



rijksuniversiteit
groningen

faculteit der letteren

Academic year 2021/2022

Assessment plan

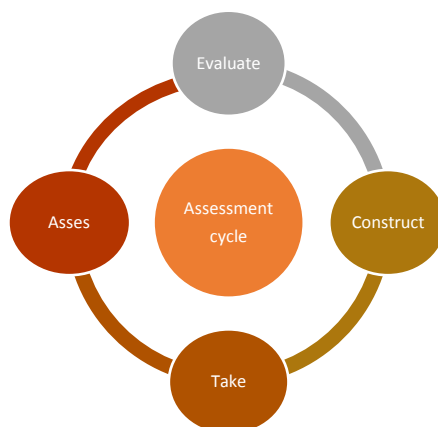
BA Arts, Culture and Media

1 / Vision of teaching and assessment

The ACM programme aligns itself with the intention of the Faculty of Arts to shape the curriculum according to the international requirements of the job market, among other things through novel pedagogical approaches and a teaching environment with an intercultural nature. It realizes this within a framework in which education is (a) research-motivated, (b) student-oriented and (c) activating in nature. *Research-motivated* means that right from the start of the programme students are confronted with the practice of scholarly research and are taught the necessary skills through a continuous trajectory of relevant assignments of steadily increasing difficulty. *Student-oriented* implies that all forms of instruction are designed to suit the required educational development of the student. *Activating* refers to the fact that students are not treated as passive consumers of knowledge, but are encouraged and urged to actively participate in their educational process. Depending on the stage of the Bachelor's programme, this may include activities such as oral and written presentations (either individual or as a group), discussions, or peer-reviewing. These educational principles are paired with a trajectory of instruction in which students first acquire scholarly skills and knowledge, then develop insight and learn to apply these skills and knowledge, before starting on a scholarly research project under supervision during the final stage of the 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. 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

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| Overview of learning outcomes of the degree programme | OER Part B |
| Matrix learning outcomes of the degree programme / course units | Appendix 1 |
| Overview of the intended learning outcomes of the course units and their modes of assessment | Appendix 2 |
| Additional regulations for the graduation dossier | Appendix 3 |

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:

“X1 en X2 voor summatieve toetsing;
“XF” voor formatieve evaluatie.

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 each course unit's assessment at least once every three years, bearing in mind the position of the course unit in the curriculum and in a specific learning pathway. In addition, a substantiated selection of theses is evaluated.

6 / Archiving

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



7/ List of documents relevant to assessment

Faculty vision of teaching and assessment – see

<https://myuniversity.rug.nl/infonet/medewerkers/let/onderwijs/vision-for-education>.

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

Rules and Responsibilities for the assessment of the Faculty of Arts

Teaching and Examination Regulations (TER = OER; *Onderwijs- en*

***examenregeling*)** – a legally binding document that applies to the entire cohort of students who start a degree programme in a certain academic year. The TER may also contain transitional arrangements for previous cohorts.

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

Placement manual – a manual for the placement course unit.

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

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

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

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

Appendix 1. Matrix of learning outcomes of the degree programme / course units

The learning outcomes of the degree programme Arts, Culture and Media are:

| Description of the Bachelor's level in accordance with the Dublin descriptors | Learning outcomes of the degree programme. Bachelor's graduates have: |
|--|---|
| <p>A. Knowledge and understanding: Graduates have demonstrated 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.</p> | <p>A1. understanding of the content and structure of the academic field covered by the degree programme, broad-based knowledge and understanding of a number of influential theoretical and methodological approaches to the arts and art worlds, and the ability to critically reflect on these</p> <p>A2. demonstrable general knowledge of the historical developments of the arts, in relation to technological developments and economic-political and sociocultural history</p> <p>A3. basic knowledge of the histories of thought on the arts and their functions</p> <p>A4. general knowledge and understanding of the structure of art worlds, and how the arts function today</p> <p>A5. basic understanding of art as a form of cognition</p> <p>A6. thorough knowledge and understanding of the nature (analysis, history, theory) and the social functioning of at least one of the following three art forms: film, theatre or music, as well as one of the following five art forms: film, theatre, music, literature or modern and contemporary visual art</p> <p>A7. [A&C] thorough knowledge and understanding of current critical discourses on arts and media, in particular at the interfaces of different art forms</p> <p>A8. [APM] understanding of the influence that organization (policy, management of institutions, entrepreneurship) of art worlds has on how the arts function</p> |
| <p>B. Applying knowledge and understanding: 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 typically demonstrated through devising and sustaining arguments and solving problems within their field of study.</p> | <p>B1. the ability, based on their acquired knowledge, to describe and analyse a practical case study</p> <p>B2. the ability to conduct literature and source research to answer a certain question by gathering, processing and analysing information</p> <p>B3. the ability to work with others, possibly with different cultural backgrounds</p> |
| <p>C. Making judgements: Graduates have the ability to gather and interpret relevant data (usually within their field of study) to form judgements that include reflection on relevant social, academic or ethical issues.</p> | <p>C1. sufficient overview and understanding of the results, concepts and methods of the academic field to be able to recognize academic problems and determine their academic and social relevance</p> <p>C2. the ability to critically examine research and research results in their chosen art discipline and form an opinion of them</p> |

