

Bachelor Dance in Education ArtEZ Institute of the Arts

*Report of the limited programme assessment
29, 30 and 31 August 2012*

Utrecht, The Netherlands
December 2012
www.AeQui.nl
Assessment Agency for Higher Education


 *This document is best printed in duplex.*

Table of contents

Table of contents	3
Summary	4
Colophon	6
Introduction	7
1. Intended learning outcomes.....	9
2. Teaching-learning environment.....	14
3. Assessment and achieved learning outcomes	26
Attachments	31

Summary

On 29, 30 and 31 August 2012 an assessment committee of AeQui has performed an assessment of the Bachelor of Dance in Education, at the School of Dance ArtEZ. The overall judgement of the committee regarding the quality of the programme is **good**.

The four-year Bachelor's of Dance in Education programme leads to an advanced teaching qualification. Graduates of the programme are able to work as dance teachers in primary, secondary, intermediate vocational and higher vocational education, or in other professional contexts where dance is involved, such as youth theatre schools, dance companies for young people, educational departments of companies and institutes, community arts projects and dance projects for companies and social organisations. The philosophy of the School of Dance understands dance as the expression of 'movement research' and reflective practice, building on the capabilities and interests of each individual student. With the help of individual and year tutors, students in the Dance in Education programme are trained to become independent dance teachers who are able to work with different target groups and who are able to apply different approaches to their dance teaching.

Intended learning outcomes

The assessment committee evaluates the intended learning outcomes as **good**. In the view of the committee, the final qualifications of the programme anticipate developments in the field of dance teaching by starting from an individual approach to dance and identifying different target groups and dance teaching settings. The programme distinguishes between four professional roles in dance teaching and five didactic approaches, which students must learn to master and employ in their dance teaching practice. It aims to train dance teachers who are knowledgeable dancers, entrepreneurs in their field and who are able to employ various dance disciplines in the teaching of dance, supporting and developing the individual dance abilities of his/her pupils. The committee concludes that the profile and objectives of the programme convey a distinguished view on the discipline of dance teaching and provide the profession with a new perspective. In addition, the committee judges that the programme has translated its goals into concrete intended learning outcomes, the level and orientation of which are in line with national requirements of a Bachelor's programme in the Arts and meet international standards formulated by the Dublin Descriptors.

The programme monitors and evaluates its profile and final qualifications through exchanges with its alumni and professional working field committee and through structural student- and alumni evaluations. The committee judges that the programme maintains a close relation with the working field and its alumni and that it has designed its profile with an informed vision of the future of the field.

Teaching-learning environment

The teaching-learning environment is evaluated as **good**. The evaluation committee was able to discern that the content and structure of the programme

supports students in their individual development towards an independent dance teaching practice. The programme components ensure that the students learn to master the different professional roles of dance teaching and that they are trained to tailor their teaching to the target group and situation in question. The committee applauds the manner in which the programme's objectives have been integrated into the curriculum. The projects and teaching practicals ensure that the programme is continuously in touch with the developments in the professional field and aware of new or emerging target groups and teaching environments, which are often discovered and explored by the students themselves.

The committee is positive about the didactic method of the programme, which is based on an individual approach of the dance teaching. From the very start, students are required to develop their own vision of the profession, based on their physical abilities, interests and fascinations. The fourth year is devoted to a personal profiling trajectory (including a work placement or period abroad) during which time students research a particular target group and dance teaching context of her/his choice and investigates one of the dance teacher's professional roles. The committee also judges the programme to be feasible due to the effective health programme of the School of Dance, open communication between staff, students and management and the coaching students receive from their personal and year mentors throughout the programme.

The committee noted that all permanent instructors are well qualified each with his/her own expertise. They are skilled educators and convey a high degree of open reflectiveness and motivation to improve and develop the programme. The committee values the strength of the team and the fact that they, as students confirmed, indeed 'practice what they preach.'

In the view of the committee, open communication between staff, students and management, individual coaching of the students within the programme and inspiring surroundings provided by the School of Dance building, have resulted in a healthy, safe and motivating environment in which students can develop into independent and versatile dance teachers.

Assessment and achieved learning outcomes

The assessment committee evaluates the assessment and achieved learning outcomes as **good**. The validity and reliability of the assessments is due to the precise translation of the final qualifications into the evaluation criteria of the modules and the objective manner in which students are assessed, both formally and informally, according to the committee. By structurally including multiple as well as external assessors in the key assessments, the programme is able to guarantee the reliability of its evaluation of the students. The final assessment in the fourth year includes an evaluation of all the competencies formulated by the programme and includes a profile research project as well as a work placement. The results of the profile research and work placement are presented to all the students and faculty of the programme; the written profile paper is presented to and assessed by a committee consisting of three members, two supervisors and an external assessor.

The committee was able to conclude that the graduates achieve the intended qualifications of the programme. This is not only demonstrated in the results of their profile projects and work placements but also in the manner in which they are able to carve out a place for themselves as versatile, skilled dance teachers in the professional field. It is clear to the committee that the programme is producing proficient dance teachers who have an individual fascination and passion for dance, as

All three standards of the NVAO assessment framework are assessed positively and hence the review committee awards a positive recommendation for the accreditation of the programme.

On behalf of the entire review committee,
Utrecht, December 2012

René S. Kloosterman
Chair

Jesseka M. Batteau
Secretary

well as the skills to teach dance to a wide variety of target groups within different contexts and situations. On the basis of its discussions with alumni and the representatives of the working field, the committee recognises that the graduates share an individual approach to dance, entrepreneurial initiative and that they have the ability to employ various approaches and roles within their independent teaching practices.

Recommendations

The committee applauds the programme's outward orientation. Still, the committee is of opinion that the programme could benefit from the input of other influences, offering, for example, more experimental methods of teaching, art management and dance techniques. This exposure to 'something new and from afar' could be achieved by involving (international) guest teachers on a more structural basis.

The committee supports the programme's plans to further implement the periodisation-system in its curriculum. It encourages the programme to integrate the method not only as a tool in the management of physical training, but also to investigate its potential as an instrument in the development and practice of entrepreneurship.

Lastly, the committee does note that the international scope of the programme could be improved. Given the Dance in Education programme's intention to reformulate its profile and goals, the committee thinks that it could benefit from the existing international networks and relations of the School of Dance, incorporating an international perspective in its on-going development of the final qualifications.

Colophon

Institute and programme

ArtEZ Institute of the Arts
Faculty of Theatre and Dance
Onderlangs 9
6812 CE Arnhem
Telephone: + 31 26 35 35 660
Status institution: publicly funded
Result of institutional assessment: applied for

Programme: Bachelor of Dance in Education
Level: Higher Vocational Bachelor's (HBO Bachelor)
Number of credits: 240 EC
Nomenclature: Bachelor of Dance in Education
Location: Arnhem
Mode of study: fulltime, four year-programme
ISAT: 34940
Data on intake, graduates and dropouts: see attachment 3

Director responsible for quality: Dingeman Kuilman, Chairman of the Executive Board of ArtEZ
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Assessment committee

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Ir R. Kloosterman, chair
Drs J. Batteau, secretary

The Committee was presented to NVAO for approval.

The assessment was conducted under the responsibility of:
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Introduction

The ArtEZ Institute of the Arts is one of the major art institutes in the Netherlands with locations in Arnhem, Enschede and Zwolle. The four faculties of ArtEZ – Art & Design, Architecture, Music, Theatre & Dance – provide Bachelors and Masters degree programmes in visual art, architecture, fashion, design, music, theatre, creative writing, dance and art education as well as an Associate Degree programme and various preparatory courses. ArtEZ has approximately 3000 students, 850 teachers and supporting staff members. Its programmes are aimed at both sustaining and further developing the artistic and intellectual capacities of its students, guiding them as they develop their talents and ambitions and learn to sustain a professional artistic practice.

The faculty

The ArtEZ Faculty of Theatre and Dance consists of the Academy of Theatre as well as the School of Dance and is headed by two faculty directors. The programmes (one masters' and four bachelors) are directed by the department heads. They are responsible for different courses' curricula and are involved in the development of the faculty's policy and evaluation-procedures. They are also available to staff and students for questions concerning educational matters.

In 2000, the School of Dance merged with the prestigious European Dance Development Centre (EDDC), thus bringing together different philosophies on dance and choreography within a single organisation, opening up new opportunities for dance experimentation and disciplinary crossover. With the advent of a new director of the School of Dance in 2006, the emphasis on the demands of the contemporary professional field has been intensified, which resulted in the introduction of a new and innovative curriculum in 2009. Developing and ensuring artistry and professional identity is a central point in the School of Dance study programmes. All dance degree programmes emphasise the artist's self-knowledge of his/her technical abilities and the development of a personal style as dancer/ maker dance teacher or choreographer, as well as the prevention of injuries. Similarly, a strong emphasis is placed on the development of a strong technical basis – an important tool for dancers to further develop themselves as artists. The School of Dance aims not only to practice, but also to generate knowledge about dance, developing a clear identity within and outside of ArtEZ. The programmes share a fascination for the individuality of the student and strive to give high quality guidance. They aim to

develop in their students an ability to be self-reflective and to acquire knowledge that is fed by practice of live dance.

The programmes at the School of Dance support an integrated approach to dance and are divided into phases and periods, taking into account the specific physical and mental development rates of the individual dancers. This special method of dance teaching – referred to as the 'periodisation' system – not only greatly reduces the frequency and gravity of injuries, but is also a tool in the development of confident, knowledgeable dancers, dance makers and dance teachers who are able to manage and plan their physical training as well as their creative work in a responsible manner.

ArtEZ School of Dance works closely together with Papendal Medical Sport Centre (SMCP). The health, strength and fitness of students are monitored throughout the programmes by the health coordinator of ArtEZ School of Dance. In addition, the School of Dance has recently appointed an Associate Professor of Health, who conducts research on the effects of the 'periodised' structure of the curriculum and uses the results to further develop and fine tune the methods employed in the highly innovative dance education programme at ArtEZ.

The programme

The Bachelor's of Dance in Education programme is one of four dance programmes, which includes the Dance Preparatory Course, the Master's of Choreography and the Bachelor's of Dancer/Maker. The four-year Dance in Education programme leads to an advanced teaching qualification. Graduates of the

programme are able to work as dance teachers in primary, secondary, intermediate vocational and higher vocational education, or in other professional contexts where dance is involved, such as youth theatre schools, dance companies for young people, educational departments of companies and institutes.

The philosophy of the School of Dance understands dance as the expression of 'movement research' and reflective practice, building on the capabilities and interests of each individual student. With the help of individual and year tutors, students in the Dance in Education programme are trained to become independent dance teachers who are able to work with different target groups and who are able to apply different approaches to their dance teaching. Students are taught that dance is both an individual form of expression and an art. They must learn to apply both aspects in their role as dance teachers. This requires that they must be able to employ teaching methods and different dance disciplines that support the individuality of students in the dance class. In other words, the programme wishes to train dance teachers who on the basis of their own individual potential and affinities are able to transfer knowledge to their pupils, supporting them in the development of their own individual dance abilities.

The four-year Dance in Education programme is divided into seven components, which involve projects, teaching practicals, dance practice subjects, dance theatre subjects, subject-based theory, programme supervision and free space. Throughout the programme, students learn to take four different professional roles: dance teacher, dancer, dance maker and dance organiser/entrepreneur. The view

of the programme is that students must master these roles to become a competent dance teacher.

In addition to the four roles of dance teaching, each programme-year focuses on a different aspect of the dance teaching profession: the target groups (first year), the contexts (second year) and the professional roles (third year) in dance teaching. In the fourth year, students conduct a profile research project in which they choose a specific target group and context. They focus on one of the professional dance teaching roles explored in the programme and conduct a work placement in an organisation or institution relevant to their profile of choice.

The assessment

ArtEZ Institute has assigned AeQui VBI to perform a quality assessment. In close co-operation with ArtEZ, AeQui has convened an independent and experienced assessment committee. A preparatory meeting with representatives of the programme was conducted with the aim to exchange information and plan the dates as well as the programme of the site-visit.

A delegation of the committee visited the Dance in Education Event at ArtEZ on 28 June, 2012. The assessment was carried out according to the itinerary presented in attachment 2. Due to personal circumstances, Professor Melrose was not able to participate in the interview sessions on August 29-31. Nevertheless, she provided input for the assessment as well as the report. The committee assessed the programme independently; at the conclusion of the assessment, the results were communicated to representatives of the programme, and a draft of this report was sent to the representatives of the programme. Their reactions have led to this final version.

1. Intended learning outcomes

The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.

