

TROTTER STUDY GUIDE
BACHELOR DANCE
ACADEMIC YEAR 2022-2023

**Koninklijk Conservatorium
Antwerpen**



**AP HOGESCHOOL
ANTWERPEN**

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1 INTRODUCTION

1.1 MISSION STATEMENT

The Dance programme of the Royal Conservatoire 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.

1.2 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:

- 1 Input and output
- 2 Skill building and exploration
- 3 Knowledge and research
- 4 Individual and group
- 5 Parts and whole
- 6 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.

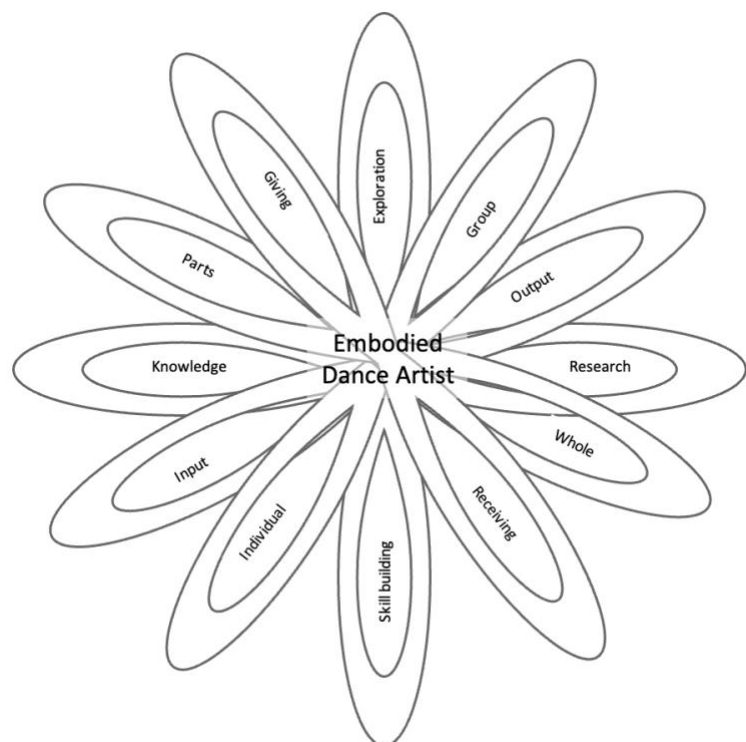


Figure 2: The Embodied Dance Artist

1.3 PROGRAMME TRAJECTORY

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 your own potential and become dance artists with a vision and an authentic personality.

Contemporary dance artists must redefine, create, execute, initiate, 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 programme 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 is 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 are 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.

1.4 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

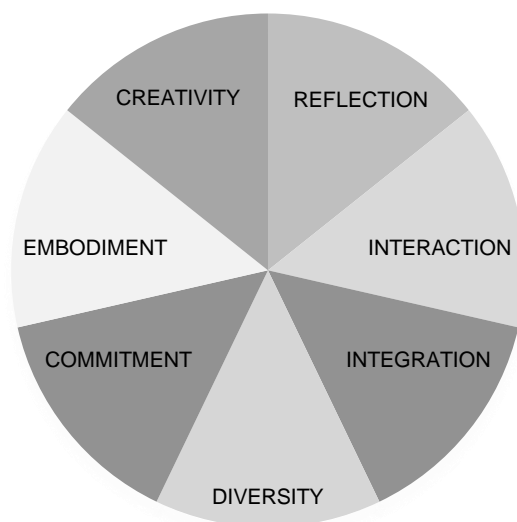


Figure: Programme principles

2 CLUSTERS AND COURSES

The programme is organised in clusters of subjects:

- 1 Training and Skill Development
- 2 Artistic Practice
- 3 Contextualisation and Reflection

2.1 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 as a support for mind and body, dance analysis from an embodied perspective, anatomy and injury prevention specifically to address dancers' needs, inclusive dance practice as a weekly training practice for students and a fixed group of guest dancers with mixed abilities, body mind centering as a basis of somatic practice, nutrition with a specific focus on dancers' needs and the Resilient Artist for BA1, a new research project to support artists well-being. These courses are all 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.

2.2 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 PROJECTS AND 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, a practice-based exchange in the studio, thematic projects such as the bi-annual symposium on dance and diversity, participation in the Conservatoire's research project *Articulate*, and this year *De Woensdagen*. These projects become structurally embedded in the programme and challenge you to expand the familiar spectrum of interpersonal relationships and explore the potential of dance and interdisciplinary practice in different settings. This year's focal project is *De Woensdagen*. During modules of 4 Wednesday afternoons and a 5 day workshop in *Next Doors*, guest dancers, dance students and external participants come together for training and creation under the guidance of guest artists. During these sessions, creativity, equality and mutual learning are the guiding principles. They are thematic programmes in which there is space and time to create from your own interest, potential, background and style. Movement and dance are at the heart of the sessions and there is also room for the combination with text, musicality and other forms of artistic expression. The modules aim to collaborate with guest movers with an interest in exchange and new (dance) encounters and tries to give priority to people whose access is limited by society. At the end of each module, there is the possibility to participate in *Open Stage*, curated by you, where the work can be shared in an open, barrier-free manner.

PRODUCTION PRACTICE CREATIONS AND PERFORMANCES

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 Bachelor exam encompasses two choreographic projects – Part 1: a group creation made with 1st and 2nd year students, and Part 2: an interdisciplinary creation in collaboration with an artist from another discipline. These choreographic tasks are inextricably linked to your research question used for the Bachelor Exam Part 3: research paper. The three assignments are connected through a shared research topic that is addressed with mind and body.

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.

2.3 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 articulacy skills in communicating their viewpoints.

DANCE HISTORY

is a theoretical course in Bachelor 1 and 2 that 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.

2.4 OPTIONAL COURSES

Optional courses are offered in the 2nd and 3rd bachelor years, and you can choose between:

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 1 OR 2 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 by being present at the student council 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.