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|---|---|
| <p>D. Communication / academic ethics Graduates are able to communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.</p> | <p>D1. the ability to present the results of research in a clear and well-argued manner, in correct Dutch and/or English, both orally and in writing as well as audiovisually, to specialist and non-specialist audiences</p> <p>D2. familiarity with the academic codes of behaviour/ethics regarding references to and use of the work and insights of others</p> |
| <p>E. Learning skills Graduates have those learning skills that are necessary for students to continue to undertake further study with a high degree of autonomy.</p> | <p>E1. the ability to follow English-medium academic literature academic literature and debates in their field in efficient and effective ways.</p> |

A&C = framework Analysis and Criticism

APM = framework Arts, Policy and Management/Marketing

Matrix learning outcomes Bachelor degree programme Arts, Culture and Media 18-19¹

XF – formative assessment: students receive information on how to attain end level for the competence concerned. Compensation is possible.

X1 and X2– summative assessment: the course unit tests the competence at end level of the programme. Compensation is not possible.

| | A. Knowledge and Understanding | | | | | | | | B. Applying Knowledge and Understanding | | | C. Making Judgements | | D. Communication | | E. Learning Skills |
|--|--------------------------------|----|----|----|----|----|---|----|---|----|----|----------------------|----|------------------|----|--------------------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 1 | 2 | 1 | 2 | 1 |
| Year 1, semester I | | | | | | | | | | | | | | | | |
| Life Imagined A and B | X1 | | | XF | | XF | | | XF | XF | | XF | | | | |
| GTKM A and B * ¹ | XF | X1 | XF | | XF | | | | | | | | | | | XF |
| Sociology of the Arts I and II | XF | | XF | X1 | | | | | XF | XF | | XF | | XF | XF | |
| Year 1, semester II | | | | | | | | | | | | | | | | |
| Philosophy of Art | X2 | | X1 | | | | | | | XF | | | | | | |
| Film IA and IB | | X1 | | | XF | XF | | | XF | XF | | XF | | XF | XF | |
| Music IA and IB * ² | | X1 | | XF | XF | XF | | | | XF | | XF | | XF | XF | |
| Theatre IA | | X1 | | XF | | XF | | | | XF | | XF | | XF | XF | |
| Arts and Cognition | X2 | | | | X1 | | | | | XF | | | | XF | XF | |
| Year 2, semester I | | | | | | | | | | | | | | | | |
| Film II | | X2 | | | | XF | | | | XF | | | | | | XF |
| Music II | | X2 | | | | XF | | | | XF | | | | | | XF |
| Theatre II | | X2 | | | | XF | | | | XF | | | | | | XF |
| Profession-Oriented Specialization APCE: | | | | | | | | | | | | | | | | |
| Arts, Policy and Education / Methods | | | XF | X1 | X2 | | | XF | XF | XF | XF | XF | XF | XF | X1 | XF |

