

DAS THEATRE

STUDY GUIDE 2023-2024

DAS THEATRE Study Guide 2023-2024

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", which covers mainly house rules.
- the DAS Theatre process guide, giving detailed descriptions of all the educational elements and tasks.

Contents

I. Educational vision and dramaturgy of learning

II. Course design

III. Assessment and exam policy

IV. Guidance

V. Credits, Time-Out, Absence

“It seems to me that there is such a thing as a major and a minor dramaturgy, and although my preference is mainly for the minor, which means those things that can be grasped on a human scale, I would here like to talk about the major dramaturgy. Because it is necessary. Because I think that today it is extremely necessary. We could define the minor dramaturgy as that zone, that structural circle, which lies in and around a production. But a production comes alive through its interaction, through its audience, and through what is going on outside its own orbit. And around the production lies the theatre and around the theatre lies the city and around the city, as far as we can see, lies the whole world and even the sky and all its stars. The walls that link all these circles together are made of skin, they have pores, they breathe.” – Marianne Van Kerkhoven

I. Educational vision

DAS Theatre¹ is a full-time, two-year Master of Art programme in performing arts. DAS Theatre welcomes theatre makers, performance artists, curators... of all nationalities who wish to deepen, broaden or shift their existing practices. DAS Theatre is 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, transformation and action.

As a postgraduate school, DAS Theatre focuses on knowledge generation rather than knowledge transmission, while also seeing itself as a learning institute. We give importance to complexity and understand art as an imaginative and speculative engagement with the philosophical, social and political issues that confront us. Both the ethics of how we work, as well as the aesthetics of what we produce are seen as equally important parts of research and development, while fiction and imagination are taken seriously as powerful world-making methodologies.

DAS Theatre's dramaturgy of learning is set up around a series of **educational principles and values**. They form the foundation of what the programme offers and expects.

Sustainable artistic practices

Recognising the precarious conditions many artists face today, we are committed to rethinking artists careers through the lens of sustainability. By shifting the attention from products and production to education, research and development, students are empowered to reimagine how they work and how their artistic careers can have diverse and sustainable outcomes and implementations.

Through not only focusing on the creation of one production, but the development of different formats sprouting from students' individual research, we explore multiple interpretations of what a sustainable artistic practice could look like.

Peer-Learning and commoning

In response to an artistic field ruled by temporality and individuality, we see the school as a place concerned with people, ideas, forms of togetherness and commoning. Individual trajectories benefit from a community of peers, tutors and advisors, and a broad international network. Students are encouraged to share and co-generate artistic tools and knowledges. The resources of the school – both material and immaterial - are a commons:

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".

spaces, support, equipment are shared and cared for together, in order to make it possible for each other. The pedagogies applied focus on co-generating and sharing knowledge between peers, rather than hierarchical knowledge transmission and reproduction.

Research-based artistic practice

Within the master programmes of the Academy for Theatre and Dance, artistic research is understood as a process where thinking and making are a constant interplay. We focus on development and experimentation over production and product. We believe that the practice of art creates knowledges that expand beyond the artwork or the context of art itself. We also believe in the intrinsic value of art and its importance within and for society.

Regenerative reflexes

We live in extractivist times. The colonial-capitalist way of living is based on taking and consuming without providing for regeneration. Alberto Acosta gives us the most comprehensible definition of extractivism as “those activities which remove large quantities of natural resources that are not processed (or processed only to a limited degree), especially for export. Extractivism is not limited to minerals or oil. Extractivism is also present in farming, forestry and even fishing...[It is] a mechanism of colonial and neocolonial plunder and appropriation”. Yet this drama plays out not only at the level of natural resources, but also through culture as well—images, references, stories from colonized people are taken without reciprocity, used without giving their actual voices a platform, and their actual lives the support and justice they deserve. Art institutions are no exception to this way of functioning. As a programme we want to commit to the development of *regenerative* artistic attitudes, as a way of countering extractivism. Regeneration means providing the means and context for repair, healing and growth. This is a speculative practice – meaning that we do not yet know what regenerative cultures may look like, however together we can attempt to bring them into being. Within our programme we try to stimulate thinking and practicing regeneration within different learning lines and within the programme as a whole.

