rijksuniversiteit groningen

faculteit der letteren

Assessment plan

Bachelor Art History

1 / Vision of teaching and assessment

In accordance with the University's policy our educational vision is student-oriented, activating, research-driven and practice-based in nature. The acquisition of knowledge and skills is best embedded in learning groups, in which a variety of pedagogical approaches is used and interaction between staff and students is central to encourage students to become active and responsible participants in their own learning process. In order to achieve this, the teaching programme of the Bachelor's programme in Art History comprises five principles:

1). a learning environment where teaching and professional practice are closely connected during alternating theoretical and practical lessons;

2). a variation of complementary teaching and assessment methods, that leave room for educational innovation; for instance object-based teaching and teaching in situ (e.g. museum, studio, urban and rural environments);

3). small-scale teaching, enabling close contact between staff and students, thus fostering mutual commitment to the programme;

4). high quality teaching staff, all academic ranks engaged in teaching in all phases of the Bachelor's programme;

5). a chronologically evolving curriculum that is research- and practice-based and represents the academic status-quo of the field.

The degree programme views **assessment** as integral to a programme's content and aims, and thinks that assessment should be varied and theory- as well as practice-oriented. Assessment is evenly and alternatingly distributed throughout the year(s) and assesses students' (1) knowledge, (2) academic skills, and (3) critical embedding of and reflection on the subject matter. It also changes according to changes in society and our vision conforms to that the Tuning Standard for Art History:

'The assessment strategies linked to Art History studies are linked to more general assessment strategies, but respond to the specific needs of the discipline too. The profound shifts in the areas covered by Art History which took place during the last decades directly affected the way in which educational goals are being set [...] Traditional syllabi, methods, or rules are being – and have to be – revised in order to correspond to current needs and realities.'[1]

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[1]http://www.unideusto.org/tuningeu/images/stories/HUMART/Reference_Points_for_the_Design_and_Delivery_of_Degree _Progra mmes_in_Art_History_-_Brochure.pdf, 15-17.

The assessment system conforms to the focus points of each of the different phases of the programme. Corpus knowledge and academic skills are tested both orally and in writing during the first year. The written tests takes the form of exams that combine knowledge and essay questions, multiple-choice exams and papers of between 400 words (summaries and annotated bibliographies) and 1500 words (an essay about a primary source or artefact). In addition to oral presentations (text analyses and visual analyses), the students also participate in group-discussions. Oral exams are prepared and conducted in small groups during the first and second years. The number of written exams decreases in the second year, while the required number and length of papers and portfolios increases. These tests include comparative analysis, object biographies, academic treatises and essays. Oral exams are generally in the form of a presentation that is often held on location (e.g. building, region, museum, sculpture garden or studio).

During the second year, students must prepare discussions in advance; for example, a group of students may be required to prepare a conversation with an artist or architect in their studio. Organizing exhibitions tests their conceptual, practical and organizational skills.

In the third year, the emphasis lies on designing and carrying out independent research, with a focus on an object/building/region during the field trip abroad and the final project, and gaining experience in the professional field, via discussions with professionals, organizing exhibitions and symposia, and holding presentations on location. The written assessments come as papers, portfolios and the thesis. Oral tests are usually conducted individually in the form of longer presentations that are prepared and provided on location. A practice-oriented and publicly accessible test is held during the last semester of the third year, whereby groups of students organize an exhibition, symposium or produce a publication. The Bachelor's thesis and the Practice Lab-project are the final projects of the bachelor, which makes them key to assessing the final level realized by the students. This combination of research- and practice-based courses mirrors the aim of the degree programme to prepare students for the professional field and for a relevant Master's or Research Master's programme.

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.
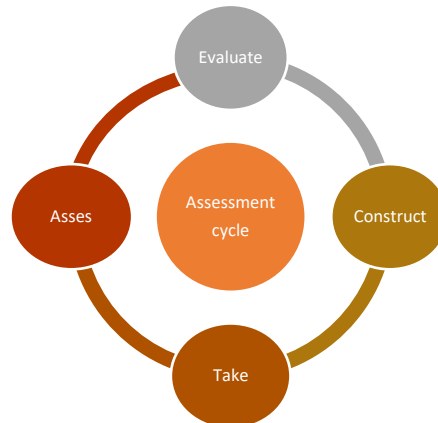
3 / Assessment dossier

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.