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|---|--|--|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Profession-Oriented Specialization A&C: Mediality to Inter-Mediality | | | | | | | | | | | | | | | | |
| | | | XF | X1 | X2 | | | XF | XF | XF | XF | XF | XF | XF | X1 | XF |
| Year 2, semester II | | | | | | | | | | | | | | | | |
| Film III | | | X2 | | | X1 | | | | X1 | | XF | XF | XF | XF | XF |
| Music III | | | X2 | | | X1 | | | | X1 | | XF | XF | XF | XF | XF |
| Theatre III | | | X2 | | | X1 | | | | X1 | | XF | XF | XF | XF | XF |
| Profession-Oriented Specialization APCE: Management and Entrepreneurship in the Arts | | | | | | | | | | | | | | | | |
| | | | | X2 | | | | XF | X1 | X1 | X1 | | | | XF | XF |
| Profession-Oriented Specialization A&C: Narrativity across Media | | | | | | | | | | | | | | | | |
| | | | | | | X2 | XF | | X1 | X1 | X1 | | | | XF | XF |
| Year 3, semester I | | | | | | | | | | | | | | | | |
| Subsidiary* ³ | | | | | | | | | | | | X | X | X | X | X |
| Subsidiary* | | | | | | | | | | | | X | X | X | X | X |
| Subsidiary* | | | | | | | | | | | | X | X | X | X | X |
| Year 3, semester II | | | | | | | | | | | | | | | | |
| Arts in Practice | | | | | | XF | | | XF | XF | X2 | XF | XF | X1 | XF | |
| Profession-Oriented Specialization APCE: Organisation and Communication in the Arts | | | | | | | | | | | | | | | | |
| | | | | | | | | X2 | XF | XF | | X1 | | | | X1 |
| Profession-Oriented Specialization A&C: Evaluating the Arts | | | | | | | | | | | | | | | | |
| | | | | | | | X2 | | | | | X1 | | | | X1 |
| Film: Advanced Seminar | | | | | | X2 | | | XF | XF | | XF | XF | | | XF |
| Music: Advanced Seminar | | | | | | X2 | | | XF | XF | | XF | X1 | | | XF |
| Theatre: Advanced Seminar | | | | | | X2 | | | XF | XF | | XF | X1 | | | XF |
| Bachelor's Thesis | | | | | | | | | X2 | X2 | | X2 | X2 | X2 | X2 | X2 |

*¹ The course unit diagnostically tests language proficiency in English/Dutch writing so students have an early indication whether they would need to improve on their English.

*² The course unit(s) test English/Dutch language writing proficiency at the end level of the programme.

*³ Subsidiary course units (minor) have their own learning outcomes regarding '(application of) knowledge and understanding'. We assume that these course units also contribute to 'making judgements', 'communication' and 'learning skills', however not necessarily at the end level of the ACM programme.

Appendix 2. Learning outcomes and their assessment in course units

| Year 1 Semester 1 | | |
|------------------------------------|-------------|--|
| Module | Code | Learning outcome |
| Introduction to Audiovisual Arts A | LWX034P05 | The ability to differentiate between various media in order to identify their creative, cultural and aesthetic worth; A general grasp of core concepts from film, music , theatre, and performing arts theory and their relation to contemporary audiovisual media; Through written work and in discussion, the ability to identify a corpus of important audiovisual works from the 1980s to the present. |
| Sociology of the arts I | LWX027P05 | After completion of the course unit students will be able to report, in writing and orally, on the most important arts sociological issues and theories concerning the relationship between the arts and society to an audience of interested listeners. |
| Life Imagined A | LWX015P05 | Students are able to characterize the main trends, in terms of contents and style, in the history of the arts in the West, against the background of a global context, from prehistory to contemporary culture. Students can critically read and digest scientific literature, and are able to present findings orally and in writing. |
| Introduction to Audiovisual Arts B | LWX035P05 | The ability to differentiate between various media in order to identify their creative, cultural and aesthetic worth; A general grasp of core concepts from film, music , theatre and performing arts theory and their relation to contemporary audiovisual media; Through written work and in discussion, the ability to identify a corpus of important audiovisual works from the 1980s to the present. |
| Sociology of the arts II | LWX028P05 | Students make acquaintance with the main art sociological theories. By learning the key concepts of the theories and analyzing concrete situations in art worlds using these theories, students train their conceptual and analytical thinking. |
| Life Imagined B | LWX016P05 | Students are able to characterize the main trends ? in terms of contents and styles ? in the history of the arts in the West, against the background of a global context, from prehistory to contemporary culture. Students can critically read and digest scientific literature, and are able to present findings orally and in writing. |

