

STUDIES POLICY

Table of contents

FOREWORD.....	5
I MUSICAL STUDIES.....	6
I-1 ADMISSIBILITY	6
I.1.1 First Cycle.....	6
I.1.1.1 DNSPM-Diplôme national supérieur professionnel de musicien	6
I.1.1.2 Training programme for the State Diploma – “Diplôme d’Etat-DE” as Music Teacher articulated with the DNSPM/Bachelor	6
I.1.2 Second cycle diploma conferring the grade of master.....	7
I.1.2.1 CNSMDL students.....	7
I.1.2.2 Exterior students.....	7
I.1.3 Third cycle	8
I.1.3.1 Doctorate : research and practice	8
I.1.3.2 Third cycle « Artist diploma »	8
I.1.4 Special arrangements concerning foreign students from non French speaking countries	8
I.1.4.1 Students admitted to the first cycle	9
I.1.4.2 Students admitted to the second cycle (pedagogy master notwithstanding).....	9
I.1.4.3 Students admitted to Artist Diploma-3rd cycle	9
I.1.4.4 Candidates for the entrance examination for the Doctorate: “research and practice” and the 2nd cycle in Pedagogy	9
I.1.5 Composition of the entrance examination jury	10
I.1.5.1 Composition of the juries for entrance to the 1 st , 2 nd and 3 rd cycle <i>Artist diploma</i>	10
I.1.5.2 Composition of the juries for entrance to the Teaching State Diploma training linked to the DNSPM/Musical Culture bachelor	10
I.1.5.3 Composition of the juries for entrance to the doctorate : research and practice	10
I.2 ORGANISATION OF STUDIES.....	10
I.2.1 Integration week	10
I.2.2 Definition of study cycles.....	10
I.2.3 Nature and role of disciplines in first and second cycles	11
I.2.3.1 Principal discipline	11
I.2.3.2 Complementary disciplines	11
I.2.3.2.1 Cultural disciplines	12
I.2.3.2.2 Optional disciplines	12
I.2.4 Organisation of studies in first cycle DNSPM/CNSMD Musical Culture Bachelor.....	12
I.2.4.1 Evaluations	13
I.2.4.1.1 Principal discipline (U.E.1).....	13
I.2.4.1.2 Reduction of the duration of studies	13
I.2.4.1.3 Disciplines of U.E. 2, 3 and 4.....	13
I.2.4.1.4 Assiduity of the student.....	14
I.2.4.2 Passage to the following year	14
I.2.4.3 Attribution of a University bachelor’s degree in music	14
I.2.5 Programme leading to the obtaining of the “Diplome d’Etat-DE”- Music Teacher State Diploma, in articulation with the DNSPM/Bachelor programme	15
I.2.5.1 Articulation with the DNSPM/bachelor	15
I.2.5.2 Music teacher State Diploma (DE) Programme Contract	15
I.2.5.3 Conditions of awarding of the DE.....	16
I.2.6 Organisation of studies in the second cycle –Diploma conferring grade of Master.....	17
I.2.6.1 Evaluations	17
I.2.6.1.1 Principal discipline (U.E.1).....	17

I.2.6.1.1.1	Experimentation – Evaluation of principal disciplines in the 2 nd cycle in Early Music, Piano and Piano accompaniment courses	17
I.2.6.1.2	Disciplines of U.E. 2 and 3.....	17
I.2.6.1.2.1	Research work (memoir)	17
I.2.6.2	Assiduity of the student.	18
I.2.6.3	Conditions of passage and grade repetition	18
I.2.7	Obtention of the grade of master	18
I.2.8	Specific provisions for studies in first and second cycles	19
I.2.8.1	Suspension and prolongation of studies	19
I.2.8.2	Exceptional evaluations.....	19
I.2.9	Organisation and progression of studies in the third cycle	19
I.2.9.1	Doctorate research and practice	19
I.2.9.1.1	Duration.....	19
I.2.9.1.2	Contents.....	19
I.2.9.1.3	Awarding of the Doctorate in music	20
I.2.9.2	3 rd cycle “ <i>Artist diploma</i> ”	20
I.2.9.2.1	Duration.....	20
I.2.9.2.2	Contents.....	20
I.2.9.2.3	Awarding of the diploma	20
I.2.10	International mobility	21
I.2.10.1	Outward mobility of students enrolled at the CNSMD of Lyon.....	21
I.2.10.1.1	Study of applications.....	21
I.3	COMPOSITION OF JURIES FOR EXAMINATIONS AND EVALUATIONS	21
I.3.1	First cycle (DNSPM).....	21
I.3.1.1	Examinations for first and second years in the principal discipline.....	21
I.3.1.2	Third year public examination	21
I.3.1.3	Complementary disciplines	22
I.3.2	Second cycle (Diploma conferring grade of Master).....	22
I.3.2.1	End of studies public performance/presentation.....	22
I.3.2.2	Complementary disciplines	22
I.3.3	Third cycle Doctorate “research and practice”	22
II	CHOREOGRAPHIC STUDIES	23
II.1	ADMISSIBILITY	23
II.1.1	1 st cycle admissibility - DNSPD - Diplôme national supérieur professionnel de danseur ...	23
II.1.2	Special arrangements concerning foreign students.....	24
II.1.3	Composition of the entrance examination jury	24
II.2	ORGANISATION OF STUDIES.....	24
II.2.1	Organisation of tuition	24
II.2.1.1	Duration of studies	24
II.2.1.2	Curriculum	24
II.2.1.2.1	Probationary year (Preparatory year)	24
II.2.1.3	Teaching units	25
II.2.1.4	Evaluations	26
II.2.1.4.1	Disciplines of UE 2, 3 and 4.....	26
II.2.1.4.2	Interpretation and technical and artistic training	26
II.2.1.4.3	In DNSPD1	26
II.2.1.4.4	II.2.1.4.2 In DNSPD2	26
II.2.1.4.5	In DNSPD3 Junior Ballet year.	26
II.2.1.4.6	Exceptional assessment	27
II.2.1.5	Exceptional valorisation of a “professionalisation” year in the Junior Ballet – DNSPD3	27
II.2.2	Awarding of the diploma.....	27
II.2.3	Awarding of the “Theatre Arts” bachelor	27

II.3	COMPOSITION OF JURIES OF ASSESSMENTS AND EVALUATIONS	28
II.3.1	Principal and secondary disciplines (UE1)	28
II.3.1.1	End of preparatory and probationary year	28
II.3.1.2	First year of the DNSPD	28
II.3.1.3	Second year of the DNSPD	28
II.3.1.4	Third year of the DNSPD (Junior Ballet)	28
II.3.1.5	II.3.1.5 Exceptional assessment:	28
III	DIPLOMABLE COURSE FOR THE TEACHING CERTIFICAT D'APTITUDE-CA	
IN MUSIC		29
III.1	ADMISSIBILITY	29
III.1.1	Admissibility to the initial training course	29
III.1.2	Disposition concerning the admissibility examination	29
III.1.3	Organisation of studies	29
III.1.4	Evaluation of studies and deliverance of aptitude certificate	30
III.1.5	Composition of end of studies jury	30
III.1.6	Obtention of grade of master	30
IV	DIPLOMABLE COURSE IN TEACHING CHOREOGRAPHIC ARTS	31
IV.1	ADMISSIBILITY	31
IV.1.1	Admissibility to initial training	31
IV.1.2	Admissibility to professional continuing education	31
IV.1.3	Entrance examination	32
IV.1.4	Composition of jury for the competitive entrance examination	32
IV.1.5	Evaluation modality for the competitive entrance examination	32
IV.2	FUNDING	33
IV.2.1	Funding for professional continuing education	33
IV.3	ORGANISATION OF STUDIES	33
IV.3.1	Length of the course	33
IV.3.2	Contents	34
IV.4	EVALUATION OF STUDIES AND DELIVERANCE OF THE CERTIFICAT D'APTITUDE-CA	35
IV.4.1	ECTS	35
IV.4.2	Continuous assessment	35
IV.4.3	Final evaluation	35
IV.4.4	Deliverance of diploma or certificate	36
IV.4.5	Terms of the final examination	36
IV.4.6	Composition of juries	37
V	FUNCTIONING AND EDUCATIONAL FRAMEWORK	39
V.1	Pedagogical Departments	39
V.2	Direction of studies	39
V.2.1	The director of musical studies	39
V.2.2	The director of choreographic studies	39
V.2.3	The director of research	40
V.2.4	The heads of department	40
V.3	The pedagogical instances	40
V.3.1	The pedagogical council	40
V.3.2	The diploma commission	41
V.3.3	The research council	41
V.4	Leave of absence	41
V.5	Disciplinary action	41
V.5.1	The disciplinary council	42

FOREWORD

The National Superior Conservatoire of Music and Dance of Lyon is an establishment of higher education of music and dance created in February 1980.

It has been part of the European LMD - licence (bachelor), master, doctorate- framework since 2008.

It prepares students for the professions of musician, dancer, chorus master, composer and music and dance teacher with a particular focus on group work and diffusion – orchestra, improvisation workshops, XX-21 Workshop (contemporary music ensemble), chamber music, vocal ensembles, choreographic ensembles, ... – and promotes access to a wider musical culture.

The study of complementary disciplines related to the humanities and culture – education, art and civilisation, history of music, languages, ethnomusicology, the study of musical languages, the scientific basis of new technologies, anatomy... – is part of the curriculum of study, with the aim of promoting the professional integration of students by the understanding of the social and cultural environment of the profession.

This study policy organises the curriculum of studies of the principal disciplines, taking into account the complementary disciplines necessary to obtain the *DNSPM-Diplôme national supérieur professionnel de musicien** (National superior diploma of professional musician), the *DNSPD-Diplôme national supérieur professionnel de danseur** (National superior diploma of professional dancer) and of the second cycle diploma of musical studies conferring the University grade of master.

