

DAS THEATRE STUDY GUIDE 2022 - 2023

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DAS THEATRE

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STUDY GUIDE 2022-2023

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The study guide presents the educational vision of DAS Theatre and outlines how it is translated into the curriculum, our ‘dramaturgy of learning’. It is complementary to:

- the Education and Examination Rules (OER) of the Academy for Theatre and Dance.
- the DAS Graduate School’s “user’s manual”.
- the DAS Theatre content and process guides.

Due to the appointment of a new artistic director, the Study Guide will be adjusted in 2022 – 2023. The following parts are out of date and do not always correspond with the content of the program:

III. COURSE DESIGN & IV. GUIDANCE

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I. EDUCATIONAL VISION AND DRAMATURGY OF LEARNING

DAS Theatre¹ is a full-time, two-year residential Master of Art programme in the form of a creative laboratory for international professionals in the performing arts. DAS Theatre is, first of all, an environment where a temporary community of peers are invited to become sensitive to each other and to the world; a community that uses theatre as a space for reflection and transformation.

As a postgraduate school, DAS Theatre focuses on knowledge generation rather than knowledge transmission. While reinforcing the connections between arts education, research and production, DAS Theatre's core values revolve around making space for art, including forms that we do yet know.

DAS Theatre gives detailed attention to think how, we as a school, can become a space of complexity, as opposed to simplification. How can we engage imaginatively with the philosophical, social and political issues that confront us? How can art and education formulate hypotheses about our present and future entanglements? Such questions speak to our ethics and aesthetics at the same time: we consider it an obligation to take imagination and fiction very seriously, as powerful and manifold forms through which new realities can be shaped. By providing conditions for research and work, DAS Theatre

¹ Formerly known as DasArts, the pioneering postgraduate school for performing arts founded in 1994 by Ritsaert ten Cate. Since 2016 together with DAS Choreography and DAS Research, joint forces to create DAS Graduate School within the Amsterdam University of the Arts (AHK). In 2018, the two-year part-time master programme DAS Creative Producing joined the organisation. DAS Theatre is accredited by the NVAO (Accreditation Organisation of the Netherlands and Flanders), the official diploma title is "Master of Arts" as listed in the CROHO (Central Register of Higher Education Programs) with the special orientation of "theatre".

supports artists in their attempt to rethink, or even radically reimagine, forms, aesthetics, practices and ethics, thereby widening the understanding of what theatre is, and envisioning the theatre(s) of the future. Our dramaturgy of learning is structured around a series of educational principles and values. They form the foundation of what the programme offers and expects.

OWNERSHIP AND TOGETHERNESS.

The individual learning goals of each participant are a driving force behind the study programme, forming reference points for tracking development throughout the four semesters.

Participants are expected to take responsibility for their own learning process, through formulating artistic questions, by showing a capacity for self-organization and by initiating both, individual and collective activities. In response to an artistic field ruled by temporality and individuality, we see the school as a place concerned with people, ideas and forms of togetherness. Individual trajectories benefit from a community of peers, tutors and advisors, and a broad international network.

SIGNIFICANT ENCOUNTERS.

The study program is built on encounters and exchanges with peers and guests. Participants engage critically with artistic and curatorial practices that may be radically different from their own, which serves the purpose of feeding their work and to reinforcing their artistic position. International guests fuel a permeable curriculum, while thematic blocks bring intensive educational programmes around relevant topics for the theatre field. For these encounters to become significant, we have invested in modes of reflection and implemented continuous tutoring and coaching.

RESEARCH-BASED ARTISTIC PRACTICE.

DAS Theatre's curriculum backbone is formed by varying sequences of input-process-work-reflection. Input, process and work are resources for reflection as well as the sediment of these reflections. This interconnective looping enables artistic research to become more precise and profound. Along the two-years, the curriculum provides the participant with several individual and collective elements, including studio time, sharings and feedback, to broaden and deepen their research questions and artistic practices.

DIVERSITY OF PRACTICES AND BACKGROUNDS.

DAS Theatre embraces the wide range of practices covered by the term Theatre. The program pursues an active practice of different aesthetics, tools, dramaturgical approaches and genres. The programme welcomes artists (directors, performance makers, performers, dramaturgs, curators...) who seek to expand their fields. DAS Theatre is a place where people from various cultural backgrounds question and learn from each other. We are aware of the long way to go towards diversifying the school, decolonizing, feminizing and queering it – and this is a primary commitment.

