

Trotter Study Guide Bachelor Dance

Academic year
2020-2021

Koninklijk Conservatorium
Antwerpen

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1 Introduction

Mission statement

The Dance programme of the Royal Conservatoire of Antwerp is a creative environment where passionate teaching and performing artists representing the diversity of contemporary dance practice inspire young dancers from a multiplicity of backgrounds to define and articulate their own identity as an embodied dance artist. We empower our students to develop creative, performative and reflective skills to become open-minded, engaged dance artists with a potential to contribute to and shape the working field.

The dance programme is a three year full-time study with 180 credits. Throughout the programme you will encounter a variety of contemporary dance techniques; meet and work with choreographers and artists from Belgium and abroad; be challenged to develop own potential and become dance artists with a vision and an authentic personality.

Contemporary dance artists must redefine, create, execute, take initiatives, communicate opinions, network, collaborate, document, self-evaluate and self-educate. The intensive dance artist training helps develop the skills required as a dance artist in the working field.

Through a diverse programme, you immerse yourself in a wide range of inputs. Diversity is embraced in all aspects of the education: physical training; artistic development; creative projects; contextualisation; feedback; delivery and methodology. It is essential that you fully engage in every aspect of the programme, in order to taste the full range of opportunities. This complete immersion provides a collection of experiences to question and challenge personal artistic perspectives and vision. The training encourages you to reflect upon, question and redefine your own personal artistic vision in dialogue with teachers, peers, mentors and artists.

The programme demands full attendance in all classes, to have the openness and curiosity to explore the proposed variety of techniques, styles and teaching approaches, to commit to your own health and development, to be engaged in group processes and to respect the teaching environment and its regulations.

The dance programme provides a regular programme of practical and theoretical study interspersed with artistic projects in more intensive periods. These projects offer professional experiences and contact within the wider dance community. Both aspects of the programme are equally valuable and the exchange of knowledge between both the regular classes and the projects are an important aspect of the education.

The Bachelor course is a balance between input and output, skill building and exploration, knowledge and research. In the first year, there is a focus in the direction of input, skill building and knowledge, whilst incorporating embodiment, translation, reflection and re-defining the information for personal use. In the second year, the input continues, but reflection comes more into focus. What is your individual focus, what choreographic voice begins to develop and why, what personality traits are embodied in the physicality? By the third year, the emphasis is on decision making as movers, creators, collaborators and researchers. How do life interests affect performance in class, what impact do societal concerns have on choreographic practice, what work from the field inspires or challenges opinions? By graduation you should realise your own potential, have a developing artistic voice, be willing to share that voice and be able to choose a personal trajectory.

Each content area is taught in relation to the whole programme, and students and teachers are made aware of the importance of the integration of knowledge. The importance of wider societal aspects are incorporated into the programme through collaborative practices and through projects in diverse settings. Integrated dance practice in inclusive environments is included in the programme as an ongoing training.

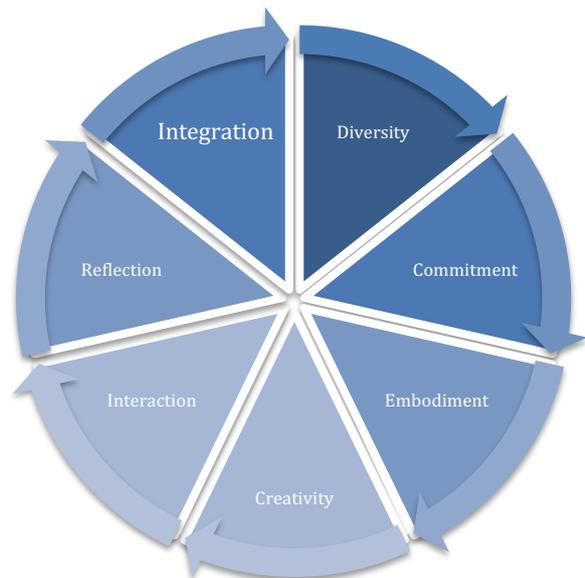
Feedback and assessment is a continuous aspect of the programme that incorporates self-reflection, peer review, written and spoken feedback, awareness of transferable skills as well as grading. Through continuous assessment on all aspects of the training, you become aware of your strengths and working points in order to make relevant choices in your career paths. Each year group has a mentor that helps to support the personal development of each individual and their continuation in the pathway of the programme.

Throughout the Bachelor's degree, you develop the skills and the network to autonomously shape your career, content and direction.

Programme principles

We work with a set of guiding principles to achieve the ambition of our programme. Your programme is designed with these principles built into the content, teaching, feedback and assessment methods. These shape the way we work and determine the culture of our programme.

- **Diversity** – incorporating a diverse range of experiences and practices that reflect the working field, as well as working within diverse settings
- **Commitment** – complete immersion in the programme is required in order to maximize the continuity of self-reflection that supports development and decision making
- **Embodiment** – connecting mind and body throughout the practice and making this tangible
- **Creativity** – encouraging exploration of own creative expression and artistry
- **Interaction** – dialogue with colleagues, teachers, working field and society is encouraged throughout the education, stimulating articulate communication
- **Reflection** – through diligent practice and dialogue, reflection on current activity informs future practice
- **Integration** – integrate knowledge through practice to enable the many parts to make a whole

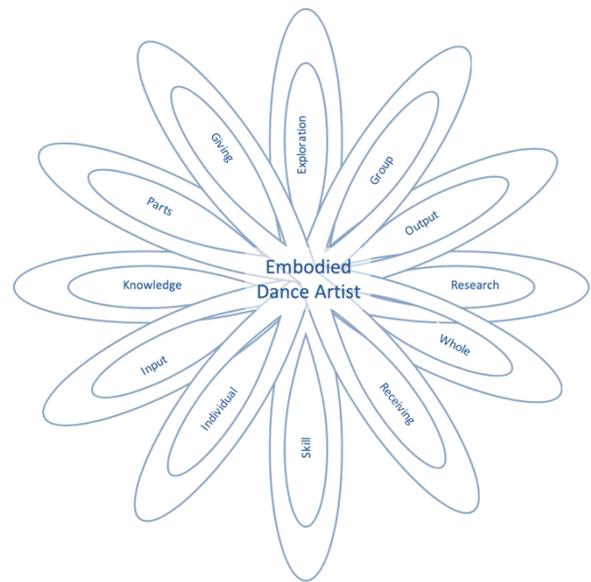


Embodied Dance Artist

The programme focusses on how to train and develop **Embodied Dance Artists**. We think that this involves several key elements that interact with each other:

- input and output
- skill building and exploration
- knowledge and research
- individual and group
- parts and whole
- giving and receiving

The **Embodied Dance Artist** engages and relates the mind, body and senses, and acknowledges the body as a container of knowledge. An Embodied Dance Artist accepts and listens to body intelligence and allows the mind and body to be a source for and of inspiration, research and creation.