It also outlines the organisation of the doctorate : research and practice (in partnership with the doctoral school of Lyon-St Etienne) and of the third cycle *Artist diploma*.

Finally, it defines the course leading to the awarding of the Aptitude Certificate to the functions of teacher of music and dance in the State controlled schools.

I MUSICAL STUDIES

I-1 ADMISSIBILITY

When signing up for the entrance examination, all the supporting documents must be associated to the name marked on the Identity Card of the candidate, with the exclusion of all pseudonyms and artist names.

I.1.1 *First Cycle*

I.1.1.1 DNSPM-Diplôme national supérieur professionnel de musicien¹

(National superior diploma of professional musician) and bachelor in Musical Culture

Admission to the first cycle is by competitive examination with musical performance tests. These tests are not open to the public.

No diploma is required to apply.

It is not possible to apply more than three, not necessarily consecutive, times for the same discipline.

A fourth candidature will be granted to candidates who have been admissible at least once. Those considered candidates are those who have confirmed their inscription in a delay laid out by a calendar published each year. A candidate who does not present the examination without withdrawing his/her candidature by registered letter with an acknowledgement of the receipt, fifteen days before the beginning of the examination, and except in the case of force majeure, will not be accepted for the examination the following year.

His/her candidature will nevertheless be counted.

Age limits – to present the entry examination, the year of the competitive examination (calendar year) the candidate must have reached:

- 16 years old minimum
- 29 years old maximum

All derogation requests should be addressed to the director, accompanied by a detailed curriculum vitae.

Candidates holding a DNSPM, an undergraduate degree, a *bachelor* or a master in the discipline concerned, cannot present the same discipline for the entrance examination to the 1st cycle (DNSPM) at the CNSMD in Lyon.

I.1.1.2 Training programme for the State Diploma – “Diplôme d’Etat-DE” as Music Teacher articulated with the DNSPM/Bachelor

Access to the DNSPM/Bachelor complementary course leading to the obtention of the State Diploma-DE is reserved for students of the CNSMD Lyon studying in the 1st and 2nd cycle at the

¹ French Ministry of Culture Bachelor

beginning of the course. It is subject to success in a competitive entrance examination including a written test and an interview open to students justifying to the following conditions :

- To be holder of a baccalaureat or a foreign french diploma accepted as an exemption or equivalence.
- To have obtained the 60 ECTS corresponding to all the teaching units of the 1st year of the 1st cycle at the time of the entrance examination.
- Students from non-french speaking countries must justify to a level in French at least equal to B2 (see art 1-1-4-1)
- The training programme for the DE-State Diploma as Music Teacher articulated with the DNSPM/Bachelor at the CNSMD Lyon is proposed in priority to students who, in DNSPM 2/Bachelor 2 or DNSPM 3/Bachelor 3, have fulfilled the conditions of the competitive entrance examination at the beginning of the DE training course.

Master students :

- Students in Master 1 or 2 at the beginning of the course are authorised to present this competitive entrance examination as long as they accept the principal of priority set out above.
- Students in Master 2 the year of the competitive entrance examination, and students in a “make-up” year of Master 2 at the beginning of the DE training programme are not authorised to apply for the DE course but are encouraged to present the competitive entrance examination to the Pedagogy Master and the Aptitude Certificate courses. They are exempted from the admissibility test for this competitive entrance examination.

I.1.2 Second cycle diploma conferring the grade of master

I.1.2.1 CNSMDL students

Students holding the DNSPM of the CNSMD of Lyon are admitted to the second cycle provided that they have validated a masters research project with the teaching staff of the CNSMDL and obtained in semesters 4 and 5 of the first cycle a minimum of 12/20 in their marks in continuous assessment in their principal discipline, the mark of the 5th semester can be compensated by the mark of the 4th semester (12/20 for the mark of the next to last semester in the case of reduced tuition). The student must follow and validate the initiation to documentary research and methodology course before submitting the must research subject.

Failing this, they are allowed to present the examination laid down in the article 2-2.

I.1.2.2 Exterior students

Students holding a DNSPM or a diploma equivalent to the grade of undergraduate studies (bachelor) in the musical culture speciality delivered by a French or foreign higher education establishment.

The admissibility is based on a personal file.

(* French Ministry of Culture Bachelor)

Admission is pronounced after an audition in the principal discipline of the candidate and an interview with the jury about his/her research project.

The tests are not public.

It is not possible to apply more than three, not necessarily consecutive, times for the same discipline.

A fourth candidature will be granted to candidates who have been admissible at least once.

Are considered candidates those who have confirmed their inscription in a delay laid out by a calendar published each year. A candidate who does not present the examination without withdrawing his/her candidature by registered letter with an acknowledgement of the receipt, fifteen days before the beginning of the examination, and except in the case of force majeure, will not be accepted for the examination the following year.

His/her candidature will nevertheless be counted.

The age limits for presentation of the entrance examination are identical to those for the 1st cycle (cf. I-1-1).

All derogation requests should be addressed to the director, accompanied by a detailed curriculum vitae.

I.1.3 *Third cycle*

I.1.3.1 Doctorate : research and practice

This cycle is open on a competitive selection process, with no age limit, to candidates filling the conditions of inscription to the university and holding either a Master or a second cycle superior French or foreign diploma, or a DFS from the CNSMDP or a DNESM from the CNSMDL in all the principal disciplines taught at the CNSMDL.

There is a preselection based on a personal file.

Admissibility is based on a musical performance test and an interview in French with the jury.

The musical performance test is public.

Final admission is according to the conditions defined by the Lyon-St Etienne doctoral school.

I.1.3.2 Third cycle « Artist diploma »

This cycle is open on a competitive selection process to candidate musicians holding a Masters or a second cycle superior French or foreign diploma, or a DFS from the CNSMDP or a DNESM from the CNSMDL.

The candidates cannot apply more than 3 times.

The admissibility is based on a personal file.

Admission is pronounced after an artistic performance in the principal discipline of the candidate and an interview with the jury.

This artistic performance is not open to the public.

I.1.4 *Special arrangements concerning foreign students from non*

French speaking countries

At the moment of their 1st administrative inscription in a cycle, nationals from non-French speaking countries must present a certificate from an organisation approved by the French government certifying a level in the French language in the common levels of reference of the European Council as specified hereafter according to their level in their syllabus.

I.1.4.1 Students admitted to the first cycle

- A2 minimum required at their student administrative registration (certificate to be handed in in september of their 1st year)
- B1 minimum (certificate obtained in France to be handed in in January (on the 2nd day following the Xmas holidays at the latest).
- For students wishing to enlist for the university bachelor linked with their DNSP at Université Lumière Lyon2: B2 minimum (certificate obtained in France to be handed in at their 3rd year administrative registration-DNSP3 in september, before enrolment at Lyon 2).

I.1.4.2 Students admitted to the second cycle (pedagogy master notwithstanding)

- Reminder: the competitive exam auditions(interviews) are to take place in French as much as possible
- B1 minimum required at their student administrative registration (certificate to be handed in september of their 1st year)
- B2 minimum (certificate obtained in France to be handed in January -on the 2nd day following the Xmas holidays at the latest).

I.1.4.3 Students admitted to Artist Diploma-3rd cycle

- B1 minimum required at their student administrative registration (certificate to be handed in september of their 1st year)
- B2 minimum (certificate obtained in France) to be handed at their 2nd year student administrative registration (september).

Students who cannot provide the required certificates and have difficulties mastering the French language, are given a leave for an academic year so that they can obtain the required level(s) in French ; they retain the benefit of their admission for one year and may resume their studies if they meet these obligations upon their return from leave within the time limits indicated. Otherwise their education at the CNSMD will be ended automatically.

I.1.4.4 Candidates for the entrance examination for the Doctorate: “research and practice” and the 2nd cycle in Pedagogy

Candidates for the entrance examination for the Doctorate : research and practice and the 2nd cycle in Pedagogy who are not from a French speaking country, must present, with their inscription dossier (personal file), a certificate from an organisation approved by the French government certifying a level in the French language at least equivalent to C1 in the common levels of reference of the European Council.

I.1.5 Composition of the entrance examination jury

I.1.5.1 Composition of the juries for entrance to the 1st, 2nd and 3rd cycle *Artist diploma*

- The director or his representative, president, with deciding vote.
- Personalities exterior to the CNSMDL, among whom specialists of the discipline, and one or two teachers from the conservatoire.

I.1.5.2 Composition of the juries for entrance to the Teaching State Diploma training linked to the DNSPM/Musical Culture bachelor

- The director or his representative, president, with deciding vote.

As well as, at least :

- One teacher from the establishment
- One personality from the music world

The jury may add an examiner specialised in the discipline and field of the candidate. This examiner has a consultative voice.

I.1.5.3 Composition of the juries for entrance to the doctorate : research and practice

- Preselection based on a file, internal jury composed of representatives of the 484 Doctorale School and of the CNSMDL.
- Admissibility based on a musical performance test and an interview : the director or his representative, president, with deciding vote, representatives of the 484 Doctorale School, exterior personalities and, as many shared members of the presentation jury as possible.

I.2 ORGANISATION OF STUDIES

I.2.1 *Integration week*

The newly admitted students, dancers (excluding the Junior Ballet) and musicians, as well as international students on mobility schemes will participate in the integration week which is organised for them. Their presence at all the activities programmed according to their cycle and discipline is obligatory. The organisation of this week is outlined in the Student's Booklet.

I.2.2 *Definition of study cycles*

The musical studies are organised in three cycles. In each of them the tuition is divided into half-yearly teaching units : *Unités d'enseignement* (U.E.) allowing to obtain credit points of which the number and the terms are defined for each discipline.

1) The first cycle of three years leads to the awarding of the DNSPM-*Diplôme national supérieur professionnel de musicien* (National superior diploma of professional musician) or of the bachelor of Musical Culture, with two possible complementary programmes :

- One leading to the obtention of the DE State Teaching Diploma – music option
- One leading to the validation of the bachelor in partnership with the Université Lumière - Lyon 2

The first cycle is validated if the student obtains 180 credit points.

