rijksuniversiteit groningen

Assessment plan

Master Arts & Culture

1 / Vision of teaching and assessment

The curriculum of the Master's programme in Arts & Culture aligns itself with the faculty's intention to shape the curriculum according to the (international) academic standards and requirements of the professional field, with an international teaching staff from the Netherlands, Denmark, Canada, the US, Mexico, Germany, Hungary, and Greece. It realizes this within the general framework for university education as devised by the Faculty of the Arts, in which education is (a) research-driven, (b) student-centered and (c) activating in nature. Research-driven means that Master's students are confronted with the practice of scholarly research and are taught the necessary skills through relevant assignments. Student-centered implies that all forms of instruction are designed to suit the required educational development of the student. Activating refers to the fact that our Master's students are encouraged to actively engage in small research projects during the first semester and in a bigger one for their Master's thesis in the second semester, and test their knowledge during an internship in the working field they aim to participate in.

The learning environment supports the goals of educating conscientious and critical students for a profession in the art-worlds and cultural sector. All education during the first semester is therefore highly interactive and takes place almost entirely in seminar format. This guarantees continuous and intensive communication between students and teachers. Through discussions and assignments in varied formats – such as in-class writing assignments, oral presentations, Perusall annotations, peer-reviewing or essay writing – students are stimulated to engage critically with the scholarly aspects of the subject matter and are encouraged to apply their newly acquired skills to their professional aspirations. Wherever possible, the research expertise of the staff members is reflected in the design of the courses and the research perspectives taught therein, thus creating an educational environment that is informed and nurtured by current scholarly research. All tracks have a focus on research: During course work students acquire the skills to independently conceive, plan, execute, evaluate, and apply research in the art discipline and/or methodological approach of their track. During the second semester of the programme students continue to do so by implementing their newly gained knowledge and skills during an internship that confronts them with the demands of professional life.

In their Master's thesis they conduct further research. With its particular combination of theoretical, critical and methodological reflection and practical application the Master's programme in Arts & Culture offers attractive learning outcomes that appeal to an international student body. Combined with the focus on research it enables students to address strategic issues within their chosen field, to arrive at informed conclusions, and to use these as a basis for devising relevant strategies.

Because art and culture are phenomena that cross borders and exceed language-based communication through their aesthetic functions and use of images, sounds, smells, objects, materials, and movements, we believe that they are best taught in an international atmosphere. The programme is therefore almost entirely taught in

English, except for the track 'Landschapsgeschiedenis,' which is geared towards specifically Dutch phenomena and policies. All tracks study their subjects from an international and comparative perspective. The curriculum, the teaching-learning environment and the quality of the teaching staff enable the incoming students to achieve the intended learning outcomes. Students are actively invited to bring in case study material from the art-worlds and cultural sector of their home countries, allowing for a rich comparative perspective. The programme profits from the intake of an international student body, whose members reflect on their diverse backgrounds and enrich the curriculum as well as enhance the programmes' goal to raise conscientious and critical citizens by sharing their perspectives.

2 / How to follow the assessment cycle (from design to evaluation and optimization)

The programme complies with the faculty's guidelines for the design and evaluation of tests, which are shown schematically in the figure below.
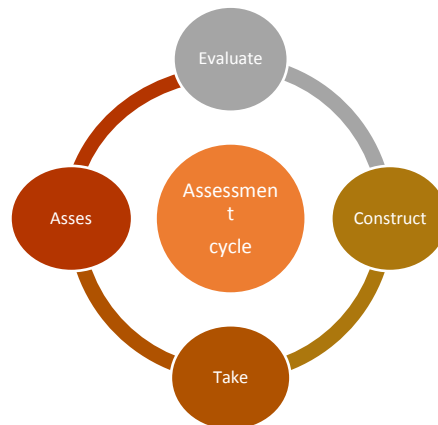
3 / Assessment dossier
a. The assessment dossier

The requirements of the assessment dossier are set out in §4 of the 'Protocol for Quality Assurance in the Assessment of Course Units' drawn up by the Board of Examiners. Some procedural adjustment are mentioned below:

When requested (e.g. as part of the three-year evaluation cycle), the examiner of the programme provides the Board of Examiners with an 'assessment dossier'

containing the following:

a. the syllabus

b. the list of marks, comprising all marks that count towards the final mark

c. - for assessments in the narrower sense of the word (i.e. tests): the test that was set, incl. model answers/key

- for written assignments: the formulation of the assignment, information about the assessment method (assessment criteria and standards) if this is not listed in the syllabus, and a selection of completed assessment forms

d. the assessment blueprint, minutes of peer-support meetings, evaluations and self-evaluations of course units, etc., if available.

b. Parties involved

In 'Rules and responsibilities for the assessment of the Faculty of Arts', laid down by the Faculty Board of Arts on 28 May 2019 (modified on 13-02-2020), all parties involved in fulfilling duties related to the assessment are described.

With regard to the assessment dossier, the following guidelines and responsibilities are relevant.

If a course is part of the periodic evaluation of Board of Examiners, the lecturer (or course coordinator) is requested to provide the information for the assessment dossier (upload on the Nestor site of the course). If, as a result of the evaluation, shortcomings are found in the basic quality of the assessment, the Board of Examiners will draw up a recommendation to the Cluster Board. The Cluster Board is responsible for drawing up an improvement plan with concrete measures to improve the identified shortcomings. The Board of Examiners will automatically include the course in question in its next assessment round.

4 / Assessment timetable

Overview of learning outcomes of the degree programme	See OER-part B
Matrix learning outcomes of the degree programme / course units	Appendix 1
Schematic overview of time periods intended for assessment, modes of assessment used and, if relevant, learning pathways	Appendix 2
Overview of the intended learning outcomes of the course units and their modes of assessment	Appendix 3
Additional regulations for the graduation dossier	Appendix 4

The objectives of the degree programme, set out in the learning outcomes of the degree programme (See OER-part B), form the guiding principles. All course units together fulfil a role in working towards these learning outcomes. This is reflected in a coherent curriculum with a transparent structure. The matrix of learning outcomes (Appendix 1) defines the course units that include summative assessments and distinguishes between a) course units with assessments that *lead up to* the attainment level set out in the programme-level learning outcomes and b) course units with assessments *at this attainment level* (in the latter case the learning outcomes of the course unit are thus identical to the programme-level learning outcomes of the degree programme). This distinction is expressed as follows:

'<u>x</u>', i.e. underlined, is used for summative[1] assessments at the level specified in the programme-level learning outcomes
'x' for summative assessments at lower performance levels

In parallel with the curriculum, the assessment programme (Appendix 2) offers an overview of modes of assessment and exam periods. In order to gain insight at the programme level into whether the chosen modes of assessment tie in with the learning outcomes of the course units and create a balanced mix in the run-up to the programme-level learning outcomes of the degree programme, the intended learning outcomes of the course units are related to their modes of assessment (Appendix 3). Specific rules may apply to certain components of the graduation dossier (e.g. for the thesis: approval of the thesis proposal, amount of supervision, resit) (Appendix 4).