Diversity of practices and backgrounds

DAS Theatre embraces the wide range of practices covered by the term Theatre. We are not a specialist programme, nor are we a ‘school’ that produces a homogenous aesthetic spectrum. DAS Theatre pursues an active practice of aesthetic differences, tools, dramaturgical approaches, and genres. The programme welcomes artists (directors, performance makers, performers, dramaturgs, curators...) who seek to expand their fields.

The study programme 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. Diverse national and international guests fuel a permeable curriculum around relevant topics for the theatre field.

DAS Theatre is a place where people from various cultural backgrounds question and learn from each other. We see our educational programme as a space where one is exposed to difference and learns to listen deeply to one’s surroundings, in order to shape one’s own voice and point of view from a broad awareness of the different lived experiences that make up the fabric of our society.

We are aware of the long way to go towards diversifying the school, decolonizing, feminizing, and queering it – and this is a primary commitment.

Agency and Responsibility

Throughout the programme collectivity and autonomy are constantly negotiated. The individual learning goals of each student, formulated with the assessment perspectives, are a driving force behind the study programme. While collective trajectories and collaborations nourish and expand these goals. Students are expected to take responsibility for their own learning process and for the learning capacity of the group, through formulating artistic

questions, through sharing, by showing a capacity for self-organization and by initiating both, individual and collective activities.

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 and the Academy of Theatre and Dance, 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 programme series. Furthermore, we collaborate with local and international art institutions, aiming to contribute to the discourse about contemporary performing arts.

A learning institute

The principle of 'every contribution is a resource' (bell hooks), also pervades our organisation. We are a 'learning institute'. In order to develop, to change gradually or radically, we need to maintain an open dialogue with all parties involved, so we can learn from everybody.

Bell hooks writes in *teaching to transgress* about the classroom as the most radical space of possibility. She urges for an attitude, both of educators and students, that celebrates and enables a movement of questioning boundaries and norms. This requires thinking and rethinking together, an active commitment to learning from all sides, making education a practice of freedom.

II. Course design

DAS Theatre's curriculum backbone is formed by different cycles of input-process-work-reflection. Input, process, and work are both a source of reflection and the sediment of these reflections. Every cycle generates feedback into the next.

The whole 2 year course is a cycle in and of itself, comprised of four phases, loosely inspired by permaculture principles:

- Observing the grounds is the focus of the first semester, where we get to know the context of Amsterdam, each other's backgrounds, we take stock of what is there and what we would like to see become.
- Branching out in the second semester aims at the expansion of one's practices, welcoming new perspectives, formulating and stretching research goals and artistic tools.
- Sprouting happens in the third and part of the fourth semester, when the research finds concrete forms in an artistic work and artistic essay.
- Harvesting introduces the last part of the cycle, when we transform the developed practices and work into pedagogical tools within a workshop format, as well as reflect back on the programme and work on documentation and aftercare of the work and research.

Throughout the 2 years, the students articulate their individual trajectories alongside collective learning lines focussing on dramaturgy, writing, positioning, theory, and process.

A draft description of the study course components is given below. A detailed description of the different learning lines, seminars, labs, and the nature of the assignments is provided in the parallel document named 'DAS Theatre Process Guide'.

Learning lines and studio time throughout the 2 years

Collective Learning Lines:

DAS Theatre faculty organizes seminars and ongoing peer-learning trajectories focusing on different aspects related to the assessment perspectives, exploring issues regarding process, work, reflection and positioning. (see Chapter III. of this Study Guide) Taking the students 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.