BEING PART OF SOMETHING BIGGER.

DAS Theatre cultivates and expects an open attitude towards the larger circles and environments we are part of. Within DAS Graduate School, we share curriculum elements and co-curate public events across the departments. We also seek to relate to guests, colleagues and peers from the international field, working towards a publishing platform and regular public program series. Furthermore, we collaborate with local and international art institutions, aiming to contribute to the discourse about contemporary performing arts.



II. ASSESSMENT PERSPECTIVES

The Master programme focuses on four assessment perspectives that correspond with the elements that make up our curriculum. Each participant is assessed in relation to their development in terms of:

Process: the development of artistic practice by deepening and broadening the modes of working.

Work: the articulation of concepts into significant artworks or projects.

Reflection: the process of formulating research questions and relevant insights within an art practice.

Positioning: the identification, construction of and engagement with artistic and cultural contexts.

The programme offers a variety of elements that allow participants to develop themselves in all these areas. The following introduces how the assessment perspectives are understood and approached in the programme.

PROCESS: THE DEVELOPMENT OF ARTISTIC PRACTICE BY DEEPENING AND BROADENING THE MODES OF WORKING.

As a creative laboratory, DAS Theatre encourages participants to explore and unpack their artistic practice beyond the production of work. The participants have the opportunity to test artistic strategies, explore new creative tools and consolidate methods of research. The aim is to reinforce their artistic practice while broadening the ways of working. The search and development of new tools may lead towards a diverse range of artistic outcomes, challenging the participant to explore unfamiliar and complex situations.

Theatre manifests itself in manifold formats and set ups. It brings about new methodologies and collaborations, and establishes connections throughout communities and contexts. During their study, each participant has the opportunity to gain insights from various artistic, dramaturgical and curatorial processes, learning how to manage times, whether they be short or extended, self-initiated or in response to assignments.

WORK: THE FORMAL ARTICULATION OF CONCEPTS INTO A SIGNIFICANT ARTWORK OR PROJECT.

At DAS Theatre participants are regularly invited to make ‘work’ or set up a ‘project’. The focus on work implies a shift from research, tests or rehearsals routines towards the presentation of the outcome of a process. In this trajectory, the participants have to develop specific (theatrical or performative) forms and construct frameworks for the project. Likewise, the participants are asked to activate specific forms of spectatorship while focussing on compositional, structural and dramaturgical aspects of the work.

The goal is not always to effectively create a fully accomplished artwork, but rather to translate the process into a work that can be shared and discussed with visitors, peers and educational staff. The shift from process to work will prompt the artist to adopt a different mindset, shifting from research (material) to decision making and shaping the material into a form that can be viewed, as an ‘artwork’. For the viewer or visitor, this leads to an open perception, not burdened by assumptions about unresolved aspects or projections of wishful outcomes. The presentation of an artwork invites for direct and detailed feedback.

Along DAS Theatre curriculum, the participant will have the opportunity to make works or projects that can be presented within the school or publicly.

REFLECTION: THE PROCESS OF FORMULATING RESEARCH QUESTIONS AND RELEVANT INSIGHTS WITHIN AN ART PRACTICE.

DAS Theatre considers reflection a crucial pedagogical tool, used to strengthen a critical vision and the artistic position of the participants. While reflecting, the participants find forms of articulation (verbal or otherwise) for their work, unveiling and considering how to communicate core values behind their artistic research. Reflection happens in various ways, starting with the ability to distance oneself from the artistic practice, allowing for identification of insights and meanings within the work.

At DAS Theatre the reflection source is practice and work, these reflections aim to go beyond the particular process one is engaged in. In this sense, reflection involves analysing and theorising art, as well as contextualising artistic practices within a broader cultural and societal domain.

DAS Theatre programme offers several tools to hone reflection skills, in spoken and written form, individually and collectively. These tools allow participants to explore and refine their level and range of reflection, helping to relate their practice to their initial study questions and aims.

Participants share reflections on their own development:

- during (collective and one on one) conversations and feedback moments
- in and through their performative responses, in-school and public presentations of their own work
- by submitting different kinds of written documents.