5 / Safeguarding of assessment quality by the Board of Examiners

The Board of Examiners is responsible for safeguarding the quality of assessment at both the degree programme level and the level of individual course units.

a. Safeguarding of assessment quality at degree programme level

The Board of Examiners annually issues advice on each degree programme's draft assessment plan for the coming academic year.

b. Safeguarding of assessment quality at course unit level

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[1] Summative assessment aims to assess a student's knowledge and skills. Such assessments are usually awarded a mark, accompanied by a justification of the mark (adapted from *Toetsen in het hoger onderwijs* (2017)).

The Board of Examiners aims to evaluate the assessments for all course units in a degree programme in a three-year cycle – in other words, to examine each course unit's assessment at least once every three years, bearing in mind the position of the course unit in the curriculum and in a specific learning pathway. In addition, a substantiated selection of theses is evaluated.

6 / Archiving

When selected, all necessary documents of the assessment dossier of a course unit are uploaded in the Nestor environment via the button 'Board of Examinars'. Per academic year an inventory list of all evaluated courses is made by the cluster secretariat.

7 / List of documents relevant to assessment

Faculty vision of teaching and assessment – see https://myuniversity.rug.nl/infonet/medewerkers/let/onderwijs/vision-for-education.

Rules and Regulations – the internal regulations of the Board of Examiners.

Rules and Responsibilities for the assessment of the Faculty of Arts Teaching and Examination Regulations (TER = OER; *Onderwijs- en examenregeling*) – a legally binding document that applies to the entire cohort of students who start a degree programme in a certain academic year. The TER may also contain transitional arrangements for previous cohorts.

Matrix of learning outcomes – an appendix to the Assessment Plan that specifies the course units with *summative* assessment leading up to or at the level specified in the programme-level learning outcomes and the course units with formative assessment.

Placement manual – a manual for the placement course unit.

Syllabus – a document that sets out the details of the TER and the Assessment Plan at course unit level in accordance with the information in Ocasys.

Assessment Plan – a document that is enclosed as an appendix with the TER and is therefore legally binding.

Assessment programme – a schematic overview of time periods intended for assessment, modes of assessment used and, if relevant, learning pathways (previously known as the 'assessment plan').

Assessment protocol – the implementation of the TER, Part A, Article 8.7.

Matrix of realized learning outcomes / course units MA Arts & Culture

A bold printed X in the schedule below represents a course unit that assesses the learning outcome in question at the final attainment level, whereas a non-bold X means that although the course unit contributes through its assessment to building up the relevant learning outcome, it does not assess the learning outcome at its final attainment level.

Track Art History (AH)

	A. Knowledge and Understanding								B. Applying Knowledge and Understanding		C. Making Judgements			D. Communication			E. Learning Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	2
Semester I																		
Art History Now: Theory, Method, Historiography	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Media, Materials, Makers: Art and/as Research	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	X
Museums: The Making of	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X
Collections and Artefacts: Object-Based Research *Or* Early Modern Object Biography	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	X
Semester II																		
Tutorial: Research Expertise	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Excursion	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Master's Thesis Art History	**X**	**X**	**X**	**X**	**X**	**X**	**X**		**X**	**X**	**X**	**X**	**X**	**X**	**X**	**X**	**X**	**X**
Year 2, Semester I																		
Museum placement (extracurricular)									X	X	X	X	X	X	X	X	X	X

Matrix of realized learning outcomes / course units MA Arts & Culture

Track History of Architecture & Town Planning (HATP)

	A. Knowledge and Understanding								B. Applying Knowledge and Under-standing		C. Making Judgements			D. Communica-tion			E. Learning Skills	
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**1**	**2**	**1**	**2**	**3**	**1**	**2**	**3**	**1**	**2**
Semester I																		
The Origins of a Healthy City	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
An encyclopedia of typologies	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Capita Selecta: Architecture, Urbanism, Health	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Capita Selecta: Perception and Representation	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Capita Selecta: Cultural Heritage / History and Theory of Architecture and Urbanism	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Semester II																		
Excursion (Detecting the City)	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Internship or Individual Project	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
MA Thesis in Architecture and Urbanism	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X

Matrix of realized learning outcomes / course units MA Arts & Culture

Track Landschapsgeschiedenis / Landscape History

	A. Knowledge and Understanding								B. Applying Knowledge and Under-standing		C. Making Judgements			D. Communica-tion			E. Learning Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	2
Semester I																		
Landscapes of the Netherlands	X	X	X								X			X	X	X		
Palaeography and Archive Research											X			X				
GIS for Historical Landscape Studies	X								X	X	X			X	X	X	X	X
Topical Issues	X	X		X	X	X	X				X			X	X			
Semester II																		
Landscapes of Europe					X	X								X	X	X		X
Hist. Country Houses & landed estate	X	X	X								X	X			X		X	X
Specialization project	X	X							X	X				X				
MA Placement in Landscape History	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
MA Thesis in History of Landscape	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X

Matrix of realized learning outcomes / course units MA Arts & Culture

Track Music, Theatre and Performance Studies (MTPS)

	A. Knowledge and Understanding								B. Applying Knowledge and Under-standing		C. Making Judgements			D. Communica-tion			E. Learn-ing Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	2
Semester Ia																		
Dramaturgy	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Performance Mediality & Materiality	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Visualizing Classical Music in the Digital Age	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Music, Politics and Resistance	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Contextual Module	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X
Semester Ib																		
Music, Theatre and Sound	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Adaptation Theory and Practice	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Music and Globalization	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Rethinking the Classical Music concert	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Sound, Technologies and Ideologies	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Contextual Module	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X
Semester II																		
Master's Thesis Arts & Culture	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Master Placement	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X

Matrix of realized learning outcomes / course units MA Arts & Culture

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Track Film and Contemporary Audio-visual Media (FCAM)

	A. Knowledge and Understanding								B. Applying Knowledge and Under-standing		C. Making Judgements			D. Communica-tion			E. Learn-ing Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	2
Semester Ia																		
Cinematic Imagination	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
High and Low Definition	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Contextual Module	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X
Semester Ib																		
Contemporary Complex Cinema	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Documentary and Global Crises	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
The Grotesque as a Dominant Format	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X
Semester II																		
Master's Thesis Arts & Culture	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Master Placement	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X

Matrix of realized learning outcomes / course units MA Arts & Culture

Track Arts, Policy and Cultural Entrepreneurship (APCE)

	A. Knowledge and Understanding								B. Applying Knowledge and Under-standing		C. Making Judgements			D. Communica-tion			E. Learn-ing Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	2
Semester Ia																		
Arts and the Public Sphere	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X
Public Cultural Policy in Global Context	X	X	X	X			X		X	X	X	X	X	X	X	X	X	X
Art Disciplinary Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Semester Ib																		
Arts Sociology	X	X	X	X			X		X	X	X	X	X	X	X	X	X	X
The Global/Local Cultural Leader	X	X	X	X			X		X	X	X	X	X	X	X	X	X	X
Art Disciplinary Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Semester II																		
Master's Thesis Arts & Culture	X	X	X	X			X		X	X	X	X	X	X	X	X	X	X
Master Placement	X	X	X	X			X		X	X	X	X	X	X	X	X	X	X