Writing

Writing has an important place in your trajectory at DAS Theatre. An artist needs to be skilled in different types of writing. Therefore, the writing trajectory focuses on 3 distinct perspectives on writing in the performing arts: writing as/for performance (artistic writing), the artistic essay (artistic research & academic writing) and reflective writing (EP and MR plans & reflections).

Dramaturgy

The learning line around dramaturgy will give both theoretical insight into what 'dramaturgies' could mean and how to develop dramaturgical tools, as well as hands-on playful exercises of making and looking in the studio.

Positioning

Positioning looks at how one's work is situated in a larger context. In Positioning we constantly think in two directions: looking outwards by investigating the field around us and looking inwards; analysing how the structures around us relate to the specificity of our work.

Theory

During the 1st year the 'Working Theory' seminars support and develop artistic practice as a mode of discursive and reflective activity. DAS Theatre students will work with theoretical propositions that are entangled to their singular and collective artistic practices, and situate those in particular dynamic contexts, which can be artistic, social, political or other. During the 2nd year the focus shifts to individual sessions, focusing on the development of the theoretical frameworks around the student's research.

Process meetings

Both 1st and 2nd years will have regular process meetings, dedicated to the development of safe and brave group dynamics, through methods of intervention and facilitated sessions with the mentor and/or artistic director and occasional guest speakers. Also the acquiring of feedback skills, and getting acquainted with the feedback method are part of this trajectory.

Studio time & Feedback

Multiple periods a year are dedicated to studio time. During these weeks, the students can test, explore, and try ideas, working with others as external eyes, performers or whatever collaboration exchange is needed in their process. The studio time ends with a studio visit open to peers, tutors and staff, and followed by a feedback session. Students are expected to explore and materialize artistic ideas and to test their inquiries.

Slow down weeks

Multiple times a year there are weeks intentionally left blank, with the invitation to students to take this time to process the received input and experiences in ways they seem fit. These weeks are not holidays, but are part of the programme and learning trajectory.

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 Research plans (MR plans) by second-year participants; the introduction of the tutors' research interests and an introductory session concerning the role of feedback.

Labs

A lab is a programme of two to four weeks, mentored by a guest in consultation with the DAS Theatre Educational Platform (see chapter IV. 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 lab mentors to experiment with models for pedagogy derived from their artistic practice and discourse.

A lab is the most intensive collective study element and requires full-time dedication. Every lab concludes with an evaluation session where participants share the essential insights derived from it.

Expanding Practices plan

At the end of the 1st semester, students are asked to formulate their research and methodologies in an 'Expanding Practices plan', following the four assessment perspectives. The first drafts of these plans are also presented to their peers, followed by a facilitated Q&A, in order to further the development of the plans.

Residencies and Field Trips

Additional to the in-house studio time, artistic residencies and field trips to (international) festivals are both encouraged as individual initiatives as well as collectively organised.

Summer presentations

At the end of the first year, students 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 students, 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.

EP Reflection and Master Research preview

At the last phase of the first year (May-June), students are asked to reflect on the past year and draft and share their ideas and plans regarding the Master Research Plan. The MR 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 (end of January - end of June), an assessment talk with the artistic director and the tutors will be set. An integral assessment takes place in a separate meeting prior to the assessment talk, based on the observations of all tutors, the information supplied by the mentor and, if relevant, the lab mentors. The artistic director and tutors communicate the outcome of the integral assessment to the student in the assessment talk. This is also a moment for the student to reflect on the observations. The talk is followed by a written assessment report that summarizes the integral assessment, the reflections explored in the talk and includes points of attention and recommendations for the future.

DAS Theatre 2ND YEAR Components

Master Research Plan

The second year is geared towards the individual students' process of development and realisation of their Master Research. This process is carried over an extended period of time, during which the students 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 MR plan is a living document and is built as an extended artistic research culminating in three artistic outcomes: a presentation, an artistic essay and a workshop.