2 Programme

Clusters

The programme is organised in clusters of subjects:

1. Training and Skill Development
2. Artistic Practice
3. Contextualisation and reflection

Training and Skill Development

This cluster, consisting of two major courses, incorporates the development of skills that are collectively required for the development of the individual artist.

- **Dance Training** is a core part of the programme that introduces you to a wide range of different inputs from several different guest teachers throughout the year. You are introduced to a series of contemporary, classical and improvisation movement styles in order to explore your own movement potential and artistic vision. You are encouraged to explore your mind-body connection through increasing your body consciousness and sensing through embodied practice, and search for your personal awareness and connectivity within each movement style and teaching methodology.
- **Complementary Training** offers a wide range of courses that support the development of the dance artist. The lessons include, amongst others; yoga, dance analysis, anatomy, condition training, inclusive dance practice, acrobatics, body mind centering and nutrition provided by specialists in their field. The courses provide a physical training that present various perspectives for mind-body awareness and through a continuous engagement encourage you to find your personal connection, embodiment and understanding of each form offered that supports the longevity of the dance artist. Integration of knowledge from these courses and exploration of the connections between subjects into the whole programme is sought.

Artistic Practice

This cluster enables you to indulge in a large range of artistic processes that contribute to the development of a personal artistic voice with the teaching team and dance artists from the working field, and contributes to the development of performative skills, a personal artistic voice and an open vision.

- **Production Practice – repertoire** is an opportunity for you to internalise the movement vocabulary, working methods and vision of an artist, through the reproduction and personal representation of current repertoire. It allows you to make a direct connection with the professional working field and start building a network.
- **Production Practice – workshops** are an aspect of the programme that continually evolves to reflect the needs of the education in resonance with the working field and society, introducing embodied artistic practices, interdisciplinary work and thematic based workshops. The format morphs to fit the requirements of the content. This can range from a pre- or post-show meeting with a company, choreographer and dancers, who are performing in the artistic programme of deSingel, to a practice-based exchange in the studio.
- **Production Practice – projects** are thematic projects such as the bi-annual symposium on dance and diversity, which are structurally embedded in the programme. Inclusive dance practice has become an integral part of the curriculum and forms an explicit context where diversity in physicality and personality enters into cross-pollination with equality, reciprocal learning and creation. These projects challenge you to expand the familiar spectrum of interpersonal relationships and explore the potential of dance and interdisciplinary practice in different settings.
- **Production Practice – creations** are a regular part of the programme whereby an artist creates new work with you for a public performance. The artists are invited based on their relevance to each year group and over the three years provide a diverse set of creative and performance experiences.
- **Improvisation** is both the development of a skill as well as the artistic practice of engaging in it as an art form. We register an increasing relevance of the importance of improvisation as a performance practice as well as a skill that is expected of a dance artist in function of creation. Improvisation is experienced as a source of inspiration, as a route to discover one's own movement potential, as a means of generating material and increasing sensitivity, awareness and self-reflection and as a compositional practice in itself. You will engage with specific practices of dance artists and explore your personal resonance with each input. Some improvisation courses are taught in intensive blocks and result in performance.
- **Choreography** is nurtured throughout the programme from the development of a choreographic toolbox to the implementation of these tools into decision making and creation tasks. The programme incorporates skill building with a variety of tools from a range of perspectives. In the 2nd year your work culminates with the production of a site-specific solo created as a promenade performance. In the 3rd year your final artistic Bachelor exam project encompasses two choreographic projects - a group creation made with 1st and 2nd year students, and an interdisciplinary creation in collaboration with an artist from another discipline. The 3rd year choreography tasks connect with the 3rd year Portfolio research paper. The three assignments are connected through a shared research topic that is addressed with mind and body. All choreography tasks are embedded in group dialogue, peer feedback techniques and referencing examples from other choreographic work from the working field in order to enhance reflection and verbalisation skills and help build wider reference perspectives.
- **Drama** incorporates both skill development and artistic practice in the use of voice, expression and presence in an authentic embodied way. In the 1st year the focus lies on the exploration and investigation of theatrical states and transformations moving through to the creation of spoken scenes in the 2nd and 3rd year as solos and duets. The embodied theatrical skills trained in this class support you in the development of your performative skills and own artistic voice.
- **Music** enables you to develop both basic music skills in rhythm, percussion and terminology as well as develop artistic practice in raising awareness of musical preferences and impact on the moving body. A range of music elements present different perspectives to aid your personal growth as a dance artist, by considering the impact of another discipline with your dance practice. The course incorporates a range of teachers and practices that include, amongst others, percussion techniques, music analysis, singing and percussive thinking. You are also encouraged to reflect on your relationship to musicality and how it relates to your expressive choices in the sound used.

Contextualisation and reflection

This cluster develops the knowledge base of dance and culture from both a historical and current perspective while simultaneously developing writing, speaking and researching skills. Through lectures and dialogue

students reflect on how they situate themselves within the current artistic landscape and develop articulatory skills in communicating their viewpoints.