Matrix of realized learning outcomes / course units MA Arts & Culture

Track Arts, Cognition and Criticism (ACC)

	A. Knowledge and Understanding								B. Applying Knowledge and Understanding		C. Making Judgements			D. Communication			E. Learning Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	2
Semester Ia																		
Arts and the Public Sphere	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X
Media, Materials, Makers: Art and/as Research	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X
Art Disciplinary Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Semester Ib																		
Arts, Narrative and Identity	X	X	X	X		X			X	X	X	X	X	X	X	X	X	X
Arts and Brain in Culture	X	X	X	X		X		X	X	X	X	X	X	X	X	X	X	X
Art Disciplinary Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X	X
Semester II																		
Master's Thesis Arts & Culture	X	X	X	X		X		X	X	X	X	X	X	X	X	X	X	X
Master Placement	X	X	X	X		X		X	X	X	X	X	X	X	X	X	X	X

Appendix 2. Learning outcomes and their assessment in course units

The learning outcomes mentioned below are based on Ocasys. Occasionally learning outcomes are described more extensively in the syllabus of a course unit.

Year 1	Semester 1	
Module	Code	Learning outcome
Media, Materials, Makers: Art and/as Research	LKK040M10	Besides the learning outcomes mentioned in the MA OER-part B, more specific outcomes are formulated. Students are upon successful completion of the course unit able to/have: - some understanding of current developments in the world of arts and their carriers (media), especially where the arts change under the influence of the digitization of media, and on the current debates on 'art and/as research'; - study current developments in arts, (scientific) discourse and methods, and reflect critically on this - both orally and in writing –; - conduct, in collaboration, activities and experiments in which artistic and scholarly components meet, present them and reflect on them critically - both oral and in writing –; - formulate a research proposal, which incorporates a problem analyses, research questions, an adequate theoretical framework and relevant research methods, and report on this (written – Dutch/English); - skills needed for an academic profession, including the display of initiative and personal responsibility, conducting a conversation on academic level, perform a context sensitive attitude, ability to work independently and work in a team and to tune to a target audience.
Arts and the Public Sphere	LWX049M05	Upon successful completion of the course unit, students are able to: 1. reproduce some of the most important theories concerning the public sphere, and the socio-political role of the arts 2. critically reflect on the pitfalls and shortcomings of these theories 3. apply these theories on cases in the field of their own expertise (e.g. visual arts, theatre, music, literary or film studies) 4. independently conduct a small (literature) research 5. report, both orally and in written form, on their research 6. effectively prepare and chair a discussion on an academic topic
Visualizing Classical Music in the Digital Age	LWX052M05	1. To acquire a deep understanding of strategies of visualizing for classical music, both in the (recent) past, as well as in current practice 2. To study, understand, and apply theories of audio-visual media to these practices. 3. The ability to evaluate such evaluations critically from various scholarly perspectives.
Sound, Technologies and Ideologies	LWX059M05	- gain an understanding of the field of musical technology studies and the range of ideologies that inform valuations of various musical technologies and the sounds they produce - apply the insights learned from these fields of study to the engage with relevant case studies - gather and critically engage with scholarly literature to inform judgments that reflect on music and musical technology - conduct original research and write an essay that links music to the themes and perspectives discussed in the course
The Grotesque as a Dominant Format	LWX078M05	The goal of this course is (1) to enable students a more fine-grained reflection on the long-standing aesthetic tradition of the grotesque (2) in relation to novel technologies used for mimetic purposes (3) to help students critically reflect on (visual) representation as well as media use in a technology-saturated culture in constant transition.

Dramaturgy	LWX056M05	Upon successful completion of the course unit, students are able to: 1. demonstrate insight in the notion of dramaturgy, both historically as well as theoretically 2. critically evaluate dramaturgical practices 3. participate in discussion on that practice 4. conduct independent research on the subject 5. present the result of research orally and in writing for an academic audience
Music and Globalization	LWX058M05	- gain an understanding of the fields of mobility and urban studies, as they relate to music - apply the insights learned from these fields of study to the engage with relevant case studies - gather and critically engage with scholarly literature to inform judgments that reflect on music, mobility, and cities - conduct original research and write an essay that links music to the themes and perspectives discussed in the course
Cinematic Imagination	LWX077M05	After this course students will have - a better understanding of the field of aesthetics - learned to reflect on their aesthetic experiences - an improved understanding of the aesthetic category of the beautiful in film - know how to relate theories from outside film studies (such as philosophy or empirical aesthetics) to films - have a better sense of how set up a research project of a particular dimension that investigates the topic of film and the beautiful - executed, with a high level of English proficiency, a final written essay.
Performance, Mediality, and Materiality	LWX072M05	Upon successful completion of the course unit, students are able to: 1. demonstrate a full grasp of the key principles of contemporary theatre and performance theories 2. show a good understanding of the dialogue between theatre/performance theory and larger theoretical discourses 3. use critical frameworks in analysing contemporary performance practices 4. develop a critical approach through synthesising theoretical concepts and ideas 5. critically evaluate different theoretical approaches and methodologies and assess their usefulness in discussing theatre and performance 6. conduct independent research 7. formulate a sophisticated argument in written form 8. present their work to an academic audience
Arts and Brain in Culture	LWX048M05	The student is able to critically assess existing research in the field of arts and cognition. The student is able to design qualitative and/or quantitative empirical research in the field of arts and cognition. The student is able to clearly and succinctly present his/her scientific findings orally (presentation) and in written form (paper) to an audience of peers.