ART PHILOSOPHY

Philosophy asks itself fundamental questions about mankind and what the act of art is in the world. Questions that do not lend themselves to simple and straightforward answers. Philosophy of art is a sub-discipline of philosophy in search for the foundations of art as a discipline, a way of acting, an experience, a form of speech or language.... or in search for answers to the lack or impossibility of fixed foundations (post-metaphysical). This course wants to introduce the student to the world of important and also current questions in art philosophy and the subsequent answers given by different thinkers. The idea is that the student becomes familiar with their visions or perspectives, understands them, and is able to confront them with each other and with a personal vision

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.

Some projects may be offered by the school and can potentially be used for an aspect of your Optional Course. For example:

- The organisation and running of *Open Stage* could potentially be a part of *Student Participation*
- The co-curation and artistic contribution to the *Mayday Mayday* festival organised by Campo Gent in collaboration with students from the Conservatoire, KASK, LUCA and RITCS could potentially be a *Project*
- Contributing to the organisation of *Next Doors* interdisciplinary project could possibly contribute to *Student Participation*
- Being a member of the Student Council may be a part of *Student Participation*
- *Creative Projects* are music led projects from Master Music students, some of whom are interested in interdisciplinary practice. If you are interested in collaborating with a musician it could potentially count towards a *Project*.

For any of these possibilities, please discuss your ideas with the artistic coordinators.

2.5 PERSONAL SKILLS AND INDIVIDUAL TRAJECTORY

Whilst the three clusters amount to the total 180 credits for a Bachelor diploma, personal skills are 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. The department embraces the necessity for respectful communication in every direction, with colleagues, teachers, guest artists and management. Acknowledging and respecting different opinions, ideas and methods are viewed as valid experiences to contribute to individual self-reflection and growth. Students are required to listen and empathize with all colleagues in order to create a safe environment where opinions can be shared openly, discussed and understood. There is no intention that students share the same opinion, but a non-judgmental openness to others is expected.

Course descriptions and learning goals can be found via the following link:

<https://ects.ap.be/en/opleidingen/2022-23/PBA-DANS/7360/>

3 TRAINING PROGRAMMES BA1/BA2/BA3

Each course has an ECTS (European Credit Transfer System) form which includes:

- 1 Short description of the course
- 2 Learning outcomes
- 3 Basic course content
- 4 Assessment method

All ECTS are linked to the clusters / courses

BACHELOR 1		
Cluster: Training and Skill Development	Course Unit	Credits
Dance training 1	Contemporary dance Ballet	18
Complementary training 1	Yoga Anatomy Analysis Injury prevention Nutrition Body Mind Centering Inclusive dance practice	12
Cluster: Artistic Practice	Course Unit	Credits
Production practice 1	Repertoire Creation and performance Workshop	9
Choreography 1		3
Improvisation 1		6
Drama 1		3
Music 1		3
Cluster: Contextualisation and Reflection	Course Unit	Credits
Portfolio 1		3
Dance history 1		3
Total		60

BACHELOR 2

Cluster: Training and Skill Development	Course Unit	Credits
Dance training 2	Contemporary dance Ballet	15
Complementary training 2 may include:	Yoga Anatomy Analysis Injury prevention Nutrition Body Mind Centering Inclusive dance practice	9
Cluster: Artistic Practice	Course Unit	Credits
Production practice 2	Repertoire Creation and performance Workshop	9
Choreography 2		6
Improvisation 2		6
Drama 2		3
Music 2		3
Cluster: Contextualisation and Reflection	Course Unit	Credits
Portfolio 2		3
Dance history 2		3
Optional course		3
Total		60

BACHELOR 3		
Cluster: Training and Skill Development	Course Unit	Credits
Dance training 3	Contemporary dance Ballet	15
Complementary training 3 may include	Yoga Injury prevention Body Mind Centering Inclusive dance practice	6
Cluster: Artistic Practice	Course Unit	Credits
Production practice 3	Repertoire Creation and performance Workshop Improvisation Drama Music	18
Bachelor exam part 1: Group choreography		
Bachelor exam part 2: Solo choreography		6
Cluster: Contextualisation and Reflection	Course Unit	Credits
Bachelor exam part 3: Research paper		6
Total		60

Optional course dates are available in Digitap – keuzevak dans

OPTIONAL COURSES	
Course unit	Credits
Internship	3
Studium generale	3
Project 1	3
Project 2	3
Student participation	3
Introduction to the Arts & Humanities 1	3
Introduction to the Arts & Humanities 2	3
Artist in society	3
Art philosophy	3

4 FEEDBACK AND ASSESSMENT

4.1 FEEDBACK

Feedback is an essential and integral part of your learning process and learning environment, 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. Giving and 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 and recognise how you relate to your environment. 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 education. 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. Feedback can also happen in all directions, from the students to one another or to the staff team. In all aspects of feedback professional and respectful communication is expected and will be continually monitored.

You are trained to observe and give feedback to one another's artistic practice. 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.

4.2 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 below.

The Transferable Skills exercise first requires you to reflect on the eight skills to acknowledge which you easily identify with and which you find more challenging in a digital rubric on a scale of 1 to 5.

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

The information from both your own reflection as well as the teachers' perception is collated in a 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 articulacy in observation, discussion and reflection. It is important to note that this process is not a grade, it does not have a pass/fail significance for the student, it is about increasing self-awareness rather than judgement.

