rijksuniversiteit groningen

faculteit der letteren

# Toetsplan

## Ma Literary Studies

**Data in this Assessment plan may be subject to change as a result of the exceptional situation caused by the Covid-19 pandemic. Such changes fall within the range of options outlined by the Faculty Board and the Board of Examiners.**

## 1 / Visie op onderwijs en toetsing

Our vision of education places the responsibility for student learning with the students themselves: autonomous, independent learning. This translates into a vision of assessment, in line with the University's assessment policy (2014), in which the emphasis is on formative and summative assessment that on the one hand aims to guide students' learning process, and on the other allows us to assess whether students have met the programme learning outcomes.

Learning outcomes are assessed incrementally, by assessing specific learning outcomes for individual course units, as specified in the matrix of learning outcomes (Appendix 4). Course units in each track assess both the programme learning outcomes that are shared across tracks as well as those that are specific to each track. The matrix shows a good balance of testing knowledge, application, communication and language skills in the different course units. Assessment forms are varied, and depend on the specific learning outcomes that are to be assessed, and on whether the assessment is formative or summative.

## 2 / Regels voor het doorlopen van de toetscyclus (van ontwerp naar evaluatie en optimalisering)

We aim for a high level of transparency about our assessment towards our students. All course outlines contain information about the forms of assessment, deadlines, calculation of marks, and repair trajectories. For courses that are assessed in an exam, students have access to a mock exam, which is also discussed in one of the teaching sessions. In many cases, the same goes for essay-based assessments.

It is also transparent what criteria students are assessed on. Assessment criteria are available on the digital learning environment, Nestor. The two sections, Modern Literature and Older Language and Literature, have standard sets of descriptors that are used for essay marking.

## 3 / Toetsdossier

### a. Het toetsdossier

De eisen die aan het toetsdossier gesteld worden zijn neergelegd in §4 van het 'Protocol borging toetskwaliteit in modules' van de Examencommissie.

Alle examinatoren van een opleiding zorgen ervoor dat de EC de volgende stukken in de vorm van een 'toetsdossier' ter beschikking staan:

a. de studiehandleiding

b. de cijferlijst, bevattende alle deelcijfers die bijdragen aan het eindcijfer

c. - in het geval van een toets in engere zin: de toets zoals deze afgenomen is, incl. antwoordmodel/sleutel;

- in het geval van werkstukken: de opdrachtformulering, informatie over de daarbij toegepaste beoordelingswijze (beoordelingscriteria en normering), voor zover niet beschikbaar in studiehandleiding, en de volledig ingevulde beoordelingsformulieren

- in het geval van eindwerkstukken: de volledig ingevulde beoordelingsformulieren en de ingeleverde werkstukken (al dan niet voorzien van commentaar door de docent)

d. de blauwdruk voor de toetsing, verslagen van intervisiebijeenkomsten, (zelf)evaluaties van het modules e.d. voor zover beschikbaar

e. een door de examinator ingevuld evaluatieformulier met informatie over het verloop van de toetsing.

### b. Betrokken actoren

Voor het vervullen van de taken rond het toetsdossier zijn de volgende actoren verantwoordelijk:

Omtrent het toetsdossier zijn er vier actoren die verantwoordelijkheid dragen:

- Examinatoren zijn verantwoordelijk voor het tijdig beschikbaar maken van een redelijkwijs zo volledig mogelijk toetsdossier.

- Leerstoelhouders zijn verantwoordelijk voor het faciliteren van de bovengenoemde taak.

- Het Clusterbestuur is verantwoordelijk voor het faciliteren van de bovengenoemde taak.

- De Examencommissie gebruikt het toetsdossier voor borging.

## 4 / Programmering van de toetsing in de tijd

| Overzicht van de eindkwalificaties van de opleiding + matrix | Bijlage 1 |
|---|---|
| Schematisch overzicht van de tijdvakken bestemd voor toetsing, de gehanteerde toetsvormen en evt. leerlijnen | Bijlage 2 |
| Overzicht van de beoogde leeruitkomsten van de vakken en hun toetsvorm(en) | Bijlage 3 |
| Aanvullende regelingen voor het afstudeerdossier | Bijlage 4 |

Leidend zijn de doelen van de opleiding, die neergelegd zijn in de eindkwalificaties van de opleiding (bijlage 1). De studieonderdelen vervullen gezamenlijk een rol in het toewerken

naar die eindkwalificaties. Dit komt tot uiting in een coherent curriculum met een transparante structuur. De matrix eindkwalificaties (bijlage 1) benoemt de vakken waarin summatieve toetsing plaatsvindt en maakt een onderscheid tussen a) studieonderdelen die middels toetsing *toeleiden* naar het in de eindkwalificaties beschreven eindniveau en b) studieonderdelen waarin toetsing *op eindniveau* plaatsvindt (in dit laatste geval vallen de leeruitkomsten van het studieonderdeel dus samen met de eindkwalificaties) . Dit onderscheid komt tot uitdrukking in de markering:

> "x", d.w.z. met onderstreping, wordt gebruikt voor summatieve[1] toetsing op eindniveau;
> "x" voor summatieve toetsing op een lager prestatieniveau;
> "fx" voor formatieve[2] evaluatie op een lager prestatieniveau.

Parallel aan het curriculum biedt het toetsprogramma (bijlage 2) een evenwichtig gestructureerd overzicht van toetsvormen en toetsperiodes. Studieonderdelen binnen een leerlijn kunnen eventueel eenzelfde visuele markering in het overzicht krijgen.
Om op programmaniveau inzichtelijk te krijgen of de gekozen toetsvormen aansluiten bij de leeruitkomsten van vakken en een evenwichtige mix vormen in de aanloop naar de eindkwalificaties, worden alle beoogde leeruitkomsten van de studieonderdelen aan de toetsvormen gerelateerd (bijlage 3).
Aangezien voor onderdelen van het afstudeerdossier (bijv. de scriptie) specifieke regelingen kunnen bestaan (zoals goedkeuring scriptievoorstel, omvang begeleiding, herkansing), zijn deze regelingen opgenomen in bijlage 4.

## 5 / Borging toetskwaliteit door de Examencommissie

De borging van de toetskwaliteit door de Examencommissie speelt zich af op het niveau van het programma en op het niveau van de afzonderlijke vakken.

### a. Borging toetskwaliteit op programmaniveau

Jaarlijks brengt de Examencommissie in het jaar voorafgaand aan het nieuwe academische jaar advies uit over het concept-toetsplan van de opleiding.

### b. Borging toetskwaliteit op moduleniveau

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[1] Summatief toetsen is het onderzoek dat erop gericht is te oordelen over de kennis en de vaardigheden van een student. Meestal gebeurt dit met een cijfer in combinatie met een vorm van onderbouwing van het cijfer (vrij naar 'Toetsen in het hoger onderwijs' (2017)).
[2] Formatief evalueren betreft het proces van zoeken, aggregeren en interpreteren van informatie die studenten en docenten vervolgens kunnen gebruiken om te bepalen waar studenten staan in hun leerproces, waar zij naartoe moeten werken en op welke manier dat het meest effectief is (vrij naar 'Toetsen in het hoger onderwijs' (2017)).