- **Dance History** – this theoretical course in Bachelor 1 and 2 introduces you to a historical understanding of dance placed in a cultural, political and interdisciplinary context and raises the awareness of the construction of dance history. The courses also focus on how choreographers, past and present, relate themselves to history, in order to stimulate you to think about what history can mean within your own dance practice and covers topics such as: rituals, gender, naturalness, colonialism, the 'political body', expression and drama, space and performance context and institutionalization.
- **Portfolio** is an ongoing course throughout the three Bachelor years that provides you with tools to embrace, research and analyse your own artistic identity in relation to the dance field. Main activities are listening, reading, writing, discussing and visualising. In the Portfolio writing and analysing classes, personal writing is combined with analytical writing. Portfolio culminates with the writing of a research paper that relates, investigates and supports your choreographic processes. Emphasis is on ways of defining, clarifying, and arguing points of view.
- **Working field orientation** enables you to learn about relevant organisations, subsidy procedures, political landscape and networks. Through lectures and discussions, you situate yourself within these with a focus on your own future career development.
- **Optional courses** are offered in the 2nd and 3rd bachelor years and you can choose between:

Studium Generale

The lecture series offers current, up-to-date documentation in the form of evening lectures by experts. The series is open to students, staff and externals. Starting from a current topic within our contemporary society, connections between the study areas will be realized. This involves presentation and critical analysis of a topic. The lectures are therefore aimed at interdisciplinarity and societal relevance.

Internship (BA3 only)

Internship is an optional course whereby you may choose to engage in an internship with a company or choreographer. You must apply, organise and communicate all aspects of the internship and first get an agreement from the coordinators of the dance department before completing a contract with the company. An internship must fulfil a role in your artistic education and contribute to the shaping of your personal artistic vision.

Project

Project presents an opportunity for you to engage in a personal project that is not a part of the regular programme. The project can take many forms, but must include a personal investment in an artistic process. You will be responsible for the organisation and running of the project both in relation to the project itself and in relation to how this relates to the rest of the programme. You must be motivated to do a project because of an artistic drive that can be independently managed and will contribute to your development as a dance artist.

Student participation

You play an active role within the working of the student council and are involved in the student council by being present at the SAS meetings. You represent the interests of your fellow students and contribute to the development of the organization of KCA.

Introduction to the Arts & Humanities 1

Introduction to the Arts & Humanities 1 offers a general cultural and art-historical framework in which important events and evolutions from cultural history from prehistory to our century are explored covering the period of time from the emergence of culture to 1927. The lines of development that are followed are the awareness of death and vulnerability in relation to cultural production, the evolution of ideas about beauty, and the coherence or dialogue between these two.

Introduction to the Arts & Humanities 2

Introduction to the Arts & Humanities 2 builds on the Introduction to the Arts & Humanities 1 course and covers the period from the late interwar period of the 1920s until the end of the 20th century and contemporary art. The theme of borders and demarcation inherent in 20th/21st century art and culture are explored through two notions of aesthetics, both of which are fundamentally related to these problems: transgression (crossing borders) and the sublime.

Artist in Society

Artist in Society offers a framework for a student who consciously wants to position himself in society. From both a contemplative and a practical artistic point of view, you are given the opportunity to make yourself aware of the complexity of the social context. You get to know ways in which you can relate to this complexity through your artistic practice, and enter into dialogue with social actors. You are challenged to gain inspiration and experiences in the field, and to shape and present them in a creative, performative way.

Personal skills and individual trajectory

Whilst the three clusters amount to the total 180 credits for a Bachelor diploma, Personal Skills is an aspect of the programme crucial to enabling the rest of the programme to flourish. These skills include the ability to communicate in diverse settings, understand and utilise relevant social skills in group environments, and have the required self-discipline and organisational capacities to be able to continue to develop your artistic practice independently. These personal skills are trained throughout all aspects of the programme. The programme also takes a responsibility to empower each individual artist to own your ideas and make relevant choices. Throughout the programme there are opportunities to encourage dialogue, reflection and group work in order to allow the individuality of each student to flourish within a critical but supportive environment.

Course descriptions and learning goals are via the following link:

<https://www.ap-arts.be/en/programme-dance>

3 Feedback

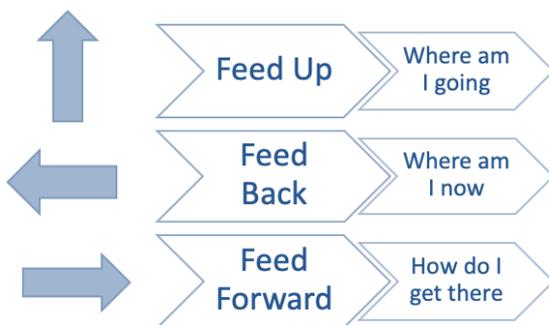
Feedback is an essential and integral part of your learning process, actively contributing to the empowerment of the individual dance artist. We want you to develop the skills and the network to autonomously shape your future career and artistic vision. Receiving feedback enables you to reflect on your goals, potential, choices made, and consider what choices you have ahead of you to make the progress you wish to achieve. Through continuous dialogue on all aspects of the training, you become aware of your strengths and challenges. In a field such as dance, it is essential for you to develop both a physical and audible voice, and the programme strives to make this a core aspect of the programme. We are confident that this will strengthen your later careers.

Feedback comes in many forms and is encouraged on all levels, incorporating critical self-reflection, peer feedback, written, spoken and physical feedback and awareness of Transferable Skills. Feedback is adapted according to its purpose. Group feedback can be relevant when working towards shared goals, for example in group creation processes, but mostly feedback is individually focussed.

You are also trained to observe and give feedback to one another. Our view on feedback is that the individual artist remains central in order to empower you to clarify and consolidate your choice making. To enable students and teachers to provide feedback to one another and to use this as a (self)-reflection tool, a terminology and observational system can support a broad range of perspectives to be addressed. We integrate several approaches to enable you to explore your own tools for self-reflection and feedback, which include: Laban Movement Analysis, Anna Halprin's See, Feel, Imagine approach and DASarts feedback system amongst others. Each of these methodologies are embraced within the education and additional tools will be incorporated where appropriate to empower you to make your own creative decisions. Through continuous dialogue on all aspects of the training, you become aware of your strengths and challenges in order to make relevant choices in your education and later in your career path.

Feed-up, feed-back, feed-forward

Feedback is an umbrella term used that incorporates feed-up, feed-back and feed-forward. The distinction between these demonstrates the importance of each to be used as separate tools.