2) The second cycle of two years leads to the awarding of a diploma conferring grade of Master.

The second cycle is validated if the student obtains 120 credit points.

The tuition in the 1st and 2nd cycle is regrouped into three or four teaching units :

- U.E. 1 : teaching units of the specialty including the principal discipline, discipline of the competitive entrance examination.
- U.E.2 : knowledge and practice associated with the principal discipline.
- U.E.3 : transversal teaching.
- U.E.4 : optional teaching units.

3) The third cycle takes two different forms :

- Doctorate of music : research and practice, in partnership with the 484 Doctorale School (Lyon-St Etienne), open to all the disciplines taught at the CNSMDL to students wishing to practice a high level professional activity as a musician and, at the same time, conduct research leading to the writing of a thesis while developing a dynamic of professional insertion.
- The third cycle “*Artist diploma*”, open to candidate musicians wishing to practice a musical activity at a high level and, at the same time, develop a personal project in the field of interpretation, creation or artistic diffusion, while developing a dynamic of professional insertion.

I.2.3 Nature and role of disciplines in first and second cycles

I.2.3.1 Principal discipline

The disciplines open to the competitive entrance examination and identifying the diploma delivered to students are the following :

- Violin, viola, cello, double bass ;
- Flute, oboe, clarinet, Germanbassoon, French bassoon ;
- Horn, trumpet, trombone, bass trombone, tenor tuba, bass tuba ;
- Piano, organ, harp, percussion, piano accompaniment ;
- Voice, choir direction;
- Writing, composition, composition for image ;
- Musical culture (undergraduate diploma : CNSMD bachelor, graduation : master's diploma);
- Thorough bass, harpsichord, lute, viola da gamba, baroque violin, baroque cello, cornet, baroque trumpet, sackbut, recorder, early music voice, early harp, baroque oboe, baroque flute (traverse), baroque bassoon ;
- Chamber music ;

I.2.3.2 Complementary disciplines

All the disciplines apart from the principal discipline are “complementary”. The curriculum associates several complementary disciplines to the teaching of the speciality. These disciplines are either imposed or chosen by the student from a predefined list of courses depending on the curriculum of their speciality. They are allocated in the following teaching Units (UE) : knowledge and associated practice (UE2), transversal studies (UE3) and optional studies (UE4) teaching units specific to the curriculum.

Their list and description can be found in the complementary discipline file annex to the Studies Policy.

Among them the “cultural” disciplines are divided into two categories :

The artistic culture disciplines and the disciplines concerning the study of musical language.

I.2.3.2.1 Cultural disciplines

Artistic culture	Study of musical languages
- art and civilisation - history of music - ethnomusicology	- applied analysis - analysis XX and XXI centuries - arsmusica - writing - BSTN: scientific basics of new techniques

According to their status in a curriculum the disciplines of culture take on the following quality :

- « dominant » : cultural discipline studied during 4 half-year terms
- « auxiliary » : cultural discipline which can be studied for less than 4 half-year terms
- « optionnal », specifically for the subjects studied in the framework of the EU 4: optional teaching units. See below.

French language certificate can credit foreign language ECTS for non-French speaking nationals

The minimum level required in French during the course can not lead to validation, but the validation of a level higher than the level required for the cycle may lead to validation of the foreign language subject matter.

Certain courses impose following precise optional disciplines. (see discipline files)

Furthermore, cultural disciplines can be chosen by the student as optional disciplines as long as they have not been chosen as a dominant or complementary discipline.

I.2.3.2.2 Optional disciplines

The complementary disciplines studied as optional teaching units – UE4, “optional disciplines”, allow the student to discover new techniques, practices and skills different from those imposed by their curriculum. Their study is not facultative but they are chosen by the student among all the collective courses proposed by the CNSMD (including teaching in the framework of the state teaching diploma (DE) in the case of a dual curriculum) to which is added the courses proposed by the CNSMD’s partners : Université Lumière Lyon 2 courses (registration in bachelor or master partnership), and the shared modules of the Collège des hautes études Lyon-Sciences- CHEL(s). The cultural disciplines may be chosen as optional disciplines, as long as they have not already been selected as dominant or auxiliary disciplines.

I.2.4 Organisation of studies in first cycle DNSPM/CNSMD Musical Culture Bachelor

Studies at the CNSMD are full-time studies. Assiduity to the different courses is obligatory.

All students admitted must be signed up to the first semester of the first year.

However, the director, after consulting the teaching staff and the studies director can validate credits (ECTS) acquired by a student in a French or foreign higher education structure.

Other competences, verified by tests, can also be validated, allowing the student to benefit from a reduction of tuition, thanks to the automatic obtention of the corresponding credits.

I.2.4.1 Evaluations

I.2.4.1.1 Principal discipline (U.E.1)

Each semester the teacher gives a continuous assessment mark to the student. The students are the object of an intermediate evaluation in the middle of the second year, counting for the fourth semester, and a final evaluation at the end of the third year.

The juries for the intermediate and final evaluation give a mark from 0 to 20. The teaching credits are given if each mark (continuous assessment, intermediate evaluation and final evaluation, and where appropriate, exceptional test) is at least equal to 10/20.

I.2.4.1.2 Reduction of the duration of studies

The reduction of the duration of studies is a system which allows, following the students demand and in agreement with the teacher of the principal discipline, to condense the duration of the 1st cycle to 2 years, or even exceptionally 1 year when a validation of prior experience procedure (VAA) can be taken into account.

The teacher of the principal discipline will also define the conditions of the intermediate evaluation of the 1st cycle in his report.

In the case of a reduction of studies, the following disciplines must be validated during the 1st cycle :

- **principal discipline, chamber music or ensemble playing** (early music), : the number of semesters corresponding to the reduction of studies duration granted.
- 3 conferences « **Practical Aspects of the Profession** » instead of 4.
- all the semesters of complementary disciplines (dominant or not and optional) of the 3 years of the curriculum.
- the 2 seminars of **teaching awareness**
- the 2 seminars of **improvisation** of DNSPM1

The reduction of studies can be revoked by decision of the commission of diplomas.

I.2.4.1.3 Disciplines of U.E. 2, 3 and 4

It is the responsibility of the teachers to decide how they are evaluated according to the terms defined for each discipline (See Booklet on complementary disciplines).

With the exception of the discipline of chamber music, the validation of the complementary disciplines is the responsibility of the teacher concerned or of the teachers of the department, without the participation of an external jury.

Each semester is evaluated and gives rise to the attribution of credit points.

The tuition of a complementary discipline is variable, from 1 to 4 semesters, but cannot be inferior to 1 semester.

Modern instrumentalists² must follow at least one semester of artistic culture and at least one semester of study of musical languages in their first cycle. These mandatory semesters can be followed indifferently during their 1st, 2nd or 3rd year.

The U.E.2, Teaching Units Knowledge and practice associated to the speciality also include orchestral and ensemble activities organised according to the annex «Livret des activités d'ensemble-LAE », Ensemble activities Booklet.

I.2.4.1.4 Assiduity of the student.

The assiduity of the student is one of the elements of the validation of the semester alongside the continual assessment. Insufficient assiduity will lead to the non-validation of the semester concerned.

I.2.4.2 Passage to the following year

It is authorised if the student receives at least 52 of the 60 credit points necessary to validate the year. The 8 missing credit points must be obtained during the following year. Failing this, the director can pronounce the interruption of tuition or, after consulting the teaching staff, authorise the student to pursue a supplementary year of study.

Only one grade repetition is possible, the DNSPM can be obtained in a maximum of four years. If the student does not obtain the credit points in the principal discipline at the end of the first year, the director can pronounce the interruption of tuition after consulting the teaching staff.

No discipline can be compensated by another.
However, within a same discipline and in the same university year, the two semesters can compensate between them.
For the principal discipline, only the continual assessment marks are compensable.

The DNSPM is awarded by the director of the institution to the students having obtained 180 credit points.

I.2.4.3 Attribution of a University bachelor's degree in music

By convention with the Université Lumière Lyon II, students of the CNSMD of Lyon who wish and who have a baccalaureate, can obtain, in parallel with their DNSPM/Bachelor in Musical Culture, a university bachelor in music. In the third year they must proceed to a double inscription at the university and at the CNSMD of Lyon.

The Arts, Humanities, Languages bachelor mention musicology, is awarded to students at the CNSMD signed up at the Lyon 2 University, obtaining their DNSPM at the CNSMD and having followed and validated the bachelor teaching units to be chosen in a list established with the university. The semesters followed at the university can replace the semesters of optional disciplines of the DNSPM 3/Bachelor 3 course.

² Students in Early Music, Vocals, Culture and Creation departments are not concerned.

The teaching is provided by the teachers of the LESLA faculty (Music and Musicology Department). The students of the CNSMDL are integrated with groups of students of the music department and evaluated in the same way.

I.2.5 Programme leading to the obtaining of the “Diplome d’Etat-DE”- Music Teacher State Diploma, in articulation with the DNSPM/Bachelor programme

As a complement to the artistic training, the students programme is declined in five modules which result in projects set out in a formation contract.

I.2.5.1 Articulation with the DNSPM/bachelor

The 1st year of the DNSPM/bachelor constitutes the 1st year of the Music teacher State Diploma programme, 4 complementary semesters are specific to the State Diploma programme. Semesters 1 and 2 of the specific DE programme must necessarily follow each other.

It is up to the student to compose a timetable which allows them to follow the DNSPM/bachelor and the DE programme at the same time.

I.2.5.2 Music teacher State Diploma (DE) Programme Contract

Assiduity is demanded for the entire programme. Beyond three half days of absence the semester may not be validated.