| Year 1 Semester 2 | | |
|--------------------------|-------------|-------------------------|
| Module | Code | Learning outcome |

| | | |
|-------------------|-----------|--|
| Philosophy of art | LWX011P05 | <p>The student is able to:</p> <ul style="list-style-type: none"> - execute small assignments, making small written or oral reports, both independently and in cooperation; - to study introductory texts in the realm of the philosophy of art, - to survey and to recapitulate them, and to articulate, by speech or writing, relevant questions about them; - survey the main questions that are at stake in the realm of the philosophy of art - survey the main issues within the history of the philosophy of art, especially with regard to definitions of 'art' and the functions of (the) art(s) in society. |
| Film I A | LWX019P05 | <p>Following the course students will understand the foundations of analytical thinking and the differences among analytical approaches (interpretation, introduction, review, evaluation, etc.), be introduced to the basic technological premises of making and projecting moving images (hands-on education), acquire knowledge on analytical templates (genres, historical periods, modes of narration, etc.), enhance their acquired film-analytical skills (knowledge of terminology, and its proper use), be able to articulate their critical analyses and evaluations on an academic level.</p> |
| Music I A | LWX023P05 | <p>To provide insight into the history of (classical) music and the way it functions today and to develop the ability to analyze simple compositions by aural training.</p> |
| Theatre I A | LWX025P05 | <p>Upon successful completion of the course unit, students are able to:</p> <ul style="list-style-type: none"> - show general knowledge of the major developments in theatre from the eighteenth century to the present. - show a clear understanding of the national, social, and political functions that theatre has served across time. - show an understanding of the way theatre has refashioned itself through its interactions with print, visual, and digital media as well as to meet changes in popular taste. - show a clear knowledge of the historical frameworks that have been used to study art and culture. - show a familiarity with selected critical approaches about the theatre event from different theoretical and methodological perspectives. - conduct basic literature and source research to produce an academic essay. - work together with others in preparing class presentations. - show a good grasp of and ability to follow basic rules of referencing and citation. - demonstrate sufficient proficiency in English to enable themselves to continue to follow the academic literature and the debate in their field. |
| Art and Cognition | LWX032P05 | <p>Students can elaborate on the basic concepts and the main theoretical perspectives in the sciences of cognition. They can name and describe the main historical developments in the sciences of cognition. They know about the basic cognitive functions and can characterize them. They are able to think about the arts, and about culture, from an evolutionary perspective. They can explain how art is studied from a cognitive perspective.</p> |

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|-------------|-----------|--|
| Film I B | LWX020P05 | Following the course students will understand the foundations of analytical thinking and the differences among analytical approaches (interpretation, introduction, review, evaluation, etc.), be introduced to the basic technological premises of making and projecting moving images (hands-on education), acquire knowledge on analytical templates (genres, historical periods, modes of narration, etc.), enhance their acquired film-analytical skills (knowledge of terminology, and its proper use), be able to articulate their critical analyses and evaluations on an academic level. |
| Music I B | LWX024P05 | <ul style="list-style-type: none"> - Develop a comprehensive historical understanding of the development of popular music genres during the twentieth century - Recognize and understand the four major popular music song forms of this century (Strophic, TPA, Blues, Verse Chorus) - Situate (and differentiate) a number of important popular music songs with regards their cultural, musicological, social and historical context - Identify important musicological characteristics relating to music performance and recording technologies - Reflect upon the role of the American popular music industry for the internationalization of popular music genres |
| Theatre I B | LWX026P05 | <p>Upon successful completion of the course unit, students are able to:</p> <ul style="list-style-type: none"> - show general knowledge of the major developments in theatre from the eighteenth century to the present. - show a clear understanding of the national, social, and political functions that theatre has served across time. - show an understanding of the way theatre has refashioned itself through its interactions with print, visual, and digital media as well as to meet changes in popular taste. - show a clear knowledge of the historical frameworks that have been used to study art and culture. - show a familiarity with selected critical approaches about the theatre event from different theoretical and methodological perspectives. - conduct basic literature and source research to produce an academic essay. - work together with others in preparing class presentations. - show a good grasp of and ability to follow basic rules of referencing and citation. - demonstrate sufficient proficiency in English to enable themselves to continue to follow the academic literature and the debate in their field. |

| Year 2 | Major | |
|---------------|--------------|-------------------------------|
| Module | Code | Learning outcome |
| Film II | LWX001B10 | After the course the student: |