De Examencommissie stelt zich ten doel de toetsing in alle vakken van de opleiding in een driejarige cyclus te evalueren, met dien verstande dat de toetsing van elk vak ten minste eenmaal in de drie jaar doorgelicht wordt. Hierbij wordt mede gekeken naar de plaats van het vak in het curriculum en de plaats ervan in een specifieke leerlijn. Daarnaast wordt een beredeneerde selectie gemaakt uit scripties.

## 6 / Archivering

Archivering vindt plaats volgens de door het OWI vastgestelde richtlijnen.

## 7 / Lijst van de voor toetsing relevante documenten

**Facultaire visie op onderwijs en toetsing** - p.m.

**Regels en Richtlijnen** – het huishoudelijk reglement van de Examencommissie

**Onderwijs- en examenregeling (OER)** – juridisch bindend document geldend voor het studentencohort dat in hetzelfde academisch jaar met de studie start. De OER bevat tevens eventuele overgangsregelingen voor eerdere cohorten.

**Matrix eindkwalificaties** – bijlage bij het Toetsplan, waarin gespecificeerd wordt in welke modules *summatieve toetsing op eindniveau* plaatsvindt (codering: "x", d.w.z. met onderstreping) en in welke modules formatieve (codering "fx") dan wel summatieve toetsing op een lager prestatieniveau (codering: "x" ) plaatsvindt

**Stagehandleiding** –studiehandleiding voor het curriculumonderdeel 'stage'.

**Studiehandleiding** – uitwerking van OER en toetsplan op moduleniveau, in lijn met de informatie in Ocasys.

**Toetsplan** – bijlage bij de OER en daarmee in juridische zin bindend.

**Toetsprogramma** - Schematisch overzicht van de tijdvakken bestemd voor toetsing, de gehanteerde toetsvormen en evt. leerlijnen (het ongewijzigde huidige "toetsplan")

**Toetsprotocol** – de uitwerking van OER deel A, art. 8.7 .

**Graduates of this specialization have:**

| Dublin Descriptors | Generic Competences |
|---|---|
| **Knowledge and understanding** Demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with the Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context. | 1. Advanced knowledge and understanding of the cultural context in which literary texts were composed. 2. Advanced knowledge and understanding of literary, cultural and/or textual theories and methods. 3. Advanced knowledge and understanding of texts written in a variety of genres. |
| **Applying knowledge and understanding** The ability to apply their knowledge, understanding and problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study. | 4. The ability to generate new ideas. 5. The ability to work with unfamiliar material. 6. The ability to search for, process and analyse information from a variety of sources. 7. The ability to think in an abstract and analytical manner, and to synthesize ideas. |
| **Making judgements** The ability to integrate knowledge, handle complexity and formulate judgements with incomplete or limited information, including reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements. | 8. The ability to be critical and self-critical. 9. The ability to identify, articulate and resolve problems. |
| **Communication** The ability to communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously. | 10. The ability to express themselves in a clear, well-structured manner incorporating the opinions or research of others. 11. The ability to communicate key information from their discipline in a manner appropriate to their target audience. 12. The ability to interact constructively with others, respecting cultural differences. |
| **Learning skills** The learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous. | 13. The ability to learn and stay up to date with learning. 14. The ability to work with a high degree of autonomy. |

**In addition,**
**Graduates of English Literature and Culture have**
15. Advanced knowledge and understanding of a range of English literary texts from different literary periods.
16. Knowledge and understanding of texts written in regional English, global English, or older forms of English (e.g. medieval English).
17. The ability to work with various types of English discourse (books, electronic media, lectures, films etc.), even when they are not clearly structured and when the relationships between ideas are only implied rather than stated explicitly.
18. Knowledge of the interaction between cultural, economic or technological factors and literature in English.
19. The ability to express themselves in clear, well-structured English at level C2.

**Graduates of Writing, Editing and Mediating have**
19. The ability to express themselves in clear, well-structured English at level C2.
20. Knowledge and understanding of a range of theoretical and methodological debates related to the dissemination of texts (e.g. editing, electronic publication).
21. The ability to apply key methods and concepts relevant to advanced textual study.
22. The ability to examine and process English texts to ensure their appropriate dissemination (e.g. copy-editing) with due acknowledgement of cultural differences.
23. Knowledge of the interaction between cultural, economic or technological factors and textuality.

**Graduates of European Literatures and Interculturality have**

24. Advanced knowledge of the role of processes of intercultural theory, change and transfer.
25. Advanced knowledge of the cultures and histories of the European continent in general, and of at least one region in particular.
26. The ability to read, interpret and compare texts from different genres and in different styles in their chosen language of expertise.
27. The ability to reflect on research about processes of cultural change and cultural transfer between different languages, cultures and literatures and their interaction.
28. The ability to express themselves orally and in written form at the required level in a variety of registers (formal, informal, specialist) in their chosen language of study or in either Dutch or English.

**Matrix of realized learning outcomes / course units in the Bachelor's degree programme in English Language and Culture 2020-21**

**Matrix of realized learning outcomes / course units**

## Track: English Literature and Culture

| Code | Course unit title | Semester | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| LEL…M05 | MA Research Seminar | 1 | x | x | x | x | | | x | | | x | x | x | x | x | x | | | | x |
| LEL…M05 | Literature and the Meaning of Life | | | x | | x | | x | | x | x | x | x | | | | | x | | | x | x |
| | MA Tutorials | 1 / 2 | x | x | x | x | x | x | x | | x | x | x | x | x | x | | x | | | x |
| LEX999M20 | MA Thesis in Eng. Literature and Culture | 2 | | x | | x | | x | x | x | x | x | x | | x | x | x | | x | | x |

## Track: Writing, Editing and Mediating

| Code | Course unit title | Semester | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 19 | 20 | 21 | 22 | 23 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| LEL021M10 | WEM 1 | 1 / 2 | x | x | x | | | x | x | x | x | x | x | x | x | x | x | | | x | x |
| LET011M10 | WEM 2 | 1 / 2 | | | x | | x | x | | x | | | | | x | x | x | x | x | x | x |
| LEO015M10 | WEM 3 | 1 | x | x | x | | x | x | | x | | | | x | x | x | x | x | x | x | |
| LEL031M10 | WEM 4 | 2 | | | | x | x | | x | x | x | | x | x | x | x | x | x | x | x | |
| LEL072M05 | WEM 5a: Towards the Digital Text, Part A: Book History | 1 | x | x | | x | | | x | x | | | | x | | | x | x | | | x |
| LEL073M05 | WEM 5b: Towards the Digital Text, Part B: | 1 | x | x | | x | | | x | x | | | | x | | | x | x | | | x |

| Code | Course unit title | Semester | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Digital Remediation and Publishing | | | | | | | | | | | | | | | | | | | | |
| LEX069M05 | WEM 6a: Creative Writing, Part A: Practical Introduction to Poetic Form | 1 | | | x | x | | | | x | x | | | | x | x | | | | | |
| LEX0..M05xx | WEM 6b: Creative Writing, Part B: Introduction to Creative Nonfiction | 1 | | x | | | x | | | x | | | | | x | | | | | | |
| LEX998M20 | MA Thesis in WEM | 2 | x | x | | x | x | x | x | x | x | x | x | | x | x | | x | | x | |