Feed-up provides essential information about what is expected of you, what is the task, the goals, the methods that should be used, it provides the basis for what you should achieve

Feedback provides information about how you are doing, what are your current strengths and challenges in the work accomplished so far

Feed-forward guides you to what you should do to achieve the goals set out, it indicates where you need to evolve towards and how to achieve this. All three are integral to the learning process.

4 Transferable Skills

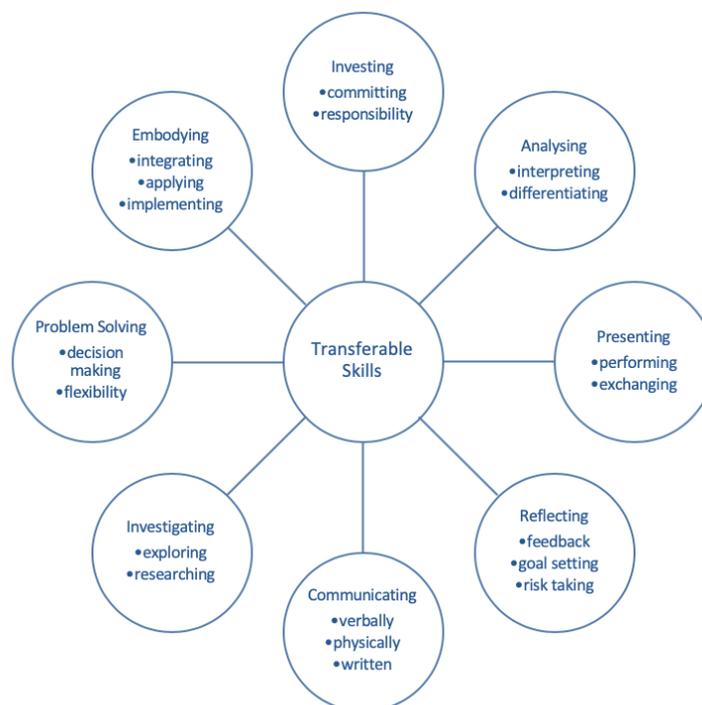
The Bachelor programme uses Transferable Skills as a reflection tool to enhance the integration of knowledge and cyclical approach to learning. Transferable Skills are used in order to bring an awareness of the broad range of skills you are acquiring within the programme that can be used in alternative environments and processes throughout your work as a dance artist.

The Transferable Skills are collected into word clouds as seen in the illustration:

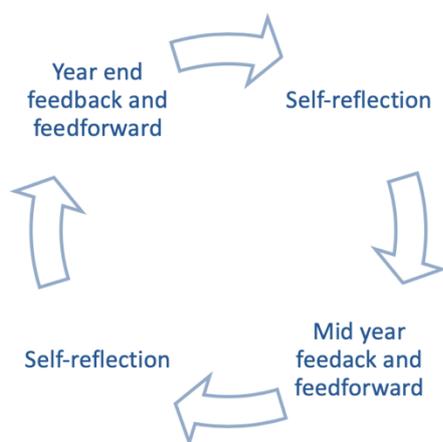
The Transferable Skills exercise requires you to reflect on the eight skills to acknowledge which skills you easily identify with and which you find more challenging in a digital rubric on a scale of 1 to 7.

Teachers are asked to complete the same task for each student, based on their perception of each individual in their class in relation to their own course and specific learning goals.

The information from both the student's own reflection as well as their teachers' perception is collated in a spider-web graph. This visual representation enables you to reflect on which skills you personally identify with and are equally recognized by your teacher in one or all subjects. This may lead to a recognition that certain skills are strengths in all areas, or that some skills are strengths when used in certain courses. If so, then the awareness is the beginning of a dialogue in order to increase consciousness to having a skill and being able to transfer that skill. This self-perception encourages the development of articulation in observation, discussion and reflection.



Timing



One to one discussions take place in January/February and June each year. By receiving regular feedback, you are constantly adjusted and guided in your learning process and create a cyclical pattern that continues to evolve throughout the three years. You learn to identify own strengths and challenges and to place them within your development as artists. After the first semester, all students are invited for an individual progress discussion with the artistic directors during which you receive verbal feedback and feedforward with written feedback from individual teachers as well as the results of your Transferable Skills self and teacher perception.

Collectively the methods used, and the timing of implementation create an environment of continuous self-reflection that is integral and integrated into the whole programme. This feedback system is a fundamental element and pre-requisite to assessment in the programme.

5 Assessment

Our mission refers to empowering individuals to reach their potential. To reach this goal, it is clear that the assessment policy requires as much creativity as the programme itself in order to provide a framework for

assessing that can be used as an independent learning tool and strategy rather than a summative grade that benchmarks students end product.

Assessment is ongoing throughout the programme and takes many different forms: exams, open classes, self-reflection tasks, written exams, performances and research papers. For most courses, Permanent Evaluation is part of a final grade and therefore your continuous work throughout a course is monitored rather than a focus only on the end result.

Although grades are essential, written and verbal feedback is regularly provided to promote learning through positive feedback and constructive criticism.

Unless a doctors note or agreed absence has been agreed, all exam, performance and sharing moments must be attended in order to pass the course.

The Bachelor Dance programme encourages you to learn to manage your own learning process. Assessments should encourage you to learn in depth, to develop the required professional competencies and increase your motivation as you experience the relevance of the instruction and assessment for your later professional activities. The programme aims for a qualitatively strong assessment policy in which validity, reliability, transparency and feasibility are guaranteed.

Assessment as, for and of learning

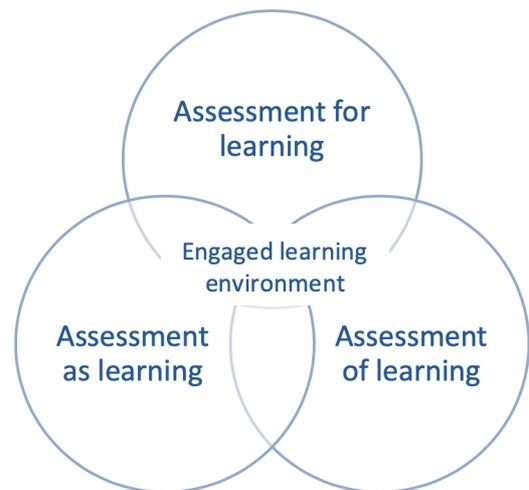
In this programme, assessment is used for, as and of learning. To contribute to the learning process and the development of the student, assessment is a continuous process throughout the three-year programme. The teachers stimulate, direct and evaluate the students' learning process.