Explanation: As for level and orientation (bachelor's or master's; professional or academic), the intended learning outcomes fit into the Dutch qualifications framework. In addition, they tie in with the international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

On the basis of interviews and an examination of underlying documentation, the assessment committee evaluates the learning outcomes intended as **good**. In the view of the committee, the final qualifications of the programme anticipate developments in the field of dance teaching by starting from an individual approach to dance and identifying different target groups and dance teaching settings. The programme distinguishes between four professional roles in dance teaching and five didactic approaches, which students must learn to master and employ in their dance teaching practice. It aims to train dance teachers who are knowledgeable dancers, entrepreneurs in their field and who are able to employ various dance disciplines in the teaching of dance, supporting and developing the individual dance abilities of his/her pupils. The committee concludes that the profile and objectives of the programme convey a distinguished view on the discipline of dance teaching and provide the profession with a new perspective. In addition, the committee judges that the programme has translated its goals into concrete intended learning outcomes, the level and orientation of which are in line with national requirements of a Bachelor's programme in the Arts and meet international standards formulated by the Dublin Descriptors.

The programme monitors and evaluates its profile and final qualifications through exchanges with its alumni and professional working field committee and through structural student- and alumni evaluations. The committee judges that the programme maintains a close relation with the working field and its alumni and that it has designed its profile with an informed vision of the future of the field. The committee does note that the international scope of the programme could be improved. Given the Dance in Education programme's intention to reformulate its profile and goals, the committee thinks that it could benefit from the existing international networks and relations of the School of Dance, incorporating an international perspective in its on-going development of the final qualifications.

Links with professional practice

ArtEZ is one of five institutes in the Netherlands with a Bachelor's of Dance in Education programme. It educates its students to work both on an extracurricular basis and in schools. In terms of the latter, Dutch dance teacher training programmes are unique; there are no other dance programmes either in Europe or elsewhere that provide training for primary, secondary, intermediate vocational and higher vocational education.

In recent years, the public visibility of dance has increased due to television programmes, such as *So You Think You Can Dance*, the Cultural and Artistic Training (CKV) in schools, the role of dance in musicals, educational dance performances and dance in major events and commercials. Hence, the group of dance practitioners is also expanding. The effects of these developments are noticeable in the professional field not only in the sheer variety of

dance forms that are practiced at present, both on a professional and amateur level, but also in the substantial growth of intermediate vocational dance programmes where many of the alumni of the programme are employed as teachers, executives and curriculum developers. There is also a growing number of arts-oriented schools and lower secondary vocational schools where dance is a part of the curriculum and tested in written form. These arts-oriented vocational schools have increased from two in 2006 (at the time of the previous accreditation) to nine at present. Finally, there is a growing interest in educational dance performances. At present, there is an increased emphasis on education in the extracurricular professional field. Artistic disciplines are deployed as an instrument in the improvement of cultural participation in society. In the view of the programme, the broadly shared acknowledgement of the need for artistic participation provides many opportunities for the

development of a dance teacher's profession in the working field.

The ArtEZ Bachelor of Dance in Education programme profile is based on the nationally recognised description of a Bachelor's programme of Dance in Education, formulated by the 'Netwerk Kunstvak Docentenopleidingen' (KVDO, a network for teacher training programmes in the arts) in 2004. This profile was developed in close collaboration with relevant educational institutes and the professional field. It describes a vision of the profession, the working field, the developments in relation to the programme and its final qualifications. Using this profile as its starting point, the ArtEZ Bachelor's programme has formulated competencies and final qualifications that reflect their specific view on the profession of dance teaching. The programme does not merely wish to accommodate the dance profession's increasing differentiation but also aims to redefine the manner in which dance is taught. It underlines that the present developments demand an individual approach to dance and that the method of teaching should revolve around the individual dancer's interests and capacities rather than the technical or artistic demands of the dance discipline itself. The programme wishes to train dance teachers who take the individual dancer as their starting point, who are able to teach a wide range of target groups and who are able to distinguish themselves in the profession. (This approach is described in the book *Dans in Samenhang: een flexibele methodiek*. ("Dance in Cohesion; A Flexible Methodology"), which concerns a flexible educational methodology that is based on the teacher's various working forms and roles, and which focuses on the student's individual approach.)

The programme also aims to provide its students with solid enterprising skills and support them in the development of their distinct vision of dance education. Finally, graduates of the programme must be able to apply different approaches and methods in dance teaching.

After completing the programme, students are able to teach the Dutch Cultural and Artistic Training (CKV) subjects or may find employment related to arts subjects at schools or in extracurricular arts education. They will also be able to develop arts subjects for education. Alternatively, they can work

as policy officers in various educational departments of arts institutes.

At present, the position of the arts and Cultural and Artistic Training (CKV) subjects in secondary schools is being evaluated. This will have consequences for the content and form in which dance is addressed in these educational contexts. In response to these developments as well as to broader political developments, KVDO is currently developing a new professional profile for dance teachers, which is based on competencies and professional knowledge. This is expected to be implemented in late 2012. Once the professional field has validated a new set of competencies developed by the national KVDO network, these will be translated to the intended learning outcomes and assessment policy of the Dance in Education programme. The new competencies and renewed profile will also be presented to the professional working field committee.

As became clear to the evaluation committee from their interviews with students, alumni and the professional working field committee, the profile and final qualifications of the Bachelor's of Dance in Education are considered to mirror the demands of the professional field. Students appreciated that the objectives of the programme support the different dimensions of the dance teaching profession. Not only do they aim to teach students to apply the different dance teaching roles, depending on the target group and dance teaching setting, but they are also supported in the development of their own dance abilities and personal views on dance. They were also positive about the entrepreneurial goals of the programme and its aim to train students to work in an interdisciplinary manner with other art disciplines.

The evaluation committee has been able to establish that the objectives of the ArtEZ Bachelor of Dance in Education programme are well attuned to the developments taking place in the professional field. The evaluation committee is appreciative of the manner in which the programme has translated the demands in the professional field into their final qualifications. In the view of the committee, the Dance in Education profile combines a specific view on dance teaching as a multi-faceted discipline, with an identification of the different professional roles of the dance teacher and a focus on entrepreneurship

as well as the different target groups within dance education. The committee applauds the programme's ambition to transfer this specific approach to dance teaching through the training of its students to the professional field, extending and developing the scope and nature of dance teaching in the process. The committee judges that this choice effectively anticipates the changes in the profession.

Up-to-date

The evaluation committee observes that the programme monitors the relevancy of its final qualifications and competencies in various ways. The relation between the competencies of the programme and the professional field are maintained through structural consultations with experts in the field and the programme's professional working field committee. Students and alumni are surveyed regularly to verify that the assessed proficiencies meet the requirements of the professional field.

The programme maintains good relations with a wide range of professional organisations, such as *Kunstfactor*, the *Nederlandse beroepsvereniging van Dansprofessionals* (NBDK) and *Kunst en Cultuur Gelderland* (KCG). ArtEZ School of Dance has an important regional function. Not only do students perform at regional theatres, but ArtEZ also supports the annual *Dansproeverij* where Gelderland dance makers (including many alumni) present their latest works. The ArtEZ School of Dance also collaborates with educational institutions (for example with *Quadraam*, *ROC Rijn IJssel* and *Hoofdkwartier on the Studieloopbanen in het Kunstonderwijs Oost-Nederland* (SKON)) and organisations aimed at creative enterprise (for example, *Kunstbedrijf Arnhem*). It is also involved in the scouting and developing of dance talent in the region. Through these activities, the programme is able to continually assess the relevancy of its final qualifications in the various domains of the professional field, not only in relation to different the target groups but also where it concerns the different contexts of dance teaching.

The programme's professional field committee is comprised of representatives of the various target groups and working field domains and convenes twice a year. These so called 'round table

discussions' are held in December immediately after the Mini Dance Festival and also in June, during the Dance in Education EVENT. The discussions concern the relation of the final qualifications to the developments in the professional field, along with the relevancy of the curriculum's content and the possibilities for innovation. The programme maintains a network of work placement schools in the educational and extracurricular working fields, which are consulted at least twice a year. Also, the programme maintains close contact with its graduates in various ways. The involvement of alumni in the programme's curriculum, projects and events, is another way in which the programme monitors on-going developments in the field.

The ArtEZ School of Dance as a whole has a strong international orientation that includes a large network of international teachers, guest teachers and choreographers. It also participates in various international joint ventures. The Erasmus exchange with partner schools provides profiling opportunities for Dance in Education students and also involves the customary sharing of knowledge through teacher exchanges.

Of the four programmes at the School of Dance, the Dance in Education programme is most tailored to the specific demands of the professional field in the Netherlands. Nevertheless, the programme's outlook does extend beyond the national boundaries; between a fifth and a quarter of the students are from abroad (including countries such as Germany, Belgium, Austria and Switzerland). These foreign students are eager to enrol in the Dance in Education programme since dance training programmes with a specific focus on dance teaching in schools do not exist in their home countries. The programme values the fact that its foreign students enrich the programme with their own dance backgrounds and networks, and that they contribute to the international exposure of the programme's profile once they return home with the expertise they have acquired at the School of Dance. In this sense, foreign students are the programme's ambassadors for current and future dance education at schools in their own countries.

The evaluation committee appreciates the programme's exchanges with its professional network and its structural evaluations of the final qualification with its professional working field

committee, its students and alumni. In the view of the committee, the profile of the programme reflects the demands of and developments in the working field. It judges that the programme's profile and method have been designed with an informed vision of the future of the field. However, the committee does note that the international scope of the programme could be improved, in particular where it concerns interaction with other dance-teacher programmes beyond the border and the involvement of international guest teachers. Given the Dance in Education programme's intention to reformulate its profile and goals, the committee thinks that it could benefit from the international existing networks and relations of the School of Dance, incorporating an international perspective in its on-going development of the final qualifications.

Concrete

The final qualifications of the ArtEZ Bachelor of Dance in Education Programme are based on the national profile for the Bachelor of Dance in Education. Central to the programme are the four professional roles: dance teacher, dancer, dance maker and organiser/entrepreneur. These roles in turn are informed by five didactic approaches: technical, reproductive, creative/expressive, choreographic and theoretical/receptive.

The Bachelor of Dance in Education has defined the following competencies for its programme:

1. Creative capacity: the teacher creates dance and dance products that are generated by an individual artistic vision. The creative process serves his or her teaching activities.
2. Craftsmanship: the teacher has the capacity to apply a wide range of technical skills and craft-based knowledge both efficiently and effectively.
3. Arts pedagogic capacity: the teacher has the capacity to create a safe and stimulating learning environment for pupils and programme participants.
4. Didactic capacity: the teacher has the capacity to initiate, design, provide and evaluate arts education based on a didactic vision that focuses on the profession.
5. Operational capacity: the teacher has the capacity to set up and maintain an inspiring and

functional educational situation both for him or herself and others.

6. Ability to co-operate: the teacher has the capacity to contribute with others to dance, arts education and cultural education, using his or her own expertise as a starting point.
7. Communicative ability: the teacher is able to deploy, present, elucidate and connect his or her artistic, pedagogic and/or didactic visions both efficiently and effectively.
8. Capacity for reflection: the teacher has the capacity to consider, analyse, elucidate and evaluate his or her teaching of the arts and artistic actions.
9. Capacity for growth and innovation: the teacher has the capacity to continue developing and updating his or her artistic and teaching skills.
10. Societal orientation: The teacher has the capacity to spot and use relevant societal factors in his or her activities as a teacher.

(For a more detailed description of the sub-competencies and conduct indicators supporting these final qualifications, see appendix 4.)

The competencies and accompanying conduct indicators constitute the programme's guiding principle. The profiling of the students is created through their individual specialisation in a particular target group and dance situation.

The students, alumni and members of the professional working field committee report themselves as satisfied with the manner in which the competencies and final qualifications anticipate and reflect the demands of the contemporary field of dance teaching. The representatives of the professional field and alumni that the committee spoke to also confirmed that the programme's focus on dance teaching roles, didactic approaches and the stress on the artistic independence of the dance teacher and the individual dance abilities of the pupils in a dance class conveys an understanding of what is needed in the field of dance at the present time. Students and alumni indicated that these components of the profile ensure that the programme trains students for the dance teaching profession in wide range of domains. On the basis of materials reviewed and individuals interviewed, the evaluation committee judges that the programme has translated the issues raised by the parameters in the professional field into concrete and relevant objectives for the programme.

Dublin Descriptors

To ensure that the level of the Bachelor's of Dance in Education meets international standards, the final assessment criteria of the proficiencies have been compared to the Dublin Descriptors. The committee

was presented with a summary and explanation of this comparison. The committee concluded that the competences of the programme were sufficiently in line with the international standard of intended learning outcomes for a Bachelor's degree in the Arts.

2. Teaching-learning environment

The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes.

Explanation: The contents and structure of the curriculum enable the students admitted to achieve the intended learning outcomes. The quality of the staff and of the programme-specific services and facilities is essential to that end. Curriculum, staff, services and facilities constitute a coherent teaching-learning environment for the students.

Based on the interviews and examination of underlying documentation, the assessment committee evaluates the teaching-learning environment as **good**. The evaluation committee was able to discern that the content and structure of the programme supports students in their individual development towards an independent dance teaching practice. The programme components ensure that the students learn to master the different professional roles of dance teaching and that they are trained to tailor their teaching to the target group and situation in question. The committee applauds the manner in which the programme's objectives have been integrated into the curriculum. The projects and teaching practicals ensure that the programme is continuously in touch with the developments in the professional field and aware of new or emerging target groups and teaching environments, which are often discovered and explored by the students themselves. The programme maintains close contact with its alumni and professional working field committee. Notwithstanding the programme's outward orientation, the committee is of opinion that it could also benefit from the input of other influences – different and more experimental methods of teaching, art management and dance techniques, for example – by inviting (international) guest teachers with a different perspective on the profession to the programme.

The committee is positive about the didactic method of the programme, which is based on an individual approach of the dance teaching. From the very start, students are required to develop their own vision of the profession, based on their physical abilities, interests and fascinations. The fourth year is devoted to a personal profiling trajectory (including a work placement or period abroad) during which time students research a particular target group and dance teaching context of her/his choice and investigates one of the dance teacher's professional roles. The committee also judges the programme to be feasible due to the effective health programme of the School of Dance, open communication between staff, students and management and the coaching students receive from their personal and year mentors throughout the programme. The committee supports the programme's plans to further implement the periodisation-system in its curriculum. It encourages the programme to integrate the method not only as a tool in the management of physical training, but also to investigate its potential as an instrument in the development and practice of entrepreneurship.

Through its various preparatory courses for young dance teachers and by translating its goals into the criteria for the admission of potential students, the programme is able to enrol students who have the talent and potential to become dance teachers who incorporate the four roles defining the profession. The committee noted that all permanent instructors are well qualified each with his/her own expertise. They are skilled educators and convey a high degree of open reflectiveness and motivation to improve and develop the programme. The committee values the strength of the team and the fact that they, as students confirmed, indeed 'practice what they preach.' In the view of the committee, open communication between staff, students and management, individual coaching of the students within the programme and inspiring surroundings provided by the School of Dance building, have resulted in a healthy, safe and motivating environment in which students can develop into independent and versatile dance teachers.

The programme covers the learning outcomes

It was clear to the committee from interviews and outcomes observed that the programme provides a relatively small-scale environment in which students are supported in their individual development as skilled dance teachers who are able to take on different roles and employ different approaches in

their teaching of the various target groups in the professional domain.

The ArtEZ Bachelor of Dance in Education Programme is a four-year programme offering 60 EC a year. The programme is structured into seven programme components: projects, teaching practicals, dance practice subjects, dance theatre subjects, subject-based theory, programme supervision and free space. Every course within the programme has a

'work plan' which describes the administrative characteristics (study load, teacher and contact time) of the course, the course's content, its place in the curriculum and relation to other relevant modules, learning activities and practicalities, type of assessment, competences and indicators for success. During the first year, students are familiarised with the professional field of dance teaching. They develop a clear image of the profession and the specific target groups that can be taught. This is achieved through the subjects and projects that focus on the various professional roles and target groups. In the teaching practical programme component, the students experience for the first time what it is like to have a professional practice. He or she conducts teaching practice at either a dance company, a primary or secondary school or an amateur ballet school.

In the second year, students give individual dance classes for the first time both at ArtEZ itself and in the professional field. They also continue to explore various situations of the working field. As student teachers, they are involved in dance days. In the preparation, organisation and performances of these dance days, students fulfil a number of professional roles as teachers/coaches, dancers/choreographers and organisers. In addition, the role of entrepreneur is supported by the module Musiconomy, which is one of the theory subjects in the second year. Students attend lectures at the ArtEZ Art Business Centre - the ArtEZ centre for enterprise. This centre is also involved as project-agency for the department.

In the third year, students continue to work on various professional roles. This involves four projects as well as theory and practical subjects. The process of personal profiling is also initiated during the third year, a trajectory that is concluded at the end of the fourth year. Together, students organise, create and dance in an educational dance production and conduct classes for a target group of school children or teenagers. The results of these classes are presented on a number of occasions in one of the School of Dance theatres. Students also work independently on the four professional roles within this project. Many of the theory and practical subjects are concluded at the end of the third year, thus preparing students for the personal profiling trajectory and research projects. Together with students from the other ArtEZ arts disciplines, students work intensively at the interfaculty level on

an interdisciplinary educational programme for secondary school pupils.

During the fourth year, students focus entirely on their profiling projects (Personal Profiling component). During these projects, each student researches a particular target group and dance teaching context of her/his choice and investigates one of the dance teacher's professional roles. Students delve into relevant historical and theoretical frameworks of their subject of choice. This research is conducted simultaneously alongside a work placement and students present the results in a final profile presentation at the Dance in Education EVENT. Students also conclude the Musiconomy subject with the completion of a business plan in the final year.

Projects

A substantial part of the Dance in Education Programme's curriculum is project-oriented. Most of the projects are designed for students of the same year and are based on a relevant professional situation. By addressing the different didactic methods and professional roles, these projects prepare the students for the various target groups and work situations of professional practice.

The joint faculty projects are also part of the curriculum; they are organised by the Interfaculty of the ArtEZ Expertise Centre for Arts Education. These projects are offered to all the students attending ArtEZ teacher training programmes: dance, music, theatre, art and design. The Interfaculty invites students to go beyond the boundaries of the separate arts disciplines. It provides practical projects that revolve around the mutual relations between the various arts disciplines and enables the students to acquire the competencies needed for teaching Dutch Cultural and Artistic Training (CKV1) subjects and General Arts. Once students have completed their ArtEZ teacher training programmes, they are fully qualified to teach Dutch CKV subjects and General Arts at secondary schools. The knowledge and skills that they will have gained at the Interfaculty also form a good theoretical basis for transferring to the Master of Education in Arts, which is also trans- and interdisciplinary and emphasises research.

The Dance in Education Programme also offers two projects in which all students of the programme are involved: the Mini Dance Festival and the Dance in

Education EVENT. In these projects, the students (years 1 to 4) work together and fulfil a number of professional roles. The Mini Dance Festival is held each year in December. It is a peer project in which all the programme's students collaborate under the leadership of fourth year students and undertake a number of professional roles. Students from each programme year have their own assignment in this festival. Pupils from the programme's work placement networks, primary schools, secondary schools and ballet schools are invited to watch the choreographies that have been especially made for these target groups. Adults (including alumni and representatives of the working field) also make their way to the Festival and are invited to participate in debates and workshops. The festival offers its visitors, both young and old, thematic workshops, designed for them specifically as a target group. The programme thus manages to reach hundreds of young people between the ages of six and eighteen.

The Dance in Education EVENT Project is a five-day, interactive event in which the programme presents its curriculum in a unique manner. Students take the lead and present themselves in the various professional roles. The programme includes results of profile research, students' work, productions and projects as well as lectures and performances, thus offering the audience the opportunity to be transported into the world of Dance in Education. Colleagues, people from the working field, work placement schools, alumni, friends and family are invited to this EVENT. In this way, the programme is able to communicate its specific vision of the discipline and the various dimensions involved in the dance teacher's profession. Fourth year students receive their certificates at the end of this EVENT.

Teaching practical

The teaching practical component consists of educational activities aimed at developing teaching skills and addresses the following subjects: theory of education, didactics and the methodologies of the classical dance, modern dance, jazz dance and international dance disciplines. Methodology for teaching dance to toddlers and children is also given as General Dance Education along with, for instance, preparatory dance education for primary and secondary schools. The teaching practical constitutes the programme's backbone and is the context in which students gradually develop their skills as

dance teachers. In the 2012-2013 academic year, the teaching practical will be structured more around the five different ways of approach and will have less emphasis on the distinction between styles and genres. This development is in line with the vision and mission of the programme and is supported by the experiences of the alumni in their professional practice. At the teaching practical, the student is guided by both a work placement supervisor (a programme teacher) and a work placement mentor (a representative of the work placement organisation). The programme also organises a yearly Work Placement Dance Market where students and work placement institutes can make agreements about placement requirements and what can be offered.

Dance practice subjects and dance theatre subjects

The dance practice subjects consist of the following styles and techniques: classical, modern, jazz dance/urban and international dance. The choice of these subjects concerns the dance classes that are most frequently offered in the professional field and have a technical and reproductive approach. Dance is available in many forms and styles. Hence, students must have experienced these various forms personally and have developed them to a certain standard in order to have a clear idea of how the body can absorb and deploy them. The dance theatre subjects consist of improvisation, composition and the choreography lab. Dance teachers must learn to create dance, because it is at the core of their professional practice. At present, the programme is critically considering the compilation, contents and weight of the dance practice and dance theatre subjects in relation to the current demands of the professional field.

Theory

The theoretical dimension of the programme is provided by subjects, such as theory of education, professional didactics, methodology, dance education, knowledge of the physical aspects of dance, dance history, theoretical reflection on dance, musicology and music theory. The contents of the methodology, didactics and professional didactics classes mainly concern the development of pedagogic and didactic skills. The methodology classes are structured in such a way that students will be able to learn to associate, analyse and reflect on practical situations, the target group and the

specific approach along with the development of a learning trajectory throughout a series of classes and the writing of work plans. Knowledge of the history of dance and culture gives students insight into the historical location and artistic context of the discipline and the profession. Musiconomy is aimed at preparing and supporting future entrepreneurs. In this module, music theory and knowledge of the physical aspects of dance come together in such a way that they can be applied practically, not only to the individual's dance practice but also to communication and professional practice.

Alumni, students and representatives of the field with whom the committee spoke were all positive about the content of the programme and indicated that the different components in the curriculum supported them in achieving the final qualifications formulated by the programme. They made clear that there was room for the development of an individual style, which they learn to employ when they teach dance. Students and alumni were quite satisfied with the manner in which the programme addresses the professional roles, target groups and dance teaching situations and how the curriculum builds up towards an independent dance teaching practice.

The results of the NSE (National Student Questionnaire) convey that students are satisfied with the programme in general (2010: 4.0; 2011: 3.8; 2012: 4.0 as measured on the basis of a five point scale) and with the programme contents in particular (2010: 3.9; 2011: 3.7; 2012: 3.9).

On the basis of the materials and interviews with students, staff and representatives of the working field, the evaluation committee has been able to confirm that the programme, indeed, enables its students to achieve the final qualifications. It observes that different programme components address the various dimensions of the dance teaching profession and that the nature of the modules is such (projects, practicals) that students learn to apply their knowledge of dance teaching roles and approaches, the target groups and contexts. The committee also appreciates the Interfaculty projects, which contributes to the students' ability to communicate with representatives of other art disciplines.

Up-to-date

The assessment committee has been able to conclude that the Dance in Education programme ensures that the curriculum's content is in line with developments in the field. The different components of the programme bring students in full contact with the various target groups and dance teaching situations. The projects, teaching practical and personal profiling components in particular, ensure that students acquire their dance teaching skills within a professional environment and train them to deal with current demands in the field. As has been described in chapter one, the programme maintains good relations with a wide range of professional organisations and educational institutions and takes part in many regional projects and events. Examples include collaboration with the *Gelderse Dansweek* in the autumn and the *Dansronde Gelderland* in the spring. Similarly, the *Beeldenroute* (Sonsbeek) and the *DushiDance* project were organised in co-operation with *Introdans Interactie*. *Stichting Interart* and the programme jointly developed and produced "Creative Citizens" days.

The alumni-policy of the programme is aimed at keeping in touch with on-going developments in the professional field. But its alumni-network also works the other way, too. By keeping in touch with its graduates and involving them in projects and events, the programme strives to communicate its vision of dance to the wider professional field. By taking part in a "refresher programme" at ArtEZ, alumni are able to inspire their colleagues with new knowledge acquired from the Dance in Education programme. Over the past few years, alumni have also been invited to make choreographic work for and with the students and to present their work at the Dance Event (previously known as the final performance). A number of former students have completed the Master of Education in Arts programme and are given a platform to present their research during the Dance in Education EVENT. Various alumni are also working as teachers on the programme or as guest teachers in the Fast Track programme and the Orientation Programme. Furthermore, the programme invites alumni to bring their pupils and school classes to watch the educational dance productions and the Mini Dance Festival, and to attend workshops.

In turn, alumni are inclined to contact the programme when they are looking for dancers for special performances or need immediate work placement students or substitute teachers for classes. The programme highly values this as a process of cross-fertilisation and tries to grant their requests as often as possible. Over the next few years, the programme will extend this form of collaboration with the working field. With this goal in mind, the programme has set up a Facebook page where alumni can contact each other and the programme. The evaluation committee values the strong relation between programme and its alumni and observes that both share the mission to reach as many people as possible with dance.

Where the international dimension of the curriculum is concerned, the programme participates in teacher and student-exchanges with a number of partner institutions. Recent examples include teacher exchanges and visits to Finland's University of Turku, the Escola de Superior da Danca in Lisbon and the University of Cape Town in South Africa. This has resulted in an increase in student exchanges. In the past year, the programme has also collaborated with Dortmund's Modern Dance Centre. In the spring of 2012, third year students presented their educational dance production "Dolls' House" there. Each year, third-year students travel to New York under the supervision of programme teachers. They attend performances, visit various dance companies and dance institutes, and participate in classes. The programme's relationship with the Limón Foundation stems from these yearly visits.

The programme will also participate in an international conference in Stockholm, organised by the ArtEZ School of Dance and its partner schools, the Balletacademien Stockholm and the Julliard School of New York. The conference, titled 'Ballet: Why and How?', will concern the role of ballet in contemporary dance schools. The conference will function as a moment for dialogue and the expansion of the School of Dance's international network. The programme Dance in Education has also initiated a platform meeting for teacher training programmes during the conference.

The programme has formulated its ambitions for the future in a master plan based on the observed changes in the professional field and building on innovations that have already been implemented.

The plan includes the reinforcement and extension of its theory-component. KVDO has developed required theory and knowledge components in a dance teaching programme. The Bachelor's programme is in the process of incorporating these requirements into its curriculum.

The programme is also re-evaluating the content and amount of hours spent on dance practice subjects and dance theatre subjects. The programme aims to achieve a balance between these subjects in order to reflect the nature of the professional roles of dance teachers. The contents of the choreography lab will also be augmented so that the lab's skills can be applied to more situations in the teaching practical.

Another objective of the programme concerns the design of a more flexible educational structure and a less directed and uniform teaching practical so that students will be able to make choices about their work placements at an earlier stage. In this way, the programme will be able to respond more flexibly to requests from the professional field. The programme expects that an increased flexibility will effectively strengthen the relationship with the professional field through more practical projects and thus support the students as they prepare for a career as entrepreneurs and dance teachers. The intended flexible structure will also facilitate the intake of students from different backgrounds.

At present, the programme is working on the continued development of the profiling in the third and fourth year as well as on the design of a career counselling learning track. In this track, students work on a portfolio and are taught to deal independently with both the programme and their own profiling. In the future, this track will also include entrepreneurial objectives.

Since 2006, ArtEZ School of Dance has been involved with the Boys Action foundation, which has developed a specific vision for training boys in dance. In 2010, ArtEZ organised a conference with *Kunstfactor* where this methodology was presented to a group of national and international dance teachers. As of 2012/2013, the Boys Action methodology will be gradually implemented in the Bachelor of Dance in Education Programme.

To conclude, the programme monitors the relevancy of its curriculum through its structural evaluations of students and alumni and its meetings with the professional working field committee. The students

and alumni the evaluation committee spoke to indicated that they are very satisfied with the manner in which the programme updates its curriculum in response to developments in the field. They felt that the programme, through its orientation on projects and practicals, guaranteed that the knowledge and skills acquired were very much in line with the current situation in the field. NSE results confirm these responses. Students are very satisfied about the way that the programme prepares them for a professional career (2010: 4.2; 2011: 4.1; 2012: 4.1). Alumni indicated in the Alumni Questionnaire that they encountered many aspects of the professional field while attending the programme. The staff members of the programme indicated during their discussions with the committee that the curriculum's outward orientation ensures that students go into the professional field and bring back knowledge and expertise about current target groups and dance teaching situations.

The evaluation committee judges that the programme is, indeed, able to maintain the relevancy of its curriculum through its project-orientated approach, teaching practicals and work placements. The design and objectives of the curriculum guarantee that the programme is able to respond quickly to new developments in the field and that students are introduced to new target groups and dance teaching situations. The committee encourages the programme in its plans to strengthen the relationship between its curriculum and the working field by introducing a more flexible educational structure. Notwithstanding the programme's outward orientation, the committee is of opinion that it could benefit from the input of other influences, offering, for example, more experimental methods of teaching, art management and dance techniques. This exposure to 'something new and from afar' could be achieved by involving (international) guest teachers on a more structural basis.

Structure of the programme

The structure of the programme, that is, the didactic concept it applies, is based on its individual approach to dance teaching and structured by the four roles (dance teacher, dancer, dance maker and dance organiser/entrepreneur) the students learn to apply

in their dealings with different target groups and dance situations. Students are educated to be aware of the specific wishes and physical potential of target groups as well as the educational implications (subject matter taught, approaches employed) of the group's situation.

Throughout the year, students are trained in all aspects relevant to the dance teaching profession. They must master the professional roles before they can transfer skills and knowledge to their pupils. Firstly, the students receive dance training in order to make them aware of their own dance abilities and support them in developing their own views on dance. Furthermore, students are also trained to employ and develop their artistic abilities as dance makers since as dance teachers they will be expected to give inspirational classes tailored to the abilities of their pupils. Finally, students in the programme must develop entrepreneurial skills and learn how to organise and promote their own classes and projects. The roles and approaches taught to the students are also employed by the staff members themselves who, as students confirmed in discussions with the evaluation committee, always explicitly reflect upon the methods they use with their students.

The individual approach of the students in the programme is realised through the focus on the interests and capacities of each student. Students learn to identify their talents and strengths and to develop their own interests in particular target groups and dance settings. The Theatre and Dance Faculty has set up an internship/project-agency to facilitate the students' profiling choices. The aim is to link external assignments to the programme's educational objectives. Students can be involved with projects that challenge them and that also suit their development and learning goals. The programme is currently conducting a pilot project in this domain. The coaching system of the programme, involving individual and year mentors, is another way the programme ensures the individual development of the students. In addition, the fact that the third and fourth year consists of individual profiling projects (historical and theoretical research, practical/didactical research, work placements, international exchange) is another indication that the individuality of the students is one of the main focus points of the programme. This profiling is already initiated in the first year; students conduct

research on a subject that they are fascinated by and present the outcome to fellow students. In the second and third year, students research a target group and dance teaching situation in the *Musiconomy* course and the teaching practical. All of this creates the basis for the choice of a personal profile in the fourth year.

Finally, the committee also considers the interdisciplinary orientation of the programme and its project-based curriculum to be supportive of its didactic methodology. Students learn to collaborate, communicate and cooperate with representatives from different disciplines. They also learn how to practice different roles in a professional environment.

The committee has been able to conclude that the structure of the programme is supportive of its objectives. In the view of the committee, the individual approach of the students and dance teaching in general, the focus on the four professional roles and the consideration of the variety of target groups and dance teaching situations contributes to a distinct didactic philosophy that opens up the dance teaching profession to new domains. Students stated that the didactic concept and learning trajectory of the programme was clear.

What the committee also found to be a positive, distinctive feature of the programme was the fact that students and alumni qualified the environment of the School of Dance as a 'safe' place where they are encouraged to develop themselves as dance teachers. The committee thinks the programme stands out in this regard, particularly when it considers the intense competition within professional dance field. On the basis of their interviews with students and staff as well as the materials studied, the evaluation committee notes that management, staff and students communicate with each other in an open manner and that the programme celebrates the diversity of its students, supporting who they are and who they want to be.

Coherence

The committee has been able to establish on the basis of the materials viewed and the talks held with staff, students, and the members of the professional working field that, the curriculum derives its coherence primarily from its didactic structure. As

has been described in the previous section, each year serves a certain goal (knowledge of target groups, situations and professional roles) and addresses these in various manners. The build-up in the curriculum starts from the foundation and guides students towards their fourth year in which they choose for a particular profile. In addition, in each year, the same programme components return, thus creating learning tracks that span the whole of the programme. These ensure that the particular dimensions of the dance teaching profession are deepened and developed as students progress through the curriculum. Finally, the projects ensure that the programme forges a group of students with the same objectives and competencies.

The students and alumni interviewed were unanimous about the coherence of the programme. In their experience, the components tie into each other in an organic way and help them to develop their individual talents and interests as dance teachers and to integrate their understanding of the target groups, situations and professional roles. They were also positive about how the programme enables the formation of a coherent community of students who share the same values and competencies. The committee could observe a positive and inspiring synergy between the students.

The programme has recently introduced elements of the periodisation system to its curriculum, a methodology developed in the sports domain that has been adapted to a dance environment and implemented by the Bachelor of Dance programme with the expert support of Associate Professor Matthew Wyon. The system of periodisation is aimed at managing the intensity of training, thus reducing physical injuries and mental stress as much as possible. The system requires that all programme components are placed within a phased learning track and related to other modules in the year. The micro- and macro-cycles of the periodisation system (the phasing is applied not only to each module, but also to each year and the overall programme) will ensure that the curriculum presents a coherent trajectory.

The students the committee spoke to indicated that the first and second year students were already benefiting from the periodisation system. They attended lectures on awareness in dance and received a physical test three times a year. They also

appreciated the build-up of the dance training in the curriculum and indicated that injuries are taken seriously by the programme. The programme considers to further implement the periodisation approach in the coming years, making use of the knowledge already generated in the Bachelor of Dance programme. The system is expected to not only contribute to the mental and physical health of the students but also to the coherence of the curriculum and the integration of theoretical and practical components in the curriculum.

The committee concludes that the programme offers a coherent curriculum with clear learning trajectories and an effective build-up of skills and knowledge so that students are ready to practice and apply these proficiencies in actual projects and work placements in the professional field. The committee encourages the programme to continue its implementation of the periodisation system. It points out that the methodology could also be further developed as a tool in the management of dance teaching enterprise. This would serve the coherence of the programme even more, integrating a periodised approach to both physical training and entrepreneurial activities, such as the planning, coordination and the execution of projects.

Feasibility

The evaluation committee has been able to observe, on the basis of the materials provided and its discussions with students and alumni, that the bachelor programme is indeed feasible for the students, when the workload, health programme and transparency of the curriculum are taken into consideration.

The workload is high, particularly in the third and fourth year. Students indicated that the transition from secondary school or vocational education to the Bachelor's programme can be challenging. This is partly because the students have to acclimate to various working forms and to the fact that learning to become a dance teacher entails a great deal of independent work. Third and fourth year students indicated that, despite the challenges posed by the programme, they would not wish to miss anything of what the programme has to offer.

The Dance in Education programme closely monitors the students' study and workload through the

structural evaluations, discussions with students and alumni. The National Students Questionnaire includes a question concerning the students' experience of the study load. The general response is that most are reasonably satisfied in this respect (2010/2011 average score: 3.1, 2012:3.2).

The programme also maintains an effective medical policy that contributes to the feasibility of the programme. Its aim is to prevent dropouts, to optimise the individual load and to acquire insight into the physical/emotional/mental capacity of students in the light of their intended profession. The ArtEZ Health Coordinator provides physical guidance and ensures that, when necessary, students are provided with adequate medical attention. The programme has access to a large network of health care specialists in the region. In addition, ArtEZ School of Dance has a direct link to the Papendal Sports Medical Centre and Rijnstate Hospital. The medical supervisor also holds a weekly consulting-hour. Moreover, the auditions include a medical test that forms the basis for a personal physical development plan. ArtEZ offers guidance from a physiotherapist, a psychologist and a nutritionist. It can also provide students with exclusive access to an insurance policy with a TOPSPORT status.

The students and alumni the committee spoke to, were all very positive about the way their health and fitness is monitored by the school. The structural involvement of the health team was appreciated by the students, the committee could observe. Students seem well informed about different health-aspects of the dance teaching-profession.

Where transparency of the programme is concerned, the programme employs several strategies to ensure that the students are aware of the goals, content and structure of the programme. The Electronic Learning Environment is an important tool in communication with students since it contains all the necessary information pertaining to the programme, the overall build up over the years, the programme components, study load, content, goals and assessment criteria of the modules, applications forms, etc. Students are informed beforehand that the programme involves a demanding study load.

The students the committee spoke to confirmed that they had received adequate information about the

nature of the programme at the beginning of their studies, and that they were regularly consulted throughout the programme about their experiences. The relatively small number of students in the programme and the informal culture at the School of Dance make it easy for students to approach mentors, teachers or the department head whenever they have questions or wish to discuss a problem. The evaluation committee has been able to confirm that the students are aware of the structure of the programme and that they understand how it supports their development as dance teachers.

Mentorship is another manner in which the programme maintains the feasibility of its curriculum; students are able to consult them about any number of issues, whether it concerns perceived obstacles in the curriculum itself or the direction of their career. The mentoring of the students is also aimed at enhancing the individual approach to the students and supporting them as they devise their own direction within the field of dance teaching.

The evaluation committee has been able to establish that the bachelor programme is feasible for the students. The monitoring of the health and fitness of the students, open communication between management, staff and students about the effects of the programme and the overall study guidance contribute to an environment in which students acquire the necessary dance teaching skills in an effective way.

Coaching

The programme is in the process of restructuring its mentorship-system, a transition that was initiated in the previous academic year (2011-2012). Its main goal is to include career counselling in the tasks of its mentors, which is why the programme now distinguishes between two different study guidance roles: a year co-ordinator and a programme career counsellor. The year co-ordinator will organise the students' formal study progress along with general matters concerning the curriculum. The programme career counsellor will be concerned with career counselling and the enterprise learning track, in particular in relation to the personal profiling of the students in the third and fourth year. In the upcoming academic year, the programme will formulate a work plan for the new mentorship-roles

and the career counselling and enterprise learning track.

During the teaching practicals, the students are guided by both a work placement supervisor (a programme teacher) and a work placement mentor (a representative of the work placement organisation). The students meet these supervisors at least twice a year.

At the beginning of each academic year, the programme informs its students about the programme's schedule, course contents and administrative issues. It discusses working methods, procedures and assessment criteria, as well as timetable preferences. Furthermore, the programme reflects on the developments in the programme, the School of Dance and the faculty.

Students the committee spoke to indicated that they received a lot of support and individual coaching to discover themselves in their development towards an independent dance teaching practice. The committee concludes that the programme provides more than adequate coaching for its students and that its plans to restructure the mentorship-system mirror the goals of the programme.

Intake

The programme auditions are organised twice a year at the end of February and in April. The enrolment procedure of the programme is aimed at selecting those students for its curriculum who manifest a talent for four professional roles of dance teacher, dancer, dance maker and organiser/entrepreneur. During the audition days, student attends the following classes: practical classes such as classical, modern and jazz/urban for the dancer's role; dance theatre subjects, such as improvisation and composition for the dance maker's role and a dance quiz (theory). Furthermore, each candidate must present a solo. This solo will then be taught to a group of fellow candidates (the reproductive approach). In turn, this group is asked to create a single piece of choreography based on the conceptual framework of the solo of the candidate (the choreographic approach). Finally, the group will present the result and reflect on the collaboration (the theoretical/receptive approach). The audition will conclude with an interview in which the student

will be questioned about his or her motivations to enrol in the programme.

The candidate will be assessed by a committee consisting of programme teachers, alumni and fourth year students. A sports medical test is also a part of the audition procedure.

The programme's intake policy encompasses various tracks. The School of Dance has always had a preparatory programme at two locations: Venlo and Arnhem. Alongside a traditional preparatory programme, the programme has recently developed two new tracks which are designed to reach a wide spectrum of candidates from different backgrounds. These comprise the Audition Workshop and the Orientation Programme.

The Audition workshop has been developed for young people between the ages of fifteen and twenty who want to prepare for the Dance in Education Programme audition. The workshop is held on five successive Saturdays in January and February. The working method is comparable to the structure of the audition. The following components are involved: dance practice subjects (classical, modern, jazz), dance theatre subjects (composition and improvisation) and a teaching practical. The participants gain a better idea of their personal level and the programme's requirements. To participate, candidates must have had three years of dance experience.

The Dance in Education Orientation Programme is designed for young people between the ages of fifteen and twenty who want to familiarise themselves with a professional dance programme. The participants are expected to have sufficient dance skills and be highly motivated. During a series of eleven classes (held also on Saturdays), participants are given specific training so that they will continue to develop their physical dance capacities and abilities. In addition, they produce their own choreography and are challenged to increase their creativity in dance. The final result, a choreographic work, is presented in one of the theatres of the School of Dance. Each candidate must attend at least two classes per week. During these classes, candidates are also asked to conduct a small research project concerning a dance subject from the professional field. The programme, therefore, recommends that they attend as many dance performances as possible.

The Orientation Programme and the Audition Workshop have been successful in terms of admittance to the School of Dance. Through the appealing approaches and professional roles, participants are already aware of the demands of the School of Dance programme. Research has shown that an average of 10 to 20% of the audition workshop participants ultimately enter the Dance in Education Programme.

Next to the admission procedures, ArtEZ School of Dance provides preparatory courses that enable young dancers from the age of nine to combine higher secondary or pre-university education with dance training at a professional level. This takes place in co-operation with Arnhem's Beekdal Lyceum and the Valuas College in Venlo. The course in Venlo has a scouting programme that recruits students from across the German border. Due to the lack of prerequisite courses in this border region, the course in Venlo fulfils both a national and international role in the development of talent.

In conjunction with a number of regional vocational schools, the School of Dance has developed various ways of spotting talent. The Fast Track dance programme (in co-operation with the *ROC Rijn IJssel School*) is available to pupils who want to develop their dance skills while attending an MBO education. This intermediate vocational programme involves extra theory and practice so that it provides thorough preparation for the Dance or Dance in Education Bachelor's programmes. ArtEZ dance teachers are involved in teaching in this Fast Track programme. Students who successfully complete the Fast Track are awarded an intermediate vocational diploma by *ROC Rijn IJssel School* and a certificate from ArtEZ, which gives them entrance to the Bachelor of Dance or Bachelor of Dance in Education programme.

Additionally, in co-operation with *Boys Action*, the School of Dance organises a special preparatory programme for boys talented in dance, which involves twenty to thirty participants. During their secondary school education, the participants can attend classical, acrobatics and urban training sessions each Saturday at the ArtEZ studios. This programme involves transfer opportunities to the intermediate vocational Dance Fast Track and the higher vocational Dancer/Maker and Dance in Education programmes.

The School of Dance would like to increase the level of foreign students at Dance in Education from 20 to 25%, and also to raise the intake of men within four years. Through its collaboration with Boys Action, the School of Dance has developed more knowledge about dance education for boys and has been able to recruit many of them for dance programmes.

The evaluation committee recognises that the programme's selection process is aimed at admitting those students who have the talent and potential to meet the demands of the professional field of dance teaching and thinks that its focus on the four professional roles during the intake procedure is in line with the goals of the programme. It appreciates that the programme does not merely admit students on the basis of their dance technique, but also takes the other professional roles into consideration. It applauds the School of Dance's active and well organised role in the scouting and training of young, talented dancers, dance makers and dance teachers in the region and across the border.

Teaching staff

The Bachelor of Dance in Education programme employs fourteen staff members. Approximately 75% of staff members teach on a part-time basis. Teachers have their own field of expertise, teach various modules and are involved as mentors and/or take on responsibilities as coordinators or supervisors of various projects and components of the programme.

Given the stability of the number of students enrolling in the programme, the programme expects to maintain its number of teachers for the foreseeable future. Most of the staff members of the Dance in Education Programme have been employed for considerable periods of time (an average of 12.2 years). The large number of teachers with permanent contracts has limiting implications for the number of guest teachers the programme is able to involve. Nevertheless, the programme strives to achieve a ratio of 60% permanent staff members and 40% guest teachers in the near future.

The programme anticipates a potential shortage in its team with regard to certain knowledge and skills in the dance teaching discipline. It therefore wishes to involve teachers with relevant expertise in

projects and workshops. The programme is also considering to retrain its own teachers for particular programme components (such as theory in education and contemporary dance technique), subjects for which it is difficult to find teachers. In this manner, the programme aims to strengthen the knowledge of theory and research skills of its staff members. Additionally, permanent teachers will be encouraged and supported to conduct research within their own professional area. The programme also intends to pay more attention to the different coaching and teaching styles of its staff members. The programme's also aims to rejuvenate its team by employing more junior teachers. Various alumni, graduated over the last five years, are now teaching in the programme and the preparatory tracks. Finally, the programme wishes to increase the number of male dance teachers and thus make the programme more attractive for boys. To achieve this goal, the programme is co-operating with *Boys Action*.

The students the evaluation committee spoke to were all satisfied with the expertise and didactic qualities of the staff. Students indicated that the teachers know what they are doing and reflect on their teaching methods with the students. The evaluation committee was able to observe in its discussions with the teachers that they share a passion for the profession and convey a sense of mindfulness in their roles as teachers. The committee values the strength of the team and the fact that they, as students confirmed, indeed 'practice what they preach.' The committee appreciates how the teachers have integrated their coaching of students into the programme. The rapport between staff members was good, the committee noted, conveying a strong motivation to develop and improve the programme.

The committee concludes that the expertise and dedication of the teachers meets the criteria set out in the programme literature. They work together as a team and are appreciated by the students. That being said, the evaluation committee encourages the programme to continue to draw its guest teachers from the wider (international and national) professional field and to continue to seek new perspectives and innovative approaches.

Facilities

The School of Dance is located at the Theatrium on the Arnhem arts campus. Together with the Academy of Theatre, the dance programmes take place in an open and light underground building, designed by H.-J. Henket. There are 23 studios and 3 large theatres in the Theatrium with state of the art facilities. The main theatre auditorium is suitable for large performances and has space for an audience of 200. The dance studios are spacious and have mirrored walls, grand pianos and good dance floors. One provides professional Pilates equipment. The schedules of the studios with the musical accompaniment are drawn up on a weekly basis by two programme teachers. The schedule takes into account the various modules and projects at hand as well as the study load of the students. The schedules of the theatres are devised annually. The evaluation committee considers the building to be very suitable for its activities, offering the students a lively environment and good atmosphere.

ArtEZ has a large-capacity IT network that enables sharing of video and other material across the Internet. A wireless network is available in all buildings. Computers are available, but students are encouraged to use their own laptops. The electronic learning environment (ELE) of ArtEZ provides students with information about the programme. All necessary information can be found here: the study guides, the education and examination regulations, teaching schedules and studio planners. In addition, students can find relevant content on study materials, bibliographies, recommended literature and links to sites and institutions relevant to the

programmes. Lastly, the work plans and assessments forms of all the modules are provided in the ELE, as well as request forms for projects/ studies, theses of alumni and descriptions of the expertise of the teachers. In 2012-2013, the School of Dance introduced the Osiris study progress system as electronic tool.

The ArtEZ student pass gives ArtEZ students in Arnhem the right to attend performances free of charge at Arnhem Theatre and the Muis Sacrum concert hall. It also offers attractive reductions on the entrance prices of the Filmhuis Arnhem and a number of other cultural institutions. Moreover, students are granted free admission to exhibitions at the Museum for Modern Arts in Arnhem. The pass also entitles students to a year's subscription at Arnhem Public Library.

The ArtEZ Mediatheque has branches in Arnhem, Enschede and Zwolle. It houses the literature and media that are required for the programme's various phases. These comprise CDs, DVDs and video recordings. The Mediatheques contain books, magazines, sheet music, videotapes, DVDs, slides, CDs and other visual and audio media that cover the fields of art, architecture, music, theatre and dance. They also have subscriptions to professional publications both in print and digital form. Each Mediatheque has a catalogue of the entire collection, which can be consulted. Students can also use national library facilities through the ArtEZ Mediatheque.

3. Assessment and achieved learning outcomes

The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.

Explanation: The level achieved is demonstrated by interim and final tests, final projects and the performance of graduates in actual practice or in post-graduate programmes. The tests and assessments are valid, reliable and transparent to the students.

Based on the interviews and examination of underlying documentation, the assessment committee evaluates the assessment and achieved learning outcomes as **good**. The validity and reliability of the assessments is due to the precise translation of the final qualifications into the evaluation criteria of the modules and the objective manner in which students are assessed, both formally and informally, according to the committee. By structurally including multiple as well as external assessors in the key assessments, the programme is able to guarantee the reliability of its evaluation of the students. The final assessment in the fourth year includes an evaluation of all the competencies formulated by the programme and includes a profile research project as well as a work placement. The results of the profile research and work placement are presented to all the students and faculty of the programme. The written profile paper is presented to and assessed by a committee consisting of three members, two supervisors and an external assessor. Students have access to the clearly defined work plans, assessment forms and the rules and regulations concerning the assessment procedures via the electronic learning environment (ELE) of ArtEZ. Since the introduction of the Osiris-programme in 2012, they can view their progress in terms of grades and credits directly in the ELE as well.

The committee was able to conclude that the graduates achieve the intended qualifications of the programme. This is not only demonstrated in the results of their profile projects and work placements but also in the manner in which they are able to carve out a place for themselves as versatile, skilled dance teachers in the professional field. It is clear to the committee that the programme is producing proficient dance teachers who have an individual fascination and passion for dance, as well as the skills to teach dance to a wide variety of target groups within different contexts and situations. On the basis of its discussions with alumni and the representatives of the working field, the committee recognises that the graduates share an individual approach to dance, entrepreneurial initiative and that they have the ability to employ various approaches and roles within their independent teaching practices.

Validity and reliability

The evaluation committee has been able to conclude that the assessment policy of the programme is sufficiently objective and that the tests and evaluations indeed assess the intended learning outcomes formulated by the programme. To ensure the validity of its tests, the programme has translated the competencies of the final qualification profile into indicators for success for every programme component and module. The assessment methods that are applied are based on the specific learning goals and educational formats of each course: the theoretical component is assessed through essays and written tests, the evaluation of skills occurs through practice assignments. Examples of assessment methods include: dance practice tests, theory tests, presentations, the testing of teaching plans to

prepare for work placements and the assessment of the work placement activity.

The programme maintains a system of both formative and summative testing. Formative testing functions as a tool for diagnosis and evaluation and is aimed at supplying students with constructive feedback. The formative tests also help teachers to discern whether or not a curriculum or learning activity needs to be modified during a class session or before the end of a semester. Summative assessments are used to determine whether students have fulfilled the course goals and learning outcomes by the end of a module. The set of summative assessments covers all the competencies and conduct indicators of the final qualification profile of the programme.

The programme guarantees the reliability of its assessment procedures by involving a number of

evaluators in the assessments of individual students at different moments throughout the programme and by employing standardised assessment forms. The intended learning outcomes and assessments methods of each module and programme component are also formulated in the work plans of the programme. Furthermore, the programme also makes use of external assessors. The external assessors of the programme are asked to make use of the assessment forms and to provide an argument for the grades they give the students. Students confirmed to the committee that the programme involves external assessors at key moments of assessment. Students and graduates also indicated that they were taught to assess each other during group projects and that teachers explicitly reflected on their own assessment methods together with the students.

The programme has developed assessment forms for each subject, describing the indicators for success. The forms are available to students and staff on the Electronic Learning Environment. The assessment criteria in these forms correspond to the formulated learning goals, which are derived from the competency indicators. When necessary, a distinction is made in the assessment between the process and the product, as well as between technique and creativity. For instance, the assessment criteria for the dance practice subjects are: the capacity for development, technical skills, presentation, musicality and physical development. In 2011-2012, in anticipation of the planned restructuring of the curriculum, students concluded their practice exams in the third year of the programme.

The programme closely monitors the progress of first year students and issues a binding negative study advice to those who fail to meet the requirements of the propaedeutic year. The study progress of students is discussed by staff members in January and June. These discussions make use of the input from core staff members and guest teachers as well as the students' self-evaluations. In the first year, aside from the meetings in January and June, the programme conducts observation talks to reflect on possible obstacles in the progress of students. These talks are held around the autumn mid-term holiday. On the basis of the evaluation in January, the examination committee advises first year students about their study continuance in the

programme and issues a warning to those students who fail to meet the requirements. In June, the programme decides which propaedeutic students may be admitted to the main phase of the programme; students who do not satisfy these requirements will receive a binding negative programme advice.

The teaching practical is an important component in the programme and is assessed in various manners. During the second and third year, students attend work placements at schools and other relevant organisations. Students complete the teaching practical in the fourth year. The students must demonstrate that they have achieved the required level in the following competencies: craftsmanship, arts pedagogic capacity, didactic capacity, operational capacity, communicative ability, the capacity for reflection, the capacity for growth and innovation and societal orientation. Before the start of a work placement, students draw up a work placement plan, which they discuss with the work placement's supervisor and programme mentor. The work placement supervisor is responsible for the guidance and assessment of the contents of the work plan. In this manner, the programme ensures that the work plan is of an adequate standard and attuned to both the target group and the context of teaching. In addition, the work placement plan facilitates communication between students and supervisors about the contents, tasks and roles. The work placement supervisor guides the process on a weekly basis and provides an assessment that can be included as advice in the programme mentor's final evaluation. In conjunction with the programme mentor's visit to the work placement, the student devises a self-evaluation report based on discussions with the supervisor and mentor. The student writes a final report at the end of the work placement period. The supervisor and mentor include this final conclusion in their evaluation.

The mentor issues his/her definitive assessment on the basis of his/her visit to the work placement, video images, the supervisor's advice and the student's final self-evaluation report. Procedures regarding the assessment of the work placements have been translated into an assessment form which is used by the work placement mentor. In the final assessment, the programme tests the competencies of the students in different ways to establish whether or not he/she has acquired the

final qualifications. The competencies craftsmanship and the capacity for growth figure centrally in the final assessments in the fourth year. Methodology subjects are concluded with an oral examination in which students must demonstrate their knowledge of educational theories and didactic methods and convey insight into the professional context of their work placement. In addition, students must be able to formulate an independent and professional vision of dance teaching. Musiconomy and the enterprise competencies are concluded with the writing of a business plan. The dance practice subjects are completed with a practical exam presented in one of the theatres of the School of Dance.

The profile research project is an important part of the graduation procedure. During this research trajectory, students work on almost all of the competencies formulated by the programme. Differentiation between students depends on the individual choices of students for a target group, situation and professional role as well as on the form of the presentation. Students start to familiarise themselves with the subject of their profile research project during the first half of the third year. By the final quarter of the third year, they complete the first draft of the research proposal and its accompanying work placements. The implementation of the research and the work placements takes place in the fourth year. The profile research project has formative and summative assessment moments in which both product and processes are evaluated. The profile research is concluded with a public presentation for all students and staff of the programme.

The profile paper (which renders the results of the historical/theoretical research performed by the student and the work placement) is also assessed by a presentation. In this case, each student presents his/her research results to an assessment committee, consisting of three members: a theory of education assessor (who has not been involved with the process of the student) and two process supervisors. After the presentation, a discussion takes place between the committee and the student.

The validity and reliability of the assessment procedures are structurally monitored and evaluated by a qualified examination committee. This examination committee is organised at the faculty level and consists of five members: an external

expert assessor (chair), a course office coordinator of the faculty theatre and dance (secretary), and four members, each representing either the theatre programmes or the dance programmes. Since 2011-2012, the tasks and responsibilities of the examination committee have been redefined and expanded. The committee meets at least twice a year and more frequently when needed (in 2011-2012 five meetings took place). Up until now, the committee has dealt with course progress subjects and requests, has formulated programme testing plans and assessment matrices, and defined procedures so as to achieve a more efficient and transparent operational standard. In the academic year 2012-2013, the committee will focus on the quality of testing and the testing procedure itself.

Since 2006, the bachelor in Dance in Education programme has been increasingly project-oriented and the programme is in the process of adjusting the methods of assessment to this development so that the assessments are fully attuned to the specific dance-teaching context in which the project has been conducted. In anticipation of the formulation of the new competencies nationally established by KDVO, the programme has devised a concrete and detailed testing plan in which it has formulated its goals in this regard.

The evaluation committee has been able to establish that the programme has designed a valid and reliable system of testing. The final qualifications have been translated into clear assessment criteria in the programme components and modules. By involving multiple as well as external assessors in the key assessments structures, the programme is able to guarantee the reliability of its evaluation of the students. The evaluation committee is also positive about the role the examination committee fulfils in the maintenance and qualitative development of the assessment procedures. The National Student Questionnaire demonstrates that students are reasonably satisfied with the testing procedures of the programme (2010: 3.5; 2011: 3.2, 2012: 3.5). They also feel that the testing and the evaluation are sufficiently related to the contents of the programme (2010: 3.7; 2011: 3.6, 2012: 3.6).

Transparency

The committee has been able to establish that the assessment procedures are transparent and clear to the students. The assessment procedure and criteria have been clearly defined in the work plans and assessment forms, which can be accessed via the electronic learning environment (ELE) of ArtEZ. Similarly, the regulations Education and Examination Board are clear and unambiguous, and are also available on the Electronic Learning Environment. The National Student Questionnaire shows that the students feel that the assessment criteria are sufficiently clear (2010: 3.6; 2011: 3.3, 2012: 3.4).

An important element in the examination committee's plans for 2012-2013 is to evaluate and review of the coherence and clarity of the assessments throughout the curriculum. This means that they will evaluate information in work plans, assessment forms, assessment methods and the way in which assessments are carried out. Information about the tasks and membership of the examination committee is available to students via the committee's team site, which also contains a description of its policy, as well as its subscribed rules and regulations.

As of April 2012, students have been able to use Osiris to view their progress in terms of grades and credits. This enables students to access their results in a more direct manner. Before the introduction of Osiris, students had to attend various meetings with their mentors to be informed of their progress within the programme.

Achieved learning outcomes

That the programme is, indeed, able to achieve its goals, is proved by the quality of the graduates, and the appreciation expressed by representatives in the professional field. Members of the evaluation committee attended the Dance in Education Event, just before the 2012 summer break. The committee also reviewed a selection of the assessments of these personal profile projects, the teaching practicals and various other programme components. The committee was able to conclude that the graduates demonstrate the level and skills expected from a Bachelor's degree of Dance in

Education and that they have mastered the intended qualifications of the programme.

The committee has read the minutes of the most recent Dance in Education Round Table Discussions, and observed that the professional field is satisfied with the level of the graduates. As the representatives of the working field made clear to the committee, the graduates of the Bachelor's of Dance in Education programme are recognisable for their employment potential in a wide range of domains, their interdisciplinary orientation as well as their communicative and collaborative skills. They have the capacity to develop their knowledge and craft skills in an independent manner and manage to sustain dance-teaching practices in different contexts.

What students, graduates and representatives of the field also mentioned was the personal approach of the ArtEZ programme, which stimulates students to look at what motivates them as dance teachers. They are encouraged to cultivate their curiosity and to actively engage with the target groups, situations and roles they are interested in and excel at. The committee was struck by the students' and graduate's individual fascination for dance and their dedication to teach dance for pupils and the public at large. The graduates were all well aware of the flexible methodology of 'Dans in Samenhang' (Dance in Cohesion) and could articulate this clearly to the committee.

The level of the students is also demonstrated in the manner in which they are able to carve a place for themselves as versatile, skilled dance teachers in the professional field. Almost all of the alumni of the programme are active as teachers at arts centres and ballet schools. In the extracurricular field, they also work as choreographers, dancers, répétiteurs, dance coaches, dance trend spotters, dance consultants and entrepreneurs, and are involved with interdisciplinary initiatives. The activities of the graduates of the programme show that they have the ability to secure an independent niche in the working field and to sustain a professional career, the evaluation concludes.

Graduates of the Bachelor programme may also transfer to the two-year ArtEZ Master's programme of Education in Arts, a programme with a broad interdisciplinary orientation. Since the Master's

programme is designed for dance teachers with some years of professional experience, students rarely transfer immediately after graduation from the Bachelor programme. Nevertheless, since the launch of the Master in 2005, each academic year has included students with Bachelor's degrees in dance teaching, most of whom attended the Bachelor's programme at ArtEZ.

The performances the committee observed and the profile reports it reviewed convey that the graduates of the programme meet the requirements of a Bachelor's programme in dance education. The variety of subjects researched during the profiling projects reflect the versatility and level of the

graduates, in the view of the committee. Topics included: choreography for commercial dance groups, the effect of dance on obese children, developing hip-hop teaching, music theatre with adolescents, dance for deaf primary school pupils, dance for seniors; dance for young people with non-Western backgrounds at neighbourhood centres, new forms of dance improvisation and choreographing artistic dance video clips with pupils. The committee was impressed by the dedication and passion for dance displayed by fourth year students, as well as by their ability to take on different professional roles and deal with the various target groups and dance teaching situations.

Attachments

Attachment 1 Assessment committee

Deze bijlage is overgenomen van het NVAO-format

II. Overzicht panelleden en secretaris

Naam (inclusief titulatuur)	Rol (voorzitter / lid / student-lid / secretaris)	Domeindeskundige (ja / nee)
Dr A. Aalten	lid	ja
Ir R. Kloosterman	voorzitter	nee
Prof. S. Melrose	lid	ja
Drs M. Stenvers	lid	ja
L. Walkey	studentlid	ja

III Secretaris/Coördinator

Drs J. Batteau	Gecertificeerd oktober 2011	
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IV Korte functiebeschrijvingen panelleden

1	Anna Aalten is Universitair Hoofddocent bij de Afdeling Sociologie en Antropologie, Universiteit van Amsterdam, en was lector 'Excellence and well-being in the performing arts' aan de Hogeschool voor Muziek en Dans in Rotterdam
2	René Kloosterman is directeur van evaluatiebureau AeQui
3	Susan Melrose is Professor in Performance Arts and Research Degrees Convenor, School of Arts and Education, Middlesex University
4	Marieke Stenvers is docent dans en vml directeur Dans bij de AHK
5	Litó Walkey is a performer, choreographer and teacher based in Berlin, and currently a student in the Amsterdam Master of Choreography program

V Overzicht deskundigheden binnen panel¹

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	Anna Aalten is onderzoeker en docent op het gebied van o.a. antropologie en sociologie van het lichaam, dans en beweging, en biografisch onderzoek Susan Melrose is vooraanstaand onderzoeker op het gebied van performance arts.
b. internationale deskundigheid	Susan Melrose is docent performance arts aan de Middlesex University. Litó Walkey is a performer, choreographer and teacher based in Berlin. She was educated in Canada and The Netherlands, performs all over the world and teaches in Berlin.
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	Marieke Stenvers is docent dans, en tevens verbonden geweest aan de AHK. Litó Walkey is a performer, choreographer and teacher based in Berlin.

¹ N.B. De secretaris is GEEN panellid

<p>d. ervaring met het geven en ontwikkelen van onderwijs op het desbetreffende opleidingsniveau en deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en)²</p>	<p>Anna Aalten is docent op het gebied van o.a. antropologie en sociologie van het lichaam, dans en beweging, en biografisch onderzoek Susan Melrose is docent performance arts aan de Middlesex University. Marieke Stenvers is docent dansen vml directeur Dans aan de AHK. Litó Walkey is Associate Lecturer MA SODA (Solo/Dance/Authorship) and BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)</p>
<p>e. visitatie- of auditdeskundigheid</p>	<p>René Kloosterman heeft diverse visitatiecommissies voorgezeten.</p>
<p>f. studentgebonden deskundigheid</p>	<p>Litó Walkey is currently a student in the Amsterdam Master of Choreography program.</p>

Curricula Vitae

Dr Anna Aalten

Anna Aalten is als Universitair Hoofddocent (UHD) verbonden aan de Afdeling Sociologie en Antropologie van de Universiteit van Amsterdam. Van 2004-2008 bekleedde zij het lectoraat Excellence, health and well-being in the performing arts bij Codarts, Hogeschool voor de Kunsten in Rotterdam. Vanuit dit lectoraat werden onderzoeksprojecten op het gebied van dans, excellentie en gezondheid opgezet en uitgevoerd. Specialisaties: antropologie en sociologie van het lichaam, dans en beweging, voeding en eetgedrag, antropologie van sekse en sekseverhoudingen, kwalitatieve onderzoeksmethoden, in het bijzonder biografisch onderzoek.

Academische aanstellingen:

juni 2002-heden Universitair Hoofddocent bij de Afdeling Sociologie en Antropologie, Universiteit van Amsterdam (0.7 fte.)

april 2004-2008 Lector 'Excellence and well-being in the performing arts' aan de Hogeschool voor Muziek en Dans in Rotterdam (0.5 fte.)

okt. 1988-2002 Universitair Docent bij de Afdeling Sociologie en Antropologie (voorheen Vakgroep Culturele Antropologie), Universiteit van Amsterdam (0.7 fte.)

Onderzoeksprojecten:

onderzoeksprojecten op het gebied van 'Excellence and well-being', gezondheid in relatie tot de praktijk van de professionele dans (2004-2008)

onderzoek naar 'Lichaamsbeelden, lichaamspraktijken en lichaamspolitiek in de Nederlandse balletwereld' (1993-2002)

Beoordeling en begeleiding van ander onderzoek:

2002-heden betrokken bij de beoordeling en begeleiding van promotie-trajecten in Nederland en in het buitenland

² Hieronder worden bijvoorbeeld verstaan afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.

2004-2008	voorzitter onderzoeksgroep 'Excellence and well being in the performing arts', Codarts, Hogeschool voor de Kunsten, Rotterdam
1991-2004	extern adviseur NWO/WOTRO
1991-1996	lid vaste beoordelingscommissie opzetsubsidies Werkgemeenschap Emancipatie Onderzoek van NWO

Bestuurlijke ervaring:

2005 - 2008	bestuurslid Stichting Dansersgezondheidszorg
2001- 2003	voorzitter Afdeling Sociologie en Antropologie
1997-2009	bestuurslid Vereniging voor Dansonderzoek Nederland

Professor Susan Melrose, BA Hons I; M ès Lettres; Diplome d'Etudes Approfondie; Doctorat (Sorbonne, Paris).

website: <http://www.sfmelrose.u-net.com>

Present Position: Professor in Performance Arts and Research Degrees Convenor, School of Arts and Education, Middlesex University

Previous Employment

1998-2000: Head of Postgraduate Studies, Rose Bruford College, London
 1993-1998: Director MA Perf Studies, Central School of Speech and Drama, London
 1991-1993: Senior Lecturer, Brunel University, London
 1988-1991: Senior Lecturer, University of Sydney
 1985-1988: Lecturer, Murdoch University

Successful PhD/ArtsD completions (2001-2011): 10 candidates

Current PhD and ArtsD supervisions in Dance, Theatre Arts and Music: 10 candidates

Recent consultancies:

International Expert, *Dancing between Diversity and Consistency*, Edith Cowan University, Queensland University of Technology, Deakin University, Australia, 2008;
 Programme outline, SODA, Universitat der Kunst, Berlin, 2006.

Drs Marieke Stenvers

Opleidingen

1969	Gymnasium B (Barlaeus Gymnasium te Amsterdam)
1971	Diploma docent dans (de Theaterschool, Nel Roosakademie te Amsterdam)
1978	Doctoraal pedagogie (Universiteit van Amsterdam), specialisatie: orthagogie
1991	Effectief managen van professionals (HOAG Opleiding en Advies Groep)
1998	Leergang voor leidinggevendenden in het hoger onderwijs (BDF en IOWO)
1999-2000	Opleiding tot mediator bij Merlijn B.V. (NMI-geregistreerd)

Werkervaring

1972-1988	Docentenopleiding dans van de Theaterschool / AHK, docent pedagogie/ stagecoördinatie/ stagebegeleiding
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1971-1973	In verschillende werkvelden, binnen- en buitenschools, docent dans
1974-1976	Hervormde Stichting Jeugdhonken Amsterdam, jongerencentrum 't Stekkie, jongerenwerker
1977-1980	Uithoorn, particuliere balletschool
1978-1983	Algemene Reclasseringsvereniging te Amsterdam, procesbegeleider bij het Buurtgericht Ontwikkelings Project (BOP)
1988-1990	Landelijk Ondersteuningsinstituut Kunstzinnige Vorming (LOKV) te Utrecht, stafmedewerker dans
1990-1992	Hogeschool voor de Kunsten Arnhem, interim-onderwijsmanager studierichting dans en docent dans
1989-1993	Particuliere 1e lijns opvoedkundigenpraktijk gericht op jongeren en jong-volwassenen
1991-2000	Amsterdamse Hogeschool voor de Kunsten, studieleader dans vanaf 1993 adjunct-directeur van de Faculteit Theater, de Theaterschool Vanaf 1997 directeur dans van de faculteit Theater, de Theaterschool
2000-heden	Stenvers & Beran, Mediation in Onderwijs en Kunsten, mediator en procesbegeleider
2001-heden	Vereniging Mediation door Leerlingen, projectleider en trainer
2002-2006	Regisseur bij Stichting Start Zwerfjongeren Onderdak / Stichting Het R.C.Maagdenhuis
2003-heden	Vereniging Inkr8, oprichter en trainer
2007-heden	Maatschap Inkr8, partner

Overige relevante ervaringen

1991	Stenvers, M. e.a. Dans in samenhang, vijf benaderingen van danseducatie, Utrecht, LOKV
1993-2005	Externe Klachtencommissie Jeugdhulpverlening Amsterdam en Omstreken, lid commissie
1994-1999	Het Nationale Ballet en het Muziektheater, lid bestuur
1995-2000	Inspectie Kunstzinnige Vorming en Amateurkunst, lid commissie van advies
1996-1999	Commissie Opgaven Basisvorming, voorzitter vakgroep dans
1999-2002	Naranti Productions, voorzitter bestuur
1999-2006	lid bestuur LEF, een dansproject voor basisscholen in Amsterdam
2002-2006	lid bestuur Stichting Beheer Papaverstudios
2001-2003	Onderzoek naar de werkbelasting van dansdocenten, projectleider
2001-2002	Onderzoek naar de doorstroommogelijkheden van de opleiding Kunst, Cultuur en Amusement van het ROC te Amsterdam naar de podiumkunstopleidingen van de Amsterdamse Hogeschool voor de Kunsten

René Kloosterman heeft na zijn studie Technische Bedrijfskunde (TUE, 1991) gewerkt voor het adviesbureau KPMG Consulting en sindsdien grote projecten uitgevoerd in de food-industry in binnen- en buitenland (Rusland, Kazachstan, Tsjechië, Curaçao). Sinds 1995 is hij actief als zelfstandig ondernemer en interimmanager. Vanaf 2002 is hij actief op het gebied van onderwijsvisitaties, zowel in de hoedanigheid als directeur en later ook eigenaar van een VBI, als in de rol van commissievoorzitter.

Litó Walkey is a performer, choreographer and teacher based in Berlin. She studied at the School for New Dance Development in Amsterdam and was a member of the Chicago-based performance company Goat Island from 2002-2009. Her own projects have been presented in Europe and America: 'wings raised to a second power', 'The Missing Dance No.7, 'instanced', 'To fight a duel' and 'Like that, like this'. She maintains ongoing collaborations with artists such as Lucy Cash, Jeanine Durning, Karen Christopher, Boris Hauf and Martin Nachbar and has worked as a performer with choreographers Vera Mantero and Martine Piscani. Litó is currently a student in the Amsterdam Master of Choreography program.

She is an Associate Lecturer at the Inter-University Center for Dance Berlin and is frequently invited to teach and mentor artists, collectives, conferences and institutions internationally.

Education

2010 – present	Masters of Choreography AHK Amsterdam (NL)
1996-2000	School for New Dance Development – SNDO (B.A.) Amsterdam (NL)
1993-1995	Main Dance Performance Training Program (Certificate) Vancouver (CAN)
1991-1994	Flamenco Dance with Rosario Ancer Vancouver (CAN)
1981-1990	Ballet - Royal Academy of Dance Vancouver (CAN)

Works (Initiator / Performer / Choreographer)

Double Translations: Telling another way to tell (2011) performance with Karen Christopher Psi Regional Research Cluster Athens (GR)
Performance Directives (2010) atelier/workshop with group of 9 choreographers fabrik Potsdam (D)
Lie your head in your neck. (2010) writing & performance by Litó Walkey, What If... Festival London (UK)
Like that, like this (2008-2010) performance with Carlos Pez and Litó Walkey
Stuk Theater Leuven (B), Kampnagel Hamburg (D), Eks Scena Zagreb (HR), Fabrik Potsdam (D)
instanded (2006-2007) performance/film/live streaming with Boris Hauf and Litó Walkey
r4wb1t5 Mexico City (MX), Openport Festival Chicago (USA), Graben Festtage Vienna (AUT)
To fight a duel (2006) with Andrea Neumann and Litó Walkey
Klangwerkstatt Festival Berlin (D)
The Missing Dance No.7 (2005-2010) performance with Katja Dreyer, Boris Hauf, Litó Walkey Fabrik Potsdam (D), Not-Notdance Festival Nottingham (UK), Tanz Made in Berlin (D), Tanztage Berlin (D), Plateaux Festival Mousonturm Frankfurt (D), HebbelTheater 100GradFestival Berlin (D), BallhausMitte Berlin (D), MagicLight Festival Hamburg (D)
wings raised to a second power (2002-2004) solo performance created with 8 choreographers, performed by Litó Walkey: Tanzfabrik Berlin (D), Kanuti Gildi Saal Tallinn (EST), Notdance Festival Nottingham (UK), Springdance Festival Utrecht (NL), Links Hall Chicago (USA), Platform01 Amsterdam (NL)
Frames For Moving (2001) lecture performance with Paz Rojo, Martin Nachbar, Litó Walkey
Gasthuis Theater Amsterdam (NL)

Teacher / Advisor/ Curator

2012 Guest teacher with Cauliflower Arts Collective
Curitiba Brazil (BR)
2010-2012 Associate Lecturer
MA SODA (Solo/Dance/Authorship) and BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)
2011 Workshop co-teacher with Karen Christopher *Double Translations: Telling another way to tell*
Psi Regional Research Cluster Athens (GR)
2010 Co-teacher with Stefanie Wenner *Critique and Methods for Inclusion*
BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)
Mentor to Lili Mihajlovic and Jung Yeon Kim's performance *But it's not about chairs*
Tanzlabor Mousonturm Frankfurt (D)
Mentor to Elpida Orfanidou's research project fabrik Potsdam (D)
Artistic Advisor to Alice Chauchat's lecture performance *Collective Sensations*
Tanzquartier Vienna (AT)
Co-teacher with Dr. Ric Allsopp *Questions of Practice: Writing/Research for Artists* MA SODA (Solo/Dance/Authorship) Inter-University Center for Dance Berlin (UDK-HZT)
2009
Mentor to Anat Eisenberg's graduation work *A Provocation Pure and Simple*
MA SODA (Solo/Dance/Authorship) Inter-University Center for Dance Berlin (UDK-HZT)
Mentor/Workshop Leader '*mucher*'
BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)
2007-2010 Teacher of classes and workshops for expanding performance practices *Practice for Making*
BA UDK-HTZ auditions Berlin (D), Kampnagel Hamburg (D), Eks-Scene Zagreb (CR), Tanzquartier Vienna (AUS)
2005 Co-teacher with Karen Christopher *methods of opening and closing* workshop
Links Hall Chicago (USA)
Curator of month-long festival of duets from Europe *a drop of water*
performances by Jonathan Burrows & Matteo Fargion (UK), Sabina Holzer & Boris Hauf (A), Alice Chauchat & Anne Juren (FR), Robert Steijn & Frans Poelstra (NL)
Links Hall Chicago (USA)
2002-2005 Artistic Advisor for performance by Sabina Holzer and Boris Hauf *dreamcracker* Vienna, Graz (AUS)
Chicago
2002-2009 Co-teacher with Goat Island members *Goat Island performance workshops*

Attachment 2 Programme of the assessment

A delegation of the committee attended the Dance in Education Event on 28 June 2012

Day 1: 29 Augusts 2012

- 12.30 – 14.00 Lunch and internal meeting of the committee.
- 14.00 – 14.45 *Board and management*
Gaby Allard
João Cerqueira da Silva
Netty van den Bosch
- 14.45 – 15.45 *Distinctive feature*
Joost van Megen
Matt Wyon
Derrick Brown
- 15.45 – 16.00 *Short break*
- 16.00 – 16.30 *Examining board*
Jackelien Terburg
Rutger Bilderbeek
Alison Isadora
- 16.30 – 17.30 *Representatives of the Professional fields*
MA Choreography: Suzy Blok, Peter Pleyer
BA Dance: Hildegard Draaijer, Staczs Willemsen, Heather Ware, Jack Gallagher
BA Dance in Education: Anne Bos, Angela Verdurmen, Sanne Fokkens
- Alumni*
MA Choreography: Maria Ramos, Juliana Atuesta, Julian Barnett
BA Dance: Eilit Marom, Mirjam Sillevs Smit, Denise Klevering
BA Dance in Education: Celine Gladpootjes, Julia Dieckman, Isabella Hermans
- 17.30 – 18.00 *Open consultations*
- 18.00 – 18.15 *Board and management*
Feedback on preliminary findings.

Day 2: 30 August 2012

- 9.00 – 9.30 *Arrival of committee*
- 9.30 – 10.00 *Show-case*
Demonstration of BA Dance
- 10.00 – 11.15 *Teaching staff BA Dance*
Allison Isadora
Eva Karczag
Hanneke Koolen
Aryeh Weiner
David Berg

- 11.15 – 11.30 *Internal meeting of the committee*
- 11.30 – 12.30 *Students BA Dance*
Benjamin Muller
Lucia Fernandez
Maxime Landstra
Ellen Landa
Mirjam Sogner
Inge van Huijkelom
- 12.30 – 13.30 *Lunch and internal meeting of the committee*
- 13.30 – 14.00 *Show-case MA Choreography*
- 14.00 – 15.15 *Teaching staff MA Choreography*
Ric Alsop
Daniël Rhatigan
Konstantina Georgelou
- 15.15 – 15.30 *Internal meeting of the committee*
- 15.30 – 16.30 *Students MA Choreography*
Julian Barnett
Emilie Gallier
Tomaz Simatovic
- 16.30 – 17.00 *Internal meeting committee and additional research*
- 17.00 – 17.15 *Feedback of preliminary findings*
- Day 3: 31 August 2012*
- 9.00 – 9.30 *Arrival of committee*
- 9.30 – 10.00 *Show-case*
Demonstration of BA Dance in Education
- 10.00 – 11.15 *Teaching staff BA Dance in Education*
Eva van Schaik
Caurena Bernabela
Ingeborg Bos
Elsje Huij
- 11.15 – 11.30 *Internal meeting of the committee*
- 11.30 – 12.30 *Students BA Dance in Education*
Emmy Coolen
Vera van Weerden
Linde Ammerlaan
Anouk Heuzen
Evelien Timmermans
Stijn Franssen
Juil Thijssen
- 12.30 – 14.30 *Lunch and internal meeting of the committee*
- 14.30 – 15.00 *Feedback of findings and conclusions*

Attachment 3 Quantitative data

As provided by the programme.

1. Data on intake, transfers and graduates:

Cohort	Intake	Dropout: 1 st year	Output after 4 yrs	Output after 5 yrs	% output after 4 yrs	% output after 5 yrs
2003-2004	13	2	7	11	64%	100%
2004-2005	10	0	8	10	80%	100%
2005-2006	16	5	6	7	55%	64%
2006-2007	12	4	5	5	63%	63%
2007-2008	17	0	12	-	71 %	-
2008-2009	26	3	-	-	-	-

2. Teacher-student ratio achieved: 1:10

3. Qualifications teachers: proportion of teachers with a HBO or WO master is 29%.

4. Average amount of face-to-face instruction:

Year 1	27 hours
Year 2	26 hours
Year 3	21 hours
Year 4	11 hours

Attachment 4 Final qualifications

Competenties Bachelor Docent Dans	
1. Creërend vermogen	De docent maakt dans en dansante producten die voortkomen uit het volgen van een eigen artistieke visie en stelt het creatieve proces in dienst van het docentschap.
2. Ambachtelijk vermogen	De docent bezit het vermogen een breed scala aan instrumentele vaardigheden en ambachtelijke kennis efficiënt en effectief toe te passen.
3. (kunst)Pedagogisch vermogen	De docent bezit het vermogen een veilige en stimulerende leeromgeving te scheppen voor leerlingen/ cursisten.
4. Didactisch vermogen	De docent bezit het vermogen (kunst)onderwijs te initiëren, ontwerpen, verzorgen en evalueren vanuit een (kunst) vakgerichte didactische visie.
5. Operationaliserend vermogen	De docent bezit het vermogen voor zichzelf en anderen een inspirerende en functionele onderwijssituatie op te zetten en in stand te houden.
6. Vermogen tot samenwerking	De docent bezit het vermogen vanuit de eigen expertise samen met anderen een bijdrage te leveren aan dans-, kunst-, en cultuuronderwijs.
7. Communicatief vermogen	De docent kan effectief en efficiënt zijn of haar artistieke, pedagogische en/ of didactische visies in onderling verband hanteren, presenteren en toelichten.
8. Reflectief vermogen	De docent bezit het vermogen het eigen (kunst)pedagogisch en artistieke handelen te beschouwen, analyseren, duiden en beoordelen.
9. Vermogen tot groei en vernieuwing	De docent bezit het vermogen zijn of haar kunstenaarschap en docentschap verder te ontwikkelen en te vernieuwen.
10. Omgevingsgerichtheid	De docent bezit het vermogen relevante omgevingsfactoren in de samenleving te signaleren en te gebruiken in zijn of haar werkzaamheden als docent.

Relation between Dublin Descriptors and the Bachelor of Dance Profile:

Dublin Descriptors		Bachelor of Dance in education Qualification Profile									
Descriptor	Qualifications Bachelor level	1. Creative capacity	2. Craftsmanship	3. Arts pedagogic capacity	4. Didactic capacity	5. Operational capacity	6. Ability to co-operate	7. Communicative ability	8. Capacity for reflection	9. Capacity for growth and innovation	10. Societal orientation
Knowledge and understanding	The bachelor has demonstrated knowledge and understanding in a field of study that builds upon their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study	X	X	X	X						
Apply knowledge and understanding	The bachelor can apply his knowledge and understanding in a manner that indicates a professional approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study	X	X	X	X	X					
Reflection	The bachelor has the ability to gather and interpret relevant data (usually within their field of study) to inform judgments that include reflection on relevant social, scientific or ethical issues			X					X		X
Communication	The bachelor can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences					X	X	X			
Learning skills	The bachelor has developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy									X	

Attachment 5 Overview of the programme

Programme component	Number of EC Year 1	Number of EC Year 2	Number of EC Year 3	Number of EC Year 4	Competencies
Projects (four projects)	30 (7.5 per project)	30 (7.5 per project)	29	9	1 (creative) 2a, 2b, 2c, 2d, 2e, 2g (craftsmanship) 3a (pedagogic - focused on target group) 6 (co-operation) 7 (communication) 8 (reflection) 9a, 9b, 9c (growth and innovation) 10 (societal orientation)
Teaching practical	2.5	-	-	4	All Recur in projects
Theory	4.5	6	8	8	2c, 2d, 2f, 2h, 2i, 2j (craftsmanship) 3 (pedagogic) 4 (didactic) 5c, 5e (operational) 6b, 6c, 9 (co-operation) 7 (communication) 8 (reflection) 9 a, b, c, e, g (growth and innovation)
Dance practice subjects	15	15	13	8	2a, 2b, 2c, 2d, 2e, 2f, 2h (craftsmanship) 8a, 8b (reflection) 9a, 9b, 9d (growth and innovation)
Dance theatre subjects	6	7	6	1	1 (creative) 2f, 2g (craftsmanship) 6c (co-operation) 7a (communication) 8 (reflection) 9a, 9b (growth and innovation) 10 (societal orientation)
Free space	1	1	3	3	2c (craftsmanship) 3f (pedagogic)
Programme supervision	1	1	1	1	4b, 4f (didactic) 5f (operational) 7 (communication)
Profile research				26	8c, 8d (reflection) 9c, 9e, 9f (growth and innovation) 10 (societal orientation)

Attachment 6 Documents

- Critical reflection;
- CV's of staff, tutors and guest teachers;
- Overview of extended network and partners of the programme;
- Overview of the medical and paramedical network of the programme;
- Competence profile entrance level Ba Dance in Education;
- Course and examination regulations School of Dance, ArtEZ;
- Results student- and alumni questionnaires;
- Programme overview and description of the modules;
- Electronic Learning Environment School of Dance, ArtEZ;
- Description of work placements of students;
- Description of projects and artistic practices of students and alumni 2009-2011;
- Workplans of the programme;
- Minutes of meetings examination committee;
- Overview, minutes and CV's members professional working field committee;
- Overview conferences, symposia and international collaborations of the programme;
- Final works reviewed by the committee (in addition to the Dance in Education Event that was visited):
1500065, 1401689, 1335852, 1404637, 1411230, 1400999, 1502724, 1410577, 1411243, 150281

Attachment 7 Declarations of independence

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes B Dance, B Dance in Education and M Choreography, at ArtEZ Arnhem.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

Lito Staiikov Walkey

Place:

Arnhem

Date:

29.08.12

Declaration of independence and confidentiality

Prior to the assessment

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

Mariëke Stenvers

Place:

Amsterdam

Date:

29 - 8 - 2012

Declaration of independence and confidentiality

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- being acquainted with the NVAO code of conduct

Signature:

Full name:

R.S. Kloosterman

Place:

Utrecht

Date:

29-08-2012

Declaration of independence and confidentiality

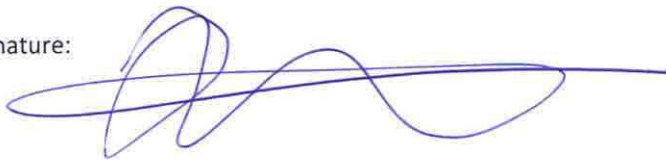
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- being acquainted with the NVAO code of conduct

Signature:



Full name:

JM Batteau

Place:

Wardenberg

Date:

28-08-2012

Declaration of independence and confidentiality

Prior to the assessment

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

Anna J.J. Aalten

Place:

Arnhem

Date:

29/8/2012

Declaration of independence and confidentiality

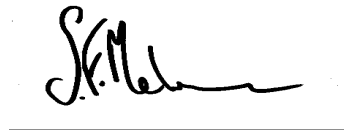
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- being acquainted with the NVAO code of conduct

Signature:

A handwritten signature in black ink, appearing to read 'S. Melrose', written over a horizontal line.

Full name:

Professor Susan Melrose

Place: Middlesex University, Hendon, London, UK

Date: 24 September 2012