Capita Selecta in Arts Education	LWX051M05	Students have acquired advanced knowledge into arts education. Students have learned to relate their research to societal issues (education, policy, etc.) Students have practiced the skills that allow them to set up and carry out a restricted scientific research project in (one of these) fields. Students have practiced the skills that allow them to present their research in oral, audio-visual, and written form to an audience of informed lay-persons as well as experts.
Arts, Narrative, and Identity	LWX079M05	1. Assess how narrative arts may be used to map, organize, shape and express identity (A.8.) 2. Formulate an analysis of a case from their own art discipline (theatre, music, literature or film studies) in which narrative and identity converge (B.1.) 3. Set up a small-scale research project on the convergence of narrative and identity in the arts, according to the relevant academic standards (B.2.) 4. Critically assess theories and academic analyses of narrative and the convergence of narrative and identity. (C.1.) 5. Prepare and give a presentation that conveys, lucidly and engagingly, an analysis of the convergence of narrative and identity in the arts (D.1.) 6. Write a medium-length essay that meets the relevant academic standards, and that conveys a clear and well-argued analysis of the convergence of narrative and identity in the arts (D.1.)
Adaption Theory and Practice	LWX047M05	Upon successful completion of the course, students are able to: 1. show familiarity with the theory of adaptation. 2. understand and analyse complex processes of adaptation across media. 3. utilise the theory in order to analyse contemporary cultural production. 4. respond critically to the studied material in presentations and seminar discussion. 5. conduct independent research into primary and secondary sources. 6. formulate a sophisticated argument in written form. 7. present their work to an academic audience
Rethinking the Classical Music Concert	LWX053M05	1. To gain a comprehensive overview of initiatives to revive classical music concerts 2. The ability to apply various methodological frameworks (musicological, sociological, marketing) to such initiatives. 3. The ability to evaluate such initiatives critically based on various scholarly methodologies.
Contemporary Complex Cinema	LWX075M05	The fairly recent digital turn(s) in the study of arts and culture saw scholars becoming technologically empowered specialists. While the study of text and sound, due to their technically more approachable mediality, has relatively quickly embraced the novel digital methodologies that the emerging field of Digital Humanities offers, the analysis of audiovisual information has been less prone to take advantage of computational approaches. The project-driven and hands-on course aims at redeeming this medial disparity through introducing a variety of 'digital film forensic' strategies, a.o. quantitative and qualitative data visualization, eye-tracking, cinemetrics, videographic t(h)inkering, distant reading and viewing, neurocinematics, deformative criticism and screwmeneutics. Beyond engaging in such digital practices, the course extends into post-digital reflection concerning the value and ethics of these.
Documentary and Global Crises	LWX076M05	
Public Cultural Policy in Global Context	LWX062M05	Upon successful completion of the course unit, students are able to: 1. Explain art sociological approaches to researching public cultural policy to an audience of informed listeners. 2. Identify the main actors in European cultural policy on local, national and international level.

		3. Give an overview of the status questionis in academic art policy research and in the practical policy discourse regarding a particular issue in European public art policy. 4. Critically discuss their work and that of others in an open and scientific manner. 5. Present their work, orally and in written form, in a scientific manner.
Arts Sociology	LWX050M05	This master seminar is part of the specialisation Arts, Policy and Cultural Entrepreneurship in which we contribute to the reflection on how the organisation of arts production, dissemination, and contextualisation affects the realisation of artistic values in society. Our methods are based in critical sociology, public policy studies, management science, and cognitive perspectives on the arts. These allow students to critically reflect upon the values that influence local art world settings, which increasingly interact with global networks.
The Global/Local Cultural Leader	LWX064M05	Understand the interaction between European and local discourses on the functioning of the arts. Analyse how local and European cultural policy and cultural management practices mutually construct the discourse on the functioning of the arts. Apply theory to describe and analyse an international case of global / local relationship. Translate developed insights into suggestions for the innovation of the studied practices Present results orally and in a professional document.
Music, Theatre and Sound	LWX073M05	Upon successful completion of the course unit, students are able to: - demonstrate a full grasp of the most important theoretical, methodological and/or historical approaches to sound, music, theatre and performance - show a good understanding of the development, nature (analysis and theory), and social functioning of music, sound and theatre - develop a critical approach by synthesizing theoretical concepts and ideas to analyse performative sound and music practices (object) or a practical case study - acquire an overview and understanding of concepts and methods in the academic field of auditory culture studies, such that they are able to recognize academic problems and determine their academic and social relevance - critically evaluate different theoretical approaches and assess their usefulness in discussing theatre and performance (learning outcomes 2 & 7) conduct independent research, based on source research - formulate a sophisticated argument in written form in a clear, straightforward and well-argued manner - present their work and insights to an academic audience (peers) and comment on the work of others orally and/or in writing in an atmosphere of mutual respect
High and Low Definition	LWX074M05	
Music, Politics and Resistance	LWX060M05	In this course we will explore the connection between (popular) music and politics, and we will discuss music?s complex politics of resistance, subversion, containment and reconciliation in the past and present. Finally we will look into how popular music can and does respond to the shifting paradigms of power in which we currently find ourselves, not only as a mirror of social conditions, but as an active agent in societal debates.
Year 1	**Semester 2**	
Ma-scriptie Kunsten, Cultuur en Media*	Variabel	Afhankelijk van specialisatie
Ma-stage Kunsten, Cultuur en Media*	LWX000M10	The aim of the Internship is to offer knowledge and insight in the way the professional field of the arts functions, and for the student to have a solid orientation on his/her future prospects on that market. The student follows an internship in a professional art organization

		or company, in or outside the country, that corresponds to his/her specialization, in order to obtain a solid knowledge on the application of the obtained theoretical knowledge.

Track Art History

Year 1	Semester 1	
Module	Code	Learning outcome
Art History Now: Theory, Method, Historiography	LKK037M10	Students encounter canonic and less well-known texts that shape art historical theories and methods today. They learn how to critically review and employ such theories and methods in their own research. During the course, students learn how to develop independent research projects by focusing on essential building blocks of academic writing. In particular, the course trains: - critical, close reading - writing a research proposal - writing a literature review - writing a short academic essay
Museums: The Making of	LKK041M10	Students gain insight into the work of a museum and learn how to translate art historical knowledge into a publication or exhibition for the general public. They learn about the history of museums and curatorial practices. Student are getting acquainted with copy writing for the museum.
Collections and Artefacts: Object-Based Research	LKK038M10	1. To acquire knowledge and understanding of museum presentations in general and actual exhibition practices. 2. To acquire specific knowledge regarding the collection of modern and contemporary art at a museum. 3. To acquire general knowledge and understanding of the history of the museum.
Collections and Artefacts: Early Modern Object Biography	LKK045M10	Learning outcomes not yet mentioned in ocasys.
Media, Materials, Makers: Art and/as Research	LKK040M10	Besides the learning outcomes mentioned in the MA OER-part B, more specific outcomes are formulated. Students are upon successful completion of the course unit able to/have: - some understanding of current developments in the world of arts and their carriers (media), especially where the arts change under the influence of the digitization of media, and on the current debates on 'art and/as research'; - study current developments in arts, (scientific) discourse and methods, and reflect critically on this – both orally and in writing –; - conduct, in collaboration, activities and experiments in which artistic and scholarly components meet, present them and reflect on them critically – both oral and in writing –; - formulate a research proposal, which incorporates a problem analyses, research questions, an adequate theoretical framework and relevant research methods, and report on this (written – Dutch/English); - skills needed for an academic profession, including the display of initiative and personal responsibility, conducting a conversation on academic level, perform a context sensitive attitude, ability to work independently and work in a team and to tune to a target audience.
Year 1	Semester 2	
Tutorial: Research Expertise	LKK044M05	Learning outcomes not yet mentioned in ocasys.
Excursion	LKK039M05	Acquiring knowledge and understanding of artworks *in situ*, within the (historical) context in or for which they were created; developing skills to collect relevant information, to assess it critically, and to formulate questions for further research.