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[2] 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

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 a course unit's assessment 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

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[2] 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)).

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.

Bachelor's year 1	K. Graduates have demonstrable knowledge and understanding in a field of study that builds upon and exceeds their secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study.							T. Graduates are able to apply their knowledge and understanding in a manner that indicates a professional approach to their job or profession, and have competences for devising and deepening argumentations and solving problems within their field of study.						O. Graduates have the ability to gather and interpret relevant data, usually within their field of study, to form judgements that include balancing relevant social, academic or ethical issues.		C. Graduates are able to communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.				L. Graduates possess such study skills as are necessary for students to pursue further study with a high degree of autonomy.	
	K1	K2	K3	K4	K5	K6	K7	T1	T2	T3	T4	T5	T6	O1	O2	C1	C2	C3	C4	L1	L2
Semester 1																					
Beyond Antiquity: Visual Arts 400-1400	x	x			x		x	x											x	x	x
Beyond Antiquity: Architecture 400-1400	x	x			x		x	x											x	x	x
Paint to Pixel: Artists' Materials & Techniques through the Ages	x	x			x		x	x											x	x	x
Towards Modernity: Visual Arts 1400-1800	x	x			x		x	x											x	x	x
Towards Modernity: Architecture & Landscapes 1400-1800	x	x			x		x	x											x	x	x
Seeing and Knowing: Visual Analysis & Iconography	x	x			x		x	x		x							x		x	x	x

Semester 2																					
Style and Modernity: Architecture & Urbanism 1800-1914	x	x			x		x	x											x	x	x
Reality Contested: Visual Arts 1800-1914	x	x			x		x	x										x	x	x	x
Florence excursion	x	x	x		x		x	x				x							x	x	x
Blurring Boundaries: Architecture & Urbanism 1914-now	x	x			x		x	x										x	x	x	x
Blurring Boundaries in Arts 1914-now	x	x			x		x	x											x	x	x
Reading Cultural Landscapes: Past and Present	x	x			x		x	x											x	x	x

Bachelor's year 2	K.							T.						O.		C.				L.	
	K1	K2	K3	K4	K5	K6	K7	T1	T2	T3	T4	T5	T6	O1	O2	C1	C2	C3	C4	L1	L2
Semester 1																					
Medieval Landscapes & Architecture	X		x		x			x		x		x	x	x		x	x				x
Renaissance Art: A Bible for the Ignorant	X		x		x			x		x		x	x	x		x	x				x
Architecture, City & Freedom	X		x		x			x		x		x	x	x		x	x				x
Designed Landscapes 1800-present	X		x		x			x		x		x	x	x		x	x				x
Art Now	X		x		x			x		x		x	x	x		x	x				x
Perspectives in Art Theory				x						x				x		x				x	x
Semester 2																					
Art & Science			x	x	x				x			x	x	x	x	x	x			x	x
Global Dutch Art			x	x	x				x			x	x	x	x	x	x			x	x
European Country House Landscapes			x	x	x				x			x	x	x		x	x			x	x
Art & Environment			x	x	x				x			x	x	x		x	x			x	x
Art & Institutions			x	x	x		x		x			x	x	x	x	x	x			x	x
Architecture, Nature & Enlightenment			x	x	x				x			x	x	x		x	x			x	x

Bachelor's year 3	K.							T.						O.		C.				L.	
	K1	K2	K3	K4	K5	K6	K7	T1	T2	T3	T4	T5	T6	O1	O2	C1	C2	C3	C4	L1	L2
Semester 1																					
Minor/Subsidiary																					
Semester 2																					
From Theory to Practice							x	x		x		x	x				x	x	x	x	
Excursion Arts & Architecture						x	x					x	x	x	x	x		x	x		
Excursion Landscape						x	x					x	x	x	x	x		x	x		
Practice Lab: Art History														x	x	x	x	x	x	x	x
Practice Lab: Architecture														x	x	x	x	x	x	x	x
Practice Lab: Landscape														x	x	x	x	x	x	x	x
Bachelor's Thesis: Art History								x	x	x	x	x	x	x	x	x			x	x	x
Bachelor's Thesis: Architecture								x	x	x	x	x	x	x	x	x			x	x	x
Bachelor's Thesis: Landscape								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. Learning outcomes could be described more extensively in the syllabus of a course unit.