SCALE FOR THE TRANSFERABLE SKILLS

- 1 You exhibit insufficient ability to identify with this skill
- 2 You exhibit an emerging understanding of this skill
- 3 You exhibit an evolving understanding of this skill and begin to experiment consciously with it
- 4 You start to implement the skill in your work
- 5 You fully embody and integrate the skill into your practice

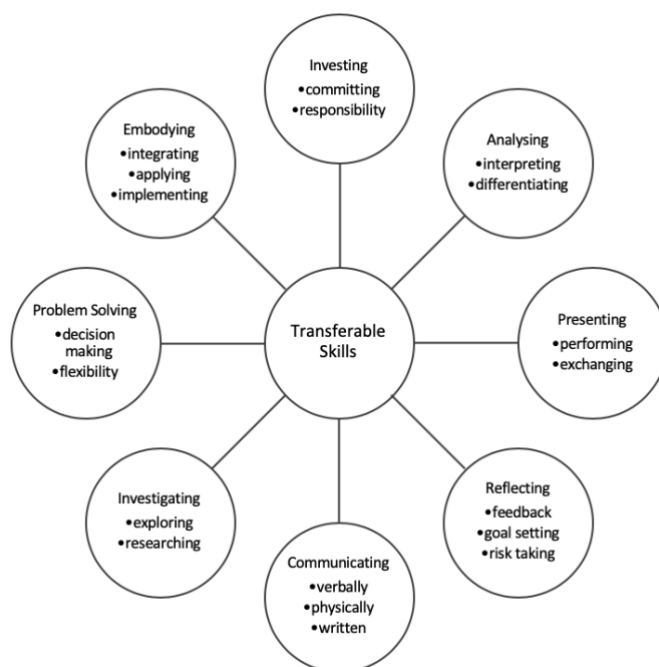


Figure: Transferable skills

4.3 ASSESSMENT

Our mission refers to empowering you to reach your 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 just a summative grade.

Evaluation is ongoing throughout the programme and takes many different forms: exams, assessments, open classes, sharing's, self-reflection tasks, written exams, performances and research papers. Additional to these classical assessment methods we include Permanent Evaluation as a crucial part of the programme and assessment. Permanent evaluation is a continual assessment process whereby your participation in class, your attitude, reflection, embodiment and understanding of the content and ongoing assignments are assessed to provide a continual reflection on your ongoing progress. To respect the function of permanent evaluation, attendance is required in all classes, in order to fully engage with all aspects of the theory and practice offered. For most courses, Permanent Evaluation is part of a final grade reflecting the value placed on the continual working process rather than a focus only on the end result. You can check the [ECTS](#) documentation for each course to see the percentage of permanent evaluation in the final grade.

Your teachers will communicate when assessments take place with an external jury or when a grade will be given from the teacher. In your schedule when assessment classes are noted, this generally indicates that your grade will be discussed and agreed by more than just the teacher. A sharing indicates an open class moment where a public may come and observe, but the grade will be given by the teacher involved.

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

Unless a doctor's note (uploaded to IBaMaFlex) or absence has been agreed with both coordinators, all exams, open classes, performances 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.

4.4 GRADE DESCRIPTORS

All courses are assessed on a scale from 1-20 and the list below indicates the qualities or skills required to attain each grade.

0-7	Student exhibits insufficient ability to identify with the skills required and the work is of insufficient standard to pass the course
8-9	Student has made an attempt to understand the material, but the standard achieved is insufficient
10-12	Student exhibits an emerging understanding of the skills required and accomplishes the work that is requested of them at a basic level. Student demonstrates basic comprehension of material, and makes reasonable decisions
13-14	Student uses and experiments with the skills, and invests and engages with the given material to generate ideas. Student can reflect and adjust, and takes responsibility of outcomes
15-16	Student implements skills in their own work and works with an internal motivation to explore possibilities. Critically reflects, consolidates and redefines body of knowledge utilising specialised skills
17-20	Student fully embodies the skills, is fully engaged and demonstrates autonomous engagement in their learning process. Displays mastery of complex and specialised skills and knowledge and continues to research possibilities. Demonstrates significant and original choice making in their work, with continued critical reflection and awareness of current practices

4.5 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 EVENTS

The Bachelor programme incorporates events as a continuous part of the planning that support the aims and mission of the programme. Diversity and inclusiveness within contemporary dance training and the performing arts is one aspect that the programme is engaged in the practice, research and development of. Symposia, workshops, projects and study days are organised around specific themes and inclusive dance has become a part of the curriculum. Below is a selection of projects:

5.1 SYMPOSIA AND THEMATIC DAYS

Each year the department includes some thematic workshop days or symposium 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 but contribute to the whole perspective.

5.2 ARTICULATE

The Royal Conservatoire houses several research groups with active researchers in all disciplines with a diverse and wide-reaching research base. Each year the research department host *Articulate*, a free festival of ongoing research practices and Bachelor dance students attend lectures, workshops or performances.

5.3 NEXT DOORS – 13 TO 17 FEBRUARY 2022

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.

5.4 OPEN STAGE

At regular intervals throughout the academic year a space is reserved for *Open Stage*. This student led initiative is an opportunity for you to share work in any stage of its development and is unrelated to any course or study points. You can share a 1-minute idea in order to get feedback before its development, a 10-minute finished product, an interdisciplinary initiative, an experiment or anything in between. *Open Stage* is for you and by you and feel free to welcome music and drama students to join if you wish. To find out more, ask the curators from the 2nd and 3rd year.

5.5 DESINGEL PERFORMANCES

Six performances in DE SINGEL are booked for the whole student group in order to have a shared experience in which to discuss in specific courses. All students are obliged to attend the following performances. When two dates are noted, the group will be divided in half.

EVENT	DATE & TIME
Dorothee Munyaneza - Mailles	16 sept / 20h
Dorothee Munyaneza - Mailles	17 sept / 20h
Jan Martens/Johan Inger/OBV - Futur Proche & Tempus Fugit	29 sept / 20h
Wim Vandekeybus/Ultima Vez - Hands do not touch your precious me	03 dec / 20h
Tanztheater Wuppertal/Pina Bausch - Blaubart	15 dec / 20h
Dada Masilo - The Sacrifice	21 jan / 20h
Dada Masilo - The Sacrifice	22 jan / 15h
Lia Rodrigues - Fúria	9 may / 20h

5.6 MAYDAY MAYDAY FESTIVAL: 29 APRIL-1 MAY

Mayday Mayday is a yearly festival for arts students from Antwerp, Brussels, Gent and Leuven to present their work. This year they are looking for students from each of the schools to curate the festival also. This opportunity needs to be applied for and is also open to alumni. This could contribute to an Optional course. If you are interested in applying for the curation internship or contributing an artistic work then ask the coordinators for more information or look online <https://www.campo.nu/nl>

This event list is not definitive, new events can be added at any time and you will be notified by mail and digitap.