Introduction weeks

Second-year students join the Introduction weeks together with first-year students. During these weeks they share their research with peers and faculty and receive feedback. The feedback provides students with insights regarding the general premises, the research questions, the artistic methodologies and the research plan.

Studio Work, Studio Visits and Feedback sessions

Second-year students have an extended period of access to a number of studio's during the 1st semester and the first half of the 2nd semester of the year. Students are expected to share these studios with each other and develop – together with the production manager - a workable schedule, making it possible for both themselves and their peers to enjoy the resources of the school.

Students 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 students development and function as in-between 'deadlines' during the process.

Some presentations are followed by a feedback session during which students 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 student. 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.

Burst the Bubble presentations

The Burst the Bubble presentations in November is a semi-public gathering in which second-year students can draft and share their first ideas regarding their master presentation with a test audience. Next to receiving feedback from peers, tutors and advisors, external guests are invited. The goal is that the students 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.

Contextual

The Contextual is a collectively self-curated educational project. It allows students to shape an environment for mutual learning. 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 students. 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 student is expected to participate in preparing the Contextual and will assume a specific role.

3rd Semester Assessment

In January-February the assessment is based on the observations on the third semester and the Burst the Bubble presentations.

Master presentation and artistic statement

The Master presentation is an outcome of an artistic process within a theatre context, bearing the ambition to be a finished project.

The artistic statement is a one-page text, describing and contextualizing the students' 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.

Artistic Essay

Participants work on an Artistic Essay after the master presentations. In April, 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 student's 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.

Workshop development

In the last part of the semester, students consolidate their understanding of their practice through the development of a workshop or participatory format. With this guided exercise, we aim at closing the cycle from research, to consolidation into a work, to the capacity to transmit the acquired knowledges.

Master Research report and exam

In the MR report the student shares their reflections of their process, work, essay and workshop and includes insights gained following the four assessment perspectives of DAS Theatre.

Finally, the exam talk constitutes of the student being interviewed by an exam committee (composed of two external specialists, their tutors and the artistic director). All reference material regarding the student 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 MR Exam, please see chapter III. Assessment and exam policy on this guide)

III. Assessment and exam policy

Four Assessment perspectives

Four assessment perspectives – Process, Work, Reflection, Positioning - form the basis for all assessment during the studies. These perspectives are directly linked to and consistent with the nationally defined competences and behavioural indicators.

Process

- The graduate develops their artistic or curatorial practice by deepening and broadening their manner of working.
- The graduate researches and develops a set of tools to realize a theatrical or curatorial product in new, unfamiliar and complex situations.
- The graduate identifies the possible and desired effects of a process, and validates their choices.
- The graduate uses and relates to their knowledge of cultural history, and developments in the current cultural landscape.
- The graduate is strategic, flexible and respectful in how they adopt different roles, responsibilities, interests and qualities in professional partnerships and collaborations.

Work

- The graduate delivers significant theatrical work or curatorial projects as a result of deepening or broadening the personal artistic and curatorial vision.
- The graduate develops and transforms concepts, motivates dramaturgical and curatorial decisions that lead to their theatrical or curatorial work.
- The graduate makes use of specific forms of presentation and address of the audience in the work, and can articulate the intentions of the work in relation to public reception.

Reflection

- The graduate develops their own tools to reach artistic judgments.
- The graduate formulates research questions, can (jointly) initiate and conduct their own research.
- The graduate questions their own work and work methods and develops independent forms of reflection that are well-suited to the artistic or curatorial work.
- The graduate engages actively with feedback from others on their own work and actively evaluates work of others.
- The graduate uses their own findings and feedback from others to further develop and substantiate their work and contextualizes it within a broader artistic and societal domain.

Positioning

- The graduate possesses an artistic vision for initiating and organizing the work and practice within the professional field.
- The graduate places their work in a broader (inter) cultural, social and/or political perspective and makes use of a wide variety of sources.
- The graduate invests in contacts that are relevant for building up and maintaining an (inter)national network.
- The graduate communicates an artistic or curatorial vision both within and outside the immediate context of the artistic process.
- The graduate has their own vision on creating opportunities for their work and formulates a perspective on sustainable practice.