## Track: European Literatures and Interculturality

| Code | Course unit title | Semester | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| LEU001M10 | Theoretical approaches to European literature | 1 | | x | | x | x | x | x | x | x | x | x | x | x | x | | | x | x | x |
| LDX015M10 | The Legacy of Modernism (German) | 1 | x | x | x | x | | x | x | | x | x | x | x | x | x | | x | x | | x |
| LZX003M10 | Swedish Crime Fiction and the Demise of the Welfare State | 1 | x | x | | x | | x | x | x | | x | x | x | | x | | x | | | x |
| LEU002M10 | Imagining Freedom in Russian Literature | 1 | x | x | | x | | x | x | x | x | x | x | x | | x | x | x | x | x | x |

| Code | Course | Sem | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| LRI032M10 | Italian Modernism in a European Perspective | 1 | x | x | x | x |  | x | x | x | x | x | x |  |  | x |  | x | x | x | x |
| LRF039M10 | The Child in French Youth Literature | 1 |  | x | x | x |  | x |  |  | x | x | x |  |  | x |  | x |  | x | x |
| LRS039M10 | Literature and Crisis in the Hispanic World | 1 | x | x | x | x |  | x | x | x | x | x | x |  |  | x |  | x | x | x | x |
| LHF022M10 | Sociology of Frisian Literature | 1 | x | x |  | x |  | x | x | x | x | x |  |  |  |  |  |  |  | x | x |
| LDX003M10 | Literary Critique on Europe after 1945 (German) | 2 | x | x | x |  | x | x |  | x | x | x |  | x |  |  | x | x | x |  | x |
| LZX001M10 | Humor and Satire in Swedish Literature and Culture | 2 | x | x | x | x |  | x | x | x | x | x | x |  |  | x |  | x | x | x | x |
| LEU003M10 | Rethinking Transition in (Post)Soviet Literature and Film | 2 | x | x |  | x |  | x | x | x | x | x | x | x |  | x |  | x | x | x | x |
| LRF043M10 | French-Iranian Women's Writing | 2 | x | x |  | x |  | x | x | x |  | x | x | x |  | x |  | x |  |  | x |
| LRI033M10 | Italy Today: New Forms of Italian Literature and Cinema | 2 | x | x |  | x | x | x | x | x | x | x | x |  | x | x | x | x | x |  | x |
| LRS040M10 | Representations of Marginality in Spain | 2 | x | x |  |  | x | x | x | x | x |  | x | x |  | x |  | x | x | x |  |
| LHF023M10 | Frisian Literary History | 2 |  |  | x | x |  | x | x | x | x | x |  |  |  |  |  | x | x |  | x |
| LEU999M20 | Master's Thesis Literary Studies | 2 | x | x | x | x | x | x | x | x | x | x | x |  | x | x |  | x | x | x | x |

# Bijlage 2. Leeruitkomsten en toetsing daarvan in vakken

| | | |
|---|---|---|
| **Module** | **Code** | **Learning outcomes** |
| Master's Thesis WEM | LEX998M20 | Students who have successfully completed their MA thesis will have the ability to:<br><br>- write on a specialist topic related to Writing, Editing and Mediating (WEM) with depth and originality;<br>- produce work that is in keeping with academic standards of reliability and integrity;<br>- comprehend primary and contextual material;<br>- form a persuasive argument, produce a critical edition, or answer a research question using an appropriate research methodology;<br>- deploy theoretical language in the analysis and synthesis of ideas;<br>- research and bibliographical skills;<br>- write in clear, well-structured English;<br>- work independently. |
| Master's Work Placement WEM | LBX000M10 | The Masters placement gives students practical experience in a social environment. The aim of the placement is three-pronged: to assess the competences acquired during the programme in the practical situation of an organization, by playing an active role in the organization over a prolonged period of time; to gain academic-level practical experience that corresponds with the competences acquired during the programme; to discover more about possible future professions/fields of work. |
| WEM 1: Modern Literature and Mediation | LEL021M10 | Upon successful completion of the course unit, students are able to: 1. demonstrate knowledge and understanding of contemporary literary works in English, their social context, relevant literary and theoretical concepts, and aspects of the social mediation of literature [1, 2, 3, 23]; 2. select, interpret and critically assess data from a variety of academic and non-academic sources with a high degree of independence [6, 8, 13, 14]; 3. formulate questions and well-developed arguments on literary features, themes, and theoretical concerns related to contemporary fiction in English [7, 9, 10, 14]; 4. produce texts in a variety of genres appropriate to the mediation of English literature to specific audiences, displaying advanced writing skills [3, 10, 11, 19, 22]; and 5. work constructively in a team, involving task and time management, peer feedback, and reflection [learning outcomes 8, 12, 14]. |
| WEM 2: Modern English Language | LET011M10 | At the end of this course, students are aware of standards and levels of correctness in English. They are familiar with the basic tools available to an editor or writer. They are familiar with kinds of English and the differences involved, and they know their possibilities and limitations in working as a language corrector. The students should be well-equipped to work in translation agencies, publishing houses, etc. |

| WEM 3: From Manuscript to Printed Book | LEO015M10 | 1. to read, or develop the ability to read, medieval and (early) modern hand-written texts;  2. to conduct a full bibliographical investigation for a particular text;  3. to transcribe such texts effectively, with the aim of compiling an edition; 4. to convert a transcription into an edition;   5. to produce all necessary parts of an edition;   6. to make available to a variety of target audiences text material which is difficult to access and to interpret, in an effective way; 7. to apply a theoretical basis for producing different types of text editions. |
|---|---|---|
| WEM 6a: Creative Writing Part A: Practical Introduction to Poetic Form. | LEL069M05 | Advanced knowledge and understanding of texts written in a variety of genres. The ability to generate new ideas. The ability to work with unfamiliar material.  The ability to be critical and self-critical. The ability to identify, articulate and resolve problems.  The ability to work with a high degree of autonomy.  The ability to express themselves in clear, well-structured English at level C2. |
| WEM 6b: Creative Writing Part B: Introduction to Creative Nonfiction | LEL | Advanced knowledge and understanding of contemporary creative nonfiction writing and its aesthetic and cultural preoccupations. The ability to apply previously unfamiliar approaches to essay writing within one's own creative nonfiction.  The ability to perceptively and effectively critique peers' essays as well as one's own. The ability to produce professionally polished, publishable creative nonfiction in English at level C2 |
| WEM 5a: Towards the Digital Text, Part B: Digital Remediation and Publishing | LEL072M05 | On successful completion of the module students will be able to:  1.apply their knowledge of the history of the book to questions regarding the relationship of culture and technology; 2.assess the impact of digital texts on current literary and academic production; 3.discuss the relationship between different theoretical accounts of authors and readers and their relevance for the production and interpretation of particular texts; 4.formulate a well-argued position on copyright and censorship which is informed by current law in Anglophone countries; 5.communicate findings in a manner that is clear and accessible to their target audience. |
| WEM 5b: Towards the Digital Text, Part A: Book History | LEL073M05 | Upon successful completion of the course unit, students are able to: 1. interpret and critically assess recent research literature related to digital textuality [2, 8, 18, 20]; 2. construct well-informed arguments on effects of digital technology on archival texts, current literary and academic production, publishing, and reading practices [1, 2, 4, 7, 17, 18, 20, 23]; 3. communicate findings in a manner that is clear and accessible to their target audience [12, 19]. |
|  |  |  |
|  |  |  |
| WEM 4: Translating and Editing | LEL031M10 | 1. deal with the theoretical and practical issues involved in editing and/or translation; 2. employ the basic tools employed by translators and/or editors; 3. demonstrate an understanding based on experience of the different stages involved in publishing; 4. be self-critical and constructively critical about others? work; 5. identify and resolve problems in collaboration with others with a high degree of autonomy present written material with an awareness of its target audience. |
|  |  |  |