6 PLANNING AND ORGANISATION

6.1 YEAR PLAN

ACADEMIC CALENDAR BACHELOR DANCE									
Course week	week of	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
		Introduction week 2022-23							
37	12-sep				Teacher meeting 13.30-15.30	Dorothee Muryaneza - Malles 20u DeSingel	Dorothee Muryaneza - Malles 20u DeSingel		
38	19-sep								
39	26-sep				Jan Martens/Johan Inger/OBV - Futur Proche & Tempus Fugit 20u DeSingel				
40	3-okt								
41	10-okt								
42	17-okt	ARTICULATE Art & Research days	ARTICULATE Art & Research days	Open stage - Gele zaal	ARTICULATE Art & Research days	ARTICULATE Art & Research days			
43	24-okt			ARTICULATE		BA3 19:00 Agostina - Gele zaal			
44	31-okt	Autumn holiday							
45	7-nov					holiday (waterststand)			
46	14-nov								
47	21-nov								
48	28-nov						Wim Vandekeybus/Ultima Vez - Hands do not touch your precious me 20u DeSingel		
49	5-dec			Open stage - Zwarte zaal					
50	12-dec	Opleidingscommissie 1 12:00-14:00			Tanztheater Wuppertal/Pina Bausch - Blaubart 20u DeSingel				
51	19-dec								
52	26-dec	Christmas holiday - starts at 23/12							
1	8-jan								
2	9-jan								
3	16-jan				Teacher meeting 12:00-14:00		Dada Masilo - The Sacrifice 20u DeSingel	Dada Masilo - The Sacrifice 15u DeSingel	
4	23-jan								
5	30-jan					Group pieces - Gele zaal			
6	6-feb								
7	13-feb	Next doors							
8	20-feb	Spring holiday							
9	27-feb								
10	6-mrt								
11	13-mrt			Open stage - Gele zaal					
12	20-mrt					BA2 - Site specific performances			
13	27-mrt		BA3 - Solo performances - Gele zaal						
14	3-apr	Easter holiday							
15	16-apr								
16	17-apr	Easter Monday						Auditions	
17	24-apr	Auditions						Mayday Mayday festival	
18	1-me	Dag van de arbeid / free day Mayday Mayday festival			Opleidingscommissie 2 12:00-14:00				
19	8-me		Lia Rodrigues - Furia 20u DeSingel	Open stage - Zwarte zaal					
20	15-me						Hemelvaart holiday		
21	22-me								
22	29-me	Pinkster maandag / Whitsun Monday							
23	5-jun				Teacher meeting 12:00-14:00				
24	12-jun	Final performances - technical rehearsal							
25	19-jun	Final performances							
26	26-jun	Stoelvalute 13:00-15:00		Proclamatie					
27	3-jul	Summer holiday							
35	21-aug	Second exam period							
36	28-aug								
37	4-sep								
38	11-sep	Introduction week 2023-24							
39	18-sep	Start academic year 2022-23							

6.2 SCHEDULE

- 1 Monthly schedules that list classes, teacher and studio are provided in the month prior to the activity.
- 2 The schedule is emailed to AP email addresses by the pedagogical assistant and uploaded on [digitap](#)
- 3 If there are any changes to the schedule you will be notified via your AP email address or [digitap](#).
- 4 If appointments with landlords, doctors, dentists or offices for passports or rent are required, make these appointments in the gaps in the schedule.
- 5 Observe holiday and performance dates in the calendar and do not book travel in class time.
- 6 Do not book travel home before a holiday begins and make sure that you return before classes restart.

6.3 PERFORMANCES

Performances in the programme of [deSingel](#) have been booked as essential performances to see as a group. These performances may be referred to within the programme and are obligatory. They are listed in the year plan above. These performances are booked at a reduced price of €10 but are still to be paid by you. You will receive an invoice at the end of the year.

DE SINGEL is a welcoming arts house, a meeting place for art without borders in a changing world. In a unique building on a multifaceted arts site, DE SINGEL connects communities with artists and art practices across the globe. Building on a fascinating artistic past, DE SINGEL invites a broad audience to experience music, theatre, dance and architecture in all their variety and to discover fresh, contemporary perspectives. DE SINGEL is radically diverse, embraces differences and builds bridges. Between art and society. Between the international and the local. Between artists. Between art disciplines and genres. Between communities and cultures. Between dominant ways of thinking and under-represented alternatives. Between the canon and innovation. Between tradition and experimentation. Between new names and established figures. Between the present and the past. Between production and presentation. Between the fields of work and education. DE SINGEL is vibrant, generous and progressive. An open house in the city where we truly celebrate art and artists. Where we treat each other, the environment and our surroundings with consideration. Where the desire to attract a large and diverse audience goes hand in hand with adventure and innovation. Where we engage with the different facets that make up a society through numerous alliances with the education sector, a plethora of clubs and societies and the business world. Where thresholds are low, but the bar is set high. (DE SINGEL website)

Due to our collaboration with DE SINGEL, additional to the required pre-booked performances, students of the Conservatoire are given access to all concerts and performances for only €5 per performance by showing their student card (€10 Elisabethzaal). You can only buy your ticket on the day itself, as early as possible, at the latest 15 minutes before the start, as long as places are available. Please note that you cannot pay with cash. For more information on the programme (<https://desingel.be>). You can find the full programme in Dutch, French and English.

