

Bachelor of Dance 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.*

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Summary

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

The Bachelor of Dance programme (also referred to as the Dancer/Maker programme) is one of four dance programmes, which include the Dance Preparatory Course, the Master of Choreography and the Bachelor Dance in Education. The educational vision of the Dancer/Maker programme is defined by an individually focussed approach to learning and focuses on the development of the dancer/maker's artistic and cultural identity. With the help of (individual and year) tutors, students within the programme are trained to become independent, responsible and self-reflexive dancer/makers who are able to make informed choices about the direction of their artistic practice.

The system of periodisation, can be identified as the special feature of the ArtEZ programme of Dancer/Maker. The periodisation-approach is derived from the training practice in sports. Translated to the field of dance this implies that the three key areas of dance education (class, rehearsal and performance) are placed within a phased trajectory with varying periods of training and recovery.

Intended learning outcomes

The assessment committee evaluates the intended learning outcomes as **excellent**.

In view of the committee, the ArtEZ bachelor of Dance is particularly well-placed to assert that, as a Higher Education provider, it leads the field in its choice for a combined Dancer/Maker profile and the system of periodisation. The final qualifications of the programme anticipate the developments in the field of dance in a highly innovative manner by combining the separate profiles of Dancer and Dance Maker in one curriculum. Rather than training students to become either a dancer or a maker/choreographer, the programme aims to support students who are able to sustain themselves as both technically skilled dancers as well as self-reflective, responsible makers. Students in the Dancer/Maker programme, in other words, are trained to become independent artists who can perform, produce, collaborate and initiate projects in a continually shifting professional field. The evaluation committee is very positive about the manner in which the programme has translated these goals into a highly thoughtful design of its curriculum, which at all levels is structured by the system of periodisation, a system not only aimed at effective learning and the reduction of injuries, but also at training students to incorporate the periodisation approach in their own practice. The programme monitors and evaluates its profile and final qualifications through exchanges with a large (inter-) national network of partners and institutions, through structural student- and staff evaluations, and through the structural feedback from its professional working field committee. The committee judges that the programme has designed its profile in a highly reflective manner, with an informed vision of the future of the

field. The committee encourages those involved to maintain their open attitude and state of reflection, thus remaining adaptable to new developments in the field. The committee judges that one way of keeping the profile and method open, is by involving international professionals from outside the School of Dance to support the on-going development of their profile.

Teaching-learning environment

The teaching-learning environment is evaluated as **excellent**.

The evaluation committee was able to discern that the content and structure of the programme support and inspire students in their individual development towards skilled dancers and dance makers who are able to sustain an artistic dance practice in the professional field. The committee applauds the thorough manner in which the programme has implemented its innovative profile in the four learning-tracks Dance Technique, Mapping, Conditioning and Songlines which span the four years of the programme. In the Dance Technique learning track, students extend and improve their classical and modern techniques and form a basis for the development of contemporary techniques. The modules of the Mapping-learning track support students drawing up their own position within the evolving dance field. In the Conditioning-learning track, the stress is on health, flexibility, perseverance and strength, whereas the Songlines-learning track is concerned with developing an individual style as dancer and maker. The committee judges that the curriculum has established a good balance between, and integration of, dance technique and the development of creativity and an individual style. The content and

didactic method of the programme is based on the highly coherent system of periodisation, a system in which the physical and mental build up in the four learning-tracks is managed and integrated on every level of the curriculum. With the support of its health team and the periodised structure, the committee concludes that the programme succeeds in educating its students in a responsible, healthy and effective manner. By constantly reflecting (with staff, researchers and students) on the place, intensity and workload of the different classes and learning tracks, the programme keeps a close watch on the effects of its curriculum and the progress of its students.

The ambition of the School of Dance is to be one of the top international institutes for excellence in dance education. To achieve this, it sustains a large and highly qualified network within the (inter)national field of dance, initiating exchange programmes, work placements and collaborative (research) projects. The evaluation committee fully underlines the programme's goals to develop the expertise and research skill of its staff and students, as part of its ambition to partake in the development of, and dissemination of knowledge in the professional field. It encourages the programme to continue to draw its guest teachers from the wider professional field beyond the Netherlands.

Through its various preparatory courses for young dancers 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 skilled dancers as well as creative producers of dance. The committee noted that all permanent instructors are well qualified, each with his/her own expertise. They are skilled educators and assessors, and also fulfil important roles in the programme as coordinators, supervisors and mentors. The committee was struck by the degree of open reflectiveness and motivation in the students and staff, who were all highly aware of the programme's goals and design. In the view of the committee, the integrated content and overall periodisation of the curriculum, the open communication between staff, students and management, the individual coaching and mentoring of the students within the programme, have resulted in an innovative, healthy, safe and inspiring environment in which students can develop into responsible, independent dancers/makers.

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 clear and precise formulation of the evaluation criteria in the

work plans of the modules and the objective manner in which students are assessed, both formally and informally, according to the committee. The twelve final qualifications of the bachelor programme always figure as a frame of reference during assessments, which in most cases take on the form of a written process- and product-assessment or a collective product/performance-assessment by (core or guest) teachers of a practical test. By structurally including external assessors and assessment panels in the key assessments, the programme is able to guarantee the reliability of its evaluation of the students. 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 of ArtEZ.

That the programme is indeed able to achieve its goals, is proved by the standard of the graduates and the appreciation expressed by representatives in the professional field, according to the evaluation committee. It is clear to the committee that the programme is producing skilled dancers who know their bodies, who can contribute to the creative process and project an artistic singularity. However, the committee observes that the Making-component of the programme has not as yet resulted in producing more makers/choreographers. It thinks that this might be achieved by intensifying the theory and research-component in the curriculum, something the programme is already in the process of doing.

Distinctive feature: periodisation

The evaluation committee **grants** the programme the distinctive feature Periodisation in Dance Education. The evaluation committee is impressed by thorough and thoughtful manner in which the School of Dance has designed and implemented the periodised structure in the bachelor programme. The programme's Dancer/Maker profile, which combines the two previously separated profiles Dancer and Dance Maker, and the application and integration of the periodisation system at all levels of the curriculum, is what distinguishes the programme from other institutes in the field of dance education, the committee concludes. The programme foresees that the dance profession will necessitate the development of dancers who are independent, aware of their physical and mental abilities and who are also able to create and project an artistic singularity. The programme considers the periodisation system to be an important tool in developing dancer/makers who are able to integrate these proficiencies and sustain an artistic practice in the professional field in a healthy and responsible

manner. In the view of the evaluation committee, the programme's profile is as innovative as it is distinctive, and that its implementation in the curriculum is concrete and thorough. The committee observes that the graduates of the programme are well equipped to establish themselves as skilled, creative and knowledgeable dancer/makers in the professional field.

Encouragements for the future

The committee encourages the programme to continue developing and extending the concept of periodisation – moving beyond its function in the maintenance of overall health, so that it may also become an effective tool in the process of creating artistic work. The committee thinks that by intensifying the input from the (inter)national field, the programme will be able to keep its profile flexible and open to the future.

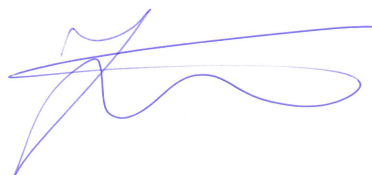
The evaluation committee appreciates the programme's exchanges with its (inter)national network and its structural evaluations of the final qualification with its students and staff. It also judges that the programme's profile and method have been designed in a highly reflective manner, with an informed vision of the future of the field. It therefore encourages those involved to maintain this open approach, and thus to ensure that its profile and final qualifications remain adaptable to new developments in the field. The committee thinks that one way of keeping the profile and method open, is by involving (international) professionals from outside the School of Dance to support the on-going development of their profile. Since the department is as yet without a programme head, the choice for a new head who understands this profile and method and the need for this flexibility is of great importance as well.

All three standards of the NVAO assessment framework are assessed positively (excellent and good) 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

Colophon

Institute and programme

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Faculty of Theatre and Dance
Onderlangs 9
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Telephone: + 31 26 35 35 660
Status institution: publicly funded
Result of institutional assessment: applied for

Programme: Bachelor of Dance
Level: Higher Vocational Bachelor's (HBO Bachelor)
Number of credits: 240 EC
Nomenclature: Bachelor of Dance
Location: Arnhem
Mode of study: fulltime, four year-programme
ISAT: 34798
Data on intake, graduates and drop-outs: see attachment 3

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Assessment committee

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The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of:
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Introduction

The ArtEZ Institute of the Arts is one of the major arts institutes in the Netherlands, with locations in Arnhem, Enschede and Zwolle. The four faculties of ArtEZ – Art & Design, Architecture, Music, Theatre & Dance – provide Bachelor's and Master's 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 counts approximately 3000 students and 850 teachers and supporting staff members, and its programmes are aimed at sustaining and further developing the artistic and intellectual capacities of the 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 and 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 the curricula of the different courses and 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 differing philosophies on dance and choreography within a single organisation and opening up new opportunities for dance experimentation and disciplinary cross-overs. 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 of Dance programme (also referred to as the Dancer/Maker programme) is one of four dance programmes, which include the Dance Preparatory Course, the Master of Choreography and the Bachelor Dance in Education. The educational vision of the Dancer/Maker programme

is defined by an individually focussed approach to learning and focuses on the development of the dancer/maker's artistic and cultural identity. In the philosophy of the programme, dance is understood as the expression of 'movement research' and reflective practice, building on the technical, physical and artistic capabilities of each individual dancer. With the help of (individual and year) tutors, students within the programme are trained to become independent, responsible and self-reflexive dancer/makers who are able to make informed choices about the direction of their artistic practice. The programme aims to educate students to become 'sustainable dancer/makers' who can deal with the challenges of the current cultural environment. This means that the dancer/maker must be able to adapt to changes in the field while also sustaining an individual artistic vision, creating and cultivating a professional context in which s/he can develop an artistic signature. The programme foresees that the professional field of contemporary dance will develop into a fluid workplace where independent artists will establish their professional networks, initiating their own collaborations, productions and projects.

The profile of the sustainable dancer/maker has led to many changes in the programme since the previous accreditation in 2006. The most important transformation was the complete redefinition of the curriculum in 2008-2009 (pilot year) and the establishment of a completely new four-year programme in 2009-2010. In this programme, the previously separate curricula of Dancer and Dance Maker have been combined into one Dancer/Maker curriculum. The manner in which the programme offers the different components of dance technique and choreography, improvisation, composition and dramaturgy differs from other dance programmes in that it approaches effective learning from a new point of view. Though some elements may receive less time in an absolute sense (i.e. frequency or duration) when compared to the previous programme, the structure of the Dancer/Maker-programme is designed in such a way that all components gain in depth, quality and overall effectiveness.

This new structure, that is, the system of periodisation, can be identified as the special feature of the ArtEZ programme of Dancer/Maker and will be further described and evaluated in the second

and fourth chapter of this report. The periodisation-approach is derived from the training practice in sports and can be described in the following terms: varying the training stimulus over discrete periods of time to prevent overtraining. Translated to the field of dance this implies that the three key areas of dance education (class, rehearsal and performance) are placed within a phased trajectory with varying periods of training and recovery. The intensity and workload of a class or rehearsal therefore depends on the phase the dancer is in at that moment time as well as on the other classes attended during that period. The programme considers this 'periodised' approach to be a fundamental tool in the training of dancers who are aware of their bodies and who are able to reflect on and manage their own development as dancer/makers.

In the Dancer/Maker programme intensive study periods are alternated with periods for recovery, reflection and integration of coursework. The curriculum is based on the principle of providing the right information and training at the right time. Each year of the programme serves a specific purpose in the dancer's development on both a physical and cognitive level: preparation (1st year), crafting (2nd year), integration (3rd year) and transition (4th year). This cycle of periodisation is mirrored at all levels of the programme, whether this be within one separate module, within the learning tracks, or within one year, the last of which is divided into four periods: nine weeks of preparation, fourteen weeks of crafting, fifteen week of integration, and three weeks of transition. Each module has a different emphasis depending on the phase the students are at within the programme. This means that a particular subject in the first year will have a different function than in the second or third year. For example, a ballet class in the preparation phase in the first year has a distinctively different nature than the same ballet class in the crafting phase in the second year.

The content of the programme is structured by the four learning tracks – Dance Technique, Mapping, Conditioning and Songlines – which are taught in such a way that they complement each other throughout each period in the programme. In the Dance Technique-track, students extend their classical and modern techniques with the aim of developing contemporary techniques. In the Mapping-track students focus on their own artistic

development as Dancer/Maker. In the Songlines-tracks the students dancer/makers learn to develop their own style and how to achieve a balance between body and mind, whereas in the Conditioning-track the stress is on health and the development of flexibility, perseverance and strength. In the fourth year, students prepare for their transition into the professional field by attending work placements with professional companies, working on their choreographic signature in a Minor, improving their skills for becoming independent artists by means of independent study activities and/or going on an international exchange.

(For an overview of the programme, the learning tracks and the periodisation phases, see attachment 5, diagram I to III).

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 has taken place; the meeting was meant for exchanging information and to plan the dates and the programme of the site-visit.

A delegation of the committee visited the performance 'Internationally Mixed' by students of the programme, on June 27, 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. Nonetheless she provided input to the assessment and 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 of the report.

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 examination of the underlying documentation, the assessment committee evaluates the learning outcomes intended as **excellent**. In view of the committee, the programme is particularly well-placed to assert that, as a Higher Education provider, it leads the field in its choice for a combined Dancer/Maker profile and the system of periodisation. The final qualifications of the programme anticipate the developments in the field of dance in a highly innovative manner by combining the separate profiles of Dancer and Dance Maker in one curriculum. Rather than training students to become either a dancer or a maker/choreographer, the programme aims to support students who are able to sustain themselves as both technically skilled dancers as well as self-reflective, responsible makers. Students in the Dancer/Maker programme, in other words, are trained to become independent artists who can perform, produce, collaborate and initiate projects in a continually shifting professional field. The evaluation committee is very positive about the manner in which the programme has translated these goals into a highly thoughtful design of its curriculum, which at all levels is structured by the system of periodisation, a system not only aimed at effective learning and the reduction of injuries, but also at training students to incorporate the periodisation approach in their own practice. The programme monitors and evaluates its profile and final qualifications through exchanges with a large (inter)national network of partners and institutions, through structural student- and staff evaluations, and through the structural feedback from its professional working field committee. The committee judges that the programme has designed its profile in a highly reflective manner, with an informed vision of the future of the field. The committee encourages those involved to maintain their open attitude and state of reflection, thus remaining adaptable to new developments in the field. The committee judges that one way of keeping the profile and method open, is by involving international professionals from outside the Bachelor of Dance to support the on-going development of their profile.