| Master's Work Placement English | LEX000M10 | The Master's placement gives students practical experience in a social environment. The aim of the placement is three-pronged: to assess the competences acquired during the programme in the practical situation of an organization, by playing an active role in the organization over a prolonged period of time; to gain academic-level practical experience that corresponds with the competences acquired during the programme; to discover more about possible future professions/fields of work. |
|---|---|---|
| MA Research Seminar | LEL071M05 | 1. Advanced knowledge and understanding of the cultural context in which specific literary texts were composed and theoretical approaches developed 2. Advanced knowledge of current literary theories and methods, in particular as they related to ongoing research in the field 3 and 15. Advanced knowledge and understanding of texts written in a variety of genres across a range of periods cultural contexts 4. The ability to generated new ideas about current research 7. The ability to think in an abstract and analytical manner about complex research questions, and to synthesise ideas about research in progress 10-12, 19. The ability to communicate complex research questions in a clear and structured manner and in diverse setting, while being mindful of others' research 13-14. The ability to stay informed of the latest research and work independently |
| Literature and the Meaning of Life | LEL075M05 | After successful completion of this module, students will be able to: <br> 1. synthesise accounts of the meaning of life in the light of their readings of literary texts; <br> 2. analyse primary texts written in a variety of genres from the early modern period to the present; <br> 3. articulate the connection between primary texts and the sociocultural circumstances and presumptions from which they emerged; <br> 4. formulate their own account of the relationship between literary texts and the question of human meaning; <br> 5. communicate in written English in an academic form and register appropriate to MA level. |
| Master's Thesis English | LEX999M20 | Students who have successfully completed their MA thesis will have the ability to: - write on a specialist topic related to Anglophone literature and culture with depth and originality; - produce work that is in keeping with academic standards of reliability and integrity; - comprehend primary and contextual material; - form a persuasive argument, produce a critical edition, or answer a research question using an appropriate research methodology; - deploy theoretical language in the analysis and synthesis of ideas; - research and bibliographical skills; - write in clear, well-structured English; - work independently. |
| Travel Writing | LEL007M05 | After successful completion of the course, students will be able to: -demonstrate a knowledge and understanding of Modernist contexts and theoretical considerations of travel in writing; -formulate pertinent questions after synthesising ideas and materials; -locate relevant, up-to-date sources and autonomously integrate new materials into discussions and writing; -synthesise ideas communicated through argumentation with consideration of a range of perspectives. |
| Chaucer?s Troilus and Criseyde | LEO047M05 | demonstrate knowledge of Chaucer's Troilus and Criseyde and its Italian sources; - demonstrate an understanding of the ways in which Troilus and Criseyde interacts with literary traditions and its historical context; - analyse and contextualise Troilus and Criseyde independently, from a critical and theoretical perspective; - conduct independent research into Troilus and Criseyde and present that research. |

| James Joyce's Ulysses | LEL048M05 | Upon successful completion of the course unit, students are able to: 1. demonstrate detailed knowledge and understanding of James Joyce's Ulysses, the cultural contexts from which it emerged, and some significant critical approaches to the text [1, 2, 3, 15, 16]; 2. select, interpret, and critically assess data from a variety of up-to-date sources with a high degree of independence [5, 6, 13, 14]; 3. formulate questions related to specific aspects of Joyce's work and create well-informed arguments about them [4, 7, 9, 14]; and 4. communicate findings in a manner that is clear and accessible to the target audience [10, 11, 19]. |
|---|---|---|
| Mid-Century Modern | LEL050M05 | Upon successful completion of the course unit, students are able to do the following: ? identify the major concerns of the emergent field of mid-century literary studies and locate areas for further exploration; ? evaluate the influence that the mid-century historical and political context had on British literary style; ? independently construct an argument about multiple texts. |
| Virginia Woolf: Beyond the Lighthouse | LEL054M05 | Upon successful completion of the course unit, students are able to do the following: ? Demonstrate knowledge and understanding of the development of Woolf's literary style across time; ? Demonstrate knowledge and understanding of the historical and political context of Woolf's formal experimentation; ? Evaluate single author and modernist studies scholarship to identify how a wider reading of Woolf's work might enrich or challenge dominant critical understandings of her writing and her place within literary history; ? Independently construct an argument that accounts for multiple texts and situates them within a wider body of writing. |
| Byron?s Don Juan | LEL062M05 | To gain an understanding of the epic form in the Romantic era. To recognise Byron's unique employment of form and narrative in his greatest work. To piece together, so far as is possible, the 'philosophy' or world-view underpinning the poem, whether stoical, materialist, or relativist. To understand Byron's use of humour, sexuality, and politics in his time. |
| The World of Women in Early Medieval Lit | LEO031M05 | critically analyse three different medieval literary traditions in their respective cultural contexts; - compare the three socio-cultural traditions and place them in a broader Northwest European context; - assess the applicability of critical methodologies to the traditions; - conduct independent research on a topic related to the course theme and present that research. |
| Modes of Alterity in Old English Poetry | LEO034M05 | demonstrate knowledge of two complex Old English texts in the original language; - analyse and contextualise these texts from a critical and theoretical perspective; - conduct independent research on a topic related to the course theme - present that research |
| World War II: The Other Modernist War | LEL051M05 | Upon successful completion of the course unit, students are able to do the following: ? Demonstrate knowledge and understanding of the historical, political, and cultural context in which World War II-era writing was produced and consumed; ? Demonstrate knowledge and understanding of the mid-century development and reception of modernist techniques; ? Clearly present and evaluate recent scholarship on late modernism and war writing; ? Independently construct an argument about multiple texts. |
| Genre in Shakespeare | LEL074M05 | To better understand the nature of comedy and tragedy in Early Modern drama. To formulate a view of 'mixed' genres such as romance and history, as employed by Shakespeare. To better understand Shakespeare's view(s) |