Ba1	Semester 1	
Module	**Code**	**Learning outcome**
Beyond Antiquity: Visual Arts 400-1400	LKX018P05	Be able to analyse artworks and to tell their date and place of origin; be familiar with the development of the arts over the period 400-1400; be able to understand artworks within the historical context in which they were created.
Beyond Antiquity: Architecture 400-1400	LKX017P05	Basic knowledge of and insight in the development of European architecture of the Middle Ages. Basic knowledge of relevant terminology. Basic ability to identify, in terms of chronology and geography, typical buildings from this period.
Paint to Pixel: Artists' Materials & Techniques through the Ages	LKX022P05	Students acquire knowledge about the wide range of artists' materials and techniques and how both play a central role in the making, meaning, perception, presentation, and conservation of works of art. After the course, students are able to recognize materials and techniques and describe them using adequate terminology. They are furthermore familiar with relevant art historical writings on materials and techniques and have a basic knowledge of the field of technical art history. The following academic skills are trained: – analysing material and textual sources verbally and in writing – assembling a bibliography – conducting field work in groups
Towards Modernity: Visual Arts 1400-1800	LKX028P05	Be able to analyse artworks and to tell their date and place of origin; be familiar with the development of the arts over the period 1400-1800; be able to understand artworks within the historical context in which they were created.
Towards Modernity: Architecture & Landscapes 1400-1800	LKX027P05	Basic knowledge of and insight in the development of European architecture and garden design in the early modern period. Understanding of the interrelationships between the built environment and the surrounding garden. Basic knowledge of relevant terminology.
Seeing and Knowing: Visual Analysis & Iconography	LKX025P05	In this course, students will learn about various approaches to analyzing, understanding, and interpreting works of art and architecture. Upon successfully completing the course, students will have: a) knowledge and understanding of fundamental interpretive methods b) knowledge of the terminology used in the field c) the foundational skills to look at, read and write about art and architecture.
BA1	**Semester 2**	
Style and Modernity: Architecture & Urbanism 1800-1914	LKX026P05	1. Introduction to modern architecture and urban development and exploration of the urge for innovation in this discipline. Upon successfully completing the course unit Style and Modernity 1750-1914, students will have: a) knowledge and understanding of a number of fundamental transformations in architecture in the period 1750-1914 b) knowledge and understanding of exemplary buildings and works of art from the above-mentioned period and their related sources c) Knowledge of the terminology used in the field. 2. Introduction to the discipline of art and architecture history and its societal context.
Reality Contested: Visual Arts 1800-1914	LKX024P05	Students learn to understand the most important developments in the field of visual arts and photography between 1800-1914, and contemporary art-theoretical concepts. The course trains the following academic skills: Oral presentations, comparative visual analysis and visual memory, textual analysis, art historical terminology.
Florence excursion	LKX021P05	Observation, analysis and study of buildings and art works on the spot, in connection with their historical context.
Blurring Boundaries: Architecture & Urbanism 1914-now	LKX019P05	Knowledge of the corpus and chronology of international architecture between 1914 and the present day; the ability to programmatically and stylistically distinguish the various buildings/urban ensembles/designs/ideas; knowledge of the underlying (ideological) motivations and of the designers and the ability to place them in historical perspective; the ability to reproduce the themes discussed both orally and in writing.

Blurring Boundaries in Art 1914-now	LKX020P05	Aim of this course unit is to gain knowledge of the developments of the visual arts in Western Europe and the United States from 1914 until 1990. Students have upon successful completion of the course unit: - knowledge of some important artists and artworks, and the ability to position them within a (social, political, art historical) context; - knowledge of some art movements and art forms, and are able to characterize them; - some knowledge of: art historical terminology, and correct use of it; diversity of art historical approaches; ways in which art historical knowledge is applied/present in the museum context. In this course unit the following competences are developed: - (comparative) analyses of sources (artworks and literature); - giving a clear and coherent oral presentation, debate about a subject matter with a group of peers, and review peers; - general academic skills (critical reading, thinking, communicating and describing) and course specific skills (knowledge of terms, reading and interpreting of sources as well as the ability to relate these sources to discussed artworks and literature).
Reading Cultural Landscapes: Past and Present	LKX023P05	Upon successful completion of the course unit, students: 1. are able to study contemporary and historical sources to understand the current cultural landscape composition and its relation to the past (K1; T1); 2. are acquainted with general landscape concepts (K2); 3. know how to combine knowledge obtained from different methods / skills on historical cultural landscapes (T1); 4. can provide a concise overview of the development of a cultural landscape and by doing so, can distinguish between essential factors and side issues (K5; K7); 5. have feeling for geographical variability at the landscape scale; 6. are able to clearly and concisely report (orally and written) the most important historical landscape building factors of a specific landscape (C1); 7. are constructively critical on peer work (C3).