Links with professional practice

The ArtEZ Bachelor of Dance programme is highly aware of the pressures affecting the professional field such as the increased shortage of funding for the arts in the Netherlands and recognises that the traditional goal of being employed as a dancer at a dance company is no longer the norm. It therefore strives to train students to become dancer/makers who are able to sustain themselves as artists, and who can create and position themselves within a continually adapting professional field. The Dancer/Maker-programme has replaced the two former specialisations Dancer and Dance Maker. In the new programme, the essential elements of the Dance Maker-specialisation are now introduced in the first two years. The development of each individual student and their exploration of their unique signature have gained significance within the

programme, though students still have the possibility to emphasise one of the two aspects: Dancer or Maker.

In the philosophy of the programme, dance is understood as the expression of 'movement research', reflective practice and artistic ability, building on the technical and physical capabilities of each individual dancer. With the help of (individual and year) tutors, students within the programme are trained to become independent, responsible and self-reflective dancer/makers who are able to make informed choices about the direction of their artistic practice. The Dance Bachelor's final qualification profile is based on the nationally recognised description of the professional competencies and qualifications of the Dance Education Profile. The Dancer/Maker profile combines competences of the two specialisations identified in the national profile of 2002: dancer and

choreographer. The verification of this profile was initiated in 2012/13. Within the final qualification profile, the programme has included supplementary elements which support the dancer/makers as a freelance practitioner, such as the ability to create and find work, as well as to stay fit in both mental and physical senses.

The Dancer/Maker programme is one of the few programmes in Europe where students are offered the opportunity to develop both technically skilled dancers as authentic, responsible makers. When the programme is compared to other Bachelor's programmes for dance, it becomes clear that most other programmes focus on either technical reproductive dance (dancer specialisation) or conceptually creative dance (choreographer specialisation). As reviews conducted by the ArteEZ Dance programme demonstrate, other schools tend to offer two specializations or two separate programmes.

Where periodisation is concerned, the programme has received expert advice and input from specialists in periodisation in dance. In addition to the contributions of prof. Wyon (appointed as ArteEZ Professor of Health on 1 January 2011 and expert in the domain of dance and periodisation), a research assistant has been employed to conduct research on the effects of periodisation on the progress of the students. In addition, the 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 ArteEZ School of Dance.

As became clear to the evaluation committee from their interviews with management, students and staff, the concept of periodisation is not only employed to prevent injuries or to achieve the most effective learning curve in dance-training; it is also understood by those involved in the programme as a tool or practice in the development of dancers who know how to perform, create, produce and collaborate in a responsible manner. In other words, rather than aiming at quantitative technical proficiency, the programme strives to support students in becoming self-reflexive dancers who

employ the principle of periodisation in their daily practice.

Over the past few years, the Director of the School of Dance, the heads of department and the teachers have been visiting partner schools in the Erasmus programme network. During these visits, the partners compare their various course programmes, which results in sharpening the course profiles

Moreover, the continued development of the Dancer/Maker profile was generated through collaborating with the Dance Beyond Borders post-graduate programme. The School has now achieved an extensive list of partnerships and these exchanges will continue to be used in fine

tuning the curriculum. Examples include the Internationally Mixed project with Valencia and Cologne, the Stockholm Conference with Balletakademien and Juilliard, along with the Erasmus student and teacher exchanges.

As members of the professional working field indicated to the evaluation committee, the profile of the programme is clear and seems to be ahead of the time. The evaluation committee is also highly appreciative of the manner in which the programme has translated the demands in the professional field into their final qualifications, by combining the profiles of Dancer and Maker in one curriculum. The committee judges that this choice anticipates the changes in the profession in an innovative manner, taking into account that dancers in the contemporary dance field are not only expected to be technically proficient, but must also be able to create, collaborate and initiate projects, while maintaining their own unique artistic identity at one and the same time. Professional mastery, the evaluation committee concludes, is a primary criterion in the programme. The committee applauds the vision of the present director of the School of Dance and the rigorous manner in which the programme has redefined its goals. The committee would argue that the programme is particularly well-placed to assert that, as a Higher Education provider, it leads the field in its choice for a combined Dancer/Maker profile and the system of periodisation.

The Dancer/Maker programme is one of the few programmes in Europe where students are offered the opportunity to develop both technically skilled dancers as authentic, responsible makers.

Up-to-date

The programme monitors the relevancy of its final qualifications and competencies in various ways. The competences of the programme are maintained through consultation with experts in the field and the professional working field committee; students and alumni are surveyed regularly to verify that the assessed proficiencies meet the requirements of the professional field. The evaluation committee has spoken to members of the professional field committee and has taken note that they are very satisfied with profile and final qualifications of the programme.

The Bachelor of Dance programme has a large network of partners and institutions which are involved with the curriculum in different ways, including the teaching of courses and master classes. The Dancer/Maker programme also explicitly engages network partners in the assessment of its students so as to provide a truly independent and international perspective. Thus the programme is able to monitor whether or not its final qualifications are in tune with the transformations in the professional field.

Another tool in the monitoring of the final qualifications is the system of the Circle of Guides. After a pilot year in 2011-2012, the programme introduced them to the fourth year students in 2012-2013. Fourth year students may select a Guide who will help them develop as artists in their area and network of interest. All Guides are independent choreographers, dancers and artistic directors from the professional field.

The evaluation committee appreciates the programme's exchanges with its (inter)national network and its structural evaluations of the final qualification with its students and staff. It also judges that the programme's profile and method have been designed in a highly reflective manner, with an informed vision of the future of the field. It therefore encourages those involved to maintain this open approach, and thus to ensure that its profile and final qualifications remain adaptable to new developments in the field. The committee thinks that one way of keeping the profile and method open, is by involving (international) professionals from outside the School of Dance to support the ongoing development of their profile. Since the department is as yet without a programme head, the

choice for a new head who understands this profile and method and the need for this flexibility is of great importance as well.

Concrete

Central to the programme is to train dancer/makers who are able to develop and sustain a unique artistic signature and who employ movement research and reflective practice – in combination with their technical skills and physical abilities – in sustaining their practice within a transforming field. The programme has translated these goals into twelve final competencies, which were designed in the period when the new curriculum was being developed in 2007-2008. Although some of the elements have been reconsidered and refined, the programme subscribes to the following competencies:

1. Vision: the Dancer/Maker has the capacity to develop views and beliefs concerning the professional field; s/he actively wishes to communicate and demonstrate them productively in the form of choreographic practices.
2. Creative capacity: the Dancer/Maker has the capacity to deal creatively with intuition, observation, impressions and emotions by transforming them into concepts and artistic ideas, and developing them into choreography.
3. Ability to co-operate: together with other (generally interdisciplinary) practitioners, the Dancer/Maker has the ability to contribute actively to a joint product or process.
4. Communicative ability: both verbally and in writing, the Dancer/Maker has the ability to communicate both effectively and efficiently; s/he can also adjust and justify his or her actions in the various professional contexts.
5. Analytic capacity: the Dancer/Maker has the capacity to analyse artistic products and processes
6. Craftsmanship: the Dancer/Maker has the capacity to apply a wide range of technical skills and knowledge to dance artworks.
7. Entrepreneur-ship: the Dancer/Maker has the capacity to develop a professional career in the dance world on an independent basis.
8. Societal orientation: the Dancer/Maker is sensitive to relevant social factors, which s/he can spot and use in dance productions.

9. Learning capacity: the Dancer/Maker has the capacity to learn and to continue developing within the field of dance.
10. Capacity for reflection: the Dancer/Maker has the capacity to reflect on his or her own actions so as to increase his or her achievements.
11. Capacity for innovation: the Dancer/Maker has the capacity to explore potential, to conduct research and to experiment in his or her own professional field.
12. Organisational capacity: the Dancer/Maker has the capacity to organize the creative and production processes in a way that is resolute, goal-oriented and efficient.

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

The competencies and related conduct indicators have been explicitly coupled to the four learning-tracks of the bachelor programme and translated into concrete assessment criteria, thus enabling the staff and students to discuss and assess their progress in an objective and detailed manner.

The students and members of the professional working field committee report themselves to be satisfied with the manner in which the competencies and final qualifications anticipate and reflect the

demands of the contemporary field of dance and dance-making. The representatives of the professional field the committee spoke to also confirmed that the integration of the Dancer and Dance Maker profile in the four learning tracks conveys an understanding of what is needed in the field of dance at the present time.

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 highly challenging objectives for the programme, particularly where it concerns the integrated Dancer/Maker profile and the manner in which the goals are defined in relation to each other.

Dublin Descriptors

To ensure that the level of the Bachelor of Dance meets international standards, the final assessment criteria of the proficiencies have been compared with 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.

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 the underlying documentation, the assessment committee evaluates the teaching-learning environment as **excellent**. The evaluation committee was able to discern that the content and structure of the programme support and inspire students in their individual development towards skilled dancers and dance makers who are able to sustain an artistic dance practice in the professional field. The committee applauds the thorough manner in which the programme has implemented its innovative profile in the four learning-tracks Dance Technique, Mapping, Conditioning and Songlines, which span the four years of the programme. In the Dance Technique learning track, students extend and improve their classical and modern techniques and form a basis for the development of contemporary techniques. The modules of the Mapping-learning track support students drawing up their own position within the evolving dance field. In the Conditioning-learning track, the stress is on health, flexibility, perseverance and strength, whereas the Songlines-learning track is concerned with developing an individual style as dancer and maker. The committee judges that the curriculum has established a good balance between, and integration of, dance technique and the development of creativity and an individual style. The content and didactic method of the programme is based on the highly coherent system of periodisation, a system in which the physical and mental build up in the four learning-tracks is managed and integrated on every level of the curriculum. With the support of its health team and the periodised structure, the committee concludes that the programme succeeds in educating its students in a responsible, healthy and effective manner. By constantly reflecting (with staff, researchers and students) on the place, intensity and workload of the different classes and learning tracks, the programme keeps a close watch on the effects of its curriculum and the progress of its students.

The ambition of the School of Dance is to be one of the top international institutes for excellence in dance education. To achieve this, it sustains a large and highly qualified network within the (inter)national field of dance, initiating exchange programmes, work placements and collaborative (research) projects. The evaluation committee fully underlines the programme's goals to develop the expertise and research skill of its staff and students, as part of its ambition to partake in the development of, and dissemination of knowledge in the professional field. It encourages the programme to continue to draw its guest teachers from the wider professional field beyond the Netherlands.

Through its various preparatory courses for young dancers 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 skilled dancers as well as creative producers of dance. The committee noted that all permanent instructors are well qualified, each with his/her own expertise. They are skilled educators and assessors, and also fulfil important roles in the programme as coordinators, supervisors and mentors. The committee was struck by the degree of open reflectiveness and motivation in the students and staff, who were all highly aware of the programme's goals and design. In the view of the committee, the integrated content and overall periodisation of the curriculum, the open communication between staff, students and management, the individual coaching and mentoring of the students within the programme, have resulted in an innovative, healthy, safe and inspiring environment in which students can develop into responsible, independent dancers/makers.

The programme covers the learning outcomes

It was clear to the committee from interviews and outcomes observed that the Bachelor-programme provides a relatively small-scale environment in which students are supported in their individual development towards an independent and sustain-

able dance practice as dancer/maker. The curriculum, taught in English, is based on the principle of providing the right information and training at the right time, that is, the system of periodisation. Each year of the programme serves a specific purpose in the dancer's development, on both a physical, mental and cognitive level: Preparation (1st year),

Crafting (2nd year), Integration (3rd year) and Transition (4th year). In turn, each year is structured by the cycle preparation-crafting-integration and transition. (See diagram III in attachment 5 for a visual overview of how the four phases structure the whole programme on different levels.) What emerges is a curriculum in which the physical and mental build-up is managed and integrated within each module, learning-track and year.

The first year of the programme is aimed at building up each students' body to prepare them for technical training and to support them in developing an open, flexible and strong mind. Year two is centred on the development of craftsmanship and technical proficiency. The focus is also on the coaching of the student as a performer and creative artist. The third year focuses more closely on the artistic identity of the dancer/maker, on the integration of the achieved skills in the final presentation and preparing the students for the transition into the professional field by guiding them in the formulation of a personal development plan. In the fourth year the students must venture beyond the school's environment. They are expected to hone their artistic identity through a work placement in the field of dance, a Minor Maker (2) or an independent study relevant to the field of dance and dance-making.

Like the overall programme, each year is divided into four periods: nine weeks of preparation followed by fourteen weeks of crafting, then fifteen weeks of integration and three weeks of transition. Each module has a different emphasis that depends on the students' current course phase. This means that classes on a particular subject in the first year will have a different function than in the second or third year. The process of redefining the function of the classes in each specific phase and year ensures that the curriculum is continually aligned with the goals of the programme and supports the students in their progress towards the role as independent dancer/maker.

The content of the curriculum is defined by the four learning tracks the students are expected to follow throughout the four years: Dance Technique, Mapping, Conditioning, and Songlines. Almost all of the modules taught are part of these four learning

tracks and vary in intensity and workload according to the phase and year the students are in.

In the Dance Technique learning track, students extend and improve their classical and modern techniques and this forms a basis for the development of contemporary techniques. In the first year of the Dance Technique track, the Pilates technique prepares the students for Graham. In the Crafting phase of the first year students learn about the place of Graham technique in relation to both its historical context and other dance styles including contemporary dance (Integration). Limón technique is introduced at the end of DM1 (Transition). After completing that module, students can enrol for extensive Limón in the second year (Crafting). Ballet is the foundation through which students will be taught the basics of this dance technique; they will also learn to understand its value for the contemporary Dancer/Maker (Preparation, Crafting, Integration and Transition).

The study time spent on the individual student's artistic development on the Mapping learning track can be compared to the time reserved for learning Dance Technique. The learning track's modules support students in exploring the world of dance, while drawing up their own evolving map of their place in the dance field. The Active Learning module, which starts in the first course week and continues until the final week of Year Four, forms an important backbone for each individual student's learning path. However divergent these individual paths may be, they are characterised by a gradually handing over responsibility to the student for his or her own learning process.

In the Songlines learning track dancer/makers learn to develop their own style, how to 'sing your song' and how to achieve a balance between body and mind. Courses in this learning track are often scheduled so that they find a balance between the fast, high intensity technique classes and the more low key conditioning classes. The balancing of these different classes opens up a space to learn about the body in a different ways, and also help the student to process all the information received during the day.