| | | of human existence within and outside history. To better comprehend Shakespeare's dependence upon and freedom from literary convention. |
|---|---|---|
| Wondrous Wisdom in Early English Poetry | LEO040M05 | 1. acquire knowledge and an overview of Old English Wisdom Poetry 2. are able to analyse and contextualise these texts independently, from a critical and theoretical perspective 3. are able to conduct independent research into these texts (13, 18) 4. are able to and present that research |
| Langland?s Piers Plowman | LEO049M05 | demonstrate knowledge of medieval theology and politics; - demonstrate an understanding of the ways in which Piers Plowman interacts with various social and literary traditions; - analyse and contextualise Piers Plowman independently, from a critical and theoretical perspective; - conduct independent research into Piers Plowman and present that research. |
| Wordsworth?s Prelude | LEL063M05 | To gain an understanding of the variety of epic form in the Romantic era. To recognise Wordsworth's employment of narrative in his greatest work. To piece together, so far as is possible, the 'philosophy' or world-view underpinning the poem, in particular as an autobiographical exercise involving poetic creativity. To understand the political, educational, and creative background to Wordsworth's era (1799-1850, approximately), via this long poem. |
| Crime and Punishment: Law and Literature | LEO044M05 | demonstrate their knowledge of various forms of medieval law; - demonstrate an understanding of the ways that medieval literature interacted with various legal traditions; - analyse and contextualise these texts independently, from a critical and theoretical perspective; - conduct independent research into these texts and present that research. |
| The Value of Literature | LEL047M05 | An ability to discuss attitudes towards literature and its criticism in the context of British literary history; - an ability to analyse the relation of literary criticism to creative writing; - an ability to articulate a reasoned opinion on the function of literary criticism in society, from the sixteenth to the twentieth centuries. |
| Theoretical approaches to European Literature | LEU001M10 | Advanced knowledge and understanding of literary, cultural and / or textual theories and methods<br>The ability to to analyse various literary and filmic texts<br>The ability to critically analyse modern prose fiction and apply literary theory to modern prose fiction<br>The ability to demonstrate these skills by means of oral presentations, participation in discussions and essays |
| The Legacy of Modernism (German) | LDX015M10 | Advanced knowledge of Modernist literary contexts<br>Advanced knowledge of literary, cultural and/or textual theories and methods connected to cross-references between literature, philosophy and science<br>The ability for abstract and analytical thinking and the synthesis of ideas in the fields of epistemology and the history of ideas<br>The ability to express themselves in a clear, well-structured manner incorporating the opinions or research of others<br>The ability to work with a high degree of autonomy in Modernism-related research<br>Advanced knowledge of the cultures and histories of the European continent in general, and of Germany and Austria in particular |

| | | The ability to read, interpret and compare texts from different genres and in different styles in German<br>The ability to express themselves orally and in written form in a variety of registers (formal, informal, specialist) in German. |
|---|---|---|
| Swedish Crime fiction and the demise of the welfare state | LZX003M10 | Advanced knowledge of various texts of Swedish crime fiction and of relevant critical texts<br>The ability to situate these texts within their historical and social contexts and to analyse them from a literary or cultural perspective<br>The ability to conduct research independently on the basis of a critical examination of secondary sources<br>The ability to present this research in written as well as oral form, expressing themselves in academic Swedish<br>The ability to constructively communicate with each other about primary and secondary material. |
| Imagining Freedom in Russian Literature | LEU002M10 | Advanced knowledge an insight into 19th- and 20th-century Russian literature and culture in a global comparative perspective<br>The ability to analyse literature in a cultural-historical context and with adequate use of concepts in literary and cultural theory<br>The ability to carry out original research on a chosen topic<br>The ability to present research results to an audience of specialists or non-specialists. |
| Italian Modernism in a European Perspective | LRI032M10 | Advanced knowledge and insight into Italian modernism within a European context<br>Advanced knowledge and insight into literary and cultural theories and metohodologies, with particular regard to the analysis of modernist literature and culture.<br>Advanced knowledge of the cultures and histories of the European continent in general, and of Italy in particular<br>The ability to carry out original research on a chosen topic<br>The ability to present research results (in Italian) to an audience of specialists or non-specialists<br>The ability to read, interpret and compare texts from different genres and in different styles. |
| The child in French youth literature | LRF039M10 | Advanced knowledge of various texts of French youth literature and of relevant critical texts.<br>Clear understanding of sociocultural, literary and linguistic characteristics of the genre as well as insight into the interrelated problematics of translation.<br>The ability to research specific questions in relation to the student's profile<br>The ability to give oral and written presentations on the researched topics. |
| Literature and Crisis in the Hispanic World | LRS039M10 | Advanced knowledge of the relationship between literature and sociocultural and political crises<br>The ability to deliver oral and written presentations of academic level on these matters<br>The ability to initiate a limited research project of their own. |
| Sociology of Frisian Literature | LHF022M10 | Advanced knowledge of Frisian literary history 1600-present<br>Advanced knowledge of the relation between literature and society, especially on the field of Frisian literature as a minority literature |

| | | The ability to present research results on an academic level in oral and written from<br>The ability to conduct research in comparative literary studies, mainly sociology of literature |
|---|---|---|
| Literary Critique on Europe since 1945 (German) | LDX003M10 | Advanced knowledge of contemporary German language, culture and literatureThe ability to give an academic presentation<br>The ability to understand and apply literary theories and methods relevant to modern German literature<br>The ability to complete written and oral assignments in academic German. |
| Humor and satire in Swedish literature and culture | LZX001M10 | Advanced knowledge of various satirical texts and other humorous genres written by Swedish authors<br>The ability to situate these texts within their historical and social contexts and to analyse them from a literary or cultural perspective<br>The ability to conduct research independently on the basis of a critical examination of secondary sources, and to present this research in written as well as oral form, expressing themselves in academic Swedish<br>The ability to constructively communicate with each other about primary and secondary material. |
| Rethinking Transition in (Post)Soviet Literature and Film | LEU003M10 | Advanced knowledge of and insight into contemporary Russophone literature and culture in a global comparative perspective<br>The ability to analyse literature and film in a cultural-historical context and from various methodological perspectives, with adequate use of concepts in literary and cultural theory<br>The ability to carry out original research on a chosen topic<br>The ability to present research results to an audience of specialists or non-specialists. |
| French-Iranian Women's Writing | LRF043M10 | Advanced knowledge and understanding of characteristics of contemporary French-Iranian literature written by female authors, from a transnational and gender perspective<br>The ability to situate these texts within their historical and social contexts and to analyse them from a literary or cultural perspective<br>The ability to conduct research independently on the basis of a critical examination of secondary sources, and to present this research in written as well as oral form, expressing themselves in academic French<br>The ability to constructively communicate with each other about primary and secondary material. |
| Italy Today: New Forms of Italian Literature and Cinema | LRI033M10 | Advanced knowledge of and insight into contemporary Italian literature and culture within a European context<br>Advanced knowledge of and insight into literary and cultural theories and methodologies, with particular regard to the analysis of contemporary cultural productions<br>Advanced knowledge of the cultures and histories of the European continent in general, and of Italy in particular |