- The graduate contributes to or initiates significant developments in the professional field.

Final qualifications for DAS Theatre

The central aim of the master programme DAS Theatre is to allow artists to expand and deepen their practice. All programme activities serve to support this process.

The Final Qualifications serve as guidelines to identify the student's study aims. The student's study aims are articulated throughout the entire course by means of the Expanding Practices Plan, in the first year of studies, and the Master Research Plan, in the second year, and written reflections and evaluations.

The Final Qualifications define the level of study that needs to be met in order to graduate. The Final Qualifications are formulated according to **four assessment perspectives**: Process, Work, Reflection and Positioning.

A graduate from DAS Theatre:

Process

- develops artistic formats by deepening and broadening their modes of working.

Work

- delivers significant theatrical work as a result of deepening or broadening the personal artistic and vision.

Reflection

- develops their own reflective tools to arrive at artistic judgments.

Positioning

- possesses an artistic vision for initiating and organizing the work and practice and is capable of communicating about it and relating it within the professional field.

Distribution throughout the curriculum

Over the four semesters of the program, the assessments will place shifting accents on the four assessment perspectives.

FOCUS PER SEMESTER

	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4
PROCESS	X	X	X	X
WORK	°	X	°	X
REFLECTION	X	X	X	X
POSITIONING	°	°	X	X

legenda:

X : primary importance

° : secondary importance

Relation to the Competences

Through the four assessment perspectives, DAS Theatre assessments covers the seven fields of competences that are formulated in the Professional profile and study profile Theatre, December 2016 as formulated by the Landelijk Netwerk Theateropleidingen and Federatie Cultuur

COMPETENCES in relation to ASSESSMENT PERSPECTIVES

	PROCESS	WORK	REFLECTION	POSITIONING
1 Creative ability	X	X		
2 Craftsmanship	X	X		
3 Investigative and reflective abilities	X		X	X
4 Development potential	X		X	
5 Entrepreneurial ability		X		X
6 Communicative ability		X	X	X
7 Collaborative ability	X	X		X

Curriculum elements

The competences are developed within the different curriculum components.

PROCESS	CURRICULUM COMPONENTS that allows the participants to develop the competences
The graduates develop the artistic or curatorial practice by deepening and broadening their manner of working.	EP + MR plan / studio time / Labs + Seminars / Tutoring / workshop
The graduates research and develop a set of tools to realize a theatrical or curatorial product in new, unfamiliar and complex situations.	Studio time / HDYW Sessions / Labs / Contextual / Tutoring / workshop
The graduates identify the possible and desired effects of a process and validate their choices.	EP + MR plan / Studio Visits + Feedback session / Assessment talks / EP + MR Report
The graduates use and relate to their knowledge of cultural history, and developments in the current cultural landscape.	EP + MR plan / Labs / Seminars / Collective field trip
The graduates are strategic, flexible and respectful in how they adopt different roles, responsibilities, interests and qualities in professional partnerships and collaborations.	Labs / Contextual / Studio Visits + Feedback session / MR trajectory / workshop

WORK	CURRICULUM COMPONENTS
The graduates deliver significant theatrical work or curatorial projects as a result of deepening or broadening the artistic vision.	Burst the bubble presentation / Master presentation / Tutoring / Advisor
The graduates develop and transform concepts, motivate dramaturgical and curatorial decisions that lead to their theatrical or curatorial work.	Studio visits / Summer presentations / Master presentation / Tutoring / Advisor / Artistic essay
The graduates make use of specific forms of presentation and address of the audience in the work and can articulate the intentions of the work in relation to public reception.	Studio visits + Feedback sessions / Summer presentations / Master presentation / Tutoring / Advisor