In assessment for learning there is an ongoing process of gathering evidence in order to determine where you are in your learning process and what needs to be done to move forwards.

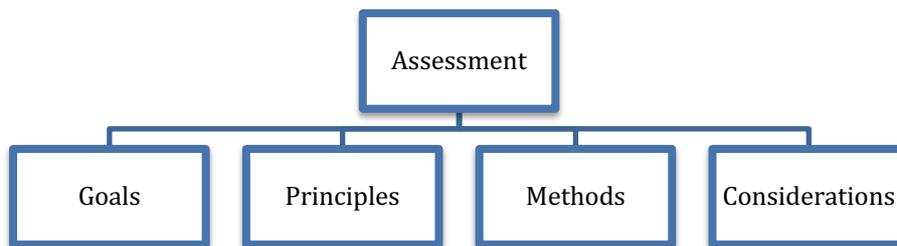
In assessment as learning, personal guidance and active engagement is central to the assessment and thus shapes your learning process.

In assessment of learning, testing gathers evidence concerning the extent each student has achieved the competences and results in the awarding of a grade or a diploma.

All three types of assessment are needed and interact to create an engaged learning environment.



Elements of Assessment



Goals of assessment

The fundamental focus is to support learning through achieving goals and personal ambitions as a result of feedback and assessment. The assessment must be individually focussed, encouraging you to be empowered within your learning, trajectory and vision. Assessment as learning enables you to be aware of your learning needs and use these to achieve better results. Setting learning goals and measuring progress increases motivation and can significantly improve achievement. Self-reflection is a recurring part of assessment to encourage responsibility as meeting goals promotes self-regulated learners and builds autonomous thinkers.

Principles of assessment

The principles incorporate a necessity for validity, to accurately measure the defined learning goals. Reliability results in different assessors reaching similar conclusions, supported by clear assessment criteria. Transparency is achieved through communicating the learning goals and assessment methods in the ECTS-files and course outlines. Feasibility balances assessment, workload and learning processes. All students must have a fair and equal chance to demonstrate your achievements, and the work assessed must be authentic and attributable to the person being assessed. The evidence collected from assessment procedures must be integrated back into the learning process ensuring the continuous exchange between process and product. Finally, assessment should reflect the diversity of the programme and relate to the activity engaged within the learning environment.

Assessment methods

Formative assessment is process oriented and helps form the ongoing development and adjustment of the education, and summative assessments assess where students arrive on the completion of a course. An assessment rubric enables assessors to have a parity between students through having consistent scales for assessing a range of skills. Here we also incorporate intersubjectivity in assessing all aspects of the dance programme. Embodiment remains key throughout the dance programme where the reliability of an experienced range of teachers is essential, to nurture, recognise and assess embodiment. A range of assessors presents various perspectives and the programme incorporates self and peer- assessment to encourage critical reflection, teacher assessments to incorporate the process undergone, internal juries to promote intersubjectivity and external juries to provide a perspective that relates to the working field. Permanent evaluation functions to create an environment whereby you are obliged to attend classes in a programme that requires full immersion. Finally, assessment methods should take diverse forms to reflect the wide range of artistic competencies that a dancer needs to acquire.

Considerations

Whilst motivational speeches may encourage students to strive for perfection, in our programme we choose to not define a perfect dancer. The goal is to surprise us with your imperfections and what you can accomplish within these possibilities. Talent varies and cannot have a set of fixed values that is the same for all. Innovation and originality require us to look beyond what we know, and teachers and assessors need to continue to search for methods that enables the measurement of differentiation. Assessors need to remain aware of the interdependency between students, and when an assignment is reliant or affected by the work of other students. Finally, credits are not an end goal for students who are predominantly engaged in the programme for the extensive range of training experiences they will have and exploring your own potential. This mindset should be maintained, as the intrinsic motivation should remain rather than the attainment of credits.

6 Mentoring

The dance department has a mentoring system to support each students individual trajectory. The mentor is a member of staff in the dance department that a student can discuss any relevant issues with during the course of the year. A Bachelor programme promotes independent learning and personal responsibility, but the

mentoring programme supports the student in discussing ambitions, how to reach them, and any issues associated with the education.

Mentors:

- BA1 – Yasemin Kandemir: 0477 671876, yasemin.kandemir@ap.be
- BA2 – Karel Tuytschaever: 0472 437681, karel.tuytschaever@ap.be
- BA3 – Tuur Marinus: 0485 741823, tuur.marinus@ap.be

Yasemin Kandemir will be available weekly or bi-weekly in the Witte Foyer for all students as an open moment to discuss any questions and decide if an appointment is required for another moment. Please see schedule where the times will be noted.

7 Class representatives

The class representatives are the link between the staff/coordinators and the year group. If there are any last minute changes to the class schedule or teachers, a message will be sent to the class representative, who is then responsible to communicate the message to the rest of the class, usually via a 'class whatsapp' group.

During the year student representatives are invited to an education programme meeting (Opleidingscommissie) to share anything from the students perspective that may need discussing. If there are any issues that relate to the whole class during the year that need to be brought to the attention of the staff or coordinators then this can be done through the class representatives either via email or through making an appointment with the coordinators.

Please select two class representatives as soon as possible and inform the coordinators.