| | | The ability to carry out original research on a chosen topic<br>The ability to present research results (in Italian) to an audience of specialists or non-specialists<br>The ability to read, interpret and compare texts from different genres and in different styles. |
|---|---|---|
| Representations of Marginality in Spain | LRS040M10 | Advanced knowledge of current or past debates and approaches in the field of the arts and culture studies<br>Advanced knowledge of at least one theoretical and methodological approach<br>The ability to give an analysis and interpretation of a work of art in the context of oeuvre, genre, period, and in the broader context of a culture, or be able to analyse aspects of art institutions, policy or management<br>The ability to relate their own specialist knowledge of a particular art form (literature, film, drama, music, visual art or new digital art) to other disciplines such as philosophy, history or sociology<br>The ability to relate the art form of which they acquired specialized knowledge, to the broader context of cultural studies: have a knowledge of current or past discourse in the field of the arts and culture studies, or literature studies<br>The ability to understand and evaluate intellectual arguments<br>The ability to select, apply and, where necessary, adapt a relevant research method<br>The ability to develop a vision of the role of the arts and culture in society<br>The ability to make decisions in complex situations, thereby demonstrating sensitivity to context<br>The ability to make use of academic research and to present the results in correct English, using various media, to an audience of specialists and non-specialists, in written and spoken form, audio-visually and digitally<br>The ability to independently formulate a research proposal and conduct research. |
| Frisian literary history | LHF023M10 | Advanced knowledge of Frisian literary history from 1600-2015 in particular and literary theory in general<br>The ability to present research results on an academic level in oral and written form<br>The ability to conduct research in (comparative) literary studies<br>Understanding of literary representation of societal configurations and developments in minority literatures in general and Frisian literature in particular. |
| Master's Thesis Literary Studies | LEU999M20 | Advanced knowledge and understanding of the cultural context in which literary texts were composed<br>Advanced knowledge and understanding of literary, cultural and/or textual theories and methods<br>Advanced knowledge and understanding of texts written in a variety of genres<br>Advanced knowledge of the cultures and histories of the European continent in general, and of at least one region in particular<br>The ability to generate new ideas<br>The ability to work with unfamiliar material |

| | | The ability to search for, process and analyse information from a variety of sources |
|---|---|---|
| | | The ability to be critical and self-critical |
| | | The ability to identify, articulate and resolve problems |
| | | The ability to express themselves in a clear, well-structured manner incorporating the opinions or research of others |
| | | The ability to communicate key information from their discipline in a manner appropriate to their target audience |
| | | The ability to learn and stay up to date with learning |
| | | The ability to work with a high degree of autonomy |
| | | The ability to read, interpret and compare texts from different genres and in different styles in their chosen language of expertise |
| | | The capacity to reflect on research about processes of cultural change and cultural transfer between different languages, cultures and literatures and their interaction. |

| Module | Code | Assessment methods |
|---|---|---|
| Master's Thesis WEM | LEX998M20 | thesis |
| Master's Work Placement WEM | LBX000M10 | stageverslag |
| WEM 1: Modern Literature and Mediation | LEL021M10 | portfolio / presentatie / schriftelijke opdracht(en) / werkstuk(ken) |
| WEM 2: Modern English Language | LET011M10 | schriftelijk tentamen / werkstuk(ken) |

| | | |
|---|---|---|
| WEM 3: From Manuscript to Printed Book | LEO015M10 | schriftelijk tentamen / schriftelijke opdracht(en) |
| WEM 6: Creative Writing Part A: Practical Introduction to Poetic Form. | LEL069M05 | portfolio, creative Portfolio (50%) Critical Commentary (50%) |
| WEM 6: Creative Writing Part B: Introduction to Creative Nonfiction | LEL | Essays  (60 %), schriftelijke opdracht (10 %), portfolio (30 %) |
| WEM 5: Towards the Digital Text, Part A: Book History | LEL072M05 | schriftelijke opdracht(en) |
| WEM 5: Towards the Digital Text, Part B: Digital Remediation and Publishing | LEL073M05 | schriftelijke opdracht(en) |
| WEM 4: Translating and Editing | LEL031M10 | portfolio |
| Master's Work Placement English | LEX000M10 | stageverslag |
| MA Research Seminar | LEL071M05 | verslag |

| | | |
|---|---|---|
| Literature and the Meaning of Life | LEL075M05 | schriftelijke opdracht(en) |
| Master's Thesis English | LEX999M20 | scriptie |
| Travel Writing | LEL007M05 | essay |
| The Value of Literature | LEL047M05 | |
| James Joyce's Ulysses | LEL048M05 | schriftelijke opdracht(en) |
| Mid-Century Modern | LEL050M05 | schriftelijke opdracht(en) |
| Virginia Woolf: Beyond the Lighthouse | LEL054M05 | schriftelijke opdracht(en) |
| Byron?s Don Juan | LEL062M05 | essay |
| The World of Women in Early Medieval Lit | LEO031M05 | essay |
| Modes of Alterity in Old English Poetry | LEO034M05 | essay |
| World War II: The Other Modernist War | LEL051M05 | essay / presentatie |
| Genre in Shakespeare | LEL074M05 | essay |
| Wondrous Wisdom in Early English Poetry | LEO040M05 | essay |
| Langland?s Piers Plowman | LEO049M05 | essay |

| | | |
|---|---|---|
| Wordsworth?s Prelude | LEL063M05 | |
| Crime and Punishment: Law and Literature | LEO044M05 | essay |
| Chaucer?s Troilus and Criseyde | LEO047M05 | essay |
| The Legacy of Modernism (German) | LDX015M10 | Presentations, Essay |
| Literature and Crisis in the Hispanic World | LRS039M10 | Presentations, Peer reviews, Essay |
| The Child in French Youth Literature | LRF039M10 | Presentations, Peer reviews, Short written assignments, Essay |
| Imagining Freedom in Russian Literature | LEU002M10 | Written assignments, presentations; essay drafts and peer-review, Essay |
| Italian Modernism in a European perspective | LRI032M10 | Written assignments, Presentations, Essay |
| Sociology of Frisian Literature | LHF022M10 | Written assignments, Presentations, Essay |
| Swedish crime fiction and the demise of the welfare state | LZX003M10 | Written assignments, Presentations, Essay |

| | | |
|---|---|---|
| Literary Critique on Europe since 1945 (German) | LDX003M10 | Presentations, Essay |
| French-Iranian Women's Writing | LRF043M10 | Critical summary, Analysis, Presentation, Essay |
| Italy Today: New Forms of Italian Literature and Cinema | LRI033M10 | Written assignments, Presentations, Essay |
| Rethinking Transition in (Post)Soviet Literature and Film | LEU003M10 | Short written assignments, Presentations, Essay drafts and Peer-review, Essay |
| Representation of Marginality in Spain | LRS040M10 | Written assignments, Presentations, Essay |
| Frisian Literary History | LHF023M10 | Written assignments, Presentations, Essay |
| Humor and satire in Swedish literature and culture | LZX001M10 | Written assignments, Presentations, Essay |
| Master's Thesis Literary Studies | LEU999M20 | Thesis |