Master's Thesis Art History	LKK999M20	The Master's thesis reflects the personal research interests of a student and helps to further develop the knowledge they have acquired during the degree programme. Students focus on a art historical problem that makes an original contribution to the field, and serves as a basis for conducting independent research. Research includes collecting factual information (e.g. archival research, visual and material analysis, conducting interviews) as well as demonstrating a thorough understanding of the necessary historical, theoretical, and methodological framework.
Year 2	**Semester 1**	
Internship Curatorial Studies	LKK000M30	Learning outcomes not mentioned in ocasys

Track History of Architecture and Town planning

Year 1	**Semester 1**	
Module	Code	Learning outcome
Origins of the Healthy City	LKA038M10	- relate urban models to the underlying health motives - recognize these models *in situ* - understand the impact of urban interventions on public health (physically, mentally, and in especially in terms of lifestyles [mobility, healthy food] - know what type of data are relevant, how to assess them, and how to relate heath data to urban models - analyze key texts and key plans related to the origin of healthy cities
An encyclopedia of typologies	LKA039M05	Upon successful completion of the course unit, students are able to: - relate architectural types and their evolution to functional programmes and the way these evolved, as well as to the social, economic and cultural context of this programmatic evolution; - assess changes in the architectural language over time as to be observed in these building types; - evaluate changes in the spatial, i.e. urban setting of these buildings; - carry out the necessary bibliographical research.
Capita Selecta: Architecture, Urbanism, Health (elective)	LKA036M05	Learning outcomes: conform Teaching and Examination Regulations
Capita Selecta: Perception and Representation (elective)	LKA035M05	Learning outcomes: conform Teaching and Examination Regulations
Capita Selecta: Cultural Heritage/ History and Theory of Architecture and Urbanism (elective)	LKA034M05	Understanding of the complexities of the concept 'cultural heritage', both as a field of research connecting different historical perspectives, and as a practical task for preservationists with a background in architectural history and architectural design.
Year 1	**Semester 2**	

Detecting the City (Excursion)	LKA037M05	This module is meant as an intensive academic ánd in situ research into modern and contemporary tendencies in architecture and urbanism (+ health) through the example(s) of one or two specific cities in Europe (London / Vienna and Prague). It aims at the student's sound understanding and critical reproduction of (aspects) of the chosen city's urban history since the Enlightenment, with attention paid to the (non)human actors involved: urban policies, ideologies, commissioners, architects, town planners, societal visions, urban models, architectural typologies, maps and so further.
A&U: Internship / Individual Project	LKA888M10	To practice the acquired knowledge and competences within a professional institution (including design oriented), relevant policies and/or in a an existing or individually chosen research project ; being able to individually organize, work and collaborate in a professional context.
MA Thesis in Architecture and Urbanism	LKA999M15	Learning outcomes: conform Teaching and Examination Regulations

Track Landschapsgeschiedenis (Landscape History)

Year 1	Semester 1	
Module	Code	Learning outcome
Landscapes of the Netherlands	LKA033M10	Gain insight into the patterns and processes of historical cultural landscapes in The Netherlands. Practical training in the interdisciplinary analysis of cultural landscapes. Practical training in landscape analysis during field excursions.
Palaeography and Archive Research	LKA016M05	1. The student acquires an overview of the development of handwriting in the Netherlands during the Middle Ages and (Early) Modern times and is able to read and understand records from these periods; 2. The student knows the most important archival sources for landscape studies and how to use them in archive research taking into account their context and connection
GIS for Historical Landscape Studies	LKA017M05	-Gaining insight into principles and applicability of GIS within disciplines associated with landscape history; -being able to apply GIS research both independently and with others; -creating maps on the basis of cartographic principles; -being able to enter data, carry out spatial analyses and interpreting outcomes in a spatial database; -being able to gather data and being able to assess the quality of that data.
Topical Issues	LKA020M05	Aim of the course is to provide insight into the practice of landscape politics, landscape planning and landscape management in The Netherlands, and to show how scientific knowledge of the structure and history of landscapes is applied to current spatial issues.
Year 1	Semester 2	
Landscapes of Europe	LKA032M05	Gain insight into the layout, genesis and topical issues of European landscapes. Practical training in the analysis of trans-national European landscape issues.
Historical Country Houses & landed estates	LKA029M10	After completing this course: 1. The student has thorough knowledge of the perspectives and methods concerning research on country houses and landed estates in the Netherlands and Europe from the 15th century onwards, including the methods of conceptual history and comparative history; 2. the student can formulate his expertise of the history of country and landed estates in the Netherlands and Europe during the period 1400 till now, in terms of processes, trends and patrons, such as the town-countryside relationship, the choice of location and the impact of landed elites. Primary sources as well as literature, fieldwork and oral history will be used. 3. the student is able to critically reflect upon diverse theories, research methods and perspectives used in scientific research on country house culture and the manorial world, related to disciplines such as cultural history, art history, landscape history, geography and historical anthropology. 4. the student is able to apply this scientific knowledge in the analyses and treatment of actual and practical problems in the field of

		heritage management of country houses and estates.
		5. the student can present various methods and perspectives within country house research as an expert in this field.
Specialization project	LKA021M10	Within their specific field of interest, students gain in-depth knowledge of and practical experience with the sources, methods and techniques of disciplines which are of relevance to landscape studies.
MA Placement in Landscape History	LKA110M10	Practical training during an internship at a professional organisation in the field of landscape research, landscape policy, landscape management and landscape design. Organisation and realization of a landscape project under supervision.
MA Thesis in History of Landscape	LKA098M20	Planning, realization and reporting of an interdisciplinary scientific research project in the field of landscape history.

Appendix 3. Schematic overview of the assessment programme

Toetsplan Masteropleiding Kunst- en Cultuurwetenschap, tracks APCE, ACC, MTPA, FCAM 2018-2019

JAAR 1 semester 1		Blok 1		Blok 2	
Vaktitel	vakcode	week 1-7 colleges	week 8-10, 20 (her)toetsing	week 11-16, 19 colleges	week 21-22, 30 (her)toetsing
Media, Materials, Makers: Art and/as Research	LKK040M10	presentation, written assignment, project-based/in-class assignment		presentation, written assignment, project-	Research proposal/dossier

				based/in-class assignment/exhibition	
Arts and the Public Sphere	LWX049M05	presentatie, werkstuk(ken), schriftelijke opdracht(en), wekelijkse opdracht(en)			
Visualising Classical Music in the Digital Age I	LWX052M05	presentatie, werkstuk(ken), schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
The Grotesque as a dominant format	LWX078M05	presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
Dramaturgy	LWX056M05	presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
Music and Globalisation	LWX058M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Cinematic Imagination	LWX077M05	presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
Performance, Mediality and Materiality	LWX072M05	presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
Arts and Brain in Culture	LWX048M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Capita Selecta in Arts Education	LWX051M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Arts, Narrative and Identity	LWX079M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Adaption Theory and Practice	LWX047M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Rethinking the Classical Music Concert	LWX053M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Contemporary Complex Cinema	LWX075M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk

vaktitel	vakcode	week 2-8 colleges	week 9-10, 20 (her)toetsing	week 11-19 colleges	week 21-22, 30 (her)toetsing
Documentary and Global Crises	LWX076M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Sound, Technologies and Ideologies	LWX059M05		Paper / presentation		
Music, Theatre and Sound	LWX073M05	presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
Public Cultural Policy in Global Context	LWX062M05			presentatie, schriftelijke opdracht, wekelijkse opdracht(en)	paper
Arts Sociology	LWX050M05	presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk		
The Global/Local Cultural Leader	LWX064M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
High and Low Definition	LWX074M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Music, Politics and Resistance	LWX060M05			presentatie, schriftelijke opdracht(en), wekelijkse opdracht(en)	Paper/werkstuk
Totaal aantal ECTS getoetst			15		15
JAAR 1 semester 2		**Blok 3**		**Blok 4**	
vaktitel	**vakcode**	**week 23-29 colleges**	**week 31-32, 40 (her)toetsing**	**week 33-39 colleges**	**week 41-42, 44 (her)toetsing**
Ma-scriptie Kunsten, Cultuur en Media*	LWX999M20	Thesis workshops			scriptie
Ma-stage Kunsten, Cultuur en Media*	LWX000M10				stageverslag
Totaal aantal ECTS getoetst	30				

Master A&C – Assessment (tests, exams, resit) - track's Art History, History of Architecture and Town Planning, Landscape History

	Year 1 semester 1		**Block 1**		**Block 2**	
	Module	**code**	**week 2-8 (classes)**	**week 9-10, 20 (exams, resit)**	**week 11-19 (classes)**	**week 21-22, 30 (exams, resit)**

AH	Art History Now: Theory, Method, Historiography	LKK037M10	Theory Position Paper, a short paper that tests theoretical understanding discussed in classes and texts; regular reading responses; discussions in class; short presentations.	Short presentations.	Field Review, a paper that gathers and discusses the relevant literature of a given field; individual oral examinations that tests the student's command of a given field.	
	Museums: The Making of	LKK041M10				
	Collections and Artefacts: Object-Based Research *OR*	LKK038M10	excursion (mandatory), presentations (3 times)	presentations, etc.	presentations	presentations, written paper (10.000 words)
	Collections and Artefacts: Early Modern Object Biography	LKK045M10	object autobiography, a short written assignment (1000 words) that experiments with literary writing; regular critical reading responses to all texts read during the course	collaborative commentated bibliography	work in progress presentation of Object Biography Findings	object biography essay (3000 words)
	Media, Materials, Makers: Art and/as Research	LKK040M10	presentations, written assignments, project-based/in-class assignments		presentations, written assignments, project-based/in-class assignments/exhibition	Research proposal/dossier
A&T	The Origins of a Healthy City	LKA038M10	Presentations (if possible *in situ*), individual essay		Presentations (if possible *in situ*), individual essay	
	An encyclopedia of typologies	LKA039M05		paper and exam	-	-
	Capita Selecta: Architecture, Urbanism, Health	LKA036M05	Hospitals: presentations and individual essay Elderly: writing of a brief for an international			

	Module	code				
			architectural competition (group work)			
	Capita Selecta: Perception and Representation / civic culture	LKA035M05	The City Represented: individual assignment (in a self chosen form: paper, oral presentation, video).	Cities and Civic Culture: regular oral presentations; individual article as part of a collective - edited - publication		
	Capita Selecta: Cultural Heritage / Expressionism	LKA034M05	Presentations / paper, project work	-	presentations	paper/project work
LH	Landscapes of the Netherlands	LKA033M10		exam		exam
	Palaeography and Archive Research	LKA016M05	individual assignments	research dossier		
	GIS for Historical Landscape Studies	LKA017M05	individual assignments	research dossier		
	Topical Issues	LKA020M05	presentations; group assignments	group paper		
	Year 1 semester 2		**Block 3**		**Block 4**	
	Module	**code**	**week 23-29 (classes)**	**week 31-32, 41-42 (exams, resit)**	**week 33-40 (classes)**	**week 41-42, 43-44 (exams, resit)**
AH	Tutorial: Research Expertise	LKK044M05	Involving students in research projects supervised by individual faculty members. Testing varies from research paper, presentation to exhibitions.	Research paper, presentation, exhibition.	Ibid.	
	Excursion	LKK039M05	Involving students in object-based thinking on	Paper; presentation.		individual research (before excursion)

	Module	code				
			location; presentations, papers.			presentation in situ (during excursion) submission of research dossier (after excursion)
	Master's Thesis Art History	LKK999M20	Testing research skills, ending in MA Thesis.	Ibid.	thesis	thesis
A&T	Detecting the City (Excursion)	LKA037M05				
	A&U: Internship / Individual Project	LKA888M10				
	MA Thesis in Architecture and Urbanism	LKA999M15			thesis	thesis
LH	Landscapes of Europe	LKA032M05	presentations; individual assignments	exam; research paper		
	Historical Country Houses & landed estates	LKA029M10		exam	group assignments	research paper
	Specialization project	LKA021M10	individual assignments; presentations	research paper	individual assignments; presentations	research paper
	MA Placement in Landscape History	LKA110M10		internship report		internship report
	MA Thesis in History of Landscape	LKA098M20		thesis		thesis
	Year 2 semester 1		**Blok 1**		**Blok 2**	
	Module	**code**	**week 1-7 (classes)**	**week 8-10, 20 (exams, resit)**	**week 11-16, 19 (classes)**	**week 21-22, 30 (exams, resit)**
AH	Internship Curatorial Studies	LKK000M30	Teaching students the ropes of curatorial work.	Ibid.	Ibid.; internship report.	

Academi 2020-2021 | Semester I and II

Course unit syllabus

Master Thesis Arts & C

track MTPA (LWX994M McGee /

.D.M.E. van Heteren

track FCAM (LW nich

track APCE (I Strandvad

track ACC 3.P. van Heusden

1 / Type of course unit, number of ECTS credit points and admission requirements

a. **Type:** master thesis

b. **ETCS credit points:** 20 ECTS

c. **Admission requirements:** 20 ECTS of the courses in the first semester must have been attained when starting to write the thesis (this is NOT required for starting the workshops to develop a thesis proposal)

2 / Content of the course unit

The foundations for writing a thesis lie in the personal interest of a student in a specific field within their track. In the thesis, knowledge acquired during the degree programme is further developed with the help of recent literature, with the aim of studying a current or possible problem within the academic discourse in the relevant field. Writing a thesis consists of three phases: writing a thesis proposal, writing the thesis and the assessment of the thesis / final version (see for more details under 5).

3 / Position of the course unit in the degree programme

The Master's thesis (20 ECTS) is the final assessment tool of the degree programme. In the Master's thesis, students demonstrate the ability to study an issue in the field of arts, culture and the media – depending on their track – independently and in an academically responsible way, and to present the results adequately to colleagues and, if relevant, non-specialist interested parties. When doing this, students demonstrate that the learning outcomes of the degree programme have been sufficiently realized (see Appendix A).