6.4 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			
Pedological assistant	Sander Misplon	sander.misplon@ap.be	(until Dec)
	Iris Terclaevers	iris.terclaevers@ap.be	(from Dec on)
Student communication	Marie Caeyers Yannicke Belis	conservatorium@ap.be	03 244 18 03
Student Centre	Sandy Bal (RCA)	studentenadministratie@ap.be	+32 3 220 56 90
Reception	Manu Mores Kamiel Thys Elien Van Steenlandt	onthaal.kca@ap.be	03 244 18 00
Student Counsellor – room 158	Petra Vangeel	studentenbegeleiding@ap.be petra.vangeel@ap.be	03 244 18 22
Production performing arts	Sumalin Gijbrechts	sumalin.gijsbrechts@ap.be	03 800 01 61
Coordinator Production	Ilse Muysers	ilse.muysers@ap.be	03 800 01 69
Ombudsperson	Christine Tielens	ombudswerking@ap.be	03 244 18 04
STUVO		stuvo@ap.be	
Physiotherapist and Osteopath	Anne Schütt		0485 03 13 87

ADDRESS OF THE CONSERVATOIRE:

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/>

6.5 MENTORING

The dance department has a mentoring system to support each student's 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	yasemin.kandemir@ap.be	0477 671876
BA2	Karel Tuytschaeve	karel.tuytschaeve@ap.be	0472 437681
BA3	Tuur Marinus	tuur.marinus@ap.be	0485 741823

Additionally, 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.

6.6 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 attend an education programme meeting (Opleidingscommissie) to share anything from the student's 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.

6.7 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.

Communication with teachers and coordinators should always be with your and their @ap.be email address. You must not communicate via Facebook or Instagram and teachers will be informed of this also. Whatsapp can be used when agreed and concerning immediate matters. Please respect working times and only contact teachers and coordinators in the evenings and weekends if it is an emergency. They will also be asked to equally respect your private time.

7 RULES AND REGULATIONS

7.1 ATTENDANCE

- Students must attend all classes, projects, productions and activities
- During all lessons, permanent evaluation takes place
- Permanent evaluation counts towards the final grade for most subjects
- Attendance relates to each individual course unit and not to the summary of a cluster
- Late – affects permanent evaluation

If you are not present for more than 80% of a course, students will receive 0/20 for Permanent Evaluation. You can access your attendance record through this link:

Conditions for legitimate absence are:

- 1 A medical certificate uploaded in ibamaflex – if you have problems you can contact the student centre (studentenadministratie@ap.be)
- 2 A previously requested absence, approved by the Artistic Coordinators
- 3 Agreed absence dates and times must be emailed to the pedagogical assistant to register in the attendance system.
- 4 Attendance will be recorded in all classes as Present, Late, Observing, legitimate absent or Absent
- 5 If late, a teacher has the right to refuse participation

You can contact the pedagogical assistant if you want to know your attendance for a specific course?

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

To see your attendance record in class:

7.2 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.

7.3 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

7.4 STUDENT BADGE

Student badges give access to the dance studios, lifts and changing rooms. 1st years will be given your badge in the introduction week. 2nd and 3rd years, if you have lost your badge you can replace it for a €25 fee that you request via the main reception. Please arrange a badge as soon as possible. If your badge is not working correctly please ask at reception to check the settings.

7.5 CHANGING ROOMS

The changing rooms for the dance students are on the 3rd floor. This room is private for you with lockers and showers. Please keep your personal belongings in the lockers and the doors at both entrances closed. DE SINGEL is a public building, so we cannot ensure that thefts will not happen if you leave your personal belongings openly available. Use your badge to access the changing room.

7.6 STUDIO HIRE OUTSIDE OF CLASS TIMES

To reserve a studio for personal use outside of class times, please follow this process outlined below:

WEEKDAY STUDY

1. Open MyArts via myarts.ap.be and login with your AP-login and password
2. Choose from the available rooms

During weekdays, you can reserve 2 weeks in advance for as many hours as required, although please respect that the spaces are shared between all dance students.

If you cannot connect to MyArts on your own phone or laptop, please use a computer in the computer room

If MyArts does not work correctly, send an email with as much information as possible (screenshots or description) to helpdesk.kca@ap.be. They will help with any ICT related problem

WEEKEND STUDY

To reserve a room, go to the reception desk directly and reserve your space in the week prior to the weekend required and by the latest 16.00 on Thursday. Don't forget to cancel your reservation if necessary.

If it is not possible to go to the reception yourself, then ask a colleague to do so for you. Reservations via phone or email will not be processed.

7.7 CONTACT DETAILS

Please make sure that your contact details are registered in the system correctly. If your details change, please notify the Student Centre of your most up to date phone number and address.

7.8 WELL-BEING SOUNDING BOARD

The well-being of everyone - students, faculty and staff - is a priority concern at KCA. In order to monitor and promote this welfare, the Well-being Sounding Board Group was established. Anyone can become a member of this working group on their own initiative and take part in the meetings. In the new academic year, the Sounding Board will focus on three major areas: a policy on transgressive behaviour with a thorough review of the code of conduct, a policy on inclusion (diversity and language policy) and a policy on Teaching at KCA, specifically aimed at the teachers. Hereby a warm appeal to everyone to join the Sounding Board Group and contribute to our well-being policy!

You can read the current code of conduct here: <https://student.ap.be/en/art-234-students-obligations-and-code-conduct>

You can read the current transgressive behaviour policy here: <https://student.ap.be/en/transgressive-behaviour>

We are aware that society is continually changing and modes of interaction and communication evolve. We adhere to a respectful and open communication in every direction. However, if you feel that a colleague, teacher or coordinator communicates in a way that feels incorrect for you, please discuss this directly so that any issues can be dealt with and resolved. We prefer to maintain an environment of open and respectful communication where different opinions can be heard and personal choices can be respected. Choose the relevant person with whom to communicate:

- Your colleague directly
- The teacher directly
- Your mentor
- Pedological assistant
- Artistic Coordinators
- Head of Education
- STUVO
- Ombuds

7.9 LANGUAGE

Students may submit final written assessments or exams in English or 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](https://www.deepl.com) or [google translate](https://www.google.com/translate) or ask Dutch speaking colleagues to translate.