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| | | <ul style="list-style-type: none"> - Has an overview of the history of film, including the history of important periods, styles and genres. - Is able to connect specific qualities of film to historical developments in media technology and the production, distribution and reception of film. - Has improved in reflecting in written form on film historical questions. |
| Music II | LWX003B10 | History of Western classical music. The aim of this course is to get acquainted with the major developments in the history of music and current debates concerning various topics of this courses subject matter. The course will also address the relevance of these debates for contemporary music life. In addition this course seeks to deepen insight into music theory, including learning to analyze larger compositions aurally. |
| Theater II | LWX002B10 | Upon successful completion of the course unit, students are able to: <ul style="list-style-type: none"> - demonstrate a good understanding of the development of Western theatre from the late 1900 to the present, in relation to the broader aesthetic and cultural contexts. - demonstrate a thorough knowledge of the theories and practices developed by key theatre makers. - demonstrate a good knowledge of the innovations and avant-garde strategies which revolutionised theatre aesthetics. - mobilise the historical material in analysing contemporary performance practices. - combine the study of the prescribed course materials with further independent research in offering their own insight into the topics explored. - produce a piece of critical writing, drawing on reading and research. - show familiarity with the academic codes of behaviour/ethics regarding references to and use of the work of others. - show sufficient proficiency in English to be able to continue to follow the academic literature and the debate in their field. |
| Film III | LWX013B10 | The goal of this course is to make students familiar with the key developments in the history of film theory. This includes expert knowledge of the major texts and key debates in the field as well as fundamental knowledge of the basic assumptions underlying the field up to this day. |
| Music III | LWX015B10 | Gain an overview of various methodological approaches within the field of popular music studies - In discussions, compare and contrast various perspectives contained within academic texts - In written form, compare and critique methodological and theoretical approaches - Gain deeper insight into the role of music in its historical, cultural, aesthetic and social context - Acquire greater insight into various genres of popular music (esp. rock, jazz and hip hop) - Engage in preliminary ethnographic field work |
| Theater III | LWX014B10 | Gaining knowledge and understanding of the developments in theatrical expression in the second half of the 20th century until today and the influence of theory on practice and vice versa. An understanding of the specific problems surrounding attitudes |

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| | | towards acting, directing and dramaturgy and the way these are dealt with in practice. Skills in preparing a research project, formulating a research question, conducting research, and presenting the results both visually and orally. |
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| Year 2 | Specialisatie Analyse & Kritiek | |
|------------------------------|--|---|
| Module | Code | Learning outcome |
| Mediality to Inter-Mediality | LWX077B10 | <ul style="list-style-type: none"> - Understanding of current developments in the world of arts and media, especially where the boundaries between art forms are crossed. - Broad knowledge and understanding of most important theoretical and methodological approaches to art and art-worlds. - Apply knowledge gained in class to the description and analysis of a case study. - To perform a literature search in answer to a research question. |
| Narrativity across Media | LWX078B10 | <p>After completion of this course</p> <ul style="list-style-type: none"> - Students have insight into the role of the arts in culture through their focus on narrative, and in particular on narrative art; - they also have insight into the role of the various media through which the arts convey narrativity, and in the cooperation between media in multi- and transmedial forms of storytelling in art. - They have basic knowledge of theories and methods for analyzing narrativity and the role of media in the various - arts; - they demonstrate the capacity for critical reflection about the role of narrative and media in the arts, and about the relevance and limits of various analytic frameworks. - Students have insight into current research on narrativity and its media-support in various (multi-media) art forms, and into narrative practices in the arts, in the past and in the present. - Students can apply these frameworks to the analysis of the narrative dimension and its functions in (multi-media, transmedial) works of art. |

| Year 2 | Specialisatie Kust, beleid en management | |
|---------------|---|-------------------------|
| Module | Code | Learning outcome |
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|---|----------|---|
| Empirical Methods: Arts, Policy and Education | LWXDUM01 | This is an introductory course to methodological issues in social sciences that trains students in reading and evaluating methods in social research and prepares students on doing quantitative and/or qualitative research themselves, within their Specialisation Art, Policy and Management. |
| Management and Entrepreneurship in the Arts | New Code | Je begrijpt hoe drie theoretische benaderingen kunnen worden toegepast op organisaties in de kunst. Je begrijpt strategische en financiële aspecten van management in de wereld van de kunst. Je ontwerpt een nieuwe culturele organisatie-vorm. Je schrijft een team report, en geeft een team-presentatie. Je kunt informatie op een correcte en logische manier presenteren. |