4 / Learning outcomes of the course unit

Upon successful completion of the course unit, students are able to:

1. Independently develop a research question / hypothesis on a topical issue within the field of expertise of the degree programme. (degree programme learning outcomes: A1 to A4, A5 to A8 (in so far as the learning outcome relates to their track), B1, C1 and E1)

2. Discuss the relevance of their research question / hypothesis given the current academic debate on their topic, and, if applicable, practical developments in the art field. (degree programme learning outcomes: A1 to A4, A5 to A8 (in so far as the learning outcome relates to their track), B1, C1 and E1)

3. Independently develop a suitable methodology to answer the research question / proof or disproof the hypothesis building on the academic literature relevant to their questions / hypothesis (degree programme learning outcomes: B2)

4. Discuss the implications of the outcomes of their research for further academic research, and, if applicable, for the practices in the art field. (degree programme learning outcomes: C1, C2 and C3)

5. Present the outcomes of their research in writing, using proper English of Dutch, respecting the academic codes of their field of expertise. (degree programme learning outcomes: D1, D2, D3, E1 and E2)

5 / Mode of instruction and learning activities

Thesis Proposal

Students start with the writing a thesis proposal. Students must be able to formulate an academic research question / hypothesis independently (learning outcome 1). Based on the proposal, a supervisor (or first reader) and a second reader will be assigned to the student. **Thesis proposals are developed during the first semester**. The students write the thesis during the second semester.

Writing the thesis

Typically, writing the thesis starts with a meeting with both readers. Students are responsible for setting up the meeting and should contact both readers once their thesis proposal has been approved. During this meeting the readers give their comments to the thesis proposal. Furthermore, a working schedule is determined and appointments are planned with the supervisor. Students make individual appointments with the supervisor to discuss progress of the thesis. Students send material to the supervisor in preparation of these meetings. Furthermore, per track additional meetings with other students can be organized.

It is not the duty of the readers to fill in gaps in the student's knowledge. Nor is it the idea for the readers to tell the student what he or she should be doing. Students are expected to take initiative themselves and be personally responsible for content-related choices and for the final editing of the thesis. The task of the supervisor is mainly to pose critical questions and to assess the final result. A lecturer acting as supervisor has approx. 20 hours available for each thesis. In practice this usually translates into **3 to 4 interim meetings** and one final meeting (i.e. the meeting mentioned below under assessment phase). In principle, there will be no supervision during the Christmas vacation or the academic summer vacation (i.e. after July 13th).

Thesis assessment / Final version

The thesis is assessed in a meeting with the supervisor and second reader present. The students prepares a first draft of the thesis (this is a full version of the thesis) which is sent to both readers at least a week prior to the meeting. During the meeting readers ask questions regarding the setup of the research and its outcomes. Furthermore, they give comments to the thesis, indicating how the student should amend the thesis before finalizing it. The meeting takes place **before June 15th, 2020**. Before June 22nd, 2020 students hand in a final version of the thesis (Ephorus upload and send a copy to both readers) which will be graded by both supervisors. If this version is not sufficient, students can hand in a second version before July 13th, 2018.

6 / Assessment

a. Mode of assessment

Assessment is in two phases: assessment of the thesis proposal and assessment of the thesis.

Assessment of the Thesis Proposal

A thesis proposal comprises at least 5 A4 pages. It must contain the following:

a. Name, student number, telephone number, e-mail address, track and art specialization (if applicable) of the student.

b. Those parts of the degree programme that are not yet completed, with an indication of how often and when previous thesis proposals were submitted (appendix of ProgRESS details).

c. Brief description (or long title) of the research.

d. A well-founded orientation of the problem to be researched, with the support of academic sources. These sources must be included in a separate bibliography. This section must provide an insight into the importance of the research and its place within the field.

e. Provisional Research Question / hypothesis and any sub questions.

f. Provisional description of the research methodology.

g. Preferred supervisor(s), if any

h. Envisioned relationship with a placement (if relevant).

N.B. 1. As said above, students are expected to be sufficiently trained in and familiar with the field of their choice so that they can independently formulate a specific topic and problem based on existing literature. If this is not the case, the student in question obviously has some ground to make up, but this must be evident from the comments to the proposal rather than from too great an input from a lecturer in the preparation of the proposal.

N.B. 2. Points 2d, 2e and 2f form the core of the thesis proposal and thus are the main aspects in assessing it (see the assessment form in Appendix 2). In addition, correct formulation and references to literature used or to be used is also expected (use the *Writing Guide*)**. Students are expected to have already investigated the literature of the relevant field to a certain extent, based on what the degree programme has offered. This must be demonstrated not only by the provisional literature list (where the literature used by the degree programme is supplemented by new sources), but also by the way that the research question is derived from the (academic) discussion in the field in question**. In some cases there may be a social discussion but no academic discussion. In these cases it is even more important that the description of the research methodology indicates which academic theories will be used to investigate the problem. **Students should not only indicate the methods they will be using, but also**

describe how they will use them. This applies to the entire methodology part of the proposal.

Thesis proposals are assessed pass of fail. Students can resubmit the proposal only once. If the second proposal also fails, students are not allowed to write the thesis.

Assessment of the thesis
A first draft of the thesis is discussed in a meeting with both readers. This meeting should take place before June 15th, 2019. The student is responsible for organizing the meeting and sends the first draft of the thesis to the supervisors at least a week prior to the meeting. During the meeting, both readers ask questions regarding the setup of the research and its outcomes. Furthermore, they give comments to the thesis, indicating how the student should amend the thesis before finalizing it.

b. Assessment: duration, time and place; deadlines and procedures; perusal

Thesis proposals are handed in through the Nestor site (Ephorus upload).

The following deadlines apply

NB These deadlines refer to the academic year 2019/2020 and will be updated for the next academic year.

Handing in thesis proposal Students receive feedback on the proposal before January 22nd.	Jan. 13th, 2020
Revise thesis proposal	Feb. 10th, 2020
First draft of the thesis	A week before the meeting below
Meeting with both supervisors to discuss first draft	Before June 15th
Final version	June 22nd
Revise final version	July 13th, 2020

Students must provide a digital version (in PDF format) of the Master's thesis for the degree programme's archive. This should be submitted via the delivery portal of the Office for Student Affairs. The thesis is stored in the University of Groningen repository, the digital archive of University publications.

Master's theses in the repository can be freely accessed (from within and outside the University) if the student and supervising lecturer give permission. Students can indicate 'freely accessible – yes/no' on the form. 'Yes' means that the student states that the lecturer has also given permission, in accordance with the Rules and Regulations of the Boards of Examiners that apply within the Faculty of Arts. Before answering 'yes' on the form, the student must check that the lecturer also agrees to the thesis being freely accessible.

c. Examples of tests

Examples of theses can be found in the thesis repository of the University Library.

d. Conditions for takings exams

Students are not allowed to write a thesis if they have not finished 20 ECTS of the courses in the first semester of their degree programme. This condition does NOT apply for taking part in the workshops to develop a thesis proposal.