In the Conditioning-track the stress is on health and the development of flexibility, perseverance and strength. For example, a warming up before a dance class can improve the learning capacities of the students and is crucial in the prevention of injuries as well. In the first year the students receive guided

classes to learn about conditioning. During subsequent years, the student is expected to develop his or her own conditioning plans. The Conditioning-track also includes lectures on anatomy and subjects such as injury prevention. Apart from training with the conditioning teacher of the programme, Pilates and the dance techniques are used as warming up or cooling down sessions before or after more intense classes or performances.

In the first and second year, students are required to write reflective reports about their development (using student portfolios and journals). At the start of the third year, they compile their personal development plan, which will be used to evaluate their progress during the year. In the fourth year, students complete a learning programme based on their development process, which they will have designed themselves. This includes attending work placements with professional companies, working on their choreographic signature in the Minor Maker 2, improving their skills for becoming independent artists by means of independent study activities and/or going on an international exchange.

For the year 2012-2013 the programme will be introducing a special mentor-system – referred to as the ‘Circle of Guides’ – for the fourth year students, as an addition to the Active Learning module. The ‘Circle of Guides’ consists of external independent professional artists who support and challenge the students in their final stage of the programme and their transition into the professional field.

The curriculum’s theory component was one of the points identified for improvement after the previous accreditation in 2006. The Dancer/Maker programme has implemented practice-based research in its curriculum, in collaboration with the ArtEZ Theory in the Arts professorship. In former years, the loosely associated theory and history lessons used to focus on separate disciplines such as dance, art history and music theory. These courses have at present been integrated into the goals of the curriculum’s practical classes. In the view of the programme, the approach of integrating theory into other classes strengthens the students’ theoretical understanding and helps them develop a reflective attitude in their dance- and making practice. Therefore, the Theory learning track will cease to be a separate track as of 2012-2013, and will be integrated into the practice classes.

To support this integration of theoretical and practice elements, students will follow an intensive Reading/Writing module. The Reading/Writing module teaches the students communicative skills (such as writing and presenting) along with research skills that involve formulating questions, considering methods, selecting sources, analysing and reflecting. These are the skills that students will need for conducting artistic research and communicating their vision and work to the outside world. The writing module also has a content-based component as an input for reflection and the discussion of theories. Therefore, the students will read and be introduced to aspects of communication theory, cultural studies, philosophy and history. Where possible, the module will be linked to other curriculum modules and projects that students are involved with at that moment. Since this is a recent development, both first and second years will take part in the Reading/Writing module.

Theoretical and research skills are also addressed during the so called ‘Research Intensives’. During these weeks bachelor’s students work on their research skills in conjunction with the Choreography Master’s programme. The Master’s students conduct diverse and idiosyncratic lines of choreographic research, which mainly focus on the body in movement. During their two-year programme, each master student will work closely with a number of Bachelor’s dancers, in the context of their own research projects. Bachelor’s students complete these research weeks with written reflections. In addition, the programme will aim to encourage bachelor students to participate in the master students’ choreographic works. The programme also intends to strengthen the creative/making dimension in the curriculum by involving students and alumni of the master programme to strengthen the improvisation/composition strand and to involve them as coaches during Minor Maker.

For talented students seeking an additional intellectual challenge, ArtEZ offers the Honours Programme. It is a two-year, supplementary curriculum that mainly focuses on theory and research, and offers a thorough preparation for education at a Master’s level. Two students of the Dancer/Maker programme are currently attending this programme. These students spoke with the evaluation committee, explaining how they experienced their participation in the honours programme. They indicated that they appreciated researching an

artistic topic in a scientific context, the interaction between studio work and academic literature. It helped them reflect on the nature and direction of artistic research and it helped them prepare for the Minor Maker in the third year. What they appreciated most was the opportunity to look at their discipline from a different standpoint – this is what helped them identify and be aware of their own artistic position in the wider cultural field.

The committee would like to encourage the programme to investigate how elements from the honours programme might be introduced to the bachelor curriculum. The committee recognises that a renewed attention to theory within the practice of dance/making, or to put it differently, the interdependency of theory and practice-as-research, is something that is needed in the professional field and therefore encourages the programme to continue to develop and integrate its theoretical component within its curriculum. The programme intends to reinforce the theory and research component in its curriculum in the coming years. Specifically, a second professor will be brought in to cover questions of performativity and mapping. From October 2012, the programme will embark on collecting further knowledge about this step through their Performativity, Dance and Public Space research, in collaboration with Theory in the Arts professorship.

Important components of the programme include the Minor Dancer and the Minor Maker pathways. These are designed to allow interaction with choreographers and develop a theoretical, research focus. They deepen the students' understanding of their specific choreographic methods and inspirational sources along with the theoretical context of their artistic research. The minors involve analysing the guest choreographers' current and previous work along with the specifics of their vocabularies. In 2011-2012, the programme deployed the minors so as to strengthen the curriculum's theory and research component. The experience gained will be used to reinforce the theory and research component in each student's major. Alongside the minors with a Maker's focus, students may also choose to follow a minor Dancer which helps them to navigate and extend their professional network. In these minors, which take place in third year and prepare students for their work placement in the fourth year, students have the opportunity to

explore their artistic identity by collaborating with a guest choreographer of their choice and explore their potential work placement options.

The committee clearly recognised that the final qualifications structure the programme from the outset. First of all, by constantly reflecting (with staff, researchers and students) on the place, intensity and workload of the different classes and learning tracks, the programme keeps a close watch on the effects of its curriculum and the progress of its students. In addition, the programme has developed a competence matrix which defines how the competences are covered in the programme. Every module 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.

The curriculum committee of the programme plays an important role in monitoring the quality of the bachelor programme. This committee is chaired by the department head and comprises the four year co-ordinators and four students, who represent each year group. They meet twice a year to discuss ambitions of the Dancer/Maker programme, the results of curriculum evaluations and new developments. Hence, the programme is able to identify possible obstacles students and staff encounter, and to formulate actions for improvement.

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 enables its students to achieve the final qualifications. The National Student Questionnaire results demonstrate that students are generally satisfied with the course content (2010: 3.5; 2011: 3.9; 2012: 3.8) and that they find it stimulating (2010: 3.6; 2011: 3.9; 2012: 3.7).

Alumni, students and representatives of the field with whom the committee spoke, were all very positive about the structure and content of the programme. They were highly appreciative of the systematic and thoughtful manner in which the curriculum is designed. They indicated that there was room for technique as well for creativity and the development of an individual style and profile.

Technique, they explained, is approached in a different, 'more intelligent' way, by reflecting upon and evaluating the artistic process taking place. These responses from the students indicate that the periodisation system, rather than hampering the creativity and individuality (one of the important questions posed by the committee), is fundamentally supportive of the development of the students' artistic singularity. The committee could also observe that there was a balance between the physical and the mental aspects of dance and dance-making in the content and structure of the modules.

Up-to-date

The programme involves the professional field in its curriculum in several ways. As mentioned in Chapter One, the School has developed a large (inter) national network and works in collaboration with choreographers and companies that bring the professional context to the school. The connection between the programme and the professional field is in the first place reinforced by the structural involvement of national and international guest teachers and choreographers in various roles and capacities. Over the last five years, the time reserved for guest teachers in the curriculum has increased significantly (about 60%). All the course's final projects/performances are created by national and international professional choreographers. For example, in the academic year 2011-2012, the following choreographers were involved in the final projects: Georg Reischl, Ivan Perez, Ed Wubbe, Marco Goecke, Leine and Roebana.

ArtEZ also has several distinguished national and international partnerships that include dance companies, production houses, workplaces and a number of sector organisations. A good example is the collaboration with Kunstfactor, a national cultural institute for amateur arts, with which the programme organised an expert meeting titled Let's Dance Boys, in March 2010.

In a recent initiative taken by the School of Dance to enforce the relation between the curriculum and the field of dance, influential choreographers were asked to document their approach to dance and choreography. In 2011-2012, Arthur Rosenfeld (of the Meekers youth dance/theatre company) was the first to be given this opportunity. His method will be

used in a minor that is being developed in close cooperation with Adriaan Luteijn (Introdans Interactief) and Hildegard Draaijer (DOX). The three teachers work together in this minor which prepares students for a role as dancer/maker in youth dance theatre. The next teachers who will be asked to formulate and document their approaches will be Leine & Roebana for the minor Dance & Music. With these projects, the School of Dance strives to provide qualitative and tangible input from the field which can serve as the basis for modules in the curriculum.

In the fourth year, students can acquire experience through work placements. Over the past five years, the programme has become increasingly visible in the Dutch professional field, as is demonstrated by the larger number of Dutch work placements. Many of them take place at production houses and are therefore characterised by a freelance project-based setting in which the students are involved as both dancers and makers. Students have also successfully gained placements at international companies and had the opportunity to perform at international festivals such as Dance Kiosk Festival Hamburg (Germany), Pergine Spettacolo Aperto (Italy), Pact Festival (Belgium), and Internationally Mixed (Valencia, Cologne, etc.).

Over the years, the programme has developed an international exchange programme that is aimed at providing students and teachers with the opportunity to extend their professional networks and encounter different approaches to dance and dance making in the field of dance and dance education. Current and recent exchanges include Escola Superior de Dança, Portugal; Arts Academy of Turku, Finland; Escuela de Arte, Spain; Folkwang Hochschule, Germany; Darlington College of Arts, England; Kibbutzim College, Israel; Palucca Hochschule fur Tanz, Germany; Islahaskoli Reykjavik, Iceland; Stockholm Balletakademien, Sweden.

ArtEZ School of Dance is also involved in a collaborative programme for talent development in Italy (FormAzione Tersicore) together with other European dance training institutions. This comprises schools already participating in the staff/student exchanges along with the Ballettschule Theater Basel, Switzerland, the Royal Ballet School, Belgium, the Royal Conservatoire, the Netherlands, Académie Princesse Grace, Monaco, the Conservatoire de Lyon, France, and MaggioDanza, Italy. These schools

will be holding a joint performance in Barletta, Italy, in June 2013.

In addition, the School of Dance provides support for students wanting to present their work at international workshops and festivals such as the Solo Festival in Stuttgart, ImpulzTanz in Vienna and Schegge di Danza in Italy. They are also assisted in attending or visiting performances and companies (e.g.: Dansgroep Amsterdam, Internationale keuze Breda and HF/ NDD), workshops and master classes (Cunningham and Emio Greco PC) and obtaining access to previously commissioned work (Limón and Fabre).

While the School of Dance is not primarily focused on the region, it nonetheless has an important function in the regional cultural field. Students hold their final performances at regional theatres. Moreover, in co-operation with KCG (Kennis Centrum Gelderland), ArtEZ supports the annual Dansproeverij event where regional dance makers are given an opportunity to present their work. ArtEZ partners with the Generale Oost production house and the Ereprijs orchestra in the annual Mixed Emotions project. As a partner in the Minor Maker, *Generale Oost* also advises young makers at ArtEZ. Each year, the second year students perform in Arnhem at Het sprookjesfestival with an especially adapted on-site performance for children between the ages of four and fourteen.

The results from the National Student Questionnaire show that the students feel that the course prepares them effectively for professional life (average score in 2010-2011: 3.5; 2012: 3.6). They consider that they are being taught appropriate skills for working in the profession (2010: 3.7; 2011: 3.6; 2012: 3.5).

The evaluation committee interpreted the evidence available to mean that the School of Dance indeed sustains a large and highly qualified network within the professional field of dance, through exchange programmes, work placements and collaborative projects. The committee encourages the Bachelor of Dance programme to continue to develop the involvement of the international field of dance and dance education within its curriculum.

Structure of the programme

The structure of the programme, that is, the didactic approach it sustains, is defined by the periodisation system and its explicit focus on the artistic individuality of the students. The periodisation system is explained in more detail in Chapter Four, but its main feature is that it aims to provide the right information and/or training at the appropriate moment. As has been described in previous sections, periodisation has been implemented on all levels of the curriculum, applying the cycle of preparation-crafting-integration-transition to the individual modules, the learning tracks and to the four year programme as a whole. What this means is that modules in each week are designed to supplement and enforce each other, and that in each week the workload and intensity of the modules are aligned in relation to each other and to the phase the students are at within that period.

This alignment of all the modules to the different phases within each year, has significant implications for the planning of the year as well as for the demand made on the staff. They are expected to communicate with each other and to continually reflect on the content, intensity and workload of the classes they teach. It also necessitates a continual vigilance from the course leaders and researchers involved, who must monitor and evaluate the effects of the periodised curriculum on (and with) the students. As the members of the programme management explained, the system diverges from the traditional way of offering dance education by taking elements out (for example a daily ballet-class) and opening up the curriculum to give students time to recover and integrate the (theoretical and practical) knowledge they have acquired into their own practice. By combining the two profiles Dancer and Dance Maker the curriculum was overloaded, and subsequently, through the implementation of periodisation, it was less loaded: the curriculum was made more coherent, and the emphasis shifted from a quantitative to a qualitative, effective approach to dance training. Although condition and warming-up are part of this, the programme does not look at dance in terms of output, as the leaders of the programme made clear. Rather, it is all about giving students the opportunity to become better dancers (effective training) as well as creative and reflective dance makers. It is about the development of the individual student.

As management and staff indicated, the periodisation system starts from a series of questions, such as: which classes need to be given when, what is their function, what must the relation between intensity workload and duration be, what is the context in which the classes are given? It is these questions the programme addresses when evaluating the effects of the structure. Staff and management made clear that this process of evaluation and adaptation is a very fluid one. The structure of the curriculum is continually adjusted and fine-tuned, depending on new circumstances or on the responses of the students. Though some staff members needed to get used to this different approach and the fact that the function of their classes could vary according to the phase the students were in, they all indicated to the committee that they had really come to understand, support and appreciate the many advantages of the periodisation structure. An example of what they have gained is that they could begin their more intensive classes with students who had been warmed up in a previous class. In a traditional curriculum all the dance teachers would have to spend class-time on warming up, before being able to move on to the core material of a session. Staff members made clear to the evaluation committee that they learned that their classes could take on different roles, sometimes taking on a supportive role, at other moments a more demanding role. This interrelatedness between the classes also improved the cooperation and respect between all staff members, they stated.

One of the questions the evaluation committee had about the periodisation structure, was how the overarching control needed for such a complicated system affected the students. The students need to function within different levels of control, the macro-control of the overall training schemata as well as the micro-control of the individual student's trainings activities. Or to put the question differently, to what degree is the programme a coach-controlled environment and to what degree a student-practitioner-controlled environment?