POSITIONING: THE IDENTIFICATION, CONSTRUCTION AND ENGAGEMENT WITH ARTISTIC AND CULTURAL CONTEXTS.

DAS Theatre considers 'positioning' to be an inclusive concept embracing both, the idea of locating art practice within specific artistic environments and networks, and the idea of placing art practice in broader (inter)cultural, social and political contexts. DAS Theatre encourages participants to identify the status quo of their art practice and to imagine possible contexts where they can create and share their work. In the wider cultural realm, creators pursue an ethical and aesthetic relation with the surrounding world, situating their practice within the contemporary art field but also in a larger historical frame.

DAS Theatre participants are expected to be proactive in building an artistic vision and to communicate their work within the professional field. The urgency to create work, and to share it with audiences, makes artists to develop distinctive strategies to create professional opportunities. Participants are challenged to cultivate a relevant network of peers, potential partners and platforms, investing in contacts that are relevant for building up and maintaining an (inter)national network, engaging with different professional fields and contexts which are not necessarily art related.

Throughout two years, several components (group sessions, trips, assignments) of the DAS Theatre curriculum will strengthen a participants' awareness and articulation of their 'position' and will help them to develop a vision on how to nourish a sustainable artistic practice.



III. COURSE DESIGN

Based on the vision outlined above, the study course is divided into four semesters, spanning two years. DAS Theatre curriculum is based on the articulation of the individual trajectories designed by the participants, and implemented with input from both DAS Theatre faculty and external guests. The aim is to support each phase by opening up, questioning and expanding one's artistic practice. The research questions formulated by the participants nourish the dramaturgy of learning. Here, the individual interests feed a collective program, while togetherness strengthens singularities.

In general, while the first year focuses on research and expanding the artistic practice of participants, by offering a broad array of inputs, the second year is primarily organized around an in-depth investigation which forms the foundation of the Master Project. A draft description of the study course components is given below.

A detailed description on the nature of the assignments is provided in the parallel document named 'DAS Theatre content and process guide'.

DAS THEATRE

1ST YEAR COMPONENTS

INTRODUCTION WEEKS

The first two weeks of the study course consists of getting to know DAS Graduate School, its community and its context. The various departments of DAS hold presentations, and there is the opportunity for an informal get-together to begin getting to know one another. Standard features include a general introduction and orientation of DAS Theatre and its curriculum; short presentations of first and second year participants' artistic questions; an introduction of Master Project plans (MP plans) by second-year participants; the introduction of the tutors' research interests and an introductory session concerning the role of feedback.

NOMADIC BLOCK / HOUSE BLOCK

A block is a programme of four weeks, mentored by a guest in consultation with the DAS Theatre Educational Platform (see chapter VI. Guidance). It explores thematic interests related to the artistic field that resonates with broader societal issues. It offers in-depth encounters with artists' visions and can comprise lectures, workshops, field trips, performative responses and other experiences. DAS Theatre invites block mentors to experiment with models for pedagogy derived from their artistic practice and discourse.

Two different blocks take place in the first year, the Nomadic Block (first semester) and the House Block (second semester).

The nomadic nature of the first block stands for a displacement of the geographical and/or cultural context, different to DAS Graduate School, aiming to gain a shift of perspective at the beginning of the programme. On the contrary, the domestic nature of the second block tries to implement a sense of belonging within DAS Graduate School and the city at large, linking the school with the Amsterdam cultural landscape.

A block is the most intensive collective study element and requires full-time dedication. Every block concludes with a post-block session where participants evaluate the essential insights derived from it.

LABS AND SEMINARS

DAS Theatre faculty organizes intensive seminars and ongoing labs focusing on different aspects related to the assessment perspectives, exploring issues regarding process, work, reflection and positioning. Taking the participants' artistic research as base, the programme tries to connect the singular artistic approaches with shared areas of interest. These collective programmes range from dramaturgy labs to writing workshops, from theory seminars to curatorial practices lectures.

The study programs of Labs and Seminars are made available in the 'DAS Theatre Content Guid' that participants receive at the beginning of the year.