7 / Assessment

a. Assessment criteria

Formal criteria for the first draft (and the final version of the thesis):

A thesis must have 50 to 80 pages of main text (i.e. excluding notes, bibliography, illustrations and appendices). The thesis must include the following:

- **Cover:** giving the title, any subtitle and the name of the author
- **Title page:** giving the title, any subtitle, the name and student number of the author, the names of the thesis supervisors, the text 'Master's thesis in Arts, Culture and Media, University of Groningen', the specialization, place and date, **and** the Faculty of Arts Master's thesis Statement, in which the student declares that the thesis contains original work (see Appendix 4).
- **Table of contents**: divided into chapters, sections and (if necessary) subsections
- **The 'main text' of the thesis**: subdivided into introduction, body and conclusion
- **Bibliography**: a list of the literature consulted
- **Summary**: a summary of the thesis, which the reader can use to assess quickly what the thesis is about. The summary does not have to be included in the thesis, but if it is not a separate summary must be handed in as well.

Possible outline of a thesis:

- Foreword
- Table of contents
- Introduction
- Research question: aim, main question and any sub questions
- Research design: methodologies and techniques, theoretical framework
- Description of the results of the thesis research (in separate chapters)
- Conclusions and recommendations
- Bibliography
- Appendices

- Summary

N.B. 1. Theses are in principle in the public domain and thus may not include any confidential information.

N.B. 2. Theses must satisfy the requirements set out in the *KCM Schrijfwijzer* [Writing tips]. This also applies to the drafts handed in to the supervisors during the thesis process.

Theses (and first drafts) not meeting the above formal criteria will not be assessed.

Content related criteria:

Theses are evaluated based on 7 criteria:

1. Problem statement, methodology and theory
2. Structure
3. Treatment of sources
4. Stylistics
5. Formatting
6. Process (independence, interaction with supervisors)

The assessment form (Appendix 3) details these criteria.

b. Calculating preliminary and final marks

Both supervisors evaluate the thesis. They individually fill out the assessment form and calculate the grade. Students pass the thesis when it is graded 6.0 or higher.

8 / Cheating and plagiarism

Cheating and plagiarism are subject to the provisions set down in the OER (Article 8.17 of Part A of the BA OER or Article 4.13 of Part A of the MA OER).

The Board of Examiners is always informed in cases of suspected cheating or plagiarism.

9 / Calculation of student workload

Workshops thesis proposal (in semester I)	8 hours
Writing thesis proposal	20 hours
Meetings with supervisor (s)	6 hours
Literature search, writing thesis	526 hours
	560 hours

10 /   Literature

Depending on the thesis topic.

11 /   Weekly schedule

For each track a schedule is detailed in the Nestor site.

12 /   Copyright

Respect the copyright to the teaching material.

All teaching material is protected by copyright. Students may not make photocopies of teaching material, exams and lectures other than for their own study purposes. In addition, teaching material may not be further distributed in any format. Deliberate violation of copyright is a criminal offence. The University of Groningen will take appropriate measures upon detecting such violations.

The copyright on a Master's thesis is shared: both the first supervisor and student hold the copyright on the thesis. This means that neither the supervisor nor the student can publish on the results reported in the thesis unless they have the permission of the other.

Thesis plan assessment criteria

Form

- Components
    a. Name, student number, telephone number, e-mail address, art specialization (and Master's specialization if applicable) of the student.
    b. Those parts of the degree programme that are not yet completed, how often and when previous thesis proposals were submitted (appendix of ProgRESS details).
    c. Brief description (or long title) of the research.
    d. A well-founded orientation of the problem to be researched, with the support of academic sources (1-2 A4 pages). These sources must be included in a separate bibliography. This section must provide an insight into the importance of the research and its place within the field.
    e. Provisional Research Proposal and any subquestions.
    f. Provisional description of the research methodology.
    g. Possible preference for supervisors.
    h. Envisioned relationship with a placement (if relevant).

- Satisfies the *KCM Schrijfwijzer* [Writing tips] requirements

Content:

Research question
- Suitability of the topic
- Formulation of the research question (and any subquestions)
- Systematic Problem Analysis
- Relevance
- Embedment in the literature

Methodology
- Relationship to the research question
- Reasoning
- Feasibility

Thesis Assessment Form Arts, Culture, and Media Studies

Name of Student:

Student number:

Thesis Title:

Bachelor Thesis: Yes / No

Master Thesis: Yes / No

Name of First Supervisor:

Name of Second Supervisor:

In this report, please consider the following, by answering the following questions:

1)   Problem statement, method and theory:

   a)   The aims and objectives of the thesis – are these clearly identified and explained?

   b)   Is there a well formulated problem statement or a hypothesis which prompts the research? Briefly explain.

   c)   Has a suitable theoretical frame been taken to solve the stated problems? Briefly explain

   d)   Has a suitable methodology been developed to tackle the stated problem? Is the methodology thoroughly explained and substantiated?

   e)   Does the conclusion provide convincing answers/proof to the initial questions/hypotheses?

   f)   Does the research constitute an original contribution to the field of knowledge in this field or domain? (only relevant for MA thesis)

   g)   Is the relevance of the problem statement to practitioners in the field discussed sufficiently? (only relevant for the Arts Policy and Marketing track).

   h)   Is the research problem and the discussion of it of sufficient complexity for BA / MA level?

2)   Structure:

   a)   Is the thesis coherently structured?

   b)   Does the author stick to the problem statement / hypothesis?

   c)   Are concepts clearly introduced and explained, and critically and consistently applied?

   d)   Are the conclusions of the thesis justified given the material (theoretical and empirical) presented in the thesis?

e) Does the author indicate where and how personal value judgements play a role in the research?

3) Sources (primary and secondary):

a) Has (enough) relevant (primary and secondary) literature been adequately interpreted and integrated into the thesis? Moreover, is the argument based in relevant earlier inquiries into the topic? Briefly explain.

b) Is the bibliography/list of references complete and accurate?

c) Are academic and other sources discussed critically?

d) Is empirical material presented in such a manner that the research can be verified?

4) Stylistics:

a) Is the use of language (Dutch/English) acceptable and of the required standard (i.e. no spelling mistakes and typos, range of vocabulary, grammar)?

b) Are references in the text given in a coherent and consistent manner (either in-text or as footnotes)?

c) Is the use of jargon adequate and acceptable?

5) Format:

a) How is the thesis presented (i.e. consistency in lay-out, choice of fonts, headings, tables and graphs)?

6) Process:

a) To what degree has the student been able to work independently for BA/MA level?

b) Have recommended revisions been executed to a satisfying degree?

c) Any other relevant comments regarding the process.

7) Further remarks:

Grade (on scale 1 to 10):
(If necessary, please provide a short explanation on the grade.)
Date and place:

Signature first supervisor: Signature second supervisor: