachers and guest teachers / repetitors

Year, duration

AD1

Class load (weekly)

90 minutes

Builds these competencies

- 1. Creative skills
- 2. Technical skills
- 3. Problem Solving Skills
- 4. Communicative Skills
- 5. Capacity for growth and innovation
- 6. Collaborative skills

Course content

Workshops are Repertoire classes with a short-term intense focus on a specific work or part thereof, or else on a specific choreographer and style.

The workshop acquaints the student with a different style and/or working method, and challenges him/her to apply the learned techniques in a situation comparable to what the student will encounter in professional practice, and is often outside his/her comfort zone. Workshops often take place in the context of demonstrations or final productions, and can offer opportunity to prepare or rehearse a specific work for these performances. Some workshops focus on a specific choreographer and associated techniques, working method, way of thinking, and application.

Workshops can also be build at other times throughout the year around specific themes, involve talks with professional from the field, involve teaching of make-up skills or other required

theatrical skills or have specific short term training goals (for example through Acceptance and Commitment Therapy sessions).

Learning objectives

The student:

- Develops knowledge and new styles, works, repertoire or working method of a specific choreographer in an intensive period.
- Displays a feeling for dance that extends beyond the language of classical ballet, and can apply the technique he/she has acquired to other styles and is able connect them and/or actively comprehend the differences between them, and apply them physically.
- Is able by the end of the period to physically execute the style and articulate an understanding of the differences.
- Demonstrates that he/she has a feeling for a variety of styles and has developed a personality in same.
- Is able to execute a repertoire piece during performances.
- Has an understanding of the fact that repertoire can be taught in quite different ways in different companies, and is able to play an active and individual role in rehearsals.
- Improves preparedness for auditions by acquiring knowledge about various companies and choreographers, and can do auditions in a more targeted way, actively reflect on them and form an opinion on them.
- Acquires skills other than dancing skills needed to work in the theatre

Working methods

The student is taught material and repertoire in group classes.

Research assignments into other styles, working methods and techniques. Classes led primarily by guest teachers and repetitors, guest speakers.

Study material (specialist literature, case histories, assignments, videos, etc.)

None. However, it should be impressed upon the student that he/she should conduct further research into other styles, choreographers and companies.

For certain short term courses/sessions material that is required for the sessions (for example make-up)

Assessment method

Evaluation and feedback based on presentation. The work is then executed as part of demonstrations and performances.

Assessment criteria

- 1) 1, 2 3, 4, 5
- 2) 1, 2, 3, 4, 5, 6
- 3) 1, 2, 3, 4
- 4) 1, 2
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3, 4

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Links to Dance History, Study Guidance and Repertoire classes.

8. Modern

Teacher/Instructor

Lia Witjes-Pool

Year, duration

AD1

Class load (weekly)

90 minutes

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

Modern technique classes prepare the student for neo-classical and more modern repertoire through building a different vocabulary, still bearing the classical training of the students in mind. Some goals for these classes include:

Learning objectives

- Direct dancers to access their technique through movement, not placement.
- Communicate concepts physically, intellectually and philosophically. Giving dancers the opportunity to tap into their physicality from other areas of themselves, building a whole artist.
- Teach tools not steps.
- Demonstrate with clear intention.
- Involve the students in their education, inspire them to be invested in the process of dance as a craft. Through assigned tasks, ask them to share this process verbally and in written form, hereby creating self-awareness in their development, personal goals and accomplishments.
- Expect excellence from each dancer. Teach the dancers to expect excellence from themselves. Teach them how to work, by finding nuance in their movement and artistry.

- Explain dance technique based on the science of the human body as we understand it today. Avoid explaining technique based on aesthetic or preference.
- Show empathy and compassion. Teach the person not a talent.
- Build an environment where everyone takes responsibility for their role. Create leadership without hierarchy and inviting students and accompanists to participate in a functional dialogue so everyone is supported, heard and available to be their best.
- Structure – Start class with communication and acknowledge every student. Let students know what they are working towards, not that it becomes a guessing game or an unclear path. Introduce new ideas every day to support old concepts and finish with older ideas to give students a sense of achievement. End with reflection.

Working methods

The student is taught material and repertoire in group classes and asked to reflect on this as pointed out in the learning objectives

Study material (specialist literature, case histories, assignments, videos, etc.)

None. However, it should be impressed upon the student that he/she should conduct further research into other styles, choreographers and companies.

Assessment method

Evaluation and ongoing feedback and feedforward through oral and written reports

Assessment criteria

- 1) 1, 2 3, 5
- 2) 1, 2, 3, 4
- 3) 1, 2, 3, 4
- 4) 1
- 5) 1, 2, 3, 4, 5
- 6) 1, 2, 3, 4

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Links to Repertoire classes.

9. Body Conditioning, Pilates, Weight Training

Teacher/Instructor

Jurgen Paulusma, Leila Kester

Year, duration

AD1, AD 2

Class load (weekly)

3x 60 minutes

Builds these competencies

1. Creative skills
2. Technical skills
3. Problem Solving Skills
5. Capacity for growth and innovation

Course content

These courses are aimed at strengthening the students and giving them (individual) tools to enhance their classical training and other subjects.

Learning objectives

The student

- Develops extra tools and knowledge to enhance their classical technique training
- Develops skills to minimise injuries
- Displays an understanding of their own needs and requirements for their body

Working methods

In groups and individually the student learns additional techniques

Study material (specialist literature, case histories, assignments, videos, etc.)

Balls, weight benches, gym material, etc

Assessment method

These subjects are not assessed

Assessment criteria

Not assessed

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Enhances understanding and gives tools that connect to all other subjects

10. Ballet History/Theory**Teacher/Instructor**

Swantje Schäuble

Year, duration:

AD1

Class load (weekly):

60 minutes classes, weekly homework, 10 hours for reflection assignment

Builds these competencies

1. Creative skills
2. Technical skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

Aside providing theoretical knowledge the course Ballet History / Reflections on (classical) dance focuses on making knowledge applicable.

The student learns to relate historical developments of (classical) western theatre dance (AD 1) and actual programming of renowned (repertoire) companies and the public debate (AD 2) by analyzing performances. Through this performance analysis the student learns to express an in-depth informed opinion from the position of the spectator.

Flexible modules each year allow the course to be embedded in the experiences of the students, such as repertoire and performances of the NBA and HNB.

AD 1 focuses on enabling the student to distinguish currents of (classical) western theatre dance based on the (changing) historical context and social function of dance. The student can indicate characteristics of such currents in varying staging's. Working with the idea of 'bending a timeline' the student learns to analyze and relate performances within the historical context of (classical) dance.

The student practices to express an informed opinion on relevant staging's. Thereby the student can indicate the quality of performers for example virtuosity, presence and embodiment of style and interpret the meaning of the performance based on style characteristics in form, aesthetics and themes.

Modules

- a. Introduction: Dance and Dance Forms
- b. Analytical tools: elements of dance and choreography
- c. Roots of Western Theatre Dance (Greek theatre, Court Dance)
- d. Romantic period, Ballet Russes
- e. Modern dance (Duncan, Fuller, Graham)
- f. Modern developments in ballet (Balanchine, van Manen etc.)
- g. Postmodern (Cunningham etc.) and contemporary dance
- h. Postmodern developments in ballet (Forsythe, Mc Gregor)

Learning Objectives

Overall, the course facilitates the students to:

- Applying knowledge of dance history to categorize and create insights in performances

- gain expertise in observing dance performances;
- gain expertise in analyzing and interpreting dance performances;
- get acquainted with different dance styles and choreographers;
- get familiar with new developments in the dance sector;
- reflect on relevant questions of public debate referring to the dance sector (digitalization, diversity, inclusion etc.);
- present an individual reflection based on a performance of choice.

Working methods

lectures, assignments individual and collaborative, written reflection, discussion

Study material (specialist literature, case histories, assignments, videos, etc.)

Visual material, video's, articles, handouts etc.

Assessment method

Attendance, working attitude, assignments (one presentation in blok 1/2 and one written reflection in blok 3/4). Both assignments are guided by 9 open questions.

Assessment criteria

- 1) 2, 5
- 2) 6
- 3) 4
- 4) 1
- 5) 1, 2, 3, 4
- 6) 4

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Embedding theory in the experiences of the students by adapting the modules to rehearsals and performances planning
Supporting cross-curricular activities

11. Music theory

Teacher/Instructor

Han-Louis Meijer

Year, duration:

AD1 and AD2

Class load (weekly):

90 minutes

Builds these competencies

1. Creative skills
3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

After this course it will be possible for the student to use the lesson material as a basis for the necessary practical integration of music and dance. The increased knowledge of musical exercises will also contribute to a better communication with teachers, pianists or musicians in general. The course will lead to a better relationship between artistic and technical qualities with regard to musical input.