The programme contract allows the student to establish their teaching programme from the beginning based on their specific objectives; it leads to a Professional File which will allow to come back, in a documented manner, on their different projects, to present their competences and the place which they intend to occupy in the profession.

This document is a training tool : it also allows the student and the teachers to have a global vision of their activities and to ensure that the fundamental axes of the teachers training programme are implemented in each one of these projects, namely : 1/ discipline specificity (instrumental), 2/ the implementation of a musical culture and interpretations; 3/ work in a pedagogical team and in groups; 4/ the taking into account of the diversity of the publics and the territory.

The DE programme articulated with the DNSPM is organised in three teaching units. UE 1 is closely linked to the artistic training followed in the framework of the DNSPM course. UE 2 and UE 3 are linked to work around teachers training. The five modules and the Professional File of the DE programme each correspond to the projects of which the competences developed support the teaching units of the DE programme.

The teaching units, which cannot be compensated between each other, are defined as follows :

U.E.1 – Artistic training

This teaching unit regroups an essential part of the artistic training contained in the U.E. 1, 2 and 3 of you DNSPM.

It also includes an axis “artistic practices to discover”.

U.E.2 – Teachers training

- Education sciences
- Methodology
- Investigation, practical workshop in a conservatoire
- Didactic seminar
- Implementation of a pedagogical project

U.E.3 - Knowledge of the professional environment

- Knowledge of the professional context
- Practical aspects of the musician's profession
- Knowledge of the specialised artistic education network
- Implementation of a professional file

The State Diploma is validated in continuous assessment. The evaluations are comprised of practical tests, written tests and oral tests. The practical tests involve pedagogical and artistic simulations and the realisation of a pedagogical artistic project.

All the projects give rise to formalised assessments by the student and evaluation interviews.

Guests , in particular a specialist of the discipline for the pedagogical simulations, and different actors in the field may be invited to participate in the evaluation.

I.2.5.3 Conditions of awarding of the DE

The programme is attested by the Music teacher State Diploma-DE, awarded to students who, within the conditions fixed by the studies policy, have obtained 180 credit points. The DE is a diploma which is registered in the national repertory of professional certifications (RNCP) – level II.

I.2.6 Organisation of studies in the second cycle –Diploma conferring grade of Master

Access to the second cycle of studies at the CNSMDL is governed by article 2 of the present studies policy.

In exceptional cases, a student having followed the first cycle at the CNSMDL and having not validated 8 credit points for the DNSPM, can be authorised by the director to enter the second cycle on condition of obtaining the missing credit points during the first year of the second cycle.

I.2.6.1 Evaluations

I.2.6.1.1 Principal discipline (U.E.1)

Each semester the teacher gives a continuous assessment mark to the student. The teaching credits are given when the mark is at least equal to 10/20.

During the fourth semester, a final evaluation in the form of a public presentation before the jury is organised. Its terms are defined for each discipline,.

The credit points for this 4th semester are obtained if each of the two marks, continual assessment and public presentation before the jury, are at least equivalent to 10/20.

For the instrumental disciplines, the programme and the length of the public presentation are defined by the director after consultation with the head of the department.

The mark of this recital will include a mention “very good”, “good”, quite good” or without mention.

I.2.6.1.1.1 Experimentation – Evaluation of principal disciplines in the 2nd cycle in Early Music, Piano and Piano accompaniment courses

Special provisions for the classes of second cycle students admitted :

In Early Music in September 2018, 2019 and 2020.

In Piano and Piano accompaniment classes in 2019,2020 and 2021.

In semesters 1, 2 and 3 the principal discipline teacher will give a mark in continuous evaluation. The ECTS credits will be acquired when the mark is equal to at least 10 out of 20.

The mark of the 4th semester is attributed by the head of department after a double opinion :

- from a panel of at least three teachers from the department including the teacher of the principal discipline.
- from a committee of experts having evaluated the final recital of the student.

The ECTS credits will be acquired when the mark is equal to at least 10 out of 20.

Semesters 3 and 4 are not compensable.

I.2.6.1.2 Disciplines of U.E. 2 and 3

With the exception of the disciplines chamber music and defence of the master’s memoir, the validation of the complementary disciplines is the responsibility of the teacher concerned or of the teachers of the department, without the participation of an external jury.

Each semester is evaluated and gives rise to the attribution of credit points.

The tuition of the complementary discipline is of four semesters. However, according to the nature of his/her project, a student could be brought to follow another discipline than the “cultural” disciplines in the U.E.2 of which the length could not, however be inferior to two semesters.

I.2.6.1.2.1 Research work (memoir)

Research work will be prepared during the 1st cycle, a specific calendar will be arranged for masters students entering with the competitive examination. The students will comply with the research booklet, the research deadlines will also apply to students participating in international exchanges.

After validation of his subject, the student, accompanied by his referent teacher, conducts a research project, presented in the form of a memoir written and defended before a specific jury.

Students having already validated a first master in a higher education institution or who are on a double master's course will propose a second research project which will firstly be submitted for approval then for final validation (for example it could consist of the restitution of the edition of an early music score, an original programming giving rise to research, a project in consultation with the media library, an audiovisual project, a memoir, etc).

The research work is validated when the jury attributes a mark at least equivalent to 10/20. If the mark is between 7/20 and 10/20, the student is allowed to represent the corrected memoir in October. A mark equal or inferior to 7/20 does not allow a repetition, the student must present a new memoir the following year.

The referent teacher of the research work for the master gives in his/her own mark, with commentary, to the studies department when the memoirs are handed in.

The research project is part of an agenda known to the student from admission to the second cycle.

The non-respect of this agenda concerning the deadlines for handing in research work, except in verified exceptional cases (illness), will be sanctioned by the postponement of the presentation of the research paper to the normal session of the following year.

The research paper must then imperatively be submitted during the two weeks following the normal date of the deadline. No research work will be accepted outside of these delays.

This measure also applies to the submission of research work for retake sessions.

U.E.2 also includes orchestral and ensemble activities organised according to the attached annex.

I.2.6.2 Assiduity of the student.

The assiduity of the student is one of the elements of the validation of the semester alongside the continual assessment. Insufficient assiduity will lead to the non-validation of the semester concerned.

I.2.6.3 Conditions of passage and grade repetition

The passage to the second year is authorised if the student has obtained at least 52 of the 60 credit points necessary to valid the year. The 8 missing credit points must be obtained during the second year.

Only one grade repetition is possible, the diploma conferring the grade of master can be obtained in a maximum of three years.

I.2.7 Obtention of the grade of master

By a decree of the Ministry of Education, Higher Education and Research of 8 February 2016, the grade of master is conferred as of right to holders of the diplomas of the second higher cycle of :

- Musician
- Choir direction
- Musical culture formation for music teaching
- Musical creation
- Pedagogy and formation for music teaching

Delivered by the Conservatoire national supérieur de music et danse de Lyon for the sessions 2015-2016 to 2020-2021.

I.2.8 Specific provisions for studies in first and second cycles

I.2.8.1 Suspension and prolongation of studies

For justified exceptional reasons, the director may permit derogations to the normal progression of studies, which are the following :

- Suspension of studies (leave of absence) ; in all cases, on his/her return, the student must take a test in his/her principal discipline.
- Prolongation of studies : after consultation of the diplomas commission, for the students not having obtained the missing points in disciplines other than the principal discipline.

The length of the leave of absence or the prolongation of studies cannot exceed one year.

Except derogation, a postponed admission cannot be accorded to a student after the competitive entrance examination.

I.2.8.2 Exceptional evaluations

An exceptional evaluation may be organised at all times of the studies at the demand of a teacher and/or the director if the level of a student seems insufficient. In the case of failure (a note under 10/20), after the diploma commission has given its input, the director may pronounce the interruption of tuition.

I.2.9 Organisation and progression of studies in the third cycle

I.2.9.1 Doctorate research and practice

I.2.9.1.1 Duration

The duration of studies is three years (one or two supplementary years can be obtained on request of a derogation to write a thesis according to the university policy)

I.2.9.1.2 Contents

During the entire studies, the production of research and the artistic or cultural practice are closely associated to allow the student to :

- Write a thesis in French (except derogation) on the object of his/her research ;
- To pursue and develop an artistic and/or cultural activity which will nourish and be supported by his/her research ;

The student will be assigned two referent teachers :

- A teacher from the CNSMDL designated by the director of the Conservatoire on a proposal from the student.
- A director of research, member of the university, according to the charter of thesis of the University of Lyon.

Upon definitive admission, after an interview at the Conservatoire, the student will receive a personalised formation programme in the fields of research and of artistic or cultural practice which he/she will undertake to follow from the first year including :

- The calendar of work sessions and meetings with the director of research of the university.
- The calendar of work sessions and meetings with the teacher from the CNSMDL.
- An estimate of the work sessions in the concerned discipline of the Conservatoire (with in total a minimum of 8, a maximum of 12 two-hour sessions per year during the first two years).

I.2.9.1.3 Awarding of the Doctorate in music

The doctorate in music is delivered by the University to the student when he/she has :

- fulfilled his/her formation obligations ;
- written and submitted a thesis in French (except derogation), which may be accompanied by other documents or supports ;
- successfully presented an artistic presentation in relation to the subject of his/her thesis;
- successfully defended his/her thesis.

I.2.9.2 3rd cycle “*Artist diploma*”

I.2.9.2.1 Duration

The duration of studies is two semesters, which can eventually be prolonged for one or two other semesters if necessary for the project's completion.

I.2.9.2.2 Contents

A teacher of a principal discipline is mentor for the student or group of students, a referent teacher designated by the director of the CNSMD and the head of the department on a proposal from the student or group of students.

Upon admission the students will receive a programme of implementation of the project.

This programme is established with the student or the group of students by the director of the CNSMD, the director of musical studies, the referent teacher and the studies department.

A progress report of the implementation of the project is drawn up half-yearly. It may lead to the interruption of the project.