The responses the students gave during the visit of the committee were very clear. They all stressed that in their experience the periodisation structure was in fact *less* controlled compared to earlier dance training experiences. They indicated that the system

allowed for more free time, more reflection and better recovery. As one student put it: 'The school really takes care of you and thinks beyond itself. Periodisation is part of the philosophy of cherishing your body – and not beating it up.' Another student indicated: 'We learned that we are responsible for yourself and that you can plan things yourself. The programme teaches the students to take care of themselves and respects the choices they make.'

The stress on individuality and making in the programme is also manifested in the fact that more free time has led to more self-initiated projects by the students. Five times a year these projects are presented in the School of Dance and the best are selected to go on tour. The coaching system of the programme, involving individual and year mentors as well as the Circle of Guides, ensures that the individual development of the students is guided and supported alongside the learning-tracks. Likewise, the fact that the fourth year consists of individual projects (individual work placements, research in the Minor, international exchange, exploration of the student's position in the professional field as a dancer) is another indication that the individuality of the students is one of the main focus points of the programme.

Some of the students the committee spoke to were already enrolled in the programme when the transition in the curriculum took place. For these students the change had had quite an impact. They had experienced it as a complete switch in mind-set, and had needed some time to adjust. They also indicated that the management had been very open about the intentions of the curriculum and that they had been consulted during the process. Their comments were taken seriously and they had addressed and solved the obstacles the students encountered. They were positive about this experience and were of opinion that the reflection on this transition had increased their understanding of themselves as dancers.

On the basis of their interviews with students and staff as well as the materials studied, the evaluation committee notes that both students and staff demonstrate a high degree of reflexivity, independence and openness. What could be called a form of 'mindfulness' is apparent in the staff's approach to education and from the manner in which students spoke of what dance/making means to them. The

committee has been able to observe that management, staff and students communicate with each other in an open manner and has been able to conclude that the structure of the programme is indeed aimed at training students to become skilled dancers who are able to contribute to the artistic process and create.

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 discover themselves as dancers and makers. The committee thinks the programme stands out in this regard, particularly when it considers the intense competition within professional dance field. In other words, the structure of the programme and corresponding supervision are distinctive and tailored to the final goals of the Bachelor programme, in the view of the committee.

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, given the periodised structure of the Bachelor programme, coherence is one of the central features of the curriculum. As has been described in the previous section, every module is placed within a phased learning track and related to other modules in the other learning tracks, each year is divided into the phases of the periodisation system, and each of the years within the programme represents a periodisation-phase. The micro- and macro-cycles of the periodisation system ensure that the four-year curriculum is a coherent trajectory aimed at supporting students as they grow towards artistic and creative independence.

Next to the coherency of the phases of the periodisation system, the learning tracks spanning the four years of the programme, ensure that the particular focus points of the dancer/maker profession are deepened and developed as the students progress through the curriculum. The committee concludes that the continuity as well as

the interrelatedness of these tracks ensure that the students are able to integrate and deepen their dancing and creative skills.

The integration of theory within the practical classes is another feature of the curriculum contributing to its overall coherency. As staff members responsible of the theory component explained, the Reading/Writing classes are always connected to the practice classes or guest lectures taking place in the same period. The students are introduced to

different forms of theoretical practice and production: for example, through essays or presentations; or they can design a small research project themselves. Students are given exercises, such as researching a cultural style, or writing about their own artistic identity. They are stimulated to actively think about themselves, to be critical and to investigate new methods and approaches. In this manner the students learn to perform

artistic research and they experience how to gain and apply knowledge in the practice of dancing. Artistic research can take on various forms. It can be very physical, but it can also consist of integrating a certain theory into the creative process, as students and staff made clear to the committee. For example, students are expected to integrate their knowledge of musical theory into their dance and dance making. As the teacher responsible for the music component in the programme explained, students must learn to listen, and reflect on the choices for music in dance. They must approach music from two directions: the embodiment of music as dancer, as well as the use of music in the making of a choreography.

The coherent structure and content of the curriculum is aimed at forging a group of students with the same values and competencies. By regularly organising group weeks (technique weeks, Choreo intensive, reDance, MoC research) the programme strives to create an environment in which students can learn from each other, staff and guest lecturers,

The integrated content and overall periodisation of the curriculum, the open communication between staff, students and management, the individual coaching and mentoring of the students, have resulted in an innovative, healthy, safe and inspiring environment in which students can develop into responsible, independent dancers/makers.

collectively integrating and reflecting upon the knowledge acquired.

The students and alumni interviewed were unanimous about the coherence of the programme. In their experience, the modules tie into each other in an organic manner and help them to integrate their technical skills and physical abilities with their own creative style and signature. 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.

Feasibility

The programme's most important goal is to support and educate the students in becoming responsible dancers, who deploy the principle of periodisation in their daily practice. That is why it has developed a comprehensive prevention- and health programme (the Conditioning learning-track, research and monitoring of health of students, the involvement of a health team) providing the students with support and tools to take on the responsibility for the well-being of their own bodies. This comprehensive strategy has reduced the number of student dropouts by approximately 35% (For data see appendix 3). The students and alumni the committee spoke to, were all very positive about the way their health and fitness is facilitated by the school, both for research purposes as for the student him/herself. The structural involvement of the health team was appreciated by the students, the committee could observe. Students show themselves to be well-informed about the different health-aspects of the dance-profession - such as nutrition, anatomical awareness and mental fitness - by the health team of the programme.

Where the 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. First of all, at the beginning of the first year of the programme, the students attend lectures which describe the curriculum, its structure, philosophy and goals. The Electronic Learning Environment is an important tool in communication with students, for it contains all the necessary information pertaining

to the programme, the overall build up over the years, the trajectories of the learning tracks, the content, goals and assessment criteria of the modules, applications forms, etc.

Furthermore, the online curriculum evaluations and regular meetings with the department head, staff and students provide the input for the programme's understanding of how students experience the curriculum. 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 the 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 dancer/makers. Students made clear that they know what classes and what type of classes are scheduled per week and that they know how to prepare themselves.

When asked about the workload by the committee, most students implied that they were satisfied with the balance between intense periods and periods of recovery within the programme, though some indicated that they felt that the build-up towards performances could be accelerated. As they explained, this had much to do with the physical constitution (muscle tone, for example) of the students in question, some of whom seemed to recover sooner than others.

Mentorship and Circle of Guides, discussed in more detail in the following section, 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 as dancer/maker. 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.

The evaluation committee has been able to establish that the bachelor programme is indeed feasible for

the students. The periodisation system with its alternation of periods of physical and/or mental exertion with periods of recovery and reflection, the close monitoring of the health and fitness of the students, the open communication between management, staff and students about the effects of the programme and the support of the mentors contribute to an environment in which students acquire dancing and creative skills in a balanced, healthy and effective way.

Coaching

The mentorship of the bachelor programme is part of the Active Learning module, and aimed at challenging the students to become reflective and creative practitioners. To achieve this, students in the first (Preparation) year and second (Crafting) year are required to reflect on their progress and development in written form, describing the challenges they face and their artistic growth in student portfolios, Healthy Dancers' Diaries and journals. During the third (Integration) year, students are required to describe their personal development plans and to evaluate their learning progress as based on these plans. In the fourth (Transition) year, their learning plan will be used for assessment purposes. For each year of the programme there is a mentor who monitors the study progress of the students. Students can approach this mentor with any kind of question or problems relating to the curriculum or to more personal issues.

The programme considers the Circle of Guides (introduced in 2012-2013 after a pilot in 2011-2012) to be an important addition to the Active Learning module. The programme had noted that in previous years, the fourth year students sometimes had difficulties navigating a path for themselves outside the School of Dance. By introducing the Circle of Guides, the fourth year students are given the opportunity to work with a professional of their choice, and receive individual and direct support in the development of their area of interest/expertise and are helped to navigate the network relevant to this interest. Students select their preferred guide (as well as their second and third choice) from the list of possible names on the Electronic Learning Environment, which contains information about the expertise and position of the dancers/choreographers/artistic directors involved. The Guides

coach the fourth year students as they engage with the various projects before their final graduation: the individual work placements, research in the Minor, an international exchange, or exploration of the student's position in the professional field as dancer/maker. The National Student Questionnaire registers that the Students are very satisfied with the mentors' supervision (2010: 3.5; 2011: 4.0, 2012: 3.5 [or 3.6? In the self-evaluation I see two figures, see paragraph 2.6 and 2.7] and are positive about the way in which the programme has developed the Active Learning module. The results of the first-year evaluation confirm this. The first-year students feel that they have sufficient supervision to be able to complete the programme successfully (2009-2010: 83% exactly right; 17% too little; 2011-2012: 100% exactly right).

As mentioned in the paragraph on the structure of the programme, students the committee spoke also related the extent to which they experienced the School of Dance to be a safe environment, which they felt was an exception in the dance world. They really felt that they received a lot of support and individual coaching to discover themselves as dancers/makers.

The evaluation committee spoke to a number of professional dancers and choreographers involved in the Circle of Guides. They made clear that the fourth year is about students finding their own way in the professional field, and that the Guides support them in this journey. Students write a plan of what they aim to do in the fourth year and how they envision the role of the Guide. Based on their personal development plan they write their Milestones they strive for with their Guide. Students are free to choose for a whole year of internship, but are also free to do several different projects. The committee observed that the Guides are well aware of their responsibility and that they must monitor the students as they progress through the fourth year. The Guide is also involved in the evaluation of the student's performance and results.

Intake

The enrolment procedure of the programme is aimed at selecting the right students for its curriculum. The minimum entrance requirement is a school leaving certificate or its equivalent: an accredited high school diploma (e.g. senior

secondary school certificate, equivalent to Dutch HAVO, VWO or MBO level 4). The maximum age for attending an audition is twenty-two for women and twenty-four for men. Applicants are assessed in terms of technical, creative and physical skills. The entry-level competences and criteria are derived from the final qualification profile and students must pass an audition before being admitted to the programme.

Quite recently (spring 2012), the selection process was changed to meet the ambition of the programme of training dancers who can also create and produce. Therefore, for the first time, candidates were required to start the audition by presenting a solo that they had choreographed themselves. This enabled the selection committee to assess the applicant's potential and talent for integrating dance technique and creative production in an immediate manner. In the second and final round, the programme tests the applicants' knowledge and understanding of specific components of dance and dance making, such as dance techniques and improvisation/composition skills. Applicants must equally demonstrate their intrinsic motivation and learning capacity during this second round, as well. As management and staff indicated, the result of this change in the selection procedure, is that applicants with different background can become dancers too. A medical test is also part of the audition procedure. Each year, the School of Dance organises foreign auditions in Vienna, Tel Aviv, Florence and Lisbon. The audition procedure is the same at every location.

Because the drop-outs rates have gone down since the implementation of the periodisation system and health programme, the programme intends to be more critical in its selection of applicants, thus maintaining a qualitative and relatively small scale environment for its students.

Next to the admission procedure, ArtEZ School of Dance provides preparatory courses that enable young dancers from the age of nine to combine a 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 Valuascollege 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 option has proved to be particularly good at scouting boys who want to dance. ArtEZ dance teachers are involved in teaching in this Fast Track programme. Participants who pass the final exam, will automatically be given a place on the Bachelor of Dance or Bachelor of Education Course. The Preparatory Course is investigating whether to work towards a similar construction where its graduates will also automatically be accepted to either the Bachelor of Dance Course or Bachelor of Dance in Education Course.

The School of Dance employs a Senior Talent Development Advisor since 2010. He represents ArtEZ in the collaborations between the various partners that work with young talent in both preparatory and higher professional education, and is involved in the recognition and recruitment of young talent in both a national and international context. His responsibilities also include the active development and maintenance of the partner network of the ArtEZ Faculty of Theatre and Dance.

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 and thinks the shift in focus to the integration of dance skill and creativity to be in line with the innovative goals of the programme. It applauds the programme's active and well organised role in the scouting and training of young, talented dancers in the region and across the border.

Teaching staff

Approximately 40% of staff members are permanent teachers in the bachelor programme, though a number of them teach part-time (approximately 0.6 fte) and some are also involved in other programmes at ArtEZ. The 9 permanent staff members teach various modules, are involved as mentors and/or take on responsibilities as coordinator or supervisor

of various projects and components of the programme. The teachers have their own field of expertise, such as kinaesthetic awareness, ballet, improvisation/composition, writing/research and dance dramaturgy. The health coordinator is also part of the permanent staff.

The evaluation committee could observe in its conversations with staff and management, that the programme took effective measures to provide the teaching staff with specific knowledge and expertise needed to innovate the curriculum in a coherent and effective manner. The programme organises structural teacher training sessions and workshops with the involved health specialists (Prof. Wyon, representatives of the Sports Medical Centre Arnhem) This takes place several times a year, during the visits of prof. Wyon. The subjects of the workshops concern issues related to health and periodisation, such as prevention, and physical and mental stress.

The evaluation committee was able to observe that the rapport between the teachers was good and that they were motivated to implement and translate the principles of the combined Dancer/Maker profile and the periodisation system in their classes. The staff members made clear to the committee that they had all been involved in the design of the curriculum, and that the highly detailed implementation of the periodisation system in the curriculum was the result of a joint effort and many hours of deliberation. Staff members indicated that the teaching of their classes had become more interesting for them, since the transition in the curriculum. As one staff member put it: 'Teaching has become more interesting and more of challenge, because as a teacher you must reflect on what the best approach is in the given context. As teachers we must be very alert, but at the same time this gives us much more energy.'

Other staff members made clear that they appreciated the connection and dialogue with other teachers, 'the many minds combining' in the dissemination of knowledge. The staff members also pointed out that the vision of the Director of the School of Dance greatly contributed to the creation of an open and transparent atmosphere, enabling staff members and students to freely discuss and reflect on the goals, development and effects of the curriculum.

The majority of the programme's staff consists of international guest teachers, who are active in the professional field and include ArtEZ in their regular teaching schedules. The programme considers the diversity and involvement of these guest teachers to be important in the continued development and innovation of the programme, though it realises that it is important to maintain a balance between permanent and guest teachers. The distinctive structure and content of the programme necessitates a careful monitoring of the continuity of the curriculum.

Indeed, one of the questions of the evaluation committee was how the programme maintains its continuity, and how guest teachers are informed of its philosophy and method. In the interviews with staff members, the committee observed that they were very much aware of the importance of informing guest teachers about the nature of the periodisation structure and what it entails for the lectures/classes. The committee noted that the permanent staff was actively involved in communicating the structure of the programme to the guest teachers, even visiting their classes to ensure these were in line with the periodisation-schemata. Since the goals, content and assessment criteria of each module are formulated in the module-work plans, the programme is able to communicate what is expected of the guest teachers. Staff members also ensure that the guest teachers are aware of the place of a particular course within the context of the program. Guest teachers are involved in the regular staff meetings, and many of them return each year to teach in the programme and are well acquainted with the philosophy of the School of Dance.