As part of the course the student will also have workshops with and visit the Ballet Orchestra (orchestra of Dutch National Ballet and NDT) several times. Through actual meetings an interaction with orchestra members an extra layer of practical learning is added.

Learning Objectives

- To distinguish artistic, emotional and structural characteristics in classical music, for the benefit of ballet exercises and ballet variations by means of auditory training.
- Distinguishing and working with different dance forms, gaining insight into compositional structures.
- Learning to audibly distinguish all orchestral instruments including insight into the playing methods.
- Being constructively engaged with rhythmic differentiations

Study material

- The student receives a musical historical kaleidoscope from 1640 to 1973. Composers are discussed in their cultural and musical development. The content of the musical information is provided by images and sound material which are taken along by the teacher. For each composer an excerpt is given with the important information about work and style periods with their core brands.
- The information should enable the student to distinguish and argue between the works of different composers.
- Attention will also be paid to analyzing and naming different forms of dance. The dance forms run from 1600 [baroque] to 1960 [rock and roll]. This will also be supported by images and sound fragments.
- Also the discernment of the musical instruments will be discussed.

- Attention will be paid to the isolation of various individual sounds, both solo and in an ensemble context. As a young professional dancer, basic knowledge of instruments and their sound or playing technique is an absolute must. Demonstration of various instrumentalists as well as images and sound material are part of this subject. Concert visits for this purpose are required.

The students do not have a workbook. They receive material for each subject from the teacher with the necessary information.

Assessment method

- The concepts of music history, different forms of dance, measure/ rhythm, melody/ harmony, tempo/ dynamics will be discussed and tested on the basis of examples (written test).
- The concept of rhythm will be fully dissected and put into practice. The student will have to make his own rhythms through exercises, starting with the rhythm up to independent rhythmic variations, which have to be played independently of each other.

Assessment criteria

- 1) 2, 5
- 3) 3, 4
- 4) 1
- 5) 1
- 6) 3, 4

Remarks relating to overall context of the study programme (e.g. connectional and sequential requirements), or other remarks

Closely linked to all practical dance classes where live music accompanies the classes. Furthermore is with the new collaboration with the Ballet Orchestra (BalletOrkest) a whole new layer added; during the End of Year performances the student will perform to live music played by members of the Orchestra, with whom they have had discussions and workshops throughout the year.

12. Health & Performance Reflection and in-depth study

Teacher/Instructor

Iva Lešić

PART 1: ANATOMY AND INJURY PREVENTION

Year, duration:

AD 1: 4 blocks

Class load (weekly):

Lectures, 60 minutes per week

Weekly homework plus 10 hours of self-study for the tests.

Builds these competencies

3. Problem-solving competency
4. Communicative competency
5. Learning and developing competences
6. Collaborative competencies

Course content

The aim of this module is to increase students' knowledge of anatomy and injury prevention, so that they can apply it in their own field. The emphasis in this module is on theory, but practical assignments and exercises are also included, which translates into practical application.

Learning Objectives

The student:

- Is familiar with anatomical terminology and has basic knowledge of injury prevention.
- Understands how dance and anatomy are related to injury prevention.
- Is able to apply the acquired knowledge in dance practice.
- Is able to respond to injuries sensibly, safely and effectively.
- Has developed knowledge and skills and can make informed decisions during training and implementation.

Working methods

(do to learn/learn to do):

- Lecture
- Dedicated Education
- Instruction / self-study (in class and at home)

Used study material (professional literature, cases, assignments, videos, etc.)

- Willemsen, T. (2007). Anatomy and injury. Amsterdam: Obey Willemsen.
- PowerPoint presentations
- PPT handouts
- Videos exercises Iva Lesic

Assessment method

2 schriftelijke theorietoetsen- 1 uur per toets

1 toets als afsluiting van blok 2 en 1 toets als afsluiting van blok 4

Assessment criteria

2) 5

3) 5

4) 1

5) 1,2, 3, 4

6) 4

PART 2 REFLECTION AND IN-DEPTH STUDY

Year, duration:

AD1: 3 blocks

Block 1: orientation / exploration and ideas phase.