IN-HOUSE RESEARCH RESIDENCIES

Twice a year (November and January) one-half of the participants have a two weeks in-house research residency. During these weeks, they can count on the support of their peers to test, explore and try ideas, working with others as external eyes, performers or whatever collaboration exchange is needed in their

process. The residency ends with a studio visit open to peers and tutor, aiming to give an in-depth insight into a participants' methods for conducting a creative process. The self-inquiry of the research residency has a strong practical component, where participants are expected to find time in the studio to explore and materialize artistic ideas and to test their inquiries.

SELF-ORGANIZED RESIDENCIES, INTERNSHIPS AND FIELD TRIPS

Additional to the in-house residencies, participants are encouraged to find external possibilities to carry on their artistic trajectories individually. The first weeks of April are reserved to explore these possibilities, ranging from Self-organized residencies, internships and field trips. These are to be organized by participants autonomously, even-though DAS Theatre can provide recommendations and assistance in mapping the possibilities.

COLLECTIVE FIELD TRIP

As part of the first year, DAS Theatre organizes a collective working visit to a festival, a venue or an artistic scene. The aim is to visit different 'artistic biotopes' and see work by international artists brought together under a curatorial theme, exchange views with local players and attend conferences or debates, etcetera. The collective working visit stimulates participants in further developing their sense of positioning.

QUICK AND DIRTY PRESENTATIONS

At the end of the first year, participants are invited to share with an audience part of their artistic research or performative

questions in an informal presentation setting. The goal is to open up the studio practice or draft performance ideas, while making their processes accessible to a broader public. For the participants, this sharing can be seen as an opportunity to test and experiment with their work in an early stage, while for the audience this gathering is an opportunity to get to know these artists, and get some insight into their artistic processes.

MASTER PROJECT PLAN DRAFT

At the last phase of the first years (May-June), participants are asked to draft and share their ideas and plans regarding the Master Project Plan. The MP Plan serves as an important reference throughout the second year. It should build on insights from the first year and previous recommendations made by the DAS Theatre Educational Platform. It comprises of artistic motivations and a general description of the learning goals, references and inspirations including potential advisors or collaborators. 1st and 2nd Semester Assessments At the end of each semester (beginning of January - end of June), an assessment talk with the artistic director and the tutor will be set. The artistic director and tutor assess the participants based on their (and other tutors') observations, the information supplied by the participant counsellor and, if relevant, the block mentors. The talk is followed by a written assessment report that summarizes the integral assessment and includes points of attention and recommendations for the future.

DAS THEATRE

2ND YEAR COMPONENTS

MASTER PROJECT PLAN

The second year is geared towards the individual participants' process of development and realisation of their Master Project. This process is carried over an extended period of time, during which the participants are required to develop various aspects of their artistic practice and to formulate their learning goals, taking into consideration DAS Theatre's four assessment perspectives and the Final Qualifications for the Master of Theatre. The MP plan is a living document and is built as an extended artistic research culminating in an artistic outcome during the Master Presentations.

INTRODUCTION WEEKS

Second-year participants join the Introduction weeks together with first-year participants. In addition to their presentation, they share their MP plan's with peers and faculty and receive feedback. The feedback provides participants with insights regarding the general premises, the research questions, the artistic methodologies and the research plan.

HOW DO YOU WORK

The How do you work is a one-week component during which second-year participants share practical modes of working. Each participant hosts a half-day laboratory or workshop for participants of both the first and second year. Participants are expected to choose an aspect that plays a current role in their artistic research and share and explore ways of working or tools of their practice.

STUDIO WORK, STUDIO VISITS AND FEEDBACK SESSIONS

Second-year participants are responsible for reserving studios to rehearse their work throughout the year and are encouraged to arrange among themselves the sharing of space. They should be proactive in requesting their peers, tutor or advisor to witness and discuss their creative processes during studio visits. Regular in-house sharings allow the DAS Theatre community to keep track of a participants' development and function as in-between 'deadlines' during the process.

Some presentations are followed by a feedback session during which participants can benefit from constructive feedback and suggestions. Each session has a moderator (a peer or a DAS Theatre Educational Platform member) who prepares the session together with the participant. A wide range of reflection techniques is applied during feedback sessions. These are meant to support the development of reflective insight around an artistic process.