BA 2	Semester 1	
Module	**Code**	**Learning outcome**
Medieval Landscapes & Architecture	LKX028B05	1. Insight into the development of the Northern coastal area as a specific cultural landscape during the Middle Ages. 2. Understanding of sacred architecture as it developed in the aforesaid area, with an emphasis on the Firesland/Groningen/Ostfriesland region during the 13th and 14th centuries.
Renaissance Art	LKX029B05	Students are able to analyse history paintings made in Italy in the 15th and 16th centuries, according to the question: to what extent do they correspond to the notion of 'history' then and now?
Architecture, City & Freedom	LKX019B05	*Architecture, City and Freedom introduces students with the emergence of new building types and urban strategies in the course of the nineteenth century. They are expected to: -assess the impact of social, political and economic developments on the program of architecture and urban planning -grasp the intellectual challenges this involves for architectural and urban designers -develop a sense of the evolution of architectural and urban types (typology) and urban morphologies -understand the city as a functionally zoned entity that works thanks to the interaction of communication and traffic on the one hand, and these separate zones on the other -grasp the consequences of an increase of scale and, even more, intensity, in the relationships (commercially, also demographically) between cities, regions, nations and the international level -have a clear, albeit rudimentary idea on the emergence of new planning disciplines

		-know how decision making processes work -know how to evaluate the material, functional and design qualities of key buildings -understand how local histories interrelate with national and international phenomena.
Designed Landscapes 1800-present	LKX025B05	Gain insight into the historical context, design history, layout and heritage values of various types of Modern Period designed landscapes in The Netherlands and abroad (history of modern landscape architecture. Practical training in the analysis of the landscape design,contextual interpretation and field analysis
Art Now	LKX024B05	- knowledge and understanding of reoccurring topics and debates in the international field of contemporary art; - study current developments in arts and art historical/critical discourse, reflect on the studied sources, topics/debates and approaches; - hold clear, coherent presentations on findings for a peer audience; - write an exhibition review, related to a specific topic and based on a museum visit; - contribute to conversations with artists and curators; - apply correct terminology in conversations, presentations and in writing; - 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 in a team and to tune to a target audience.
Perspectives in Art Theory	(new code)	- insight into different theoretical approaches to the histories of art, architecture, and cultural landscapes. - to be able to analyse art-theoretical and art-critical sources and obtain a critical attitude towards the different approaches. - to be able to write a paper comparing two of the approaches discussed in the course.
BA 2	**Semester**	
Art & Science	LKX023B05	- Students get acquainted with the relationship between art and science - Students learn to think critically about the material basis of both art and science - Students learn how to organize an exhibition - Students learn how to present complex scholarly questions for a broader public
Global Dutch Art	LKX027B05	- Research and critical reflection on aspects of Netherlandish culture, global encounters, and identity formation in the seventeenth century - Critical analysis of scholarly interpretations (texts and museum exhibitions) of Dutch art and material culture - Present oral and written research
European Country House Landscapes	LKX026B05	Upon successful completion of the course unit, students are able: 1. To demonstrate their knowledge of the history of castles, country houses, and landed estates in Europe (with special attention to The Netherlands); 2. To demonstrate knowledge of the current debates main concepts, perspectives, sources and methods used by scholars (cultural historians, art historians landscape historians, historical anthropologists) on castles, country houses, and landed estates; 3. To undertake further study in this field.
Art & Environment	LKX021B05	The main learning outcomes are: - to understand some of the most important sculptural issues in twentieth-century art and in the public domain (city, landscapes, parks); - to be able to analyse art-theoretical and art-critical notions in the field of sculpture; - to obtain a critical attitude towards the art historical literature in the field of sculpture and sculpture in the public domain.
Art & Institutions	LKX022B05	1. To acquire knowledge and understanding of important national (and international) art institutes, and issues of the field. 2. To carry out small-scale research and report on this, in writing.
Architecture, Nature & Enlightenment	LKX020B05	In this series, the Enlightenment is seen as the principal formative philosophy of the modern era and as a train of thought that is always there – a comparison of the 'counter-cultural' ideals of the 1960s with the views expounded in the late eighteenth century drives the point home. The course is designed as a 'cross-over' series that involves staff from art history, architectural and urban history, and