I.2.9.2.3 Awarding of the diploma

A third cycle diploma of artistic realisation may be awarded to students if the realisation of the project is validated by the CNSMDL, and if they have fulfilled the obligations defined in the programme of implementation of the project.

This diploma will be accompanied by a document describing the realisation programme of the project with media documents illustrating this programme.

I.2.10 International mobility

I.2.10.1 Outward mobility of students enrolled at the CNSMD of Lyon

I.2.10.1.1 Study of applications

The decisions for departure on international exchange following student applications (Erasmus and outside Europe) are taken by the Director after examination of the student's academic file including the opinion of the teaching staff. The director may draw on the opinion of the diploma commission.

The retained requirements are the following :

- up to date with studies*
- the opportunity of this exchange at the time chosen in the course particularly in relation to the validation of complementary and ensemble disciplines.
- to have participated in the early session of methodology (for departures in DNSPM3 and Master 1).
- that the research work be well under way and the work from a distance with the referent teacher be organised satisfactorily before leaving (for departures in Master 1 and 2).

*lateness in a discipline may be tolerated in a derogatory manner when it is possible to catch up in the normal time of the cycle and when and on condition that the student's academic file attests to their assiduity, and to their respect of deadlines and discipline.

No departure may be envisaged : when a significant lateness in the course is observed, or during the year which directly follows the admission.

The host institution, the timing of the exchange within the course and the length of stay should be requested in prior agreement with the teacher or teachers of the principal discipline.

I.3 COMPOSITION OF JURIES FOR EXAMINATIONS AND EVALUATIONS

I.3.1 First cycle (DNSPM)

I.3.1.1 Examinations for first and second years in the principal discipline

The jury is presided by the director or his representative ; it is composed of specialists in the discipline concerned, exterior to the institution. This jury may be in common for a family of instruments or a department.

For the instrumental instruments of the orchestra, these examinations include a test on the symphonic repertoire in the form of orchestral excerpts.

This test is subject to a separate mark from the instrumental test. Its evaluation is defined for each department.

I.3.1.2 Third year public examination

The jury is presided by the director or his representative ; it is composed of at least one specialist of the discipline and a personality from the music world, exterior to the institution.

I.3.1.3 Complementary disciplines

See notices of these disciplines in annex to the present Studies Policy.

I.3.2 Second cycle (*Diploma conferring grade of Master*)

I.3.2.1 End of studies public performance/presentation

The jury is presided by the director or his representative ; it is composed of at least two specialists of the discipline and a personality from the cultural world, exterior to the institution. (or three specialists when the examinations assess many students).

I.3.2.2 Complementary disciplines

With the exception of the disciplines chamber music and defence of the master's memoir, the validation of the complementary disciplines is the responsibility of the teacher concerned or of the teachers of the department, without the participation of an external jury.

I.3.3 Third cycle Doctorate “*research and practice*”

The two public examinations before a jury take place in the following order :

- 1) The artistic presentation
- 2) The thesis defence, which will take place at the earliest two months after the artistic presentation or at the latest six months after.

Each of the two juries is composed of members of the University and of the Conservatoire. The two juries also have members in common.

II CHOREOGRAPHIC STUDIES

II.1 ADMISSIBILITY

II.1.1 *1st cycle admissibility - DNSPD - Diplôme national supérieur professionnel de danseur*

(National superior diploma of professional dancer)

No diploma is required to apply.

Admission is by competitive examination. These tests are not open to the public.

Age limits to present the competitive entrance examination:

- for classical dance the year of the competitive examination (calendar year) the candidate must have reached:

- minimum 15 years old
- maximum 17 years old

- for contemporary dance the year of the competitive examination (calendar year) the candidate must have reached:

- minimum 16 years old
- maximum 19 years old

All derogation requests should be addressed, via the entry examination platform, to the director of choreographic studies, accompanied by a detailed curriculum vitae.

It is not possible to apply more than three, not necessarily consecutive, times for the same discipline. A fourth candidature will be granted to candidates who have been admissible at least once. Those considered candidates are those who have confirmed their inscription in a delay laid out by a calendar published each year. A candidate who does not present the examination without withdrawing their candidature by registered letter with an acknowledgement of the receipt, fifteen days before the beginning of the examination, and except in the case of force majeure, will not be accepted for the examination the following year.

Their candidature will nevertheless be counted.

The competitive examination is organised as follows:

- **Admissibility:** the test will take place before a jury, in the form of a classical or contemporary class (depending on the section chosen).

These classes are taught by the teachers of the CNSMD.

- **Admission:** the test will take place before a jury and is divided into 2 parts:

- 1/ Presentation of a variation in classical or contemporary dance (depending on the chosen section). This variation will be prepared with the teachers of the CNSMD after the admissibility examination.
- 2/ Individual interview.

At the end of the competitive examination the jury will determine the list of the students admitted and their orientation: accepted in preparatory year (probationary year of preparation), accepted in DNSPD 1 year.

The admission is considered to be definitive after the presentation by the candidates of a medical certificate attesting the aptitude to practice dance at a high level.

The inclusion, for a maximum of one year, to the junior ballet (DNSPD3) may be considered after a recruitment process or a specific audition. In this case the recruited person will receive student status during this insertion, only a certificate will be provided at the end of the year.

II.1.2 Special arrangements concerning foreign students

Nationals from non-French speaking countries admitted during the competitive examination must present a certificate from an organisation approved by the French government certifying a level in the French language in the common levels of reference of the European Council at least equivalent to:

- A2 minimum required at their student administrative registration (certificate to be handed in in September of their 1st year)
- B1 minimum (certificate obtained in France to be handed in on the 2nd day following the first Spring holidays at the latest).

At the end of the first year and whatever course is followed, if the level in the French language is insufficient, the pursuit of studies may be called into question.

II.1.3 Composition of the entrance examination jury

- The director of choreographic studies or her representative, president, with deciding vote;
- Two personalities exterior to the CNSMDL: one specialist in classical dance, one specialist in contemporary dance;
- Two teachers from the CNSMDL: one specialist in classical dance, one specialist in contemporary dance.

II.2 ORGANISATION OF STUDIES

II.2.1 Organisation of tuition

II.2.1.1 Duration of studies

The first cycle training of three years leads to the awarding of the DNSPD - Diplôme National Supérieur Professionnel de danseur (National Superior Diploma of Professional Dancer).

Following the decision of the entrance examination jury, this is usually preceded by a higher education probationary year (registered on the list of training programmes allowing to be eligible for higher education grants on social criteria and emergency aid MC).

II.2.1.2 Curriculum

After the probationary year, the three-year studies cycle leads to the awarding of the DNSPD - Diplôme National Supérieur Professionnel de danseur (National Superior Diploma of Professional Dancer) with a possible complementary programme leading to the validation of the bachelor in partnership with the Université Lumière - Lyon 2.

II.2.1.2.1 Probationary year (Preparatory year)

The probationary year leads to marks which do not validate ECTS credit points.

The second semester of the probationary year is subject to a test before a jury which includes technical exercises in the principal and secondary choreographique disciplines.

The results obtained at the end of the probationary year will determine the future orientation of the student:

- further studies in the initial section in DNSP1, repetition or passage to a higher level.
- transfer between classical and contemporary sections.
- interruption of training.

II.2.1.3 Teaching units

The DNSPD course is divided into four half-yearly teaching units (UE) leading to the obtention of credit points (ECTS) of which the number and conditions are defined for each discipline in a curriculum file.

UE 1 - Interpretation and technical and artistic training.

Teaching in collective classes.

Principal technique:

- classical dance: collective daily classes, work on technical and stylistic specificities, study of repertory, pas de deux work, composition and improvisation workshops.
- contemporary dance: collective daily classes, work on technical and stylistic specificities, study of repertory, duo work, composition and improvisation workshops.

Secondary technique:

- contemporary dance for the classical dancers
- classical dance for the contemporary dancers

UE 2 – General and choreographic culture

History of dance

Musical training

Language (English)

widened choreographic technique

UE3 – Physical and theoretical knowledge

Anatomy/physiology

Functional analysis of the body in dance movement

Somatic practice

Vocal technique and theatre

UE4 – Preparation for the dance profession

Scenic and professional simulations

Choreographic research

Conferences and Practical Aspects of the Profession workshops

Health and nutrition

Projects and mediation

Junior Ballet tours

Raising awareness to Artistic and Cultural Education Projects

Internships and internship reports

The final year of training (DNSP3 Junior Ballet) aims to familiarise the students with the reality of the dance profession through real-life professional situations; work on repertory/creation with choreographers, presentation of work, educational actions, professional internships and personal projects.

However, the students may participate in internships in professional structures throughout the three years of the DNSP.

II.2.1.4 Evaluations

All the teaching units are subject to a continuous assessment. The continuous assessment concerns the students' progress, the work achieved and the knowledge acquired during the professional internships or the performing and professional experiences.

The assessments are marked from 0 to 20. The teaching credits are validated if the average is equal to at least 10/20.

II.2.1.4.1 Disciplines of UE 2, 3 and 4.

Their assessment is the responsibility of the teachers, according to criteria defined for each discipline: continual assessment, test before a jury... (see curriculum grid)

II.2.1.4.2 Interpretation and technical and artistic training

The progress in interpretation and technical and artistic training are subject to tests before a jury throughout the course.

II.2.1.4.3 In DNSPD1

In the second semester of the DNSPD training the test before the jury includes:

- Class exercises
- a set variation for the classical and contemporary dancers
- a neoclassical variation for the classical dancers;
- a personal composition for the contemporary dancers;
- a contemporary variation for the classical dancers;
- a classical variation for the contemporary dancers.

The credit points (ECTS) of this second semester are awarded if the mark in continuous assessment and in the test are at least equal to 10/20.