CONTEXTUAL

The Contextual is a participant-curated course or educational project. It allows participants to shape an environment for mutual learning themselves. The Contextual involves an intensive period of collaborative work. They can take any form relevant to the topic, theme, methodology or question that has been chosen by the participants. As a learning experience, an essential part of the Contextual is the decision-making process towards drafting a final proposal that is supported by the whole group. Each second year participant is expected to participate in preparing the Contextual and will assume a specific role.

ARTISTIC ESSAY

Participants submit an Artistic Essay midway through their second year (end of January). In the autumn semester, a series of sessions are held supervised by the theory advisor to develop and share modes of writing.

The Artistic Essay intends to foster a form of writing that can reflect the nature of the participant artistic practice. However, it does not aim to solve questions but to put them into a perspective that is particular to one's approach and to the aesthetic, discursive, socio-political contexts it relates to. The Artistic Essay should give a comprehensive insight into a participants' artistic process as well as how they reflect on it. The essay must be approx. 3500 words.

WINTER PRESENTATIONS

The Winter Presentations in December is a semi-public gathering in which second-year participants can draft and share their first ideas regarding their MP with a test audience. Next to receiving feedback from peers, tutors and advisors, external guests are invited. The goal is that the participants manage to distance themselves from the internal process, taking a step back to articulate the central interests in their current practice, before an audience that is not yet familiar with their work and research. An 'external eye' is invited by DAS Theatre to attend the Winter Presentations and give each participant individual and tailored feedback.

3RD SEMESTER ASSESSMENT

In January-February, the Artistic Essay is discussed by the Educational Platform. The assessment is based on the essay together with observations on the third semester and the Winter Presentation.

MASTER PRESENTATION, ARTIST STATEMENT, RESIDENCY, MP REPORT AND EXAM

The last semester focuses on the Master Presentation trajectory that culminates in the MP Exam, the assessment that precedes graduation. The master presentation trajectory compiles a series of elements:

The **artist's statement** is a one page text, describing and contextualizing the participant's artistic practice. It is an exercise in articulation and a positioning tool. It constitutes one of the inputs for the exam committee and can be used for communication purposes for the master presentations at DAS Theatre.

The **residency** is a three week long period of in-house dedicated studio time, in which five participants at a time, prior to their master presentation, can count on the support of peers to consolidate their ideas into an artwork.

The **Master presentation** is the outcome of an artistic process within a theatre context. It relates to the participant's intended learning goals and concludes their trajectory at DAS Theatre, bearing ambition to be a finished project.

In the **MP report** the participant shares their reflections of their work and includes insights gained after the public presentation of the work, following four assessment perspectives of DAS Theatre.

Finally, the **exam talk** constitutes the participant being interviewed by an exam committee (composed of two external specialists, their tutor and the artistic director). All reference material regarding the participants informs the committee's agenda of specific issues for discussion. The exam talk is the last input for the final assessment. (For a more extensive inside of the MP Exam, please see chapter **V. Assessment and exam policy** on this guide)



IV. GUIDANCE

DAS Theatre provides the participants with a broad range of support, guidance and supervision during their studies. Based on the individual participant trajectory designed at the beginning of their studies and adjusted throughout, the participants receive both individual and collective guidance. This guidance is provided by DAS Theatre staff and faculty, with the support of external advisors. DAS Theatre also provides production support, ranging from equipment and manpower to access to a budget.

DAS THEATRE EDUCATIONAL PLATFORM

The Educational Platform consists of the artistic director and the student counsellor, together with a team of tutors and a coordinator. DAS Theatre Educational Platform follows a participant over the whole course, and monitors long-term developments.

The DAS Theatre **artistic director** is responsible for the development of the curriculum components and the temporary programmes, namely blocks. The artistic director also functions as a strategic artistic advisor for participants with questions about the study course, possible relations within the professional field and individual field trips (working visits), etc. Participants can consult the artistic director at any time if there is an urgent matter they need to discuss. As acting chairperson of DAS Theatre, the artistic director bears ultimate responsibility of the programme.

DAS Theatre **student counsellor** provides information and advice for a participant's specific needs. The participants counsellor may also refer to other bodies inside or outside the AHK. Participants can contact the student counsellor for information and advice on all kinds of (practical) matters connected with the study². The student counsellor focuses on the participant's general development and functioning. As team coach, the student counsellor also engages in a structural dialogue with both the first and the second year group during "touch base meetings", and also operates as process coach in preparation for the Contextual.