| Year 3 | Major | |
|---------------------------|--------------|---|
| Module | Code | Learning outcome |
| BA-scriptie | LWX999B10 | In his or her BA thesis the student demonstrates - the capacity to construct and frame a relevant academic research question on the basis of earlier research - the capacity to construct the relevant theoretical frameworks and methods to address this research - the capacity to apply such an analytical framework under staff supervision yet as independently and (self-)critically as possible - to communicate his/her research in a clear and well-argued (usually) written text, in Dutch or English, intended for an academic audience - to respect academic ethics |
| Arts in Practice: Music | New code | To achieve insight in contemporary debates on the relation between ethics and the arts within academic research, in the field of arts criticism and practice, and in the public sphere - To develop one's own argued position in such debates - To create on the basis of these insights a high-standard workshop or art project - To develop the ability to reflect critically, orally and in writing, on theory as well as on practices of art - To develop the ability to work together with fellow students and with diverse also non-academic groups |
| Arts in Practice: Theatre | New code | To achieve insight in contemporary debates on the relation between ethics and the arts within academic research, in the field of arts criticism and practice, and in the public sphere - To develop one's own argued position in such debates - To create on the basis of these insights a high-standard workshop or art project - To develop the ability to reflect critically, orally and in writing, on theory as well as on practices of art - To develop the ability to work together with fellow students and with diverse also non-academic groups |

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| Arts in Practice: Film | New code | To achieve insight in contemporary debates on the relation between ethics and the arts within academic research, in the field of arts criticism and practice, and in the public sphere - To develop one's own argued position in such debates - To create on the basis of these insights a high-standard workshop or art project - To develop the ability to reflect critically, orally and in writing, on theory as well as on practices of art - To develop the ability to work together with fellow students and with diverse also non-academic groups |
| Minor | Various | |

| Year 3 | Specialisatie Analyse & Kritiek | |
|---------------------------|--|---|
| Module | Code | Learning outcome |
| Evaluating the Arts | LWX082B05 | To gain a broad understanding of the contemporary arts criticism field; To learn to distinguish between various forms of criticism from professional journalistic reviews to less traditional and increasingly inter-mediated forms of criticism from the online blog to the video essay; To be able to craft and compose one own's unique art criticism inspired by various models examined within the course. |
| Film: Advanced Seminar | LWX093B05 | To achieve insight in contemporary debates on the relation between ethics and the arts within academic research, in the field of arts criticism and practice, and in the public sphere - To develop one's own argued position in such debates - To create on the basis of these insights a high-standard workshop or art project - To develop the ability to reflect critically, orally and in writing, on theory as well as on practices of art - To develop the ability to work together with fellow students and with diverse also non-academic groups |
| Music: Advanced Seminar | LWX094B05 | <ol style="list-style-type: none"> 1. inzicht in grote lijnen van de nationale geschiedenis van drie verschillende internationale muziekwerelds’; 2. inzicht in de methoden van de bestudering en beschrijving van onderwerpen; 3. leren toepassen van cultuurtheoretische basistermen waarmee de popstudies werken; 4. inzicht in en kennis van de genres die kenmerkend genoemd worden voor Nederland en voor de andere drie internationale muzikale casusen. |
| Theatre: Advanced Seminar | LWX095B05 | <p>Upon successful completion of the course unit, students are able to:</p> <ol style="list-style-type: none"> 1. demonstrate an understanding of modern theatre festivals in relation to their cultural, social, and material contexts. 2. demonstrate an understanding of the function of festivals as sites of forging and negotiating collective identities. 3. demonstrate an understanding of the changing role of theatre festivals in a globalised world. |