II.2.1.4.4 II.2.1.4.2.2 In DNSPD2

In the fourth semester of the DNSPD training the test before the jury is public, it includes:

- a set variation in the principal and secondary disciplines for the classical and contemporary dancers;
- a free variation for the classical and contemporary dancers, in agreement with their teacher and the director of choreographic studies;
- a pas de deux for the classical dancers; a duo for the contemporary dancers;
- a personal composition for the classical and contemporary dancers.

The credit points (ECTS) of this fourth semester are awarded if the mark in continuous assessment and in the public test are at least equal to 10/20.

II.2.1.4.5 In DNSPD3 Junior Ballet year.

A continuous assessment mark is given by the ballet mistress at the end of each semester in agreement with the director of choreographic studies. The invited choreographers or their representatives give a mark in continual assessment during their work on repertory or creation with the students in the first semester. In the second semester they will be members of the jury for the public test.

The teaching units concerning interpretation and technical and artistic training are equally subject to a final assessment at the end of the course. The final assessment juries award a mark from 0 to 20. The teaching units concerning interpretation and technical and artistic training (UE1) for semester 6 are validated when the student obtains a mark of at least 10/20, this mark being the average of the marks in continual and final assessments.

The invited choreographers or their representatives are members of the jury for the public test.

II.2.1.4.6 Exceptional assessment

After an absence of more than three months, on returning the student is submitted to an assessment in their principal discipline in order to evaluate their technical and physical capacity to follow the level of intensity required and to resume their studies.

After this assessment the jury may decide to reintegrate the student in their class or to set up a specific accompaniment arrangement for a progressive recovery, coordinated by the teaching staff.

II.2.1.5 Exceptional valorisation of a “professionalisation” year in the Junior Ballet – DNSPD3

It is recalled that the final year of the DNSPD (corresponding to semesters 5 and 6 of the DNSPD) is an important stage of the dance training at the CNSMDL which aims to professionalise the students by different teaching methods: periods of creation/

transmission of choreographic repertory with at least three internationally renowned choreographers, rehearsals with the Junior Ballet ballet mistress, participation in educational and cultural action or mediation projects. Performance experience through Junior Ballet tours, internships in structures/companies and the shooting of an individual video-teaser for each student and/or work on new virtual technologies in relation to dance.

The application procedures and their examination are fixed by a protocol **EXCEPTIONAL VALORISATION OF A “PROFESSIONALISATION” YEAR IN THE JUNIOR BALLETS – DNSPD3 document** attached to the Studies Policy and available at the choreographic studies department.

II.2.2 Awarding of the diploma

The Diplôme National Supérieur Professionnel de Danseur (DNSPD) - National Higher Professional Diploma of Dancer is awarded by the director of the establishment to students who have obtained 180 teaching credits throughout the three years of the course DNSPD 1, 2 et 3.

II.2.3 Awarding of the “Theatre Arts” bachelor

The “Theatre Arts” bachelor is awarded by convention with the Lyon 2 University (Université Lumière Lyon 2), to students who have obtained their DNSPD and validated the university's own teaching units according to the conditions defined in the above-mentioned convention.

II.3 COMPOSITION OF JURIES OF ASSESSMENTS AND EVALUATIONS

II.3.1 *Principal and secondary disciplines (UE1)*

II.3.1.1 End of preparatory and probationary year

The jury is composed of the director of choreographic studies or their representative, president, with deciding vote, one choreographic artist or dance teacher exterior to the CNSMDL and two teachers from the dance department of the CNSMDL, one specialist in each of the options.

II.3.1.2 First year of the DNSPD

The jury is composed of the director of choreographic studies or their representative, president, with deciding vote, two choreographic artists or dance teachers exterior to the CNSMDL, one in each of the options, classical and contemporary, and two teachers from the dance department of the CNSMDL, one specialist in each of the options.

II.3.1.3 Second year of the DNSPD

The jury is composed of five members:

- The director of the conservatoire or their representative with deciding vote;
- The director of choreographic studies or her representative;
- Three choreographic artists exterior to the CNSMDL.

II.3.1.4 Third year of the DNSPD (Junior Ballet)

The jury is composed of five members:

- The director of the conservatoire or their representative with deciding vote;
- The director of choreographic studies or her representative;
- Three of the choreographers invited during the season or their representatives.

II.3.1.5 II.3.1.5 Exceptional assessment:

The jury is composed of a minimum of the director of choreographic studies or her representative, the referent teacher in the principal discipline and a technique teacher from the dance department.

III DIPLOMABLE COURSE FOR THE TEACHING CERTIFICAT D'APTITUDE-CA IN MUSIC

The cycle of studies of teachers training for music is in accordance with the provisions of the decree of the 29 July 2016, fixing the conditions of accreditation of higher education institutions to deliver the *Certificat d'aptitude (CA)*.

III.1 ADMISSIBILITY

III.1.1 *Admissibility to the initial training course*

Access to the training course for the *Certificat d'aptitude* as music teacher is conditional on success at the competitive entrance examination open to candidates justifying the two following conditions :

- being holder of the *Diplôme d'État* (State diploma) of music teacher or of a *Certificat d'aptitude* as music teacher in another discipline, another field or another option or of a *Diplôme national supérieur professionnel de musicien –DNSPM* (National superior diploma as a professional musician) or of a diploma validating the first cycle of higher education in music or of a European bachelor or master in the discipline and, as the case may be, the field and the option expected ;
- be holder of a baccalaureate or a French or foreign diploma permitted as exemption or equivalence.

The training course is open to the disciplines, fields and options for which the institution is authorised. Each year the director of the institution indicates which disciplines, fields and options will be open to the competitive entrance examination the following year.

The competitive entrance examination is composed of admissibility and admission tests (see course files).

The candidates enrolled in the competitive entrance examination are exempted from the admissibility test when they are admitted to follow or continue their studies in a second or third cycle of higher education given by a the National Superior Conservatories of Music and Dance of Paris or Lyon in the same discipline or holder of the diploma of the second cycle conferring grade of master of one of these two institutions in the same discipline.

III.1.2 *Disposition concerning the admissibility examination*

The admissibility examination allows the jury to evaluate the high level of mastery in the artistic practice of the candidate. In accordance with the article II-1 of the decree of the 29 July this examination may be in common with the entrance examination to the second cycle conferring grade of master as musician, ensemble director, in musical creation or musical culture. In this case the jury of the admissibility examination is enlarged in accordance with article 6 of the present decree.

III.1.3 *Organisation of studies*

The training programme is organised in teaching units articulated between them according to the targeted competences. (See course files).

After consultation with a commission composed of at least three teachers of the institution, the director validates the competences and knowledge acquired in another framework in view of the file and of the results of the entrance examination, at the beginning of the training course and, if need be, during the training course. It will determine the teaching units to be acquired by each candidate.

After consultation with a commission composed of at least three teachers of the institution, the director decides on the reorganisation of the programme for the admitted students which they can benefit from during the course at their demand or on the initiative of the teaching staff. This provision applies in particular

for the students enrolled in another course of studies leading to a diploma of the second cycle of higher education.

III.1.4 Evaluation of studies and deliverance of aptitude certificate

The teaching units are subject to a continual assessment of which the precise terms appear in the technical file. This continual assessment is completed by a final assessment composed of a pedagogical situation test, the production of a memoir and a final interview.

III.1.5 Composition of end of studies jury

The jury of the final evaluation is chaired by the director of the institution empowered to deliver the *Certificat d'aptitude* of the music teacher or his representative. In addition to its president it includes :

- a music teacher from another higher education institution, or a teacher holder of the *Certificat d'aptitude* to the function of music teacher or holding a position in the framework of territorial teaching of artistic education ;
- a director holder of the *Certificat d'aptitude* to the function of director or belonging to the framework of directors of territorial institutions of artistic education in music, dance, theatre.
- Two qualified personalities, of whom one is designated by proposition of the director in charge of the general direction of artistic creation.

At least one of the members of the jury is a specialist of the discipline and, where appropriate, of the field and the option chosen by the candidate.

III.1.6 Obtention of grade of master

This cycle of studies allows to obtain the higher second cycle diploma of pedagogy and training in the teaching of music, conferring as of right the grade of master to its holder (See supra I-2-5).

IV DIPLOMABLE COURSE IN TEACHING CHOREOGRAPHIC ARTS

The training programme for dance teaching provided by the CNSMD leads to the awarding of two diplomas : the Aptitude Certificate – CA of dance teacher and the Teaching Diploma, teaching of choreographic arts, 2nd cycle diploma of the establishment.

This training programme provided by the CNSMD since 2003, and in accordance with the decree of the 6 January 2017 relating to the aptitude certificate as a dance teacher is designed to lead to the obtention of one or or the other of these diplomas without distinction in the contents or evaluation methods.

As part of the european higher education system with the european teaching unit credit transfer system (ECTS), this training programme level BAC+5 allows the acquisition of 120 european credits. The following articles refer to the decree of the 6 January 2017.

IV.1 ADMISSIBILITY

Access to the training course is through a competitive entrance examination. The curriculum can be followed as initial training or as professional continuing education. The the dance teaching disciplines open are: classical, contemporary and jazz dance.

IV.1.1 *Admissibility to initial training*

(Art 2-1)

I.- Access to the training shall be subject to success at the competitive entrance examination in the concerned discipline, open to candidates justifying to all the following conditions :

- To be holder, in the concerned discipline of the *Diplômé d'Etat* (State diploma) of dance teacher, or of its dispensation or of an equivalence in accordance with the provisions of the article L.362-1 of the Code of Education ;
- To be holder, in the concerned discipline, of a *Diplôme national supérieur professionnel de danseur –DNSPD* (National superior diploma as a professional dancer), or of a diploma validating a first cycle of higher education or of a bachelor of dancer in the discipline corresponding to the genre choreographic expected;
- To be holder of a baccalaureate or of a French or foreign diploma admitted in dispensation or in equivalence ;
- Justify to a professional activity as a dance artist in the concerned discipline, which may particularly be confirmed by 500 hours as a salaried dancer and of teaching experience of at least 300 hours.”