REFLECTION	CURRICULUM COMPONENTS
The graduates develop their own tools to reach artistic judgments.	EP + MR plan / Labs / Seminars / Tutoring
The graduates formulate research questions, can (jointly) initiate and conduct their own research.	EP + MR plan / Studio time / Feedback sessions / Tutoring
The graduates question their own work and work methods and develop independent forms of reflection that are well-suited to the artistic or curatorial work.	EP + MR plan / EP + MR Report / Essay / Tutoring / Artistic essay
The graduates engage actively with feedback from others on their work and actively evaluate the work of others.	Peer sharing formats / Labs + Seminars / Feedback sessions
The graduates use their findings and feedback from others to further develop and substantiate their work and contextualise it within a broader artistic and societal domain.	EP + MR plan / EP + MR Report / Essay / Artistic statement

POSITIONING	CURRICULUM COMPONENTS
The graduates possess an artistic vision for initiating and organizing the work and practice within the professional field.	MR Plan, Presentation & Report / Labs + Seminars / workshop
The graduates place their work in a broader (inter) cultural, social and/or political perspective and make use of a wide variety of sources.	Artistic statement / MR Plan & Presentation / Artistic essay
The graduates invest in contacts that are relevant for building up and maintaining an (inter)national network.	Burst the bubble Presentations / studio time / MR Presentation / Labs + Seminars

The graduates communicate artistic or curatorial vision both within and outside the immediate context of the artistic process.	Essay / Artistic statement / MR Presentation / Artistic essay / workshop
The graduates have their own visions of creating opportunities for their work and formulate perspectives on sustainable practice.	MR Plan & Report / Seminars / workshop
The graduate contributes to or initiates significant developments in the professional field.	MR Presentation & Report

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, tutors and with the input from all (guest) teachers as well as a written reflection from the student. The artistic director and tutor report the outcome of the integral assessment to the student during an assessment talk, where the 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 three outcomes of their Master Research. The examination centres on the four main assessment perspectives.

The committee of examiners is composed of the participant's tutors, 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. They 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 students individually in preparation for their exam. They will also conduct a collective conclusion talk for students after the exam.

Reference material for the examination consists of:

- A. Material that is part of the assessment: the public Master Presentation; MR report by the participants; Artistic Statement, workshop and exam talk.
- B. Material that informs the examiners: final MR plan; Artistic essay, assessment letter autumn semester of the second year.

During the **exam talk** the students are interviewed by the committee of examiners. The student will have received a document with observations and questions from the committee members, prior to the exam talk. All

reference material regarding a particular student, 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 students- come to their final assessment. They will decide whether or not a student 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 student.

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

IV. Guidance

DAS Theatre provides the students with a broad range of support, guidance and supervision during their studies. Based on the individual trajectory designed at the beginning of their studies and adjusted throughout, the students 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.

Core team

The Core team is responsible for and coordinating the daily affairs of the programme. The core team consists of:

Artistic director

Ingrid Vranken

The artistic director is responsible for the development of the curriculum components and the temporary programmes, namely labs. The artistic director also functions as a strategic artistic advisor for students with questions about the study course, possible relations within the professional field and individual field trips (working visits), etc. Students 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.

Mentor / Student counsellor

Juul Beeren

The mentor focusses on the coherence and the process guidance in the learning process at DAS Theatre and provides help with individual study problems of participants. The mentor provides information and advice for a students' specific needs. They may also refer to other bodies inside or outside the AHK. Students can contact the mentor for information and advice on all kinds of (practical) matters connected with the study².

The mentor plays a mediating role in conflicts between the group (or part of it) and other colleagues in DAS, without taking sides. And is the person who communicates and guides the establishment of agreements, (unspoken) rules and measures within DAS and addresses those who do not respect them, trying to create a safe group climate within DAS Theatre.

Within the Educational Platform the mentor represents the interests of the participants and pays attention to the aspects that may influence the learning process.