# Bijlage 3. Schematische weergave toetsprogramma

# MA THESIS GRADING
## English Literature & Culture (ELC) LEX999M20
## Writing, Editing & Mediating (WEM) LEX998M20

**Date of this document:** 20 February 2021

## Procedure

A supervisor (who is the first reader) will allow a thesis to go to the designated second reader when it is complete and meets the minimum thesis requirements listed in the *Thesis Protocol* (e.g., format, length, abstract). The first and second readers independently fill out an MA Thesis Rubric (below) after which they discuss any discrepancies of opinion. They then agree on a final grade. The supervisor gives the student feedback during a subsequent individual meeting (a student can waive this opportunity).

In the rare cases where the two graders cannot agree a ==grade the Board of Examiners== may nominate a third reader who should complete a rubric independently of the first readers. After this, a meeting of the three readers should determine the final result. In the event that any disagreement persists the grade should be determined by a simple majority (two out of the three readers). A student may not request a third reader. A third reader cannot be appointed after the first two readers have agreed on a grade.

Someone who submits a thesis for the first deadline which is judged to have failed may rewrite parts of it and resubmit it for the second deadline. The grading procedure outlined above is repeated. If a thesis submitted for the second deadline fails, the student has failed the course (regardless of whether the thesis was or was not handed in before).

Once the final grade of a thesis has been determined, the supervisor prepares an MA Thesis Report (see below) based on strengths and weaknesses identified by the graders. Where there was significant divergence in the readers' rubrics the report should briefly explain how they were reconciled.

The MA Thesis Report, along with the latest rubrics of the thesis's readers, are emailed by the supervisor to the Secretariat. The supervisor also sends the grade to the Bureau of Student Affairs (BSZ). In sending the grade to BSZ, the first supervisor certifies that this is the agreed grade of the two readers.

The rubrics, report and grade of a thesis that has finally failed are recorded in the same manner as a thesis that has passed with the exception that the grade 'insufficient' (rather then a number grade) is recorded.

A supervisor and second reader may decide to discuss the thesis's contents with a student before they finish their marking. This may be useful if there is any doubt that the thesis is independent or original work. Instances of plagiarism will be referred to the Exam Board.

## Grading

If, having discussed one another's rubrics, the graders agree that the thesis is sufficient with respect to the five categories used by the rubrics, the grading procedure continues. A thesis that fails any of the five main categories of the rubric fails overall (the general assessment criteria numbered in the Course Unit Syllabus are listed as 'knockout' criteria). The student who has submitted the thesis

should get feedback on the thesis as a whole, but no number grade. It should be made clear that one or more of the five major criteria were not judged sufficient.

For theses where the categories are sufficient, the readers give an agreed number grade to categories 1-4. The average of these grades is used to calculate the final result of the thesis. Grading is on the standard 1–10 scale regardless of whether a thesis is submitted at the first or second submission dates. The final grade is rounded to one decimal place in intervals of 0.5 (e.g., 6.5, 7.0). The requirements for a pass mark are found in section 4.1.6 of  part A of the TER.

At either deadline, a grade may be given on condition that some changes are conducted within three working days. These changes are revisions that should take little time and which can easily be corrected (e.g., formatting, paragraphing). If these revisions are not completed to the satisfaction of the supervisor, the grade will be lower by 0.5 or 1.0. The student would be informed about this in advance of the final submission of the grade.

The two readers should grade the submitted thesis and not the thesis process, personal circumstances of the writer or any other factor invisible to the second reader or external readers (e.g., members of a *visitatie* committee).

The MA Thesis Report is a standard template and, depending on the type of thesis submitted (e.g., critical edition, empirical study), some of these sections may be more or less important. The supervisor can explain this in the MA Thesis Report.

Unless instructed otherwise by a supervisor, a student should not make changes to a thesis after it has been graded (e.g., before it is submitted to the library).

| MA THESIS RUBRIC: ENGLISH LITERATURE AND CULTURE/WRITING, EDITING AND MEDIATING | | | | | | |
|---|---|---|---|---|---|---|
| **Student's Name:** | | **Date:** | | **Grader's Name:** | | **Grade:** |
| **Thesis Title:** | | | | | | |
| **Category** | **Fail** | **6** | **7** | **8** | **9** | **10** |
| **1. Knowledge & Understanding** (main texts, context & theory) | Mistakes in the form of outright error or failing to explain / contextualise an unusual position. | Broadly accurate understanding of the primary texts, their context, & the thesis's theoretical basis. | As 6, and a very accurate understanding of one of the following: primary texts, context; theoretical basis of thesis. | As 6, and a very accurate understanding of two of the following: primary texts, context; theoretical basis of thesis. | A very accurate under-standing of the primary texts, their contexts, and the theoretical basis of the thesis. | Expert knowledge and understanding. Work of near publishable quality. |
| **2. Analysis & Argument** (cogency, creativity, analysis) | Any of the following: flaw in logic at the heart of work; predominantly at summary level; very poorly structured. | Analysis & argument mostly logical & consistent; derivative in parts; argument surpasses summary. | As 6, & one of the following: logical & consistent; not derivative; argument is analytical & involves synthesis. | As 6, & two of the following: logical, clear & consistent; not derivative; argument is analytical & involves synthesis. | Analysis & argument elegant; synthetic. Original work. | Argument represents an advance in scholarship (with some reworking). |
| **3. Research** (sources, knowledge of field) | Few sources or of an inappropriate standard; little awareness of recent research in the field. | A minimum of relevant & adequately evaluated sources. Some awareness of recent research. | As 6, and one of these: useful sources; sources mainly well evaluated; solid awareness of the field. | As 6, and two of the following: useful sources; sources mainly well evaluated; solid awareness of the field. | Useful sources that are relevant & well evaluated; thorough awareness of the field. | Near the forefront of thinking. Contributed original research to the field. |
| **4. Commun-ication** (written English & presentation) | Any of the following: many errors in written English or in academic formatting; style is inappropriate. | Some errors in written English or academic formatting. Predominantly appropriate academic style. | Few errors in written English or academic formatting. Appropriate style throughout. | Very few errors in written English or academic formatting. Appropriate style throughout. | Almost no errors in written English or academic formatting. Appropriate personal style throughout. | No language or presentation errors. Polished and distinctive style. |
| **5. Learning Skills** (pass/fail) | Fails to follow *Thesis Protocol*. Lacks a required component. | Follows the requirements in the *Thesis Protocol*. | | | | |
| **Notes** | | | | | | |