IV.1.2 *Admissibility to professional continuing education*

(Art 3.1)

1.- the access to this tuition in the framework of professional continuing education shall be subject to success at the competitive entrance examination in the discipline demanded by the candidate on inscription, open to candidates holding the *Diplômé d'Etat* (State diploma) or its dispensation or an equivalent diploma.

II. – The candidates must fill one of the following conditions :

1. Justify to two years activity as a dancer in the choreographic discipline demanded by the candidate, and a teaching experience of 600 hours.
2. Justify to three years of professional activity, over a continuous period of five years, as dancer in the choreographic discipline demanded.

3. Justify to one year of activity as a dancer and a teaching experience of 2400 hours in the choreographic discipline demanded.

The professional experience as a dancer is attested either by an employment in a production and diffusion institution, or by affiliation to the theatre artists unemployment system, in conformity with the current conventional conditions.

The director of the institution may, by way of derogation, authorise candidates who do not totally fill the conditions in note 3 of II of the present article to present the competitive entrance examination, after obtaining the assent of a commission composed of at least three members of the teaching staff of the institution.

He draws up the list of the candidates admitted to present the competitive entrance examination.

IV.1.3 Entrance examination

- A written examination : type text commentary (duration : 4 hours) ;
- A practical examination : from a fragment of repertory of the candidate's choice or a personal composition, the candidate conducts a work session of 35 minutes which implements notions of transmission, of relationship to the music and to artistic interpretation towards a student or a student dancer of an advanced level made available by the National Superior Conservatoire of Music and Dance of Lyon. He/she provides and uses the recorded musical support of his/her choice. Then, in order to respond to precise demands of the jury, the candidate invents and implements with the student one or several targeted exercises for 10 minutes. The candidate benefits from a studio time of 30 minutes to prepare.
- A 30 minute interview.

IV.1.4 Composition of jury for the competitive entrance examination

There is a specific jury for each discipline (classical, contemporary, jazz).

(Art 6)

"The juries responsible for evaluating the competitive entrance examination are chaired by the director of the institution empowered to deliver the aptitude certificate as a dance teacher.

In addition to its president it includes :

- A member of the teaching staff of the course within the institution.
- A teacher holder of the *Certificate d'aptitude* to the function of dance teacher in the discipline of the candidate.
- A teacher teaching in a department of choreographic studies of an institution dispensing a training for a national superior diploma in dance ;
- A qualified personality designated on proposition of the director in charge of the general direction of artistic creation ;

The members of the juries are appointed by the director of the institution empowered to deliver the aptitude certificate as a dance teacher."

IV.1.5 Evaluation modality for the competitive entrance examination

The jury verifies that the candidate :

- has a high technical and artistic level.
- can transmit a choreographic extract to a student in a given time.

- is capable of carrying out research and writing a masters memoir.
- They evaluate his/her motivation to follow this course.

The criteria are the following :

- Qualification in his/her own discipline (artistic references, musicality, technical and artistic personal resources, richness of spoken vocabulary).
- Teaching qualifications (pedagogical know-how : critical view, corrections, exigencies, stimuli, pertinence of propositions, attention towards the student, knowledge of debates in pedagogy).
- Professional motivation (knowledge of work in a conservatoire, interest for work in the initial teaching of pre-professionnal amateurs, experience of or desire to collaborate, desire to evolve).
- Capacity to follow this second cycle course (carry out reflection and argumentation, a good level of written expression, interest for the planned subjects of research, general organisation, qualities of communication).

The jury determines all the tests; they establish the list of selected candidates in the discipline.

The director of the institution establishes the list of candidates selected to join the initial or the continual education course. A waiting list may be established for each discipline.

The candidates placed in preferential order of the jury on this list may be integrated in the case of a resignation in the concerned discipline. The decision of integration remains with the director of the CNSMD and is in no way automatic.

IV.2 FUNDING

Those accepted into the initial training will benefit from student status after having finalised their administrative inscription according to the terms fixed by the CNSMD. These students must pay the annual tuition fees ; they do not pay the teaching expenses.

IV.2.1 *Funding for professional continuing education*

The amounts of teaching expenses to be paid for professional continuing education are fixed by decision of the governing board of the CNSMD.

Learners of the diplomable course in choreographical arts teaching accepted for professional continuing education, can benefit from financial assistance of collecting bodies. When registering at the competitive exam, they are asked to apply to the OPCA (*Organisme Paritaire Collecteur Agréé*) of which they depend to constitute a file to ask for the coverage of the pedagogical cost of the course. The CNSMD establishes an estimate or convention following the specific demands of the OPCA. There is an individual follow-up for the processing of these financial demands.

IV.3 ORGANISATION OF STUDIES

IV.3.1 *Length of the course*

The sessions take place principally during the university vacations. Individual tutorials are spread out throughout the course.

At the beginning of the course, the director, after consultation with a commission of three teachers may validate competence and knowledge previously acquired (VAA). He will also decide the teaching units to be acquired by each learner.

The reference duration is 900 hours of which the volume of hours corresponding to teaching related to already obtained validations is deducted in application of the above dispositions.

IV.3.2 Contents

The teaching alternates between theory and practice.

It is considered as resource material for the learners. The competences, knowledge and know-how laid out in the Frame of Reference of the profession constitute the objectives to be reached. The learners implement preparatory work to develop their autonomy. They are in an active approach of research training by the experience of research. Group work allows to acquire a professional way of functioning and to question the texts that govern artistic education.

The work periods, of a minimum of 100 hours, are organised essentially in specialised artistic teaching structures. In this framework they receive coaching.

The course is organised around three principal axes, which refer to the three chapters of the Frame of Reference of the profession, completed by options proposed in Teaching Unit 4, i.e. U.E.4.

U.E.1 Transmit the art of dance

Didactics/pedagogy
Analysis of practice
The relationship between dance and music

U.E.2 Project dynamics

Education sciences
Engineering of a project
Professional identity, rules and ethics
Culture policies

U.E.3 Research

Choreographic culture/Dance history
New technologies
Methodology for the memoir

U.E.4. Practice and associated knowledge

One discipline by semester, chosen by the learner among :

Dancer's health
Movement transcription and dance notations
Regulatory framework
Languages
Political culture
Livearts culture

IV.4 EVALUATION OF STUDIES AND DELIVERANCE OF THE CERTIFICAT D'APTITUDE-CA

IV.4.1 ECTS

The CA and the Teaching Diploma, choreographic arts teaching are second cycle higher education diplomas. They are in line with the European higher education measure by the use of the European Credit Transfer System. To obtain the diplomas the student must acquire 120 ECTS. The course is divided into half-yearly teaching units (U.E.) leading to the obtention of credit points.

The U.E.s are not compensable between them.
The disciplines within a same U.E. are compensable.

IV.4.2 Continuous assessment

The teaching units and modules are subject to continuous assessment of which the terms are defined below.

At the end of the course, for each teaching unit, the results of each evaluation lead to a mark from 0 to 20, attributed by the director of the institution on the proposition of the teaching staff.

These evaluations are the responsibility of the teaching staff, according to the terms defined for each discipline. Some of the work evaluated is transversal and evaluated by different teachers.

Assiduity is part of the evaluation criteria.

Each semester is evaluated and leads to the attribution of a mark and of credit points.

IV.4.3 Final evaluation

The continuous evaluation is completed for certain teaching unities by a final evaluation constituted of tests in conformity with the measures of the professional framework of activities and of the certification figuring in the annex of the decree.

These tests include a pedagogical simulation, involving a group of students and the production of a research memoir, each of which are followed by an interview.

They count for 50% of the mark of the teaching units concerned.

Apart from those validated by paragraph IV-3-1 of the studies policy, a teaching unit is acquired when the learner has attained an average of at least 10 out of 20 for all the corresponding evaluations.

The teaching units are not compensable between them.

The final tests count for 50% of the mark of the teaching units concerned.

U.E.1 : transmit the art of dance – teaching session and interview 50/50%

U.E.3 : research and production of a memoir and defence 50/50%

The aptitude certificate as a dance teacher and the Teaching Diploma, choreographic arts teaching (Diplôme de Pédagogie, enseignement de l'art chorégraphique) cannot be obtained if the whole of these teaching units are not acquired.

IV.4.4 *Deliverance of diploma or certificate*

After the final tests, the director of the institution, given the results in the continuous and terminal evaluations, draws up the list of the admitted learners. He/she issues the aptitude certificate as dance teacher and the Diplôme de Pédagogie, enseignement de l'art chorégraphique and attributes the associated 120 ECTS.

U.E.1 and U.E.3 : a learner not having been able to present the final tests in the case of justified force majeure will conserve the benefits of their continuous evaluation marks and may present the following final tests. A learner not having validated their teaching units may conserve the benefits of the continuous evaluation and present the following final examination one more time.

U.E.2 and U.E.4 : in the case of a note below 10, a new mediation is proposed to allow for a new evaluation.

The director of the institution delivers a certificate to the learners who have failed specifying the teaching units acquired and the corresponding credit points.

IV.4.5 *Terms of the final examination*

1. A pedagogical simulation, involving a group of students

From a written reasoned document exposing his/her artistic, strategic and pedagogical choices, given to the jury beforehand, the learner implements a teaching session with a group of students (class, repertory, research, evaluation process, video analysis...)

He/she implements a project of teaching of dance (in his/her aesthetic) taking into account the reality of the students and including a large part of choreographic references, either in a targeted manner, in the form of an adaptation of an extract of repertory, or in a diffused manner, in the form of a consequential enrichment of the choreographic culture of the students throughout the session. He/she conducts this 1H30 session with a homogenous group with a level known in advance. He/she organises the session as he/she wishes. He/she shows in this way his/her capacity to develop a personal approach and a project independently. His/her adaptability to a particular context is consequently tried and tested. A musician is available to accompany the work. They work together beforehand to plan the session.