8 Planning

Year Plan

CALENDAR BACHELOR DANCE 2020-21							
week off	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
38.	14-Sep	Introductionweek			Teacher meeting	Daniel Linehan+ Sidewards	
39	21-Sep			ZER meeting			
40	28-Sep		B3 STUK Claire Croizé		ZER internal review		
41	5 -Oct						
42	12-Oct						
43	19-Oct						
44	26-Oct				B1+B2 Peeping Tom performance		
45	2-Nov	Autumn holiday					
46	9-Nov		official holiday				
47	16-Nov						Playground STUK
48	23-Nov						
49	30-Nov			B3 Agostina in GZ			
50	7-Dec				B1 Inaki + B2 Femke in GZ		
51	14-Dec						
52	21-Dec	Christmas holiday					
53	28-Dec	Christmas holiday					
1	4-Jan						
2	11-Jan						
3	18-Jan			Group pieces B1,2,3 in GZ			
4	25-Jan	Teacher meeting					
5	1-Feb						
6	8-Feb	Next Doors project week					
7	15-Feb	Krokus holiday					
8	22-Feb			Ba audition 1			
9	1-Mar			B2 Site specific solo	Open campus day		
10	8-Mar			Ba audition 2			
11	15-Mar		B3 Solo Not Solo				
12	22-Mar		B3 PIE Need Company				
13	29-Mar			B2 Agostina in GZ			
14	5-Apr	Easter holiday					
15	12-Apr	B3 creation Alain Platel					
16	19-Apr					Dag van de dans	
17	26-Apr	Opleidingscommissie		Artistic council			
18	3-May			Thematic days Dance and diversity			
19	10-May			Hemelvaart holiday			
20	17-May						
21	24-May	Pinkster holiday					
22	31-May						
23	7-June						
24	14-June			B1,2,3 end performances in Theaterstudio			
25	21-June		Teacher meeting				
26	28-June		(Graduation?)		B3 Dansand! Festival Oostende		

Schedule

- Monthly schedules that list classes, teacher and studio are provided in the month prior to the activity.
- The schedule is emailed to AP email addresses by Ann Jehaes.
- If there are any changes to the schedule students are notified via their AP email address.
- If appointments with landlords, doctors, dentists or offices for passports or rent are required, make these appointments in the gaps in the schedule.
- Observe holiday and performance dates in the calendar.
- Do not book travel home before a holiday begins and return before classes restart.

Performances

Students pay an atelier fee at the beginning of the year. This fee contributes to the cost of performances in deSingel. Students must attend these performances, as they will be referred to within the programme.

9 Projects

The Bachelor programme incorporates projects as a continuous part of the planning. Below are a selection of projects:

LABO - Inclusive dance practice

The dance programme is engaged in the practice, research and development of diversity and inclusiveness within contemporary dance training and performing arts. Symposia, summer schools and study days are organized around specific themes. Inclusive dance has become a part of the curriculum in a weekly shared practice between students and a fixed group of guest dancers with mixed abilities.

Symposium and thematic days

Each year the department includes some thematic workshop days where we invite artists from the field to give workshops or lectures that bring in new perspectives, ideas and methods from diverse fields. These workshop days are independent from the structured courses.

Next Doors – 8 - 12 February 2021

Next Doors is a student led interdisciplinary project week. All classes are cancelled for one week and students from dance, music and drama Bachelor, Masters and Teacher Training programmes design and participate in artistic projects that can use the facilities of the Conservatoire. Each student can choose if they wish to design and lead a project, collaborate or participate in someone else's project. Information will be provided via Digitap.

10 Organisation

Who is who

Programme Coordination			
Artistic Coordination Dance	Office number		03 244 18 29
	Nienke Reehorst	nienke.reehorst@ap.be	0499 27 39 43
	Natalie Gordon	natalie.gordon@ap.be	0486 53 05 16
Head of Dance	Annouk Van Moorsel	annouk.vanmoorsel@ap.be	03 244 18 16
Support Staff Dance			
Educational assistant	Iris Terclaevers	iris.terclaevers@ap.be	0494 87 89 11
Student administrator	Michel Labruyère	conservatorium@ap.be	03 244 18 03
Planning	Ann Jehaes	ann.jehaes@ap.be	03 800 01 73
Reception	Manu Mores	onthaal.kca@ap.be	03 244 18 00
Student Counsellor – room 158	Magda Thielemans	magda.thielemans@ap.be	03 244 18 22
Production performing arts	Sumalin Gijsbrechts	sumalin.gijsbrechts@ap.be	03 800 01 61
Coordinator Production	Ilse Muysers	ilse.muysers@ap.be	03 800 01 69
Ombudsperson	Birgit Soil	birgit.soil@ap.be	03 244 18 04
Stuvo		stuvo@ap.be	

Appointments with Magda, the student counsellor, can be arranged at the main reception

Reservations for performances of our own students: reservatie.dans@ap.be

Royal Conservatoire Antwerp
Desguinlei 25
2018 Antwerpen
Tel. +32 (0)3 244 18 00

conservatorium@ap.be

<https://ap-arts.be/en/royal-conservatoire-antwerp>

<https://www.ap.be/departement/koninklijk-conservatorium-antwerpen>

Useful facebook groups:
Conservatorium Dance: <https://www.facebook.com/groups/272168039473553/>

Student Council: <https://www.facebook.com/KCAStuCouncil/>

Sphinx:

11 Bachelor Dance Programme

Bachelor 1		
Dance Training 1	Contemporary	18
	Ballet	
Complementary Training 1	Analysis	12
	Anatomy	
	Yoga	
	Condition	
	BMC	
Production Practice 1	Repertoire	9
	Creation	
	Workshops	
Choreography 1		3
Improvisation 1		6
Drama 1		3
Music 1		3
Dance History 1		3
Portfolio 1		3
Total credits		60

Bachelor 2		
Dance Training 2	Contemporary	15
	Ballet	
Complementary Training 2	Analysis	9
	Anatomy	
	Yoga	
	Condition	
	BMC	
Production Practice 2	Repertoire	9
	Creation	
	Workshops	
Choreography 2		6
Improvisation 2		6
Drama 2		3
Music 2		3
Dance History 2		3
Portfolio 2		3
Optional Course		3
Total credits		60

Bachelor 3		
Dance Training 3	Contemporary	15

	Ballet	
Complementary Training 3	Yoga	6
	Condition	
	other	
Production Practice 2	Repertoire	18
	Creation	
	Workshops	
	Improvisation	
	Drama	
	Music	
Bachelor Exam part 1	Group Choreography	6
Bachelor Exam part 2	Solo Choreography	6
Bachelor Exam part 3	Research paper	6
Optional Course		3
Total credits		60