MULTILINGUAL SCHOOL

You will notice that RCA is a very international school, with many nationalities, cultures and languages. Although studying in a multilingual environment can be challenging, it can also be very enriching personally, and also on a professional level as the performing arts world is also very multilingual. We therefore encourage you to take every opportunity to learn and improve your language skills during your studies.

ADVANTAGES OF LEARNING DUTCH

As an international student, you are strongly advised to learn Dutch. This can help you feel more integrated in school and also in the city during your studies. Plus, speaking Dutch also offers numerous professional advantages, for example understanding subsidy possibilities or contracts. Moreover, if you can prove that you have a B2-level of Dutch by the end of your bachelor degree, you are eligible to enrol for the teacher training masters programme at RCA.

HOW TO LEARN DUTCH?

You can get started by learning some basic Dutch through self-study, or by asking fellow students or teachers to practice with you. Dutch speaking teachers may also integrate Dutch vocabulary into their classes.

In addition, the school works together with a language school (CVO Vitant) to organise Dutch classes for some students in school. This is an external partnership, so you have to pay a small fee for the year (approximately of €70) Beginners classes are organised on Thursday evenings in school and there is one class specifically scheduled for dancers on Thursday evenings from 18 – 20:20 from 9th November to 16th March. This is a great opportunity, but you must register for it as places are limited:

https://docs.google.com/forms/d/e/1FAIpQLSfR9WvRxZzqmQCpiQ2WvYCdQT74IH9LRLLeZ22N_X8OZoUL1kA/viewform?usp=sf_link

OTHER LANGUAGES

If you are enrolled on the English-language masters and you want more information or support about language support, don't hesitate to get in touch with our multilingualism coordinator: joanna.britton@ap.be

8 SERVICES

8.1 STUDENT CENTRE

The Student Centre offers services to students from one centrally located service centre. In this way, AP guarantees equal, high-quality and accessible services for every student. The home base for the Student Centre will be Campus Spoor Noord – Lichttoren – Ellermanstraat 81 in 2060 Antwerpen.

The services you will find there are the student administration and STUVO. Depending on the type of service, representation is also provided on the campuses. More specific information can be found below.

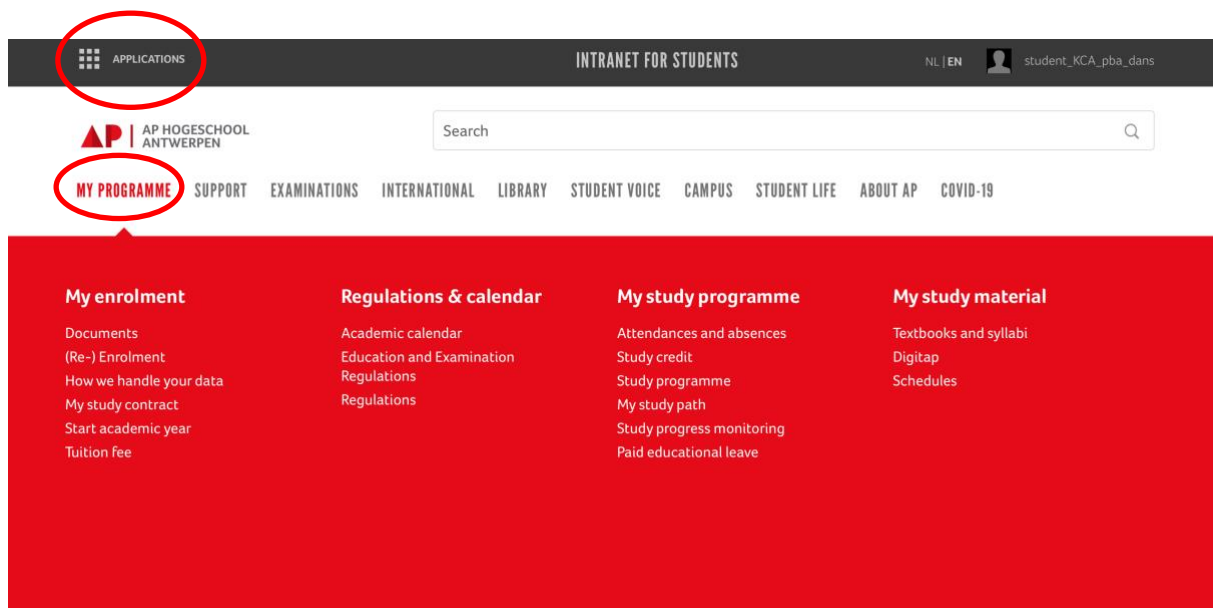
From 1 April 2022, Student Administration has one central contact in the Student Centre:
studentenadministratie@ap.be (+32 3 220 56 90)

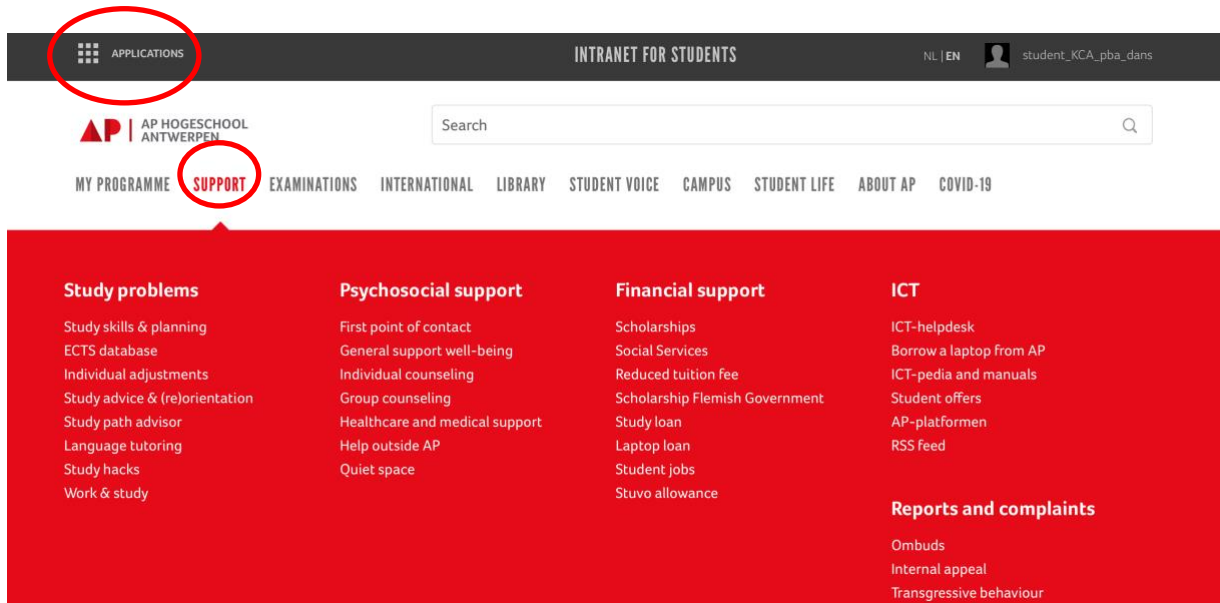
If you wish to connect directly with a representative of the student centre, someone will be present in KCA administration office on **Mondays, Tuesdays and Thursdays from 9h-12h and 13h – 16h.**

