NBA - AD Classical Ballet		CREAT	IVE COMPETEN	ICY		TECHNICAL COMPETENCY							PROBLEM	-SOLVING COI	IPETENCY		COMMUNICATIVE CO	OMPETENCY	LEAR	COLLABORATIVE COMPETENCY							
	The graduated dancer:					The graduated dancer:						The graduate dancer:					The graduate d	The graduate dancer:					The graduate dancer:				
	translates ideas into movement through (physical) interpretation.	makes connections between specialised knowledge and skills in the field of classical dance/ballet and his performance.	is familiar with the practice within the repertoire company and finds his way within that practice.	prepares his performances well and acts as expected before, during and after the performance.	places his work in a context of classical ballet history.	possesses appropriate body control and body awareness, and demonstrates this through strength, flexibility, musicality, endurance and dynamism.	has mastered international ballet vocabulary.	is proficient in the related dance techniques needed to perform a wide range of (classical) dance repertoire at a high level.	learns new choreographies quickly and efficiently.	remains healthy and fit / prevents injuries, also with a view to long-term health	is able to reproduce and apply his knowledge of the history of classical dance.	can perform under (great) pressure.	can cope well with changes and adjustments in the work process or choreography.	actively searches for ways to make the work process run smoothly.	adopts a constructive attitude in a variety of professional situations.	acts in case of injuries.	communicates inside and outside the studio and on and around the stage with colleagues, repetitors, grime & costume staff, theatre technicians, medical staff and management and - if necessary - with press and audience.	communicates with (future) employers about their own skills by means of CV, portfolio, etc.	is open to ideas, acquires new knowledge, insights and skills in order to continue to develop and practise his profession at a high level.	analyses his own performance and improves it where necessary.	gives and receives feedback from colleagues and managers and knows how to use this feedback for his personal development	observes the performance of colleagues and learns from it	knows how to maintain and improve his technical skills.	knows his or her own qualities and identity and uses them effectively within collaborative ventures.	works together with colleagues, choreographers and repetitors to achieve the best possible result.	bears responsibility in and around the studio/stage for the quality of his own performance and that of the ensemble as a whole.	gives constructive feedback.
Year 1	1.1	1.2	1.3	1.4	1.5	2.1	2.2	2.3	2.4	2.5	2.6	3.1	3.2	3.3	3.4	3.5	4.1	4.2	5.1	5.2	5.3	5.4	5.5	6.1	6.2	6.3	6.4
Klassiek Ballet	х	х	х	х	х	х	х	x		х	х	Х	х	х	х	х	х		х	х	х	х	х	х	х	х	
Caractere	х	х	x	х	х	х	х	x		x	х	x	x	х					х	х	х			х	х	х	
Male Technique/Spitzen	x	х	x	х	х	х	х	х		x	х	x	x	х	x	x	Х		x	х	х	x	х	х	х	x	
Pas de deux	х	х	x	х	х	х	х	x	x	x	х	x	x	х	x		х		х	х	х	x	х	х	х	х	x
Repertoire	x	x	x	x	х	х	х	x	x	x	х	x	x	х	x		х		x	х	x	x	х	х	x	х	
Studiebegeleiding														х	x		X	x	x	х	х	x		х		х	x
Solos	x	х	x	х	х	Х	х	х	х	х	х	х	х	х	х		х	х	х	х	х	х	х	Х	х	х	
Workshops	х	x	x	х	х	х	х	х	x	x	х	х	х	х	x		X	х	X	х	х	x	х	х	х	х	x
Modern	х	x	x		х	Х	х	х	x			х	х	х	x		Х		х	х	х	x	х	х	х	х	x
Dansgeschiedenis - Theorie		х			х						х						х		х	х	х	x					x
Muziek - Theorie		x			х									х	x		X		X							х	x
Anatomie										х			x	х		х	x		x	x	х	x					x
<u></u>																											

Year 2																											
NBA - AD Classical Ballet	CREATIVE COMPETENCY					TECHNICAL COMPETENCY						PROBLEM-SOLVING COMPETENCY					COMMUNICATIVE CO		LEARNING AND DEVELOPMENT COMPETENCIES					COLLABORATIVE COMPETENCY			
	The graduated dancer:					The graduated dancer:					The graduate dancer:					The graduate d		The graduate dancer:					The graduate dancer:				
	translates ideas into movement through (physical) interpretation.	makes connections between specialised knowledge and skills in the field of classical dance/ballet and his performance.	is familiar with the practice within the repertoire company and finds his way within that practice.	prepares his performances well and acts as expected before, during and after the performance.	places his work in a context of classical ballet history.	possesses appropriate body control and body awareness, and demonstrates this through strength, flexibility, musicality, endurance and dynamism.	has mastered international ballet vocabulary.	is proficient in the related dance techniques needed to perform a wide range of (classical) dance repertoire at a high level.	learns new choreographies quickly and efficiently.	remains healthy and fit / prevents injuries, also with a view to long-term health	is able to reproduce and apply his knowledge of the history of classical dance.	can perform under (great) pressure.	can cope well with changes and adjustments in the work process or choreography.	actively searches for ways to make the work process run smoothly.	adopts a constructive attitude in a variety of professional situations.	acts in case of injuries.	communicates inside and outside the studio and on and around the stage with colleagues, repetitors, grime & costume staff, thearte technicians, medical staff and management and - if necessary with press and audience.	communicates with (future) employers about their own skills by means of CV, portfolio, etc.	is open to ideas, acquires new knowledge, insights and skills in order to continue to develop and practise his profession at a high level.	analyses his own performance and improves it where necessary.	gives and receives feedback from colleagues and managers and knows how to use this feedback for his personal development	observes the performance of colleagues and learns from it	knows how to maintain and improve his technical skills.	knows his or her own qualities and identity and uses them effectively within collaborative ventures.	works together with colleagues, choreographers and repetitors to achieve the best possible result.	bears responsibility in and around the studio/stage for the quality of his own performance and that of the ensemble as a whole.	gives constructive feedback.
JAAR 2	1.1	1.2	1.3	1.4	1.5	2.1	2.2	2.3	2.4	2.5	2.6	3.1	3.2	3.3	3.4	3.5	4.1	4.2	5.1	5.2	5.3	5.4	5.5	6.1	6.2	6.3	6.4
Klassiek Ballet	х	х	х	x	х	х	х	х		х	х	x	х	х	x	x	х		х	х	х	x	х	х	х	x	
Pas de deux	х	х	х	x	х	х	х	x	х	х	х	х	х	х	х		х		х	Х	х	x	х	х	x	x	x
Repertoire	х	х	х	х	х	х	х	х	х	х	х	х	х	х	х		х		х	Х	х	х	х	х	х	х	
Solos	х	х	х	x	х	х	х	х	х	х	х	х	х	х	х		х	x	х	х	x	x	х	х	x	x	
Dansgeschiedenis - Theorie		х			х						х						х		х	х	х	х					×
Studiebegeleiding														х	х		х	х	х	х	х	х		х		х	x