		landscape history. The principal aim of the series is to confront students with the impact of ideology on design (in the broadest possible sense)

BA 3	Semester 1	
Module	Code	Learning outcome
Minor/Subsidiary		
Jaar 3	**Semester 2**	
From Theory to Practice	LKX033B05	Students become acquainted with the full research process from start to end; they learn how theories can be applied in research projects; they know what a good structure of a BA thesis is and know how to apply this.
Excursion Arts & Architecture	LKX030B10	- Students research in depth one particular work of art or architecture - They learn how to gather and present this information to a critical audience, in-situ, in a professional manner. - Based on their research and the presentation, students write a research paper.
Excursion Landscape	LKX032B10	1. Gain insight into major European issues of modern day landscape and/or architectural history; 2. Develop scientific skills in reading European landscapes in the field; 3. Development of scientific skills on preparing a chapter of a scientific excursion guide in English; 4. Development of scientific skills in preparing and giving an oral presentation during a scientific excursion.
Practice Lab: Art History	**LKX036B05**	The project-based character of the module enables students to develop expertise and experience in their field of interest as well as professional skills by taking on particular roles within the project team, i.e. conception, organization, PR, text writing, funding, design, communication.
Practice Lab: Architecture	**LKX035B05**	The project-based character of the module enables students to develop expertise and experience in their field of interest as well as professional skills by taking on particular roles within the project team, i.e. conception, organization, PR, text writing, funding, design, communication.
Practice Lab: Landscape	LKX037B05	The project-based character of the module enables students to develop expertise and experience in their field of interest as well as professional skills by taking on particular roles within the project team, i.e. conception, organization, PR, text writing, funding, design, communication.
Bachelor Thesis	LKX999B10	Students will gain experience in analysing knowledge and insights from literature and learn to critically reflect on and synthesize these insights and to identify possible gaps and unanswered research questions the literature. In the thesis, students are expected to: • Independently collect relevant art-historical literature and other information • Distinguish between primary and secondary sources • Formulate a clear research question that can be answered in a nuanced way • Choose, substantiate and apply a suitable method • Clearly outline the resulting steps in the argumentation • Critically analyse and evaluate the problem, the material and the literature • Compare and critically reflect on the research and reviews of various different authors • Use the relevant art-historical terminology 2 • Write the text in correct Dutch or English, in accordance with the standards for academic publications in this field. The thesis may be written in a language other than Dutch or English upon consultation with the supervising lecturer. • Draw up a conclusion, also formulating questions for further research.