Optional courses		
Internship (only BA3)		3
Studium Generale		3
Project		3
Student Participation		3
Introduction to the Arts & Humanities 1		3
Introduction to the Arts & Humanities 2		3
Artist in society		3

12 Regulations

Attendance

- Students must attend all classes, projects, productions and activities
- It is not possible to attend projects unless daily classes are followed
- During all lessons, Permanent Evaluation takes place
- Permanent Evaluation counts towards the final grade for most subjects
- If absent for more than 1/5th of a course, students will receive 0/20 for Permanent Evaluation

Conditions for legitimate absence are:

- A medical certificate submitted to the student administrator Michel Debruyere or uploaded in ibamaflex
- A previously requested absence, approved by the Head of Training/Artistic Coordinators
- Agreed absence dates and times must be emailed to Iris Terclaevers to register in the attendance system
- Attendance will be recorded in all classes as Present, Late, Observing or Absent
- If late, a teacher has the right to refuse the student to participate

Occasionally classes can take place outside the regular teaching hours, during evenings and weekends of which you will be notified in advance.

Illness and injury

If sick, injured or unable to attend school, students must immediately inform:

- Yasemin Kandemir (yasemin.kandemir@ap.be)
- Class teacher by AP email

Students must not communicate via facebook or Instagram

Student Badge

Students must pay a deposit and obtain their student badge as soon as possible. These cards are used to enter the dance studios.

Contact details

Students must provide contact details to Michel Debruyere within the first week of school. If details change, inform Michel immediately:

- Name:
- GSM number:
- Antwerp address:
- Parent/guardian address:
- Parent/guardian contact numbers: used only for emergencies

CONTACT > michel.debruyere@ap.be

Code of conduct

The Royal Conservatoire Antwerp requires that students and staff:

- Respect the studios and school property
- Take care of own belongings
- Close doors and windows when leaving rooms
- Only eat and drink in designated areas
- Use consideration and respect to all colleagues and staff with appropriate communication

Ethical code

Staff and students must read the ethical code and procedures on Digitap

The Conservatoire does not accept any instances of inappropriate behavior or abuse of power in any situation. The dance department also educates students on how to respond and manage any such situations that could be encountered in professional life. It is essential to report any inappropriate behavior immediately.

CONTACT:

- Mentor
- Artistic Coordinators
- Head of Education
- STUVO – for an anonymous discussion

13 Library

KCA has a library, archive and documentation centre. There is both a lending library and a reading room as well as the digital databases that are available to students. More information about the reading room, lending service and the collection can be found via the following links:

- <http://www.libraryconservatoryantwerp.be/en/index.html>
- <https://www.ap-arts.be/bibliotheek-koninklijk-conservatorium-antwerpen>

14 Student Support Services

KCA offers, in accordance with the policy of AP University College, a permanent point of contact for student guidance: Magda Thielemans. Students can get learning support, individual study adjustments, study guidance and reorientation. This guidance is communicated via the digital learning platform Digitap, via posters and via a presentation on the introduction day for new students.

The student counsellor also has a direct link to STUVO, the official AP supported department for Student services. This organisation supports students in a range of needs from financial guidance, housing, legal advice, psychological and learning support.

If you require support contact: magda.thielemans@ap.be or stuvo@ap.be

15 Enrollment and registration

BA1:

1st year students enrollment will be processed on 17th September.

Any exemptions must be communicated and requested before finalizing the enrollment. This requires the following information entered into the 'vrijstellingaanvraag' system in ibamaflex. You will need the:

- Course title
- Course description
- Proof of the credits obtained from an official diploma

BA2 and BA3 students must complete their own enrolment online via: ibamaflex.ap.be

If you require any assistance please contact the coordinators

a) Examinations and Regulations

Via the following link, the Regulations of the Conservatoire are listed for admissions, student fees, exams, exemptions and conditions. All students must refer to the documents for official procedures to follow:

Link: <https://www.ap.be/en/regulations>

16 Language

Classes are taught in English.

Students may submit final assessments or exams in Dutch. Please discuss with the relevant teacher.

The School of Arts is actively trying to make all materials available in English. However, if students receive information or emails in Dutch, use deepl.com or [google translate](https://translate.google.com) or ask Dutch speaking colleagues to translate.

Link: www.deepl.com or <https://translate.google.com>

17 Communication

All students will receive an @ap.be email address.

All students have access to the intranet via Student.ap.be. From here you can access your webmail, MyArts, ibamaflex, digitap and any other required tools and platforms.

Course information is shared via the digital learning platform Digitap: <http://digitap.ap.be>. How to use the digital materials is described in the ICT manual you will receive via email. Course information and correspondence will be delivered via digitap.

Computers are available in the computer room and the reading rooms.

iBamaflex is the school's student administration system, where you can consult your own student files, sign your admissions contract, compose your study programme, and have access to exam results, etc.

18 Auditions

Applying for and attending auditions is possible in the programme for 3rd year students only. Students must request permission from the Artistic Coordinators in advance.

19 Medical Assistance

First Aid		
Reception Conservatoire:	+32 (0)3 244 18 00	(internal: 1800)
Surveillance deSingel:	+32 (0)497 522 920	(internal: *920)

First Aid kits and ice packs can be found at:

- Student administration on the ground floor
- Room 399 in Beel Hoog (room for physiotherapy/osteopathy)
- Production office on the third floor

Emergency

General emergency number:	112
UZA (University Hospital Antwerp)	+32 (0)3 821 38 06
Sint-Vincentius Hospital	+32 (0)3 285 20 21
Sint-Augustinus Hospital	+32 (0)3 443 39 00

If going to the hospital take identity card and in case of an accident, an insurance document.

In case of an accident, keep all receipts for reimbursement.