| | | |
|--|--|---|
| | | <ol style="list-style-type: none"> 4. demonstrate clear knowledge of recent theoretical and methodological approaches to arts festivals. 5. demonstrate the ability to analyse the impact of the institutional context of the festival on the processes of production and reception of the theatrical performance. 6. utilise the theoretical frameworks introduced in the course to discuss a case study of their choice. 7. conduct literature and source research to support the analysis of the case study. 8. present the findings of their research to an academic audience. 9. show familiarity with the academic codes of behaviour/ethics regarding references to and use of the work and insights of others. 10. show proficiency in English to enable themselves to follow the academic literature and the debate in their field. |
|--|--|---|

| | | |
|--|--|---|
| Year 3 | Specialisatie Arts, Policy and Management | |
| Module | Code | Learning outcome |
| Organisation and Communication in the Arts | New code | <p>To gain an understanding of the essential aspects related to organising cultural activities in institutional and non-institutional contexts, in relation to broader economic activities and discourses such as the transformation economy and cultural democracy, in relation to broader theorisation of work and precarity and in relation to developing innovative perspectives on the theorisation of organising in culture.</p> <p>To gain an understanding of the essential aspects of communication in the arts, related to broader cultural contexts such as consumer culture, tribes and co-creation, and related to communicating with younger generations.</p> |

Bijlage 3. Schematische weergave toetsprogramma

| JAAR 1 semester 1 | | Blok 1 | | | Blok 2 | | |
|------------------------------------|-----------|---|--|---|--|--|---|
| vaktitel | vakcode | week 2-8 colleges | week 9-10 toetsing | week 20 hertoetsing | week 11-16, 19 colleges | week 21-22 toetsing | week 30 hertoetsing |
| Introduction to Audiovisual Arts A | LWX034P05 | Mondelinge presentatie | Eindtoets: - Essay vragen tentamen - Schriftelijke opdracht | Herkansing: - Essay vragen tentamen - Schriftelijke opdracht | | | |
| Sociology of the Arts I | LWX027P05 | | Eindtoets: Essay vragen tentamen | Herkansing eindtoets: Essay vragen tentamen | | | |
| Life Imagined A | LWX015P05 | Opdrachten en schriftelijk werkstuk (800 -1000 woorden; 30% eindcijfer) | Eindtoets: MC examen en essayvragen examen (resp. 40% en 30% van eindcijfer) | Herkansing eindtoets: MC examen en essayvragen examen (resp. 40% en 30% van eindcijfer) | | | |
| Introduction to Audiovisual Arts B | LWX035P05 | | | | - Mondelinge presentatie - Onderzoeksverslag | Eindtoets: - Schriftelijk werkstuk (2500 +/- 10% woorden) | Herkansing - Schriftelijk werkstuk (2500 +/- 10% woorden) |
| Sociology of the Arts | LWX028P05 | | | | Schriftelijke opdracht | Eindtoets: Essay tentamen | Herkansing eindtoets: Essay tentamen |
| Life Imagined B | LWX016P05 | | | | Opdrachten en schriftelijk werkstuk (800 - 1000 woorden; 30% eindcijfer) | Eindtoets: MC examen en essayvragen examen (resp. 40% en 30% van eindcijfer) | Herkansing eindtoets: MC examen en essayvragen examen (resp. 40% en 30% van eindcijfer) |

| | | | | | | | |
|------------------------------------|----|---|----|--|---|----|--|
| Totaal aantal ECTS getoetst | 30 | 5 | 10 | | 5 | 10 | |
|------------------------------------|----|---|----|--|---|----|--|

| JAAR 1 semester 2 | | Blok 3 | | | Blok 4 | | |
|---|----------------|----------------------------|--|--|----------------------------|-----------------------------|----------------------------|
| vaktitel | vakcode | week 23-29 colleges | week 31-32 toetsing | week 43 hertoetsing | week 33-40 colleges | week 41-42: toetsing | week 44 hertoetsing |
| Philosophy of Art | LWX011P05 | Mondelinge presentatie | Eindtoets: schriftelijk tentamen | Herkansing eindtoets: schriftelijk tentamen | | | |
| De student volgt twee van de volgende vakken: | | | | | | | |
| Film I A | LWX019P05 | Mondelinge presentatie | Eindtoets: - Multiple choice examen - Schriftelijk werkstuk (500 woorden) | Herkansing eindtoets: - Multiple choice examen - Schriftelijk werkstuk (500 woorden) | | | |
| Music I A | LWX023P05 | | Eindtoets: schriftelijk tentamen | Herkansing eindtoets: schriftelijk tentamen | | | |
| Theatre I A | LWX025P05 | | Eindtoets: schriftelijk tentamen | Herkansing eindtoets: schriftelijk tentamen | | | |
| 2 ^e semester, blok 2 | | | | | | | |
| Art and Cognition | LWX032P05 | Opdrachten 20% MC-exam 40% | Mondelinge presentatie 40% (the 1st is a rehearsal w/ feedback, the 2nd is graded) | Herkansing eindtoets: MC-exam | | | |