The Faculty has instigated an annual faculty meeting, the first of which took place in 2012. The discussion concerned assessment and was held in collaboration with the faculty's examination committee chair and a number of external guests. In addition to the faculty meeting, three curriculum-team meetings are held each year so as to evaluate and reflect on both the previous and upcoming curriculum phases.

The committee notes that the permanent staff have various and challenging roles to fulfil in the programme. They are involved the development, continuity and quality assurance of the programme, next their teaching and their positions as mentors, supervisors, etc. The staff made clear that they appreciated this degree of involvement in the

programme. The added value of having a special role and working together as team, was experienced by the teachers as a great source of motivation and energy.

The School of Dance considers the dialogue and collaboration with its partner institutions and the professional field to be of vital importance for the development of research and evidence-based practice in dance education. Its ambition is to be one of top institutes for excellence in dance education. To achieve this, the School of Dance has initiated research activities and embarked on collaborations with a number of universities. By exchanging and sharing knowledge with the academic community and other dance schools throughout Europe, the programme aims to strengthen and broaden the expertise and research skills of its staff. It encourages the dissemination of its teachers' expertise in the professional dance (education) field through publications, lectures and/or master classes. ArtEZ School of Dance has recently organised various national and international symposiums, conferences and joint ventures, in which its teachers also take part. In addition, The Performativity, Dance and Public Space research-project will be launched on 1 October 2012 in collaboration with the ArtEZ Theory in the Arts professorship. The school's teachers will be given an opportunity to participate in parts of this two-year research-project. The evaluation committee fully underlines the programme's goals to develop the expertise and research skill of its staff, as part of its ambition to partake in the development of, and dissemination of knowledge in the professional field. It also encourages the programme to continue to draw its guest teachers from the wider professional field beyond the Netherlands, and thus to intensify its international orientation.

The students the evaluation committee spoke to were all satisfied with the expertise and didactic qualities of the staff. Students indicated that the core teachers know what they are doing and apply the periodisation system in affective manner. They also stressed that the staff do not privilege students over others, and that they approach each student as an individual dancer/maker. The atmosphere is not overly competitive and students feel that they are 'learning together'. The quality of the guest teachers was also appreciated by the students. They were positive about the manner in which the guest

teachers are informed of the programme's structure, and how their classes/lectures/workshops are integrated within the curriculum. The year mentors always ask what the students thought of a particular guest teacher, and adjustments are made when necessary. The results of the National Student Questionnaire also show that the students are very satisfied with the lecturers' quality (2010: 4.0; 2011: 4.3; 2012: 4.0).

Based on the talks with the staff, the students and the materials consulted during the visit, the committee was able to observe that the expertise and dedication of the core teachers and guest teachers amply meets the criteria set out in the programme literature. The committee concludes that the core teachers are involved at all levels of the curriculum and continue to develop their expertise and research skills. They work together as a team and are highly appreciated by the students. Likewise, the quality of the guest teachers is high and the committee encourages the programme to continue to involve guest teachers from the international field of dance.

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 mirror walls, grand piano's and good dance floors, and one provides professional Pilates equipment. The schedules of the studios together with the musical accompaniment are drawn up on a weekly basis. The schedules of the theatres are devised annually. The committee considers the building 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, all 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. Next to the ELE, the ArtEZ Library provides books, sheet music, videos, slides, CD-ROMs, DVDs and sound recording media in its library. In 2012-2013, the School of Dance introduced the Osiris study progress system as electronic tool. The National Student Questionnaire demonstrates that the students are very satisfied with the course facilities (2010: 3.8; 2011: 4.2; 2012: 4.1).

Given its periodised structure, each day is different in the Bachelor's programme. This means that the maintenance and communication of the timetable is

a challenge for the programme. At the beginning of the innovation project, an attempt was made to use professional scheduling software so as to solve the problem of combining teachers, studios, accompanists and students in such a way that all the requirements (clustering classes, recovery breaks, warming-up and cooling down, etc.) could be fulfilled. This proved to be too much to process for the software involved. That is why the programme has developed its own timetable programme in 2012, in collaboration with the ArtEZ IT department. This new software has improved the scheduling substantially. The outcomes of the National Student Questionnaire show that the students are fairly satisfied with the way in which the programme provides course information (2010: 3.5; 2011: 3.6; 2012: 3,1). This response was partly due to the scheduling problems, most of which seem to be solved by the new software. With this new programme, students are informed four weeks in advance of the location, content and duration of their classes.

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 the 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 clear and precise formulation of the evaluation criteria in the work plans of the modules and the objective manner in which students are assessed, both formally and informally, according to the committee. The twelve final qualifications of the bachelor programme always figure as a frame of reference during assessments, which in most cases take on the form of a written process- and product-assessment or a collective product/performance-assessment by (core or guest) teachers of a practical test. By structurally including external assessors and assessment panels in the key assessments, the programme is able to guarantee the reliability of its evaluation of the students. 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.

That the programme is indeed able to achieve its goals, is proved by the standard of the graduates and the appreciation expressed by representatives in the professional field, according to the evaluation committee. It is clear to the committee that the programme is producing skilled dancers who know their bodies, who can contribute to the creative process and project an artistic singularity. However, the committee observes that the Making-component of the programme has not as yet resulted in producing more makers/choreographers. It thinks that this might be achieved by the intensifying the theory and research-component in the curriculum, something the programme is already in the process of doing.

Validity and reliability

The programme has formulated its assessment policy and procedures in an Assessment Plan and has developed an Assessment Matrix to convey the relation between modules, assessments and the final qualifications of the programme. The assessments of the bachelor programme are structured according to the programme's four phases (Preparation, Crafting, Integration and Transition). Assessment in the Preparation-phase involves testing whether students are well prepared for the subsequent phases. Consequently, assessments focus on competences and conduct indicators related to attitude, development potential, capacity for adaptation, and communication and collaboration skills. Thus the programme establishes whether they are mentally ready and physically fit, whether they display the appropriate attitude and have acquired sufficient knowledge and if they demonstrate enough development potential. In addition, the outcome of the medical test held during the audition determines the guidance that each student receives. In the Crafting-phase,

students are expected to develop craftsmanship. Hence, the emphasis is on measuring how well skills are acquired and creative capacity is developed, rather than on applying knowledge and dance techniques. Although the focus shifts to different elements in other phases, craftsmanship remains an important criterion throughout the curriculum.

The third year is the Integration year. Just like the Integration phases in other years, students are evaluated in terms of their knowledge and also their ability to integrate knowledge, skills and experience. However, the focus remains on their artistic development. The minors, which are a significant part of the third year, highlight the capacity to integrate practice and theoretical approaches through practice-based research. At the end of the third year, the students participate in the final performance to demonstrate their competence at integrating all their acquired knowledge and skills as Dancers/Makers.

The programme ensures that all the competences of the final qualification profile are addressed in the first three years. In the fourth year, students must

determine how they will master these competences at the required standard. Hence, the final assessment during the fourth year is based on a study plan that is drawn up by the student. Students are prepared for this in the third year and the study plans are written in consultation with the mentor of Year Four. With the introduction of the Circle of Guides, the programme provides a new means for continual external assessment and reflection at critical moments throughout the final year.

The Dancer/Maker programme maintains a system of both formative and summative testing. The main objective of formative testing is to give students feedback (such as the first tests in year one). The results of formative assessments also function as tools for diagnosis and evaluation. They assist the teachers in determining whether a curriculum or learning activity needs to be modified during a class session or before the end of a semester. Summative assessment is used to determine whether students have fulfilled the course goals or student learning outcomes by the end of a module. The entire set of summative assessments of the programme modules covers all the competencies and conduct indicators of the final qualification profile.

The competencies and conduct indicators of the final qualification profile have been translated into indicators for success for each module. The work plans of the modules describe the manner in which the students are assessed. Each assessment form describes the indicators for success and when necessary these indicators are specified in criteria. The indicators for success are carefully defined by the staff, who evaluate these on a regular basis, using the input from the professional field, the students involved in external projects and alumni. In most cases, the theoretical component is assessed through essays and written tests. The evaluation of skills occurs through practice assignments. The programme assesses the students' ability to reflect on the basis of their written logs and portfolios.

Overall, the programme employs a combination of two assessment methods: 1. An evaluation of the product/result and a process assessment. Both elements of the assessment are recorded in a written report which addresses the relevant competences and conduct indicators. 2. A collective assessment of a practical test, executed by a group of teachers. Although the competences and

indicators for success are used as a guideline as well in this assessment method, the sole focus is on the product/result (and not the process). In the theory modules students are most often assessed on the basis of written essays.

The final assessment of the students is performed by the student's mentor and an external assessor. To make their assessment, they make use of the feedback from work placement organisations and/or exchange schools, the results of the independent study programme during the fourth year and the student's self-evaluation. The assessment form used for the fourth year describes the competencies that graduates of the bachelor programme must have acquired. From 2012-2013 onwards, the Guides of the fourth year students will provide input for the final assessment as well.

One of the challenges in an arts programme, such as the bachelor of dance, concerns the question how to test technique and artistic development in a reliable manner. The approach generally accepted in the professional field, is to allow students to be assessed by external assessors, who must have undisputed expertise in the professional field. The external assessors of the programme are asked to make use of the assessment forms and their criteria and to provide an argument for the grades they give the students. In the experience of the programme, the criteria listed on the assessment forms have helped to reduce the variation in grades concerning the same student.

For the crucial summative as well as formative testing moments, the programme makes use of an assessment panel of core teachers and external experts, so that a range of assessors evaluate the students, instead of only the teacher responsible for the module. The Dancer/Maker programme involves multiple external assessors at different times in the curriculum. These measures make it possible to make a reliable assessment of the Dancer/Maker's artistic development.

The validity and reliability is structurally monitored and evaluated by a qualified examination committee. This examination committee is organised at 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.

With the help of the examination committee the programme intends to further develop its testing- and assessment procedures by ensuring that all the assessments meet the requirements and standards set by the programme in the new curriculum, such as a clear description of the assessment criteria in all the work plans of the modules. The programme will also monitor and evaluate the new assessment procedure for the fourth year students, which includes the input of the Guides in the final assessments and the development of guidelines for the individual study plans.

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 and forms for each of the modules, and each test is adapted to the four phases in the periodisation system. By including external assessors and assessment panels 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 generally satisfied with the evaluations and assessments (2010: 3.3; 2011: 3.5; 2012: 3.3) and that the evaluations and assessments are adequately linked with the course content (2010: 3.2; 2011: 3.3, 2012: 3.4).

Transparency

The committee has been able to establish that the assessment procedures are transparent and clear to the students. The competencies and final qualifications have been explicitly coupled to the components of the bachelor programme and translated into concrete assessment criteria, thus enabling the staff to assess the students' progress in an objective manner. The assessment procedure and criteria have been clearly defined in the work plans, assessment matrices, assessment plans, assessment forms, all of 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: 3.2; 2011: 3.1; 2012: 3.2).

An important element in the examination committee's 2012-2013 plans is to evaluate and review the coherence and clarity of the assessments throughout the curriculum. This means that they will evaluate the information in the work plans, the assessment plan and the assessment matrix, the assessment forms, the 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 and the rules and regulations it subscribes to.

As of April 2012, students have been able to use Osiris to view their progress in terms of grades and credits. This enables the students to access their results in a far 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 standard of the graduates and the appreciation expressed by representatives in the professional field. The evaluation committee attended the final presentation of the third year bachelor

students just before the 2012 summer break. It viewed video recordings of these performances and the assessment forms of the students involved. The committee also reviewed the results and assessments of the work placements, the Minor Maker and the various independent study activities. The committee was able to conclude that the graduates achieve the intended qualifications of the programme: they are skilled dancers who are also able to create and produce; they are aware of their physical and mental abilities and technical skills and they know how to sustain their dance/making practice in a responsible and independent manner.

As representatives of the working field made clear to the committee, the graduates of the bachelor programme are recognisable for their artistic contribution to choreographic content; they know how to employ their artistic signature and their body's physicality to achieve their best performance. The activities of the graduates of the Dancer/Maker-programme show that they have the ability to secure an independent niche in the working field and to sustain a professional career.

The professional field committee of the programme has confirmed that, in comparison with programmes in comparable institutions, the students do indeed stand out and combine both technique and artistic competences. As the evaluation committee could read in the minutes of the most recent meetings of the professional field committee, influential artistic leaders and directors in the field of dance qualify the Dancer/Maker-graduates' profile in very positive terms, describing it as being 'very particular, distinctive and articulate.' Other representatives deem the students to have 'mature, strong personalities' and think that they are 'quick to adapt to the choreographer's wishes, with a good awareness of their own capacities and a strong sense of responsibility.'

The professional field, in short, acknowledges that the programme is achieving its goals by delivering students into the professional field 'as fully-fledged artists, rather than people who learned the techniques but will only become artists later on.' They observe that the students and graduates project a knowledge of their artistic individuality.

The evaluation committee also spoke to alumni and representatives of the professional field. They too confirmed that they recognised a calmness and maturity in the students and graduates of the programme. What is unique about the graduates is that they are not only interested in themselves or their own goals, but are also interested in exploring movement and the capacities of the body – in other words, they are curious in an artistic sense. The alumni and representatives of the professional field were unanimous about the relevance of the ArtEZ programme for the professional field. In their view, it is answering the need for dancers who can make and vice versa. The alumni and representatives of the professional field indicated the ArtEZ bachelor programme was gaining a name and reputation for itself in the professional field: it is attracting influential guest teachers and the field is becoming increasingly interested in what the students and graduates of the programme have to offer.

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 really drives them as a dancer/maker, that they are encouraged to cultivate their curiosity and to actively engage with the skills, material and approaches they are interested in. As one student put it: 'the programme made me much more aware of my capabilities. I really got to know what I wanted to do. I've started my career as I wanted to. The programme in this school helped me become a reflective and independent artist.'

It is clear to the evaluation committee that the programme is producing skilled dancers who know their bodies, can contribute to the creative process and project an artistic singularity. The committee expects that the steps the programme has recently taken to intensify the integration of theory and research-skills in its curriculum will strengthen the Making-component of the programme and its output of choreographers/makers. Chapter Two describes how the programme has initiated collaborative research projects with its (inter)national partners and institutions, integrated theoretical approaches in the practical classes and introduced the Reading/Writing module to the curriculum. Its plans also include the intensified involvement of the students and alumni of the master of Choreography.