Health care and insurance

- Students must first register as a resident in Antwerp. Follow guidelines provided from the administrator Michel Debruyere
- Students must register with a doctor in Antwerp as soon as possible
- Belgium has a system of private health insurance. Students must register with a 'mutuality' as soon as possible. The private health insurance will reimburse 90% of medical expenses
- To register with a mutuality take ID, school registration, residence address and housing contract, school contract
- Without insurance, students will pay the full cost, which is expensive
- Students must first register in the city to be able to get health insurance
- Insurance of the Conservatoire only covers the additional expenses that personal insurance does not cover
- A European Health Insurance Card does not cover all expenses. A student will be reimbursed for 3 months after the first medical visit and expense.
- For repayment of physiotherapy costs, the treatment must be prescribed by your doctor. A maximum of 18 visits per year will be reimbursed at a 75% rate; from the 19th visit this percentage decreases

Health professional contacts

i) Physiotherapist and Osteopath

Anne Schütt 0485 03 13 87

Anne is available for instant treatment on campus room 399 (room for Physiotherapy/osteopathy, Beel hoog, 3rd floor). A consultation will be covered for 50-60 % under the health insurance, if you get a prescription from a general doctor/physician. The first visit will cost you € 31, and you will get a higher reimbursement. There after it will cost 25 euro, payable immediately by app, cash or bank transfer. For an osteopathic treatment, different rates apply, reimbursement will be between €15 and €18 per visit. A prescription from a doctor/physician is required.

Available drop-in hours: Every day 12:30pm to 13:30pm and per appointment available on campus every day.

<https://sites.google.com/site/hgdemarkgraaf/paramedici/kinesisten>

ii) General practitioner/doctor

Huisartsengroep de markgraaf, markgravelei 51, 2018 Antwerpen.
www.hgdemarkgraaf.be 03/555.95.59

iii) Physiotherapist

Bjorn Fierens 0494 391841
<http://b-fysio.be> Madrasstraat 44, 2030 Antwerpen

iv) Osteopath

Lode Verreyen 03 830 1117
lode@praktijkgroenenborg.be

v) HeARTS

HeARTS, 'Healthcare for Artists', is a newly founded centre of expertise for medical support for artists. HeArts is an initiative from University Antwerp and the University Hospital.

Hours: Monday to Friday 8h30 to 12h and 13h30 to 17h

Appointments: 03 821 42 02 (Sonja Kerremans or Sonja Schellens for intake and referrals)

vi) Accupunturist

Dragan Stamenkovic: 03 237 00 81
Schulstraat 34 Antwerpen

vii) Shiatsu

Terezinha Da Silva: 0476 94 60 14
Mellinetplein 27 Berchem,

viii) Psychological support

For any psychological support, students can contact Stuvo to request an appointment with a psychologist
Contact: stuvo@ap.be

Overview of Mutuality offices

				
Name	Christelijke Mutualiteit	De voorzorg Antwerpen	Onafhankelijk Ziekenfonds OZ	Vlaams & Neutraal Ziekenfonds VNZ
Closest office	Nationalestraat 111, 2000	Belgielei 142, 2018	Oude vaartplaats 50, 2000	Troonplaats 2, 2018 Antwerpen
Annual fee, 1 adult	85,80 €	84,00 €	102,48 €	89,40 €
Glasses / lenses	from the age of 19 an allowance up to €40 per year	an allowance of up to €25 per year, in addition to a 50% discount at participating opticians	an allowance of max €50 per year till the age of 18 (starting at age 19: €40)	an allowance of €50 per year
Travel vaccines	fully reimbursed, with a maximum of €15	to €25 per year reimbursed for a recognized vaccine	€10 per person per year reimbursed for the costs of purchasing all possible vaccines	for vaccinations you get 50% reimbursed (max. €50 per year)
Sports club / sports holiday	sports up to €15 reimbursed per person per year, sports camp €5 per day	sports up to €10 per year reimbursed	€25 per person per year for a fitness subscription or a sports club	up to €30 per year back from the membership fee for your sports or fitness club
Dental	reimbursement based on age and income	you get 15% of the costs reimbursed, up to a maximum of €200 every two years		
Dietician	one time €40 if you follow a minimum of 4 visits of dietary advice	€10 reimbursed dietician (max. 4 per year)	€25 per person per year with a certified dietician	€10 per session (maximum of €50 per year en per person)
Logopedician	during max 24 months an allowance of €10 per session		an allowance of €10 per session per person	an allowance of €7,50 per lesson to a max of 80 lessons
Flu vaccin	reimbursed	reimbursed up to 25 euros per calendar year	€10 year per person per year	50% max €5
Anticonception		€15 per year	€20 per year	
Reimbursement hospitalisation	allowance of 75 % of hospitalisation expenses		€40 allowance for home equipments after hospitalization	inspection surgery: 100 % above €250
medical equipment during hospitalisation	first €200 is for your own account, there after max. €750 allowance per hospitalisation	reimbursement up to €410		first €250 on your own account, there after 25% reimbursed to a maximum of €500 per 2 jaar

urgent hospital transportation		reimbursement up to €410, €60 per invoice when admitted to hospital, if there is no legal allowance	reimbursement of 60% of the transportation costs	
hospitalisation insurance	CM hospitaalplan of CM hospitaalfix	Kliniplan, Kliniplan Plus and / or Additional Hospitalization Reimbursement EXTRA cost	Hospitalia, Hospitalia Plus, Hospitalia Continuïteit, Hospitalia ambulante	HospiPlan & AmbuPlan, HospiPlus & AmbuPlus, HospiForfait, HospiContinu en MaxiPlan
Acupuncture		€10 per session, max. €50 per year for osteopathy, chiropractics and acupuncture together	€10 per session (max. 5 voor osteopathy, chiropraxie en acupuncture together)	€10 session all alternative medicine (max. €50 per year)
Alternative medication		20% reimbursed for homeopathic medicines up to a maximum of €75 per year	50% reimbursed for homeopathic medicines en fytotherapeutic medicine to €75 per year	50% for homeopathic medicine to max €75 per year
Osteopathy	per session €10, max €50 for osteopathy en chiropraxy together	€10 per session, max. €50 per year for osteopathy, chiropractics and acupuncture together	reimbursement of €10 per session (max. 5 for osteopathy, chiropraxy and acupuncture together)	€10 per session for all alternative treatments together (max. €50 per year)
Other		hypnotherapy up to €50		antroposofic medicine, hippotherapy