DAS Theatre **tutors** are professionals with an international orientation who are active in the professional field and have built up a wide artistic network. They supervise individual participant trajectories within the context of the Master programme. In consultation with the tutor, the participant defines their individual learning goals. It is the tutor's responsibility to support the participants' learning endeavours within the larger frame of their study trajectory. The tutor is the primary discussion partner for participants with regard to their artistic development. The tutor helps participants with decision-making and coaches them in their respective fields of learning. Participants and tutors meet individually on average once a month.

Tutors are a part of the faculty of DAS Theatre, they design labs and seminars and organize collective sessions with participants.

DAS THEATRE ADVISORS

Along their trajectory, each participant counts on the support of three advisors: a theory advisor, an artistic advisor and an

² For example: laws and regulations, study grants, insurance, difficulties with the study course, exceptional circumstances that influence participation in the programme, terminating or interrupting the course, visas and residence permits, complaints and appeals procedures, etc.

external advisor. These advisors support the participants on specific moments during their trajectory. Both artistic and theory advisors are provided by DAS Theatre, while participants themselves choose their external advisor.

DAS Theatre **theory advisor** supports the participants to construct the discursive agenda around their artistic research, helping to conceptualize the work and feeding the artistic processes with meaningful literature and insights. The theory advisor proposes a reader at the beginning of the year and works with the participants in collective sessions.

DAS Theatre **artistic advisor** supports the participants with the development of their artistic practice. Mainly focussed on second-year participants, the artistic advisor reinforces the process started during the MP Plans, implementing the work dramaturgically.

DAS Theatre **external advisor** is a tailored and individual role, chosen by the participant -in consultation with the tutor-, aiming to reinforce a specific educational or artistic goal the participant wants to achieve. An external advisor is expected to be a challenging interlocutor and a supportive sparring partner.

DAS GRADUATE SCHOOL TECHNICAL AND PRODUCTION COORDINATION

In addition to the development of the educational goals, DAS Graduate School staff supports the participants in organizing their artistic practice. The technical and production coordinators of the school aid implementation of the participants' trajectories by guiding the participants on finding possible solutions for their processes concerning practical, economic or technical matters.



V. ASSESSMENT AND EXAM POLICY

INTEGRAL ASSESSMENT

Rather than grading separate elements of the curriculum, DAS Theatre assessment policy follows an integral approach that examines the progress of the participants over the full width of their artistic development. The assessment talks take place at the end of each semester, during the semester assessment meeting attended by the artistic director and the tutor. The artistic director and tutor take on the role of examiners, assessing the participants based on their -and other tutors- observations, the information supplied by the student counsellor, a written reflection by the participant and (if relevant) the block mentors.

Awarded study points (ECTS) will be made known to the participant. The talk will address the qualities of the work produced during a semester, the commitment and conduct of the process(es), the participants ability to reflect and the significance of his/her vision on positioning. During the talk, the most relevant feedback is discussed as well as recommendations from previous assessments.

The talk is followed by a written assessment report that summarizes the integral assessment and includes points of attention and recommendations for the future.

MASTER EXAMINATION

The DAS Theatre Master examination assesses the participant's progress throughout the second year and the public Master Presentation. The examination centres on the four main assessment perspectives; Process: the artistic development in the build-up towards the Master Presentation; Work: the outcome of that process in the form of their Master Presentation; Reflection: how the participant reflects on both the process and the work; and Positioning: a participant's strategy and vision with regard to positioning and a sustainable practice.

The **committee of examiners** is composed of the participant's tutor, the artistic director and two external experts. The tutor and the artistic director will focus primarily on the artistic process and positioning. The external examiners will concentrate on the presentation and the level of reflection. The artistic director is the chairperson and moderator of the exam interview. She will prepare the exam agenda to accommodate the various material submitted, including written responses and questions. The artistic director will compile the final assessment text. The student counsellor does not act as an examiner, but coaches the participants individually in preparation for their exam. She will also conduct a collective conclusion talk for participants after the exam.

Reference material for the examination consists of:

A. Material that is part of the assessment: the public Master Presentation; MP report by the participants; Artist Statement, exam talk.