4. Distinctive feature: Periodisation in dance education

The evaluation committee **grants** the programme the distinctive feature Periodisation in Dance Education. The evaluation committee is impressed by thorough and thoughtful manner in which the School of Dance has designed and implemented the periodised structure in the bachelor programme. The programme's Dancer/Maker profile, which combines the two previously separated profiles Dancer and Dance Maker, and the application and integration of the periodisation system at all levels of the curriculum, is what distinguishes the programme from other institutes in the field of dance education, the committee concludes. The programme foresees that the dance profession will necessitate the development of dancers who are independent, aware of their physical and mental abilities and who are also able to create and project an artistic singularity. The programme considers the periodisation system to be an important tool in developing Dancer/Makers who are able to integrate these proficiencies and sustain an artistic practice in the professional field in a healthy and responsible manner. In the view of the evaluation committee, the programme's profile is as innovative as it is distinctive, and that its implementation in the curriculum is concrete and thorough. The committee observes that the graduates of the programme are well equipped to establish themselves as skilled, creative and knowledgeable dancer/makers in the professional field.

Distinguishing nature

Criterion 1: The distinctive feature distinguishes the institution and programme from other relevant institutions and programmes in the Dutch higher education sector.

The committee is of opinion that the programme **meets** this criterion.

The programme sees the periodisation approach as an important tool in the development of dancer/makers who are able to sustain an artistic practice in the professional field in a healthy and responsible manner. In view of the programme, the field of contemporary dance will develop into a fluid working environment where independent artists will establish their professional networks, initiating their own collaborations, productions and projects. The traditional goal of being employed as a dancer at a dance company is no longer the norm. This means that the students must develop various proficiencies, including self-knowledge of his/her own physical abilities and skills, the ability to share, develop, adapt and perform choreographically as well as the ability to employ his or her unique Dancer/Maker signature to effectively map out his or her career. Periodisation, in view of the programme, is the basis on which this complex of interrelated competencies can be built.

The programme implemented the periodisation in the Curriculum Innovation Project (2007-2008, pilot year), and, after a positive evaluation by management and researchers involved, a completely new curriculum was established in 2009-2010. In the new curriculum the previously separate curricula of

Dancer and Dance Maker were combined into one Dancer/Maker programme. Where in most curricula the Dancer-profile and Dance Maker-profile are offered in separate trajectories, the committee applauds the fact that the ArtEZ bachelor programme has been able to respond to the developments in the field of dance by anticipating the necessity for dancers to be both skilled in the performance of dance as well as creative contributors to dance making.

The periodisation system is based on the principle of providing the right information and training at the right time. Each year of the programme serves a specific purpose in the dancer's development, on both a physical, mental and cognitive level: Preparation (1st year), Crafting (2nd year), Integration (3rd year) and Transition (4th year). In turn, each year is structured by the cycle preparation-crafting-integration and transition. (See diagram III in attachment 5 for a visual overview of how the four phases structure the whole programme on different levels.) What emerges is a curriculum in which the physical, cognitive and mental build-up is managed and integrated within each module, learning-track and year.

As a consequence, the manner in which the programme offers the various components of dance technique and choreography, improvisation, composition and dramaturgy is very distinctive and different from other comparable dance programmes, as the evaluation committee has been able to verify. The content of the curriculum is defined by the four learning tracks the students are expected to

follow throughout the four years: Dance Technique, Mapping, Conditioning and Songlines. Almost all of the modules are part of these four learning tracks and vary in intensity and workload according the phase and year the students are in. Though some elements may receive less time in an absolute sense (i.e. frequency or duration) compared to other more traditional programmes, in the judgement of the evaluation committee, the Maker-programme is designed in such a way that all components gain in depth, quality and overall effectiveness. The programme continuously reflects upon, and evaluates the effects of the integrated, periodised curriculum, fine-tuning the relationship between courses as well as further educating the staff involved. This self-reflection is intended to generate new knowledge that can be shared with the profession.

As alumni and representatives of the working field indicated during the evaluation, the overall implementation of periodisation in a Dance-programme is unique in dance education, in particular the extensive and thoughtful manner in which the ArtEZ bachelor programme has applied it in its curriculum, where the intensity and workload of each module is adapted to the phases in the year as well as to its position within the trajectories of the four learning tracks. Periodisation, the evaluation committee was able to observe, is more than a way keeping students physically and mentally fit, it is also a way of teaching dancer/makers to be self-aware and critical about their potentials and goals as independent artists. In short, it is the basis on which dance artists may build a unique and successful practice. The committee applauds this and encourages the programme to continue developing and extending the concept of periodisation – moving beyond its function in the maintenance of overall health, so that it may also become an effective tool in the process of creating artistic work. The committee is also positive about the programme's involvement in international exchanges and research projects. The committee thinks that by intensifying the input from the (inter)national field, the programme will be able to keep its profile flexible and open to the future.

Concretisation

Criterion 2: The impact of the distinctive feature on the quality of the education provided has been operationalised on the basis of the relevant standards in the appropriate assessment framework.

The committee judges that the programme **meets** this criterion.

Periodisation and the intended learning outcomes (standard 1)

The Dancer/Maker-profile of the programme is closely interwoven with the concept of periodisation, and starts from the observation that what is needed in the present field of dance are responsible, self-reflective dancers who know their bodies and who are able to create and produce. The programme's integration of profiles as well as its emphasis on responsible, healthy training is a highly innovative response to these developments in the field, in the judgement of the evaluation committee.

Periodisation and the programme (standard 2)

The Dancer/Maker Bachelor's programme is an integrated curriculum, which is based on the following principles:

1. It deploys top sporting methods (and particularly periodisation) for optimal learning.
2. It improves the programme's effectiveness and efficiency.
3. It reduces dropouts and keeps preventable injuries to a minimum.
4. It builds an integrated curriculum where the dancer and maker components are interwoven, which strengthens both of them.
5. It redefines the function of the technique class in the specific phase and year that it is located so that the goals of each class are aligned and will support the student's learning capacity.
6. It strengthens core programme elements (learning tracks, phases and the Active Learning module) while also allowing space for flexibility (guest teachers, individual approach, etc.).
7. It redefines the significance and position of the classical and modern dance techniques in such a way that their essence and value are used to maximum effect.
8. It gives students the opportunity of cultivating independent learning early in the programme.
9. It enables students to achieve a high quality technical proficiency.
10. It supports the students in their personal development plan. Here, they are guided by an

active practitioner (the Circle of Guides) during their Transition year (third year) in their development into independent performance artists.

11. It constantly reflects, evaluates and develops both the programme and the staff themselves, thereby generating new knowledge that can be shared with the profession.

Periodisation, which was invented in elite sport, is deployed in the programme to optimise the effectiveness of the entire four-year programme. The programme year is designed as a series of macro- and micro-cycles in which the training intensity alternately increases and decreases, ensuring that the dancer develops and recovers without causing staleness or overtraining. The periodisation-cycle of preparation-crafting-integration-transition is applied to all levels of the curriculum: the modules, the learning tracks and to the four year programme as a whole. What this means is that modules in each week are designed to supplement and enforce each other, and that in each week the workload and intensity of the modules are aligned in relation to each other and to the phase the students are within that period. This means that classes on a particular subject in the first year will have a different function than in the second or third year. The process of redefining the function of the classes in each specific phase and year ensures that the curriculum is continually aligned with the goals of the programme and supports the students in their progress towards independent Dancer/Maker.

Each year is divided into nine weeks of preparation followed by fourteen weeks of crafting, then fifteen weeks of integration and three weeks of transition. In the first year (Preparation year) the focus is on the building of a foundation: the development of the physical abilities and technical capabilities of the students entering the programme. The workload is slowly increased during the Preparation phase and is maintained throughout the Crafting phase in that same year. In the Integration phase, the workload again increases before dropping to maintenance level during Transition. In the second year (Crafting year) the focus is on dance technique, crafting the required skills and applying them in performances. Performance, in terms of using the body to excel, becomes increasingly important in the second year. During the Preparatory phase in the second year, the

student is physically and mentally prepared for the intensive classes in the Crafting phase of the second year. In the third year (Integration year) the Dancer/Maker can only integrate techniques once they have been sufficiently mastered. All the third year classes emphasize the development and maintenance of technique skills. Here, the focus is on performance: creating, integrating and using theatrical resources. In the final, fourth year the auditions are regarded as performances. These performances are what the students have been working towards (intensity peaks). This also involves dealing with disappointment, success and overlapping peaks. The core elements of the fourth year consist of apprenticeships, independent study, the Erasmus programme and the Minor Maker 2.

The programme also makes use of the TRIMPS methodology – another method developed in the sports world – to monitor the intensity and workload of the many daily training sessions. For instance, four physically-demanding classes a day would result in dancers who are so fatigued before the final class that they would scarcely benefit from it. (See diagram IV in attachment 5 for an example of how the workload is varied over a period of five days.) The periodisation system allows the total daily and weekly training load to be monitored, thereby reducing the chances of overtraining and chronic fatigue that lead to reduced performance and an increased risk of injury. Each module's function in the different years and phases is described in the work plans of the programme and accessible via the Electronic Learning Environment. Therefore students are informed of the design of the curriculum and the place of each module within it.

The periodised technical training time spent in the studio entails fewer ballet classes. This decrease training time, the management of the programme told the committee, was not always appreciated by the students, given their desire to dance as much as possible. The Dancer/Maker programme consciously provides a curriculum that focuses on qualitative rather than quantitative technical proficiency. Though training time may have decreased in absolute sense, the results observed by the committee demonstrate that the technical level of the dancers has gone up rather than down.

Where the (monitoring) of the health of the students is concerned, the programme receives support and

advice from the staff of the Papendal Sports Medical Centre. The ArtEZ School of Dance has sought expertise from the top sports field for its health monitoring, prevention of injuries and conditioning modules along with first line health care support for the students. Examples of the investment in health and a professional, supportive environment include the activities and agreements that were developed at the beginning of 2012 by the School's health coordinator. Students are responsible for their own health and well-being, and are supported by a system comprising a network of health practitioners and nutritionists. Regular staff meetings with Professor Matthew Wyon assist the teaching staff in understanding and implementing the principles related to periodisation.

Like the integration of theory and practice in the curriculum, practice-based research is also integrated in the way in which the curriculum develops around the concept of periodisation and in the professional development of staff. An example of this can be found in the project in which students were asked to wear heart rate monitors so as to check how the training related to their increasing heart rate. The objective here was to provide the teaching team with immediate feedback on the effects of the intensity and workload on the physical exertion of the students.

In addition, staff and students meet three to four times a year with Professor Matthew Wyon. Here, teachers exchange their experiences with the different student groups, and also discuss how to approach specific issues in the programme. Each meeting focuses on the students' physical condition. There is also space for reflection on how the health monitoring is implemented, and for the decisions and actions taken to improve the curriculum's effectiveness

As management and staff indicated, the periodisation system starts from a series of questions, such as: which classes need to be given when, what is their function, what must the relation between intensity workload and duration be, what is the context in which the classes are given? It is these questions the programme addresses when in its evaluation of the effects of the periodisation system. Staff and management made clear that this process of evaluation and adaptation is a very fluid one. The structure of the curriculum is continually adjusted

and fine-tuned, depending on new circumstances or the responses of the students.

One of the important questions the evaluation committee had, was how the students experienced the periodisation system. The committee was curious whether they felt that they were subjected to an over-controlled training environment, which might provide a very solid training ethic, but left little room for individual creativity or rebelliousness. The responses the students gave during the visit of the committee were very clear. They all stressed that in their experience the periodisation structure was in fact *less* controlled compared to earlier dance training experiences. They indicated that the system allowed for more free time, more reflection and creative integration of the knowledge acquired. As one student explained, the programme's focus on the trajectory of the learning- and training process was highly effective: 'The periodisation system affected me a lot. You can learn more by structuring your learning-process as a dancer as well as a choreographer. Periodisation has become a strategy of reflecting on why you are doing something.' The staff and management too, stressed that the periodisation system was specifically designed to allow students to develop and deepen their artistic skills as dance makers.

Overall, the evaluation committee was impressed by the professionalism and thoroughness of the periodisation system as implemented by the programme and also very positive about the about the evidence of staff involvement in the establishment and improvement of the periodisation system in their own courses. They observed that the staff was eager to reflect on and research the effects of the periodisation on the fitness and progress of the students, while also supporting the idea that courses can be used in different ways, sometimes functioning as preparatory classes, while at other moments fulfilling a more integrative or transitional role. The committee was able to observe that the distinctive feature of periodisation has a very positive impact on the quality of the education provided and that it is effectively operationalized at all levels of the curriculum. The curriculum is designed and structured to that end and continuously evaluated and fine-tuned by staff, students and researchers involved. This observation is confirmed by the responses of the current students and staff who

indicated that they experience the positive effects of the periodised curriculum: the drop-out rates have gone down; students are fit and have time and energy to reflect and develop their own signatures as dancer/makers. The staff appreciate the challenge of working together and sharing the responsibility of creating a coherent and challenging curriculum which educates students in a healthy and inspiring manner.

Periodisation and the results (standard 3)

As has been described in Chapter 3, the committee was able to conclude that the combination of the Dancer/Maker profile and the periodisation system has been implemented in the assessment procedures of the programme and has had a distinctive effect on the profiles of its graduates.

The assessments of each module and within each year address the specific competencies and conduct indicators of the periodisation phase in question. In addition, the final assessments are based on each student's capacity to integrate his/her technical dance skills and creative abilities, as well as on the

student's development of his/her individual signature as dancer/maker.

In other words, in the view of the committee, the programme produces highly trained dancers who are able to apply the periodisation-system to their own dance practice. Because of this, the graduates of the Bachelor programme are less susceptible to injuries throughout their career, are able to approach dance training in a responsible and informed manner and can therefore sustain a professional career as dancer/maker throughout a long period of time.

That the profile of the graduates reflect the intended final qualifications formulated by the programme, becomes clear from the responses of the representatives of the professional field who indicate that the students and graduates of the Dancer/Maker-programme differ from other dancers in their self-knowledge (of body and mind), maturity, their individuality and creative insight, as well as their ability to contribute to the creative process of making. (For quotes, see Chapter 3).

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.
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	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.

¹ N.B. De secretaris is GEEN panellid

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

	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)
e. visitatie- of auditdeskundigheid	René Kloosterman heeft diverse visitatiecommissies voorgezeten.
f. studentgebonden deskundigheid	Litó Walkey is currently a student in the Amsterdam Master of Choreography program.