2. An interview

After the simulation, the jury interviews the candidate for 30 minutes on what has been presented and on the file proposed beforehand. They encourage the expression of the thoughts and knowledge of the learner and demand his/her analysis of the experience the teaching situation. They can also question him/her on his/her pedagogical positioning in varied professional contexts.

Terms of evaluation of the simulation and the interview

The evaluation of these tests is global because it aims to :

Evaluate the coherence of the pedagogical action in terms of the written and oral statements.

Take into account the pertinence of:

- The means deployed to implement the project.

- The teaching in relationship to this project.
- His/her analysis of the situation.
- The general reflection in the context of specialised artistic education.

The test does not allow the jury to consider the span of the competences of the candidate in multiple situations. So the jury stands by the candidate's proposition who assumes his/her position.

The jury will set a mark /20 which counts for 50% of the U.E.1.

3. The production of a memoir

The learner will write about a personal research on a subject that he/she has chosen from the fields of creation, patrimony and dance teaching.

In the case of a professional memoir, he/she will deal with a real situation which will involve an analysis. In the case of a research memoir, his/her subject should be problematised.

4. A memoir defence

After correction of the memoir the jury meet the learner for a defence.

The learner will have 15 minutes to present his/her research process, motivation, the difficulties experienced, and the perspectives that the work opened. The jury will then have 10 minutes to ask questions.

Methods of evaluation of the memoir and its defence.

The memoir is evaluated using the following criteria :

- Layout
- Sources, quotes, bibliography
- Construction, research problem
- Pertinence
- Pedagogical implication

The jury will set a mark /20.

The defence is evaluated using the following criteria :

- Quality of oral expression
- Pertinence of supports used
- Mastery of the subject
- Quality of replies to questions

By reference to these criteria the jury may add 0,5 to 2 points to the initial mark.

IV.4.6 *Composition of juries*

The practical tests are organised by discipline : classical, contemporary and jazz.

The members of the jury are named by the director of the institution empowered to deliver the aptitude certificate as dance teacher.

A part from the director, no member of the jury of the final evaluation can be a teacher in the framework of the course leading to the aptitude certificate following the candidate within this institution.

Composition of the jury for the practical test and the related interview.

- The director or his representative : President.
- A teacher of artistic education holder of the C.A. (in the discipline)
- A teacher of another training course for a national superior diploma in dance.
- A personality qualified in Functional Analysis of the Body in Dance Movement.
- A conservatoire director or responsible for direction.
- A qualified personality designated on the proposition of the director of the Ministry of culture department of artistic creation- DGCA.

Composition of the jury for the memoir and its defence.

- The director or his representative : President.
- A personality qualified in the field of research in dance.
- An academic.

V FUNCTIONING AND EDUCATIONAL FRAMEWORK

V.1 Pedagogical Departments.

The teaching provided in the conservatoire is regrouped in departments :

- Strings
- Woodwinds
- Brass
- Keyboards
- Voice and choir direction
- Early music
- Musical creation
- Chamber music
- Musical culture
- Dance
- Diploma course for the aptitude certificate in music
- Diploma course for the aptitude certificate in dance

V.2 Direction of studies

The director of the conservatoire is assisted by a director of musical studies and by a director of choreographic studies.

V.2.1 *The director of musical studies*

Collaborator with the director for all the questions linked to the studies of the student musicians, he is the principal contact person for the students and the teachers, particularly the heads of department : advice, curriculum management, evaluations.

He works in relationship with the studies department.

He prepares the teaching councils and the studies commissions to which he is invited.

V.2.2 *The director of choreographic studies*

Collaborator with the director for all the questions linked to the studies of the student dancers, he is the principal contact person for the students and the teachers : advice, curriculum management, evaluations.

He is the coordinator of the teaching staff of the department and he prepares the teaching councils and the studies commissions to which he is invited.

He implements the policy of invited teachers and choreographers.

Finally, he is responsible for the artistic programme of the Junior Ballet, of the implementing and development of projects.

V.2.3 The director of research

Collaborator with the director for all the questions linked to the research policy, he is the principal contact person for the students and the teachers.

He accompanies and coordinates the partnerships necessary to this policy.

He encourages the valorisation of the research projects of the students and teachers while following the publication and diffusion of these works.

He contributes widely to the seminars which the conservatoire organises every two years.

He also leads the work of the research council, body which proposes orientations in the field.

V.2.4 The heads of department

The heads of department are teachers designated by the director to sit in the technical commissions of reflection within and outside the CNSMD. They are the technical advisors of the director.

They are invited to participate in the work of the teaching council and are members by right of the diploma commission.

They attend the plenary meetings fixed by the direction and convoke the teachers of their department for the supervision of students and the different projects to be put into place.

They participate in the organisation of the student evaluations.

They can preside the juries of the competitive entrance examination and of the tests in their department.

They collect and assemble information on the projects and ensemble activities of the department or between departments, assess the planning constraints and propose them to the director who studies their feasibility with the concerned managers.

They will then organise directly with the above managers, the programming, the mounting and the realisation of the projects.

In collaboration with the teaching directors and the studies department, the heads of department participate in the supervision of the students and of the courses. (reform projects, development etc...)

At the end of each university year, the heads of department remit an activity report of the department including prospective elements. This report is subject to a comparative evaluation regrouping the department head, the director and the director of musical studies.

V.3 The pedagogical instances

V.3.1 The pedagogical council

The director of the conservatoire is assisted by a pedagogical council of which the missions are fixed by the decree of the 18 February 2009 in its articles 14 and 15.

“the pedagogical council formulates an opinion on the studies policy before its presentation to the board of directors.”

“two-thirds of the pedagogical council is composed of elected representatives of the teaching staff of the conservatoire and one third of elected representatives of the students.”

V.3.2 The diploma commission

The diploma commission gives an opinion on all the problems linked to the progression of studies of the student musicians and dancers :

- Planning of studies;
- Modification of curriculum;
- Prolongation and reduction of studies;
- Equivalences and dispenses;
- Leave of absence, interruption of studies;

It is composed of :

- The director, president, with deciding vote,
- The director of musical studies,
- The director of choreographic studies,
- The heads of department or their representatives,
- The teachers members of the pedagogical council,
- The students members of the pedagogical council who can have themselves replaced by students who are members of the Conseil d'administration.
- A representative of the students association,
- Representatives designated by the University Lumière Lyon 2,

The director can call on all teachers.

The Diploma commission can propose all disciplinary sanctions against students to the director in accordance with article V.6.

V.3.3 The research council

The research council is a transversal instance composed of the two directors of studies, of a group of teachers engaged in research and to a certain number of invited personalities from partner institutions.

This council, which meets annually, is charged with identifying axes and themes which are coherent and specific to the personality of the institution.

V.4 Leave of absence

All the pedagogical activities of the conservatoire have the priority over all other exterior activity.

Any participation of a student to an exterior activity, whether it be musical, choreographic or other, as well as all foreseeable absence is subject to a written demand of authorisation to the director of studies, as soon as the student knows about it and at the latest in a minimum delay of fifteen days before the absence or the beginning of the activity.

Any absence for which adequate justification is not provided or not having been subject to a demand of authorisation will be considered irregular and liable to disciplinary action.

V.5 Disciplinary action

It is subject to the article 16 of the decree 2009-201 of the 18 February 2009 defining the Statute of the national conservatoires of music and dance :

“the sanctions applicable to the students, in addition to those provided for under article L 811-6 of the Code of Education, are the warning, the definitive exclusion from the syllabus concerned, the temporary or definitive exclusion from a part of the institution, the temporary or definitive exclusion from the institution. No sanction can be decided without the student having been invited to present his/her observations. Apart from for the warning, the director decides on the sanction after consultation with the disciplinary commission who hear the student concerned”.

The warning is decided by the director for the following reasons :

- 1) in the case of absence to individual or collective classes.
 - Three absences for which adequate justification is not provided will result in a first warning.
 - A fourth absence for which adequate justification is not provided will result in a second warning and a convocation to a meeting with the director of studies and the teaching staff concerned.
 - A fifth absence for which adequate justification is not provided will result in the convocation before the disciplinary council.

Exclusion

The temporary or definitive exclusion from the conservatoire sanction :

- 1) **Absenteeism**
 - Students having received several warnings and having been proved deficient by new absences for which adequate justification is not provided.
 - Students partially or totally absent from continuous assessment tests, from assessment or final examinations, from a concert, a performance (for the dancers), or a rehearsal or dress rehearsal without a legitimate excuse.
 - Students not physically present three weeks after the beginning of the academic year without having obtained at this date a regular leave of absence.
- 2) **Insufficient results**

The temporary exclusion can cover a period of three to six months.

It results in the loss of the right of residence and the interdiction of access to the classrooms.

It can also lead to a suspension of the payment of the grant for the students who benefit from this.

V.5.1 The disciplinary council

Its composition is fixed as follows :

- The director of the conservatoire or his representative, president, with deciding vote,
- The assistant director or his representative,
- The director of musical studies and/ or the director of choreographic studies,
- Two teachers from the conservatoire, designated by drawing lots, members of the governing board or of the pedagogical council.
- A student designated among the representatives of the students to the governing board or of the pedagogical council.

Role of the disciplinary council

The disciplinary council gives an opinion to the director in the case of the temporary or definitive exclusion of a student. It may also give its opinion on all faults committed by a student in the framework of his/her activities.

The disciplinary council is convoked by the director and can hear all persons of whom it wishes to know the observations

A student called before the disciplinary council may be accompanied by a representative of his/her choice.

When the student is a minor, the disciplinary sanctions are notified to his/her parents or tutor.

The director may be brought to decide the exclusion of a student, as a precautionary measure, without having obtained the agreement of the disciplinary council. The latter will be informed by all means and as soon as possible, of the facts which resulted in the decision of exclusion.