Schematisch overzicht toetsing - Bacheloropleiding Kunstgeschiedenis 2020-2021

JAAR 1 semester 1		Blok 1		Blok 2		Blok 3
vaktitel	**Vakcode**	**week 1-7 colleges**	**week 8/9/10 (her)toetsing**	**week 11-17 colleges**	**week 18/19/20 (her)toetsing**	**week 8 hertoetsing**
Beyond Antiquity: Visual Arts 400-1400	LKX018P05	Div. weekopdrachten (schriftelijke opdrachten)	Tentamen		Herkansing tentamen	
Beyond Antiquity: Architecture 400-1400	LKX017P05	Div. weekopdrachten (presentatie, schriftelijke opdrachten)	Tentamen		Herkansing tentamen	
Seeing and Knowing: Visual Analysis & Iconography	LKX025P05	Div. weekopdrachten (presentatie, schriftelijke opdrachten)	Tentamen		Herkansing tentamen	
Towards Modernity: Visual Arts 1400-1800	LKX028P05			Div. weekopdrachten (essay)	Tentamen	Herkansing tentamen
Towards Modernity: Architecture and Landscapes 1400-1800	LKX027P05			Div. weekopdrachten (presentaties, schriftelijke opdrachten)	Tentamen	Herkansing tentamen
Paint to pixel. Artist's Materials & Technique through the Ages	LKX022P05			Div. weekopdrachten (essay)	Tentamen	Herkansing tentamen
JAAR 1 semester 2		Blok 3		Blok 4		**Einde jaar**
Vaktitel	**vakcode**	**week 1-7 colleges**	**week 8/9/10 toetsing**	**week 11-17 colleges**	**week 18/19/20 (her) toetsing**	**week 22 hertoetsing**
Florence Excursion	LKX021P05		Werkstuk		Herkansing werkstuk	
Reality Contested: Visual Arts 1800-1914	LKX024P05	Div. weekopdrachten, schriftelijke opdracht	Tentamen		Herkansing tentamen	
Style and Modernity: A&U 1800-1914	LKX026P05	Schriftelijke opdrachten, presentaties	Tentamen		Herkansing tentamen	
Blurring Boundaries: A&U 1914- now	LKX019P05			Div. weekopdrachten (presentaties)	Tentamen	Herkansing tentamen

				Div. weekopdrachten (presentaties, in-class assignments, peer review)	Tentamen	Herkansing tentamen
Blurring Boundaries in Art 1914 - now	LKX020P05					
Reading Cultural Landscapes	LKX023P05			Individueel tentamen in week 20 (digitaal, open en gesloten vragen)	Groepspresentaties, groepspaper en groepsgewijze peer-review	Herkansing tentamen in week 22

JAAR 2 semester 1		Blok 1		Blok 2		Blok 3
Vaktitel	**vakcode**	**week 1-7 colleges**	**week 8/9/10 toetsing**	**week 11-17 colleges**	**week 18/19/20 (her)toetsing**	**week 8 hertoetsing**
Medieval Landscape and Architecture	LKX028B05		Werkstuk + tentamen		Herkansing: Werkstuk + tentamen	
Architecture, City & Freedom	LKX019B05	groepspresentatie	Resultaat van deelname aan en cijfers voor workshops/seminars, met groepspresentatie		Individueel project	
Renaissance Art: Individual/Institution	LKX029B05	Presentaties; schrijfopdracht in week 4	Tentamen		Herkansing: schrijfopdracht en/of tentamen	
Designed Landscapes 1800-present	LKX025B05			Tussentijdse groepspresentaties (één groep per week)	Eindpresentatie (groepsgewijs) en werkstuk (groepsgewijs)	werkstuk
Art Now	LKX024B05			In-class assignments, exhibition review (30%)	Tentamen (70%)	Hertentamen (70%) and/or exhibition review
Perspectives in Art Theory	(nieuwe code)				Paper	Paper
JAAR 2 semester 2		**Blok 3**		**Blok 4**		**Einde jaar**
vaktitel	**vakcode**	**week 1-7 colleges**	**week 8/9/10 toetsing**	**week 11-17 colleges**	**week 18/19/20 (her)toetsing**	**week 22 hertoetsing**
Art & Science	LKX023B05	Presentaties	Schriftelijke opdrachten en presentatie		Schriftelijke opdracht	
Global Dutch Art	LKX027B05	Diverse werkopdrachten en	Presentatie, schriftelijke opdracht		Schriftelijke opdracht	

		schriftelijke opdrachten				
European Country House Landscapes	LKX026B05	Diverse weekopdrachten en schriftelijke opdrachten	Tentamen		Hertentamen	
Art and Environment	LKX021B05			Diverse weekopdrachten en schrijfopdracht	Tentamen	Hertentamen
Art and Institutions	LKX022B05				Paper	Paper
Architecture, Nature and Enlightenment	LKX020B05			Thematische groepsessays met individuele bijdragen	Essay	Essay