8.2 INTRANET, DIGITAP, IBaMaFlex, AP-mail and MyArts

INTRANET

In a large organisation such as AP University of Applied Sciences, there is a lot of information that you may need during your studies. Studying abroad, financial support, contact points for psychosocial well-being, events that might interest you ... Here, on the student intranet, you will find it all. Since we understand that your mailbox is full enough, all updates and news will appear here. Always start your day with a glance at the intranet, this way you're immediately on board. As you can see in the screenshots below you have different tabs such as 'my programme' or 'support' etc. In the top left corner, you can find a button that leads to shortcuts to digitap, lbamaflex, MyArts, webmail etc.



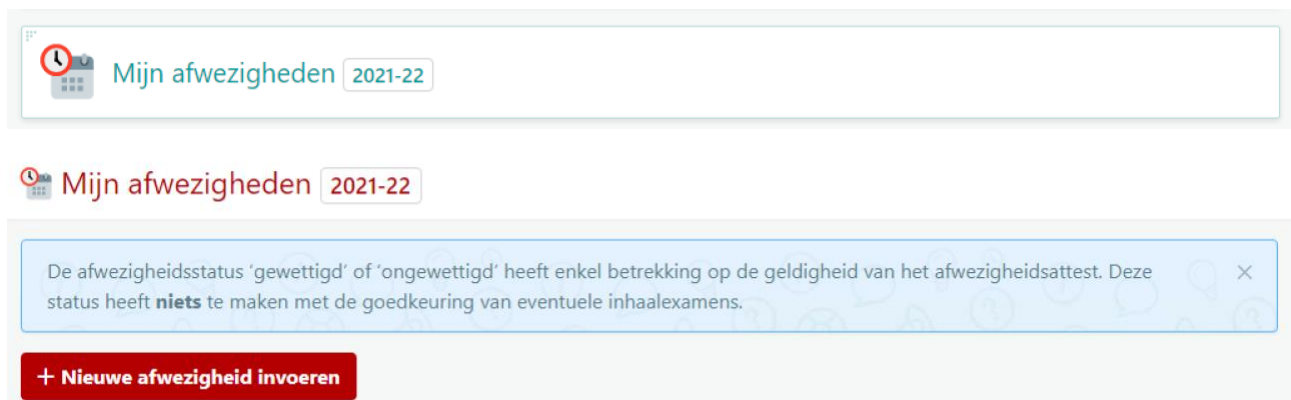


DIGITAP

Digitap is an electronic learning environment: this is the platform for communication between you and your lecturers, in the context of a specific programme or programme component. On digitap you can find all information on a course level. If you have questions about deadlines, course documentation or content, you can go to digitap.ap.be and find answers in the different course tiles.

IBAMAFLEX

You can consult your results, re-enroll and compose your study programme here. This application is important to register your absences (<https://ibamaflex.ap.be>). For your absences you can look at the chapter attendance. In IBaMaFlex you can find a module 'mijn afwezigheden' and there you can register your doctor's notes and so on.



MYARTS

On the MyArts website (<https://myarts.ap.be>) you can find an overview of all the classrooms and studios of the RCA. All the courses of the schedule you receive from the pedagogical assistant, are also listed and planned per day on the website. It's good to check your course if you're not sure where you should be.

AP-MAIL

Your email address is composed as follows: `firstname.familyname@student.ap.be`. AP staff member email addresses look like firstname.familyname@ap.be. The AP-email is used for official communication between administration, teachers, lecturers and students. We expect you to read your AP-mailbox daily and clean it up regularly. You can consult your AP-mail via the 'webmail' application on the intranet.

You can easily add your AP-mail in any e-mail program or on your smartphone so you don't have to go through the online webmail all the time. You can find all the information you need

on: https://ictpedia.ap.be/index.php/E-mail_lezen.

8.3 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/en/library-royal-conservatoire-antwerp>
- Also on intranet you have a tab 'library'

8.4 STUDENT SUPPORT SERVICES / STUDENT GUIDANCE

KCA offers, in accordance with the policy of AP University College, a permanent point of contact for student guidance: Petra Vangeel. Students can get learning support, individual study adjustments, study guidance and reorientation. This guidance is communicated via student.ap.be or you can reach Petra directly via email: studentenbegeleiding@ap.be or petra.vangeel@ap.be

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. You can find STUVO also on the intranet.

9 ENROLMENT AND REGISTRATION

BA1

1st year students' enrolment will be processed during the introduction week. Most students follow the full model trajectory, however if someone has followed a previous Bachelor dance programme and wishes to apply for exemptions, they must be communicated and requested before finalizing the enrolment. This requires the following information entered into the 'vrijstellingaanvraag' (exemption request) system in ibamaflex. You will need the:

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

You can follow the instructions and links for requesting exemptions via the weblink: <https://www.ap-arts.be/en/education/bachelor-dance/register/bachelor/definitief>

BA2 and BA3

Students must complete their own enrolment online via: ibamaflex.ap.be. If you have problems you can address this to the coordinators and the pedagogical assistant. The studentcenter can help you as well.