| | | | | | | | |
|---|-----------|--|----|--|------------------------|---|--|
| De student volgt twee van de volgende vakken: | | | | | | | |
| Film I B | LWX020P05 | | | | Mondelinge presentatie | Eindtoets: - Multiple choice examen - Essay vragen tentamen | Herkansing: - Multiple choice examen - Essay vragen tentamen |
| Music I B | LWX024P05 | | | | | Eindtoets: schriftelijk tentamen en paper | Herkansing tentamen en paper |
| Music I B | LWX026P05 | | | | | Eindtoets: schriftelijk tentamen en paper | Herkansing tentamen en paper |
| Totaal aantal ECTS getoetst | | | 30 | | | 30 | |

| JAAR 2 semester 1 | | Blok 1 | | | Blok 2 | | |
|--|-----------|--|---|---|-------------------------|----------------------|---------------------|
| vaktitel | vakcode | week 1-7 colleges | week 8-10, toetsing | week 20 hertoetsing | week 11-16, 19 colleges | week 21, 22 toetsing | week 30 hertoetsing |
| Kunstvak II de student volgt twee van onderstaande vakken: | | | | | | | |
| Film II | LWX001B10 | Oral presentations Written assignment | Written exam | Written exam | | | |
| Music II | LWX003B10 | essay, presentatie, werkstuk(ken) | Written exam | Written exam | | | |
| Theater II | LWX002B10 | | Essay vragen tentamen / Schriftelijk werkstuk (3,000 woorden) | Essay vragen tentamen / Schriftelijk werkstuk (3,000 woorden) | | | |
| | | | | | | | |
| <i>Specialiatie KBM</i> | | | | | | | |

| | | | | | | | |
|---|----------------|---|------------------------------------|----------------------------|---|---|--|
| Empirical methods: Arts, Policy and Education | LWX098B10 | | | | Schriftelijke opdrachten in werkcolleges Kennistoets in week 5 (MC tentamen) | Schriftelijke groeps werkstuk (2.000 woorden) Herkansing kennistoets (MC tentamen) | Herkansing groepsworkstuk (2.000 woorden) |
| | | | | | | | |
| <i>Specialisatie A&K</i> | | | | | | | |
| Mediality to intermediality | LWX077B10 | | | | | | |
| | | | | | | | |
| Totaal aantal ECTS getoetst | | | 30 | | | | |
| JAAR 2 semester 2 | | Blok 3 | | | Blok 4 | | |
| vaktitel | vakcode | week 23-29 colleges | week 31-32 toetsing | week 40 hertoetsing | week 33-39 colleges | week 41-42 toetsing | week 44 hertoetsing |
| | | | | | | | |
| <i>Specialisatie KBM</i> | | | | | | | |
| Management and Entrepreneurship in the Arts | LWX076B10 | teampresentatie, teamrapport individueel tentamen | herkansing individueel tentamen | | | teampresentatie, teamrapport individueel tentamen | herkansing schriftelijk tentamen |
| | | | | | | | |
| <i>Specialisatie A&K</i> | | | | | | | |
| Narrativity across Media | LWX078B10 | Mondelinge presentatie / Schriftelijke opdracht | Essay vragen tentamen | | | opdracht | Schriftelijk werkstuk (2000) Herkansing schriftelijk tentamen |
| | | | | | | | |
| Kunstvak III (de student volgt twee van de volgende vakken) | | | | | | | |
| Film III | LWX013B10 | presentatie, schriftelijke opdracht(en) | | | | presentatie, schriftelijke opdracht(en) | schriftelijk tentamen Herkansing schriftelijk tentamen |

| | | | | | | | |
|------------------------------------|-----------|--|--------------------------|--|--|--|--|
| Music III | LWX015B10 | schriftelijke opdracht(en) Mondelinge presentatie