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:

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
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, studieleider 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)
instanced (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-Nottdance 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), Nottdance 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 third-year performance 'Mixed International' on 27 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	Output after 4 yrs	Output after 5 yrs	Drop-out	% output after 4 yrs	% output after 5 yrs
2003/4	19	10	12	7	67 %	80 %
2004/5	23	16	17	5	84 %	89 %
2005/6	31	18	21	10	67 %	78 %
2006/7	27	15	15	8	83 %	83 %
2007/8	26	13	-	-	57 %	-
2008/9	28	-	-	-	-	-

2. Teacher-student ratio achieved: 1:10

3. Qualifications teachers: four out of ten core teachers (40%) have master degrees.

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

1st year: 28,6 hours per week

2nd year: 31,9 hours per week

3rd and 4th year: 26,4 hours per week

Attachment 4 Final qualifications

Relation between Dublin Descriptors and the Bachelor of Dance Profile:

Dublin Descriptors		Bachelor of Dance qualification profile											
Descriptor	Bachelor's level qualifications	1. Vision	2. Creative capacity	3. Ability to co-operate	4. Communicative ability	5. Analytic capacity	6. Craftsmanship	7. Entrepreneurship	8. Societal orientation	9. Learning capacity	10. Capacity for	11. Capacity for	12. Organisational
Knowledge and understanding	They have 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.	1.2			4.1	5.1	6.1 thru 6.6						
Applying knowledge and understanding	They can apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation, and have competences that are typically demonstrated through devising and sustaining arguments and solving problems within their field of study.	1.1	x	x	x	5.2	x	7.2 7.3 7.5	8.1	x		x	x
Reflection	They have the ability to gather and interpret relevant data (usually within their field of study) and to inform judgments that include reflection on relevant social, scientific or ethical issues.		x			x			x		x	x	
Communication	They can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.	x		x	x	x	6.1 6.2 6.5 6.7 6.10	x					x
Learning skills	They have developed the learning skills that are needed for continuing to undertake further study with a high degree of autonomy.								x	x	x	x	

ArtEZ Final Qualifications Profile Dancer/Maker:

1. Vision

The dancer/choreographer has the capacity to develop views and beliefs concerning the professional field; he actively wishes to communicate and demonstrate them productively in the form of choreographies.

1.1 He is dedicated to dance, he loves his profession and is inspired:

- He is overtly and intrinsically motivated to dance at a professional level and to create choreography;
- He is strongly motivated to dance, to create dance and to choreograph;
- He displays his enthusiasm by, for instance, the way in which he convinces dancers of his ideas;
- He is fascinated by movement, dance, dance theatre, and the art of dance; he considers it essential that he should play a role in its development.

1.2 He works on the basis of a personal and authentic vision of the art of dance, which he is also able to elucidate:

- He is open to innovation throughout the entire field of dance; he is also able to incorporate this into his personal vision;
- He has an opinion concerning quality in relation to dance, which he also demonstrates in his choreographies and dance and dance theatre productions;
- He has an opinion concerning dance in relation to other arts, which he is able to elucidate;
- He is telling an individual “story” and conveys something personal; he does this in an authentic manner;
- He conducts himself in a self-sufficient way: he thinks and acts independently, and communicates authenticity in his creations.

2. Creative capacity

The dancer/choreographer has the capacity to deal creatively with intuition, observation, impressions and emotions by transforming them into concepts and artistic ideas, and developing them into choreography.

2.1 He researches and reveals his personal signature as a Dancer/Dance Maker:

- He develops (the rudiments of) his own dance language, dance material and/or form of dance as based on existing techniques; these are capable of expressing his inner being and/or artistic principles;
- He maintains insight into his own creative processes and is capable of transforming this insight into a working method;
- (DM) He deploys his physical qualities, personality and individuality so as to develop and realise a dance artwork.

2.2 (DM) He visibly transforms inspiration into a choreographic concept:

- (DM) He demonstrates his imaginative powers in his work and is able to think in terms of both movement and image;
- (DM) He draws inspiration from the world around him and visibly transforms this into artistic ideas and choreographic concepts for dance performances;
- (DM) He develops ideas that have their origins in dance-based, dramatic, musical, visual and social concepts and/or principles.

2.3 He transforms choreographic concepts into movement:

- He uses core elements of dance in a creative way;
- He contributes to the realisation and development of dance artworks by using his physical qualities and personality within the concept of a choreographer;
- He transforms ideas, thoughts and intellectual images into movement, whether or not they are his own or those of a choreographer;

- (DM) He is inspired by other choreographers and also by the world that surrounds him; he transforms this inspiration into movement.

2.4 He transforms concepts into dance artworks:

- His dance artworks are created by transforming his story, intellectual baggage, sources of inspiration and concepts into dance performances;
- He initiates the process for realising dance artworks with the help of dancers and theatrical resources.

3. Ability to co-operate

Together with other (generally inter-disciplinary) practitioners, the dancer/choreographer has the ability to contribute actively to a joint product or process.

3.1 As based on his professional skills and function, he contributes effectively to the (multi-disciplinary) co-operation that is needed for the realisation of a dance or dance theatre production:

- He is able to work not only on his own but also together with other dancers and dance artists;
- He is able to work with arts practitioners such as: composers; those working with music, video, art and design; lighting, scenery and costume designers; directors; script writers and dramaturgists;
- (DM) He is able to engage, motivate and inspire his colleagues;
- (DT) Apart from his own contribution, he maintains a sense of responsibility for the entire collaborative process;
- (DT) As based on his specialist expertise, he is able to contribute as part of a team to the realisation of projects, presentations, and dance and dance theatre productions;
- (DT) In dance performances, he is able to adapt his input so as to suit other dancers and those involved in, for instance, music, light, sound, scenery, costumes and new media.

4. Communicative ability

Both verbally and in writing, the dancer/choreographer has the ability to communicate both effectively and efficiently; he can also adjust and justify his actions in the various professional contexts.

4.1 He communicates with professional colleagues and other interested parties about the content and meaning of dance:

- He communicates with colleagues, staff members and other interested parties about subjects concerning information and developments in dance; he is also able to reflect upon this;
- He communicates with colleagues, staff members and other interested parties about, for instance, the dance profession's technical, artistic, historical, cultural and social aspects.

4.2 He communicates about dance with not only interested parties but also outsiders:

- He conveys artistic ideas and the sheer fascination of dance in an inspiring way;
- He communicates the significance of dance and movement both to outsiders and non-dancers who are working in the theatre profession;
- (DM) He expresses and presents his ideas succinctly to production and managerial staff members along with third parties that include the general public, the press and media, subsidisers, policy officers and cultural institutions.

5. Analytic capacity

The dancer/choreographer has the capacity to analyse artistic products and processes.

5.1 (DT) He has an analytical understanding of dance, which he is able to communicate: 5.1 (DM) He has an analytical and compositional understanding of dance, which he is able to communicate:

- (DM) He deploys compositional ideas in terms of all the ingredients and elements of dance;
- (DT) He works by means of a basic analytical understanding of dance and movement;
- (DM) He works by means of an in-depth analytical understanding of movement, dance and dance theatre productions;
- (DM) He deploys the body, time, strength and space as analytical elements;
- He analyses the relevant artistic and production processes and aspects;
- He deploys his knowledge concerning the relation between the origin, content and form of movement;
- (DM) He analyses the dance language and theatre performances of both the past and the present, and recognises aspects that are either attractive or innovative; he then defines his point of view and makes choices;
- (DM) He analyses choreographies and musical compositions in a way that is both thorough and purposeful;
- (DM) He deploys a method of dance, choreography and performance analysis so as to communicate with those involved and also with third parties from both the dance sector and elsewhere.

5.2 He has an analytical understanding of his own function and role; it is on this basis that he conducts himself as a choreographer/dance artist:

- He knows what is expected of him;
- He prepares himself for his activities and delivers quality;
- He fulfils his role and tasks before, during and after rehearsals, and also during the performances in question;
- (DT) He presents himself at auditions in a convincing way;
- (DT) He can perform simple replacement and understudy work, and has a basic understanding of the entire choreography/performance.

6. Craftsmanship

The dancer/choreographer has the capacity to apply a wide range of technical skills and knowledge to dance artworks.

6.1 His actions and communication demonstrate his knowledge of the latest dance developments in the various working fields:

- His actions and communication demonstrate that he is aware of the latest professional developments in the international dance sector and that he is familiar not only with the working field but also with a constantly changing professional practice;
- He maintains a technical and artistic command of various forms of dance and raises his level wherever possible;
- His actions and communication reveal his knowledge of leading choreographers and companies along with their repertoire and stylistic approach;
- He is able to locate himself and his activities in an historical context where he uses his knowledge of dance and cultural history.

6.2 His actions and communication reveal his knowledge of the other arts to the extent that they relate to his own work as a dance artist:

- He understands the potential relationship between the various arts disciplines and the points where collaboration is possible;
- He has a basic knowledge of other professional areas to the extent that they relate to dance; these comprise drama, art, audio-visual art, music and literature;
- He follows the latest developments in the other arts to the extent that they relate to his work as a dance artist.

6.3. He demonstrates an awareness of the training discipline that is needed for optimising physical skills:

- He makes optimal use of his physical and mental potential for practising the art of dance;
- He is disciplined and trains daily;
- He has both physical and mental stamina;
- He maintains and updates his technical skills, and extends them wherever possible or desirable;
- He incorporates new developments into his physical training.

6.4 (DT) He consciously applies skills and dance techniques as tools for learning choreographies: 6.4 (DM) He consciously deploys various working methods, styles and techniques for creating, maintaining, learning and relearning choreographies:

- He has a thorough understanding of existing dance forms, techniques and styles, which he uses wherever possible;
- He applies his knowledge of the meaning of specific movement forms to specific aspects of dance training;
- He works on the basis of his knowledge of the relation between the origin, content and form of movement;
- He uses his individual dance technique as a tool for conveying dance material;
- He deploys the structure, system and terminology of at least one existing dance technique;
- (DM) He recognises the historical significance of movement forms for dance repertoire, which he is also able to elucidate;
- (DM) He uses common working methods for creating, maintaining and relearning choreographies.

6.5 He uses his knowledge of theatre and theatre design resources:

- He works on the basis of his knowledge of theatre production processes, terms and concepts;
- He works with various theatre design resources: voice, music, light, sound, scenery, new media, costumes, hair and make-up;
- He recognises the historical significance of movement forms and styles for dance repertoire, which he is also able to elucidate;
- (DM) He is able to use costumes, make-up, hair, footwear and their changes as part of a dance production;
- (DT) He is skilful with costumes, make-up, hair, footwear and their changes;
- (DM) He is able to make and use video recordings;
- He uses his knowledge of acting styles, mime and the use of voice in terms of their significance for dance history;
- (DT) He rapidly familiarises himself with a performance location and turns it into his place of work;
- He deploys at least one existing dance technique (classical, modern, etc.) and uses it to improvise and create.

6.6 (DM) He consciously applies composition techniques and methods as a tool for creating choreography:

- (DM) He thinks and works in a way that is aesthetic, conceptual and compositional, and is constantly aware of quality;
- (DM) When composing, he uses his knowledge and understanding of the various existing composition methods;
- (DM) He works on the basis of his compositional knowledge of dance and also that of other arts disciplines such as music and art;
- (DM) He uses dance notation and recording systems, which may or may not involve computers.

6.7 (DM) He functions as a skilled choreographer both in terms of the choreographic concept and its performance:

- (DM) He delivers quality during the rehearsals, performances and/or trainings;
- (DM) He is able to recognise and name various visions of the art of dance;
- (DM) He initiates, inspires, organises, leads and guides the working process;
- (DM) He demonstrates his knowledge and understanding of the medium in his use of the structure, system and terminology of dance;
- (DM) He uses his knowledge and insight when dealing with the various public groups.

6.8 (DM) He makes optimal use of his dancers' physical and creative skills and qualities:

- (DM) He deploys his dancers' physical and other skills as a tool for expressing his own thoughts, ideas and images;
- (DM) He works on the basis of an awareness of physical and mental possibilities and impossibilities along with the prevention of problems;
- (DM) In dance accidents, he uses his knowledge of anatomy, physiology, psychology, nutrition, injury prevention and first aid.

6.9 (DM) He consciously deploys dance techniques and instrumental skills (DT):

- (DM) He has mastered at least one existing dance technique at a professional standard; he uses it to perform, improvise and create at a high level;
- (DM) He uses the body and the voice in a conscious and skilful way.

6.10 (DM) He directs the dancers:

- (DM) He communicates his fascination and/or inspiration to the dancers; he encourages co-operation and presents himself at rehearsals and meetings in a convincing way;
- (DM) He directs the dancers by using his knowledge of the profession's emotional aspects and dancers' learning processes;
- (DM) He demonstrates an awareness of the specific qualities that dancers and other performance staff members will need for the creation, performance and maintenance of his art product;
- (DM) He deploys the usual procedures and working method at auditions, and is also able to cast dancers in a proper way.

7. Entrepreneurship

The dancer/choreographer has the capacity to develop a professional career in the dance world on an independent basis.

7.1 He presents himself and his products:

- He presents himself convincingly at auditions and interviews;
- (DT) As an employee, he is able to conduct constructive discussions with an employer;
- (DM) He can verbalise his concepts and ideas when seeking funding and production/sales opportunities for his product;
- (DM) He collaborates and contributes his ideas to the development of promotional opportunities that suit his style and position.

7.2 He keeps up to date with government regulations and developments in labour legislation:

- He keeps up to date with government regulations that promote the arts and specifically the art of dance;
- He draws on aspects of employment contracts in the various segments of the working field along with the current dance labour agreement, Health and Safety rules, and employees' rights and obligations.

7.3 He is able to make short-term and long-term business arrangements:

- He uses his business insight so as to develop his own cultural enterprise;
- He researches his employment opportunities for the near future and is gradually concentrating on the continued development of his career in society;
- When necessary, he draws on social resources, the services of institutions and medical facilities that are relevant for being able to function as a dance artist;
- He deals effectively with administration and management (documentation, archiving, conservation and automation);
- (DT) He weighs up his own health and other interests against the working interests of the employer and communicates his conclusions;
- (DT) In terms of the physical toll, he is able to take measures that are needed so as to continue working as a dancer.

7.4 He recognises the importance of relevant networks:

- He maintains a network of potential employers, production houses, dance workshops, cultural institutions, subsidisers, policy officers and the general public;
- He uses his knowledge of existing repertoire, companies and choreographers;
- (DM) He maintains contact with the relevant people at those places where his product could potentially be produced or sold.