10 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:

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

11 MEDICAL ASSISTANCE

11.1 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

11.2 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 you're going to the hospital take your identity card and in case of an accident, an insurance document.

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

11.3 HEALTH CARE AND INSURANCE

Students must first register as a resident in Antwerp. Follow guidelines provided from the student centre.

- 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

11.4 LIST OF HEALTH PROFESSIONAL CONTACTS

PHYSIOTHERAPIST AND OSTEOPATH

Anne Schütt (0485 03 13 87)

Osteopathic treatment will cost you 55 euros for 45 minutes. (when you have a prescription you will get €20,89 first time. From the second until the 9th visit, you get €15,64 back. Without a prescription you get 10 euro's back). For kine you pay €35 with the same reimbursements. With students who have increased repayment, these prices are lower and you get more back.

Available drop-in hours: Every day 12:30pm to 13:30pm with sms notice and per appointment available on campus every day. You can find more info on:

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

GENERAL PRACTITIONER/DOCTOR

Huisartsengroep de markgraaf (03/555.95.59)

Markgravelei 51, 2018 Antwerpen.

www.hgdemarkgraaf.be

PHYSIOTHERAPIST

Bjorn Fierens (0494 391841)

Madrasstraat 44, 2030 Antwerpen

<https://b-fysio.be>

OSTEOPATH

Lode Verreyen (03 830 1117)

Groenenborgerlaan 94, 2610 Antwerpen

lode@praktijkgroenenborg.be

ANTWERP HeARTS

ANTWERP 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

<https://www.uantwerpen.be/en/projects/antwerp-hearts/>

ACCUPUNTURIST

Dragan Stamenkovic (03 237 00 81)

Schulstraat 34, Antwerpen

SHIATSU

Terezinha Da Silva (0476 94 60 14)

Mellinetplein 27, Berchem

PSYCHOLOGICAL SUPPORT

For any psychological support, students can contact Stuvo to request an appointment with a psychologist

Contact: stuvo@ap.be

11.5 OVERVIEW OF MUTUALITY OFFICES

If you are here without an income or with a low income and you are not registered by your parents' mutuality, that you might qualify for 'increased compensation'. This could mean a reimbursements of bus subscriptions, other medical advantages on top of the 'normal' compensations. You must contact one of the mutuality offices below, and they can figure out if you qualify or not.

				
NAME	Christelijke Mutualiteit	Solidaris Antwerpen	Onafhankelijk Ziekenfonds Helan	Vlaams & Neutraal Ziekenfonds VNZ
CLOSEST OFFICE	Nationalestraat 111, 2000	Belgielei 142, 2018	Oude vaartplaats 50, 2000	Troonplaats 2, 2018 Antwerpen
ANNUAL FEE, 1 ADULT	€ 99,96 + 54 €, if you are older than 25	87,60 € + 54 €, if you are older than 25	105,00 € + 54 €, if you are older than 25	99,00 € + 54 €, if you are older than 25
GLASSES / LENSES	from the age of 19 an allowance up to €40 per year at participating opticians	an allowance of up to €50 per year, in addition to a 50% discount at participating opticians	(<18) 50 € reimbursed (>18) 30 € reimbursed at participating opticians	an allowance of €50 per year

TRAVEL VACCINES	fully reimbursed, with a maximum of €15	to €25 per year reimbursed for a recognized vaccine	Fully reimbursed, with a maximum of 25 € per year	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, up to €100 per year	sports up to €10 per year reimbursed	€25 per person per year for a subscription to a sports club and 20% on a yearly fitness subscription of there network.(like JIMS)	up to €30 per year back from the membership fee for your sports or fitness club
NEW DENTAL PROTHESE	€1050 every two years	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 by a registered dietitian	€10 reimbursed dietitian, validated by the RIZIV (max. 4 per year)	€25 per person per year with a certified dietitian	€10 per session (maximum of €50 per year and per person)
LOGOPEDICIAN	(<19) 10€/session reimbursed of a maximum of 40 sessions (>19) 10€/session		an allowance of €10 per session per person with a max of 150 sessions	an allowance of €7,50 per lesson to a max of 80 lessons

	reimbursed of a maximum of 10 sessions			
FLU VACCIN	15 € each year	25 € each year	€25 year per person per year	50% max €5
ANTICONCEPTION		€15 per year	3 € per month when <24 years	
URGENT HOSPITAL TRANSPORTATION	62,11 euro, no reimbursement	62,11 euro, no reimbursement	62,11 euro, no reimbursement	62,11 euro, no reimbursement
HOSPITALISATION INSURANCE	CM hospitaalplan of CM hospitaalfix	Kliniplan, Kliniplan Plus and / or Additional Hospitalization Reimbursement EXTRA cost	Hospitalia, Hospitalia Medium, , Hospitalia Plus, Wachtpolis Hospitalia continuïteit	HospiPlan & AmbuPlan, HospiPlus & AmbuPlus, HospiForfait, HospiContinu en MaxiPlan
ACUPUNCTURE		€10 reimbursed per session, max. €50 per year for osteopathy, chiropractics and acupuncture together, if they are validated by the agency	€10 reimbursed per session (max. 6 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, if the medication is prescribed by a validated doctor by RIZIV and if the medication is on the list of the insurance.		50% for homeopathic medicine to max €50 per year
OSTEOPATHY	per session €10, max €50 for osteopathy and chiropraxy together	€10 per session, max. €50 per year for osteopathy, chiropractics and acupuncture together, by a validated Osteopath.	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, by a hypnotherapist connected to a center the agency approves of.		antroposofic medicine, hippotherapy
WEBSITE	https://www.cm.be	https://www.solidaris-vlaanderen.be	https://www.helan.be/contact-ees-ers/	https://www.vnz.be