B. Material that informs the examiners: final MP plan; mid-year Essay; assessment letter autumn semester of the second year.

MP REPORT

The participants uses the MP report to reflect on their development towards the Master Presentation, including the insights gained as a result of staging their work in front of an audience. The report is structured along with DAS Theatre's four assessment perspectives.

EXAM TALK AND FINAL ASSESSMENT

During the exam talk the participants are interviewed by the committee of examiners. All reference material regarding a particular participant, together with observations on their study performance will be informing the committee's agenda of specific issues for discussion. Each of the four assessment perspectives will be addressed. The exam talk is the last input for the final assessment. After the exam talk, the examiners will -in the absence of the participants- come to their final assessment. They will decide whether or not a participant has fulfilled the master criteria and if they have passed or failed the exam. In a later short meeting, the result will be communicated to the participant.

Participation at DAS Theatre is finalised by awarding a Master of Arts diploma during the Graduation Ceremony.



VI. CREDITS, ABSENCE, TIME-OUT

CREDITS

DAS Theatre study course covers four semesters. DAS Theatre is a 120 ECTS³ programme with a study load of 30 European Credits for each semester, divided as follows: 20 ECTS for participating in the educational process and 10 ECTS based on the overall artistic evaluation.

ABSENCE

DAS Theatre follows the official ATD Exam and Education Regulations:

Only students who have participated in at least 90% of programme components are admitted to the assessment or evaluation of each programme section and to the overall evaluation.

If participation has been less than 90% but more than 70%, and if personal circumstances are instrumental (illness, physical, sensory or other disorders, exceptional family events or pregnancy), the head of studies can, on the basis of information provided by the student, still decide to admit the student to the assessment or evaluation. If necessary, the exam committee can impose conditions on

³ ECTS is the acronym term for 'European Credit Transfer and Accumulation System'; referring to an official unit of European higher education.

the further prolongation of a student's studies. If there are valid reasons for nonattendance regarding an assessment, the examining committee may decide to postpone the assessment.

At the start of every year, we request participants to inform us of their professional agenda's (obligations and opportunities in the professional field) given they are often the cause of absences. During the study year we expect participants to give us advance written notification of planned absences, citing reasons, motivation and which curriculum activities they will miss along with a proposal for catching up on hours missed.

TIME-OUT

DAS Theatre participants have the opportunity to take a time-out of one year after consultation with the Educational Platform. There are different reasons to apply for a time-out:

- Artistic reasons.
- Financial reasons: a participant obliged to earn money to pursue their studies.
- Personal reasons: a participant who suffers from a long-term illness or has to care for a loved-one.

A time-out is a postponement of all programme-related activities and services; the use of the facilities and equipment and ongoing study guidance. However, in some cases it might be possible to participate in certain study activities or make use of facilities. During a participant's time-out, the curriculum may change. A participant will be notified of any changes when re-enrolling in the programme. DAS Theatre appreciates if a participant on keeps them updated on any relevant activities.

IMPORTANT: Taking a time out may have consequences for a foreign student visa or residency permit. Check and communicate with the student counsellor your desire for a time-out.



VI. CREDITS, ABSENCE, TIME-OUT

Artistic Director

Ingrid Vranken

Student Counsellor and Mentor

Juul Beeren

Program Coordinator

John Meijerink

Production Coordinator

Maaïke Boot

Tutors

Marjorie Boston, Miguel Angel

Melgares, Joachim Robbrecht

Lara Staal

Theory Advisor

Konstantina Georgelou

Technical Department

Harco Haagsma, Udo Akemann

Communication

Hans Klijn

DAS Graduate School

The Academy of Theatre and Dance
(Amsterdam, the Netherlands)

established DAS Graduate School in order to bring its master's, doctorate and research programmes together under one roof. DAS Graduate School offers an environment where new ideas, approaches and art practices can be instigated and exchanged; it is a place of research and development, meant to have an impact on the future of the performing arts field.

Content and texts

Silvia Bottiroli, Miguel Angel Melgares

Proofread

Isobel Dryburgh

Graphic design

Jimmy Grima

Images

Thomas Leden

Contact

DAS Theatre

Overhoeksplein 2

1031 KS, Amsterdam

dastheatre@ahk.nl

www.dastheatre.nl