Block 2: realization phase and handing in paper

Block 3: presentations

Class load (weekly):

3 contact hours in total

self-study hours per week depend on the chosen theme and student experience.

Builds these competencies

3. Problem-solving competency

4. Communicative competency

5. Learning and developing competences

6. Collaborative competencies

Course content

In the Reflection and in-depth lessons, a paper is written on a topic in the field of dance health, anatomy and injury prevention. The paper is then presented to the class and a panel of professionals.

This paper requires thorough preparation, a well-chosen literature study, careful execution and clear reporting.

Learning Objectives

- The student is able to gain insight and knowledge of a topic related to dance, anatomy and / or injury prevention.
- The student is able to actively acquire knowledge with help from books, internet, lessons and other resources.

- The student is able to theoretically work out a topic related to dance, anatomy and / or injury prevention.
- The student is able to translate the information gathered into the dance practice.
- The student is able to give a presentation about the chosen topic in the field of dance health, anatomy and / or injury prevention to fellow students and teachers.

Working methods

(do to learn/learn to do):

- Dedicated Education
- Individual guidance
- Instruction / self-study (in class and at home) / feedback / reflection

Study material (specialist literature, case histories, assignments, videos, etc.)

- Bulsuk, K. G. (2009) Taking the First Step with PDCA. 2 February 2009.
- Zevensprong derived from the Rijksuniversiteit Limburg Reader Reflectie & Verdieping Bronverwijzing volgens APA-stijl criteria

Assessment method:

Final grade consists of 3 numbers:

- The grade for the paper (minimum grade 5.5 to participate further in the presentation),
- The grade for the process
- The grade for the presentation

All three figures weigh equally. An average mark of 5.5 and above is considered a pass.

Assessment criteria

2) 5

3) 2,3,5

4) 1

5) 1,2, 3, 4

6) 4

13. Study Guidance

Teacher/Instructor

Marion Vijn

Year, duration

AD 1

Class load (weekly)

AD1: 5 blocks

1x per week 90 minutes les

Weekly homework in the form of (written or otherwise) assignments, including working towards a knowledge test in block 1, writing a Graduation Plan in block 3, having a CV ready in block 5.

(20 hours in total.)

Builds these competencies

3. Problem Solving Skills
4. Communicative Skills
5. Capacity for growth and innovation
6. Collaborative skills

Course content

The purpose of the meetings under the heading of Study Guidance is that the student learns to reflect, becomes aware of what is required of a professional dancer and how she / he can proactively shape his own development into a future dance artist. . The emphasis in these lessons is on discovering how the student can prepare himself as well as possible for an existence in the national and / or international dance world and experiences the process of developing into a dance artist as consciously as possible and self-managing; this relates to all kinds of areas except for the dance-technical / performance area.

Learning objectives

- Knowing the OER, competencies (learning objectives of the program / NBA) and subject descriptions.
- Become/remain self-aware, believe in your own authenticity, look for your own strength and use it with conviction.
- Remain curious about your own growth and development process as a dance student/dancer and actively experience this process with insight and confidence.
- Able to reflect on their own development and to use these reflections in future situations, whether or not in the studio.
- The student acquires knowledge of the national and international professional field (among other things by conducting research into various dance companies).
- The student can make a CV according to the requirements of the professional field.

Working methods

- In a classroom context, actively participate in, and conduct conversations
- Watching videos in class and at home
- Make group assignments in class and at home
- Doing research on the internet, in books (at home)
- Make writing assignments (at home)
- Have one-on-one conversations with the teacher
- Learning / processing teaching materials that have been handed out

Study material (specialist literature, case histories, assignments, videos, etc.)

- Het Onderwijs Examen Regelement (OER)
- The list of competencies for ballet dancer (NBA / ATD)
- Reviews
- Visit performances
- (dance, art) videos
- Professional literature
- Study guide of the NBA / ATD
- Attend live lectures / attend online
- Podcasts

Assessment method

- Knowledge test on the OER, competences and course descriptions.
(Test format: multiple choice questions and open questions)
- Writing a graduation plan: criteria in attachment.
- Create a resume; is assessed as “satisfactory” when the CV is submitted according to objective requirements on the assignment.

Assessment criteria

3) 3, 4

4) 1, 2

5) 1, 2, 3, 4

6) 1, 3, 4