JAAR 3 semester 1		Blok 1		Blok 2		Blok 3
Vaktitel	**Vakcode**	**week 1-7 colleges**	**week 8/9/10 (her)toetsing**	**week 11-17 colleges**	**week 18/19/20 (her)toetsing**	**week 8 hertoetsing**
		MINOR		MINOR		
JAAR 3 semester 2		**Blok 3**		Blok 4		
Vaktitel	**Vakcode**	**week 1-7 colleges**	**week 8/9/10 (her)toetsing**	**week 11-17 colleges**	**week 18/19/20 (her)toetsing**	**week 8/22 hertoetsing**
From Theory to Practice	LKX033B05	Peer review, presentatie	Schriftelijke opdracht		Herkansing: schriftelijke opdracht	
Excursion Art & Architecture	LKX030B10	Open discussie ter plekke & Referaten	Werkstuk		Herkansing: werkstuk	
Excursion Landscape	LKX032B10	Open discussie ter plekke & Referaten	Werkstuk		Herkansing: werkstuk	
Practice Lab : Art History	LKX036B05				Project van praktische aard, afhankelijk van kansen en omstandigheden	Afhankelijk van de vorm waarin de toets heeft plaats gevonden
Practice Lab:Architecture	LKX035B05				Project van praktische aard	Afhankelijk van de vorm waarin de toets heeft plaats gevonden

					Project van praktische aard, afhankelijk van kansen en omstandigheden	Afhankelijk van de vorm waarin de toets heeft plaats gevonden
Practice Lab: Landscape	LKX037B05					
Ba-scriptie	LKK999B10				Scriptie	Herkansing: Scriptie

(nb.aankomend studiejaar wordt binnen een stafoverleg aandacht besteed aan 'formatieve versus summatieve'-toetsing.)

Thesis Assessment Form Bachelor *Art History (History of Art, Architecture & Landscape)*

Name of Student:

Student number:

Thesis Title:

Name of Supervisor (S):

Name of Second Reader/Assessor (R):

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

1. Problem statement/research objective, method, and theoretical framework
a) Are the aims of the thesis clearly identified and explained? Is there a well-formulated problem statement/research objective? Briefly explain.

S:
R:

b) Has a suitable theoretical framework and method/approach been chosen and made explicit to approach the research objective? Briefly explain.

S:
R:

c) Does the conclusion provide convincing answers/results to the research questions/objectives? Briefly explain.

S:
R:

2. Structure
a) Is the thesis coherently structured and does the structure support the main research questions / objectives? Briefly explain.

S:
R:

b) Are concepts clearly introduced and explained, and critically and consistently applied? Briefly explain.

S:
R:

3. Sources (primary and secondary):
a) Has (enough) relevant (primary and secondary) literature been adequately interpreted and integrated into the thesis?

S:
R:

b) Are academic and other sources discussed critically?

S:
R:

c) Is the bibliography/list of references complete and accurate and are footnotes used consistently and responsibly?

S:
R:

4. Quality of Academic Writing
a. How is the thesis written and is the use of language (Dutch/English) acceptable and of the required standard (i.e. range of vocabulary, grammar, occurrence of spelling mistakes and typos)?

S:
R:

5. Format
How is the thesis presented (i.e. consistency in lay-out, headings, tables, illustrations & captions)?

S:
R:

6. Process (only S):
a) Have recommended revisions been executed to a satisfying degree?

S:

b) To what degree has the student been able to work independently?

S:

7. Further remarks:

8. Grading:

Suggested Grade S:
Suggested Grade R:

Final Grade (on scale 1 to 10):

Groningen, dd.:

Signature supervisor: Signature second reader:

Assessment procedure (see also BA thesis manual):

Step 1

At the beginning of the thesis trajectory, the subjects and preferences of the students are inventoried. Based on the proposed subjects, the first supervisor is appointed based on expertise, availability, and, if possible, student preference. The BA thesis coordinator appoints a second reader, based on expertise and availability, taking care that combinations vary. All lecturers receive the overview, uploaded to Nestor.

Step 2

The student produces a 2-3 page outline and preliminary bibliography, which must be approved by first and second reader (February). After approval, supervision is the full responsibility of the first supervisor.

Step 3

After completion of the final version of the thesis by the student, supervisor and reader assess the thesis and fill in this form separately. After consultation, both sign the form, indicating their agreement on the assessment. The printed and signed version of the form is archived at the depart. office.

Step 4

The student receives a copy of the form.

In case that the supervisor and second reader cannot agree, they present the case to the EC and hand in this form & the thesis. The EC asks a third opinion.