# MA THESIS REPORT
## English Literature and Culture (LEX999M20)

| Student's Name | | Student No. | S |
|---|---|---|---|
| Thesis Title | | | |
| Date | | | |
| Supervisor | | 2nd Reader | |

| 1. KNOWLEDGE AND UNDERSTANDING | Grade |
|---|---|
| *Primary texts/principal material* | |
| *Context (e.g., literary, historical, linguistic)* | |
| *Critical approaches/literary terminology* | |

| 2. ARGUMENT AND ANALYSIS | Grade |
|---|---|
| *Cogency (e.g., logic, structure, synthesis)* | |
| *Originality/creativity* | |
| *Literary analysis (e.g., close reading)* | |
| *Engagement with others' work* | |

| 3. RESEARCH | Grade |
|---|---|
| *Knowledge of the field* | |
| *Locating and evaluating sources* | |

| 4. COMMUNICATION | Grade |
|---|---|
| *Written English* | |
| *Presentation (e.g., use of academic style)* | |

| 5. LEARNING SKILLS | Pass/Fail |
|---|---|
| | |

*A grade is required for each of the sections 1–5 above. Where a subsection is of little relevance due to the nature of the thesis, enter N/A in the relevant box.*

**Comments** (e.g., graders' differences, summary comments)

# MA THESIS REPORT
## Writing, Editing and Mediating (LEX998M20)

| Student's Name | | Student No. | S |
|---|---|---|---|
| Thesis Title | | | |
| Date | | | |
| Supervisor | | 2nd Reader | |

| 1. KNOWLEDGE AND UNDERSTANDING | Grade |
|---|---|
| *Primary texts/principal material* | |
| *Context (e.g., literary, historical, linguistic)* | |
| *Critical or theoretical approaches* | |

| 2. ARGUMENT AND ANALYSIS | Grade |
|---|---|
| *Cogency (e.g., logic, structure, synthesis)* | |
| *Originality/creativity* | |
| *Analysis* | |
| *Engagement with others' work* | |

| 3. RESEARCH | Grade |
|---|---|
| *Knowledge of the field* | |
| *Locating and evaluating sources* | |

| 4. COMMUNICATION | Grade |
|---|---|
| *Written English* | |
| *Presentation (e.g., use of academic style)* | |

| 5. LEARNING SKILLS | Pass/Fail |
|---|---|

# MA Thesis Grading
## European Literatures & Interculturality (LEU999M20)

## Procedure

A supervisor (who is the first reader) will allow a thesis to go to the designated second reader when it is complete and meets the minimum thesis requirements listed in the *Thesis Protocol* (e.g., format, length, abstract). The first and second readers independently fill out an MA Thesis Assessment Form (below) after which they discuss any discrepancies of opinion. They then agree on a final grade. The supervisor gives the student feedback.

In the rare cases where the two graders cannot agree a grade the Exam Board may nominate a third reader who should complete a rubric independently of the first readers. After this, a meeting of the three readers should determine the final result. In the event that any disagreement persists the grade should be determined by a simple majority (two out of the three readers). A student may not request a third reader. A third reader cannot be appointed after the first two readers have agreed on a grade.

Someone who submits a thesis for the first deadline which is judged to have failed may rewrite parts of it and resubmit it for the second deadline. The grading procedure outlined above is repeated. If a thesis submitted for the second deadline fails, the student has failed the course (regardless of whether the thesis was or was not handed in before).

The MA Thesis Assessment form is emailed by the supervisor to the Secretariat. The supervisor also sends the grade to the Bureau of Student Affairs (BSZ). In sending the grade to BSZ, the first supervisor certifies that this is the agreed grade of the two readers.

The assessment form and grade of a thesis that has finally failed are recorded in the same manner as a thesis that has passed with the exception that the grade 'insufficient' (rather than a number grade) is recorded.

A supervisor and second reader may decide to discuss the thesis's contents with a student before they finish their marking. This may be useful if there is any doubt that the thesis is independent or original work. Instances of plagiarism will be referred to the Exam Board.

## Grading

The two readers should grade the submitted thesis and not the thesis process, personal circumstances of the writer or any other factor invisible to the second reader or external readers (e.g., members of a *visitatie* committee).

Unless instructed otherwise by a supervisor, a student should not make changes to a thesis after it has been graded (e.g., before it is submitted to the library).

**Assessment Form Master Thesis Literary Studies**

Date:

Student:

Student number:

Study Programme: European Literatures and Interculturality          Course code:

Title thesis:

Name first supervisor:

Name second supervisor:

**Result:** [Grade between 6.0 and 10, rounded at 1 digit after the decimal point)

| | Grade first supervisor (between 5 and 10, rounded at 1 digit after the decimal point) | Grade second supervisor (between 5 and 10, rounded at one digit after the decimal point) |
|---|---|---|
| **1. Contents (quality of the research) 60%** | | |
| a. Topic; presentation and motivation | | |
| b. Research question/thesis statement | | |
| c. Theoretical justification and framework (status questionis) | | |
| d. Methodology; research skills | | |
| e. Argumentation and analysis; appropriate academic register | | |
| f. Originality and creativity; contribution to research field | | |
| g. Critical reflection | | |
| h. Level of difficulty/level of abstraction | | |
| i. Conclusion and suggestions for further research | | |
| j. Appropriate use of various sources | | |
| **Grade** (total of all grades divided by the number of used criteria) | | |
| **Total** (sum of grades first and second supervisor divided by two) | 0,0 | |
| **Feedback on content:** | | |
| | Grade first supervisor (between 5 and 10, rounded at 1 digit after the decimal point) | Grade second supervisor (between 5 and 10, rounded at 1 digit after the decimal point) |
| **2. Form (quality of the reporting) 20%** | | |

| | |
|---|---|
| a. Structure of the argument, classification of chapters/paragraphs<br>b. Annotation; source reference, footnotes, works cited list<br>c. Language; use of language, clarity, diligence, style<br>d. Lay-out (possibly images, figures)<br>e. Formal requirements; length, title page, table of contents, etc.<br>f. If applicable: proficiency target language | |
| **Grade** (total of all grades divided by the number of used criteria) | |
| **Total** (sum of grades first and second supervisor divided by two) | 0,0 |

**Feedback on form:**

| | Grade first supervisor (between 5 and 10, rounded at 1 digit after the decimal point) |
|---|---|
| **3. Process (quality of realisation) 20%**<br>a. Independence/active approach<br>b. Planning<br>c. Commitment | |
| **Total** (sum of grades first and second supervisor divided by two) | |

**Feedback on process:**

**General evaluation first supervisor:**

**General evaluation second supervisor:**

Signature first supervisor:

Signature first supervisor                                Signature second supervisor

*A grade is required for each of the sections 1–5 above. Where a subsection is of little relevance due to the nature of the thesis, enter N/A in the relevant box.*

**Comments** (e.g., graders' differences, summary comments)