7.5 (DM) He organises his business transactions and activities in an effective way:

- (DM) He prepares himself adequately for his activities and deploys an efficient plan;
- (DM) He has the capacity to initiate projects, products, presentations and performances;
- (DM) He organises and takes part in various forms of consultation;
- (DM) He keeps an eye on the organisation and planning that is generated by the chosen working method and/or collaborative venture;
- (DM) In diverse collaborative relations, he has the capacity to work on projects, products, presentations and dance theatre productions.

8. Societal orientation

The dancer/choreographer is sensitive to relevant social factors, which he can spot and use in dance productions.

8.1 He reveals his personal social engagement in his work:

- He has insights and viewpoints concerning the function and place of dance (and the other arts) in various sectors of society;
- He has the capacity to elucidate not only the social significance of dance (and the other arts) but also its most recent history;
- He is open to and creates links between developments in social, cultural and academic areas, and uses this wherever possible in his activities.

8.2 When communicating, he demonstrates his awareness of the latest international artistic and social developments:

- He is familiar with the work and ideas of colleagues and artists from other disciplines and cultures, who also inspire him;
- He looks beyond the borders of arts disciplines, nationalities and cultures, while maintaining an awareness of the value, significance and application of his own discipline;
- He communicates with colleagues and other interested parties about international artistic developments; he also reflects upon this.

9. Learning capacity

The choreographer has the capacity to learn and to continue developing within the field of dance.

9.1 He maintains and updates his level of relevant knowledge and skills:

- He organises his own development by means of education, courses and career planning; this is reflected in his work;
- He applies his broadly-based professional knowledge and cultural knowledge, which he keeps up to date and expands in various areas;
- He maintains the level of his technical and artistic mastery of various dance forms and continues to develop them where necessary;
- He incorporates new developments into the field of physical training.

10. Capacity for reflection

The choreographer has the capacity to reflect on his own actions so as to increase his achievements.

10.1. He can reflect on both his individual process and product, and can also integrate the results in an effective way:

- He reflects on his personal potential, limitations, gaps and development;
- He understands his specific affinities and qualities as a dancer, dance maker and teacher; he can reflect on this and improve his actions;
- He corrects himself through self-observation and the feedback of others; here, he acts respectfully both to himself and other people;
- He uses his insight into his specific qualities for the creation, performance and maintenance of his art product;
- He is able to reflect on the interaction between the dancer and the dance maker.

11. Capacity for innovation

The choreographer has the capacity to explore potential, to conduct research and to experiment in his own professional field.

11.1 He maintains a critical and exploratory attitude towards not only professional innovation but also career and other opportunities within his field:

- (DM) He contributes to the development of the art of dance;
- He meets challenges, seeks stimuli and identifies new problems in his medium, which he either solves or overcomes;
- (DM) He is open to the significance of research and theory development concerning both dance and other arts;
- He researches professional developments, integrates them into his own vision and applies them.

12. Organisational capacity

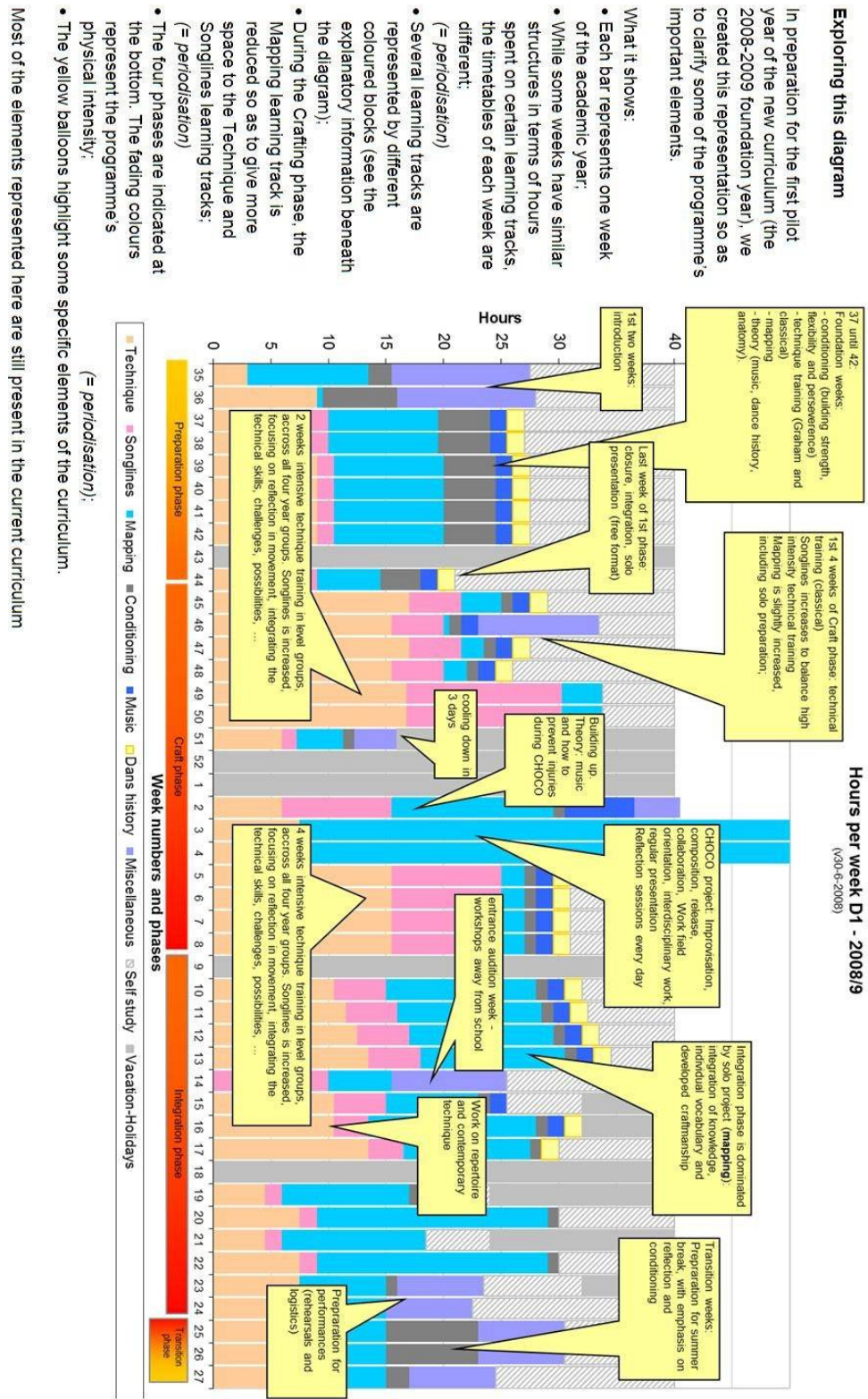
The choreographer has the capacity to organise the creative and production processes in a way that is resolute, goal-oriented and efficient.

12.1. He capably organises his actions and activities in relation to his work:

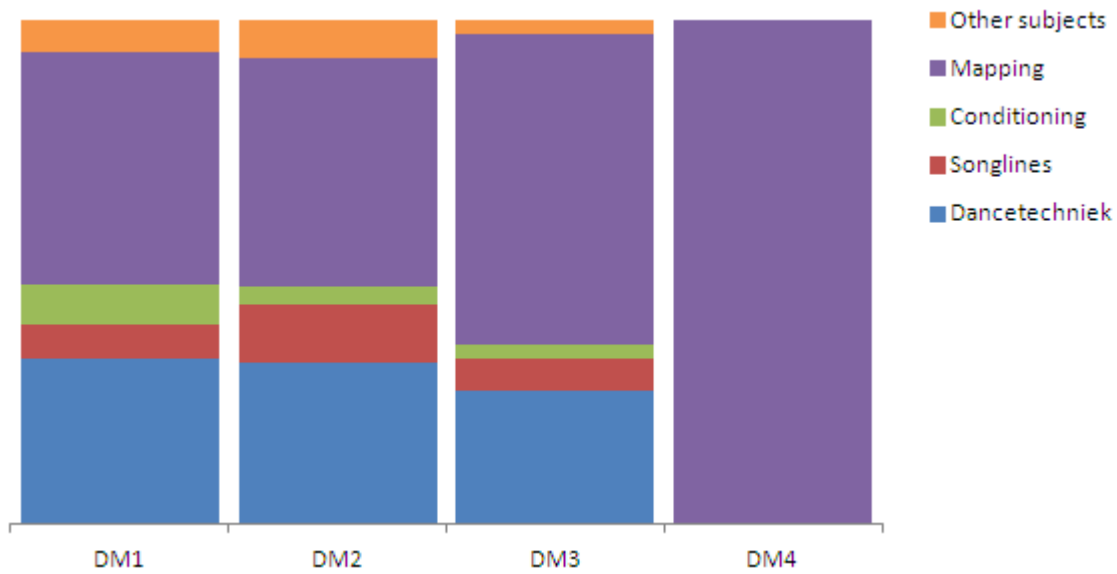
- He prepares himself adequately for his activities and maintains an efficient planning;
- He organises the facilities that are needed for his activities;
- He organises and takes part in various forms of consultation;
- He directs the rehearsal, production and post-production processes;
- When developing an artistic concept, he initiates and guides artistic, production and managerial staff members.

Attachment 5 Overview of the programme

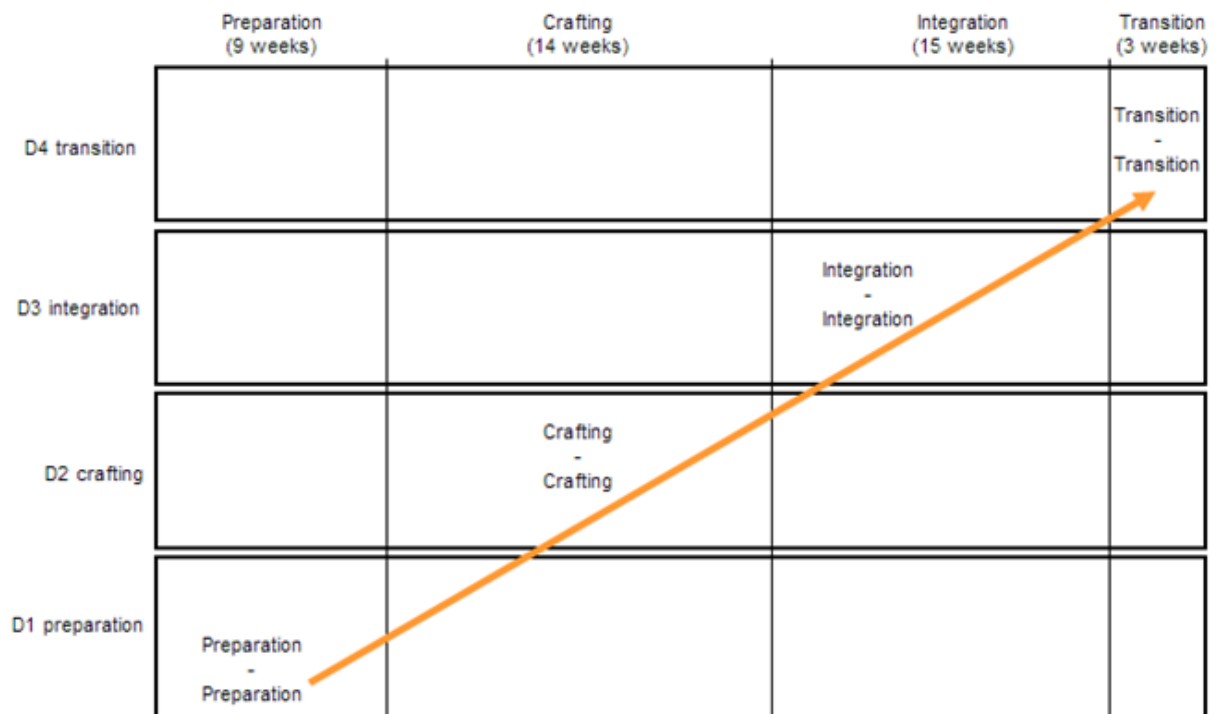
Overview Programme Bachelor of Dance (Diagram I)



Overview of how the four learning tracks are divided over the four-year Bachelor of Dance programme (Diagram II)



Overview periodisation phases in curriculum Bachelor of Dance (Diagram III): D stands for year



Example of five daily workloads. Each block represents one day. (Diagram IV)

	t	i	wl
Ballet	2	8	12
Cunningham	2	10	15
Active Learning	1	1	1
Extra Conditioning	1	8	8
			0

	t	i	wl
Music	1.5	1	1.5
Project	1	8	8
Contemporary	1.5	8	12
Extra Conditioning	1	8	8
			0

	t	i	wl
Pilates M	1	3	3
Ballet	2	10	15
Pilates	1	5	5
Extra Conditioning	1	5	5
Project	2	8	12

	t	i	wl
Cunningham	2	8	12
Release	2	3	5
Improv	1	3	3
Extra Conditioning	1	8	8
			0

	t	i	wl
Ballet	1.5	10	15
	1.5	8	12
			0
Extra Conditioning	1	5	5
			0

t - time
i - intensity
wl - workload

workload = time x intensity

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;
- Course and examination regulations Bachelor of Dance, ArtEZ;
- Results student- and alumni questionnaires;
- Programme overview and description of the modules;
- Electronic Learning Environment Bachelor of Dance, ArtEZ;
- Description of work placements of students;
- Description of projects and artistic practices of students and alumni 2009-2011;
- Workplans, assessmentmatrix and assessmentplan of the programme;
- Minutes of meetings examination committee;
- Overview, minutes and CV's members professional field committee;
- Overview conferences, symposia and international collaborations of the programme;
- Reading-list of the Ba Dance;
- Graduation projects of graduates 2011, 2010 and 2009;
- Theses reviewed by the committee (next to the Internationally Mixed Performance): 1503367, 1502594, 1503327, 1502582, 1502550, 1503205

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

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

Mariëke Stenvers

Place:

Amsterdam

Date:

29 - 8 - 2012

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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

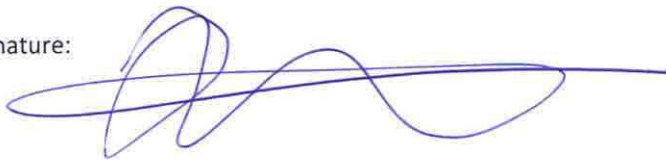
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- being acquainted with the NVAO code of conduct

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

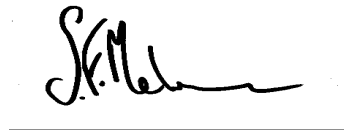
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- being acquainted with the NVAO code of conduct

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