Additionally, Juul is also the student counsellor for all the DAS Graduate School participants. If a participant experiences a problem that has an impact on the studies, the student counsellor will search for possible solutions together with the participant. Conversations with the student counsellor are confidential and personal information will be handled with care.

Programme coordinator

John Meijerink

The programme coordinator coordinates in outline the progress (in relation to planning, organization and finances) of the educational programme and the planning thereof for the coming year. He ensures the communication and information about the educational programme to (potential) participants, teachers, examiners and support staff. And coordinates various (educational) processes, such as the assessment processes, the selection process and the education administration (including student files).

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.

Additionally, John is also the financial coordinator of the DAS Graduate School.

Production coordinator

Maike Boot

The production coordinator coordinates and supports the realisation of most of the projects of the programme, and coordinates the planning of studios, studio visits, presentations and feedback sessions. The production coordinator is also the one who supports the participants with their productions and their budget management.

Additionally, Maike is also the production coordinator of the DAS Graduate School, coordinating production with colleagues from DAS Choreography, DAS Creative Producing, DAS Research and the Academy of Theatre and Dance.

Year Tutors

Marjorie Boston, Joachim Robberechts, Miguel Melgares

Year 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 student trajectories within the context of the Master programme. In consultation with the tutor, the student defines their individual learning goals. It is the tutor's responsibility to support the students' learning endeavours within the larger frame of their study trajectory. The tutor is the primary discussion partner for students with regard to their artistic development. The tutor helps with decision-making and coaches students in their respective fields of learning. Tutors operate in duo's, overseeing a year group. Students and tutors meet individually and in smaller groups on average three hours a month.

Course Tutors

Lara Staal (Positioning), Konstantina Georgelou (Essay), Joachim Robbrecht (Writing), Miguel Melgares (Dramaturgy), Marta Keil (Theory)

Course tutors are a part of DAS Theatre faculty, they design the seminars and collective learning lines. Course tutors take part in the integral assessment of the students.

Educational Team & Platform

The **Educational Team** consists of the artistic director and the mentor, and discusses the educational programme and the (individual) processes of the participants on a regular base.

The **Educational Platform** consists of the core team and the tutors, and follows the participants over the whole course, collectively (tutors and artistic director) assesses the participants, and monitors long-term developments. They meet once every month and additionally organize group intervision on a regular base, to discuss subjects related to their work for DAS Theatre.

Advisors

DAS Theatre advisors do not take part in the assessment of students. They have a tailored and individual role, chosen by the student -in consultation with the tutors, artistic director and mentor-, aiming to reinforce a specific educational or artistic goal the student wants to achieve. An external advisor is expected to be a challenging interlocutor and a supportive sparring partner. On average, 1st-year students count with 20 hours for the external advisor, while 2nd years count with 44 hours in total.

Technical Department DAS Graduate School

Harco Haagsma, Udo Akemann, Jimmy Grima

In addition to the development of the educational goals, DAS Graduate School technical staff supports the students in organizing their artistic practice. They aid implementation of the students' trajectories by guiding the students on finding possible solutions for practical or technical matters.

Communication Department DAS Graduate School

Hans Klijn

The communication department of DAS Graduate School supports all the master programmes and the Lectorate in communicating with potential audiences in- and outside of the school. As a student you will collaborate with them regarding the communication of public presentations.

V. Credits, Study Load, 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.

Study Load

Each credit equals 28 hours of study – referring both to organised seminars, labs, and tutoring moments, as well as self-organised study time, preparation, and studio time.

Due to the methods of integral assessment, our aim for more holistic approaches to study, and the self-driven process, the different curricular elements are not separately awarded credits representing the study load.

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 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 students 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 students 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 students 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 time-out, the curriculum may change. A student will be notified

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

of any changes when re-enrolling in the programme. DAS Theatre appreciates if a student 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 mentor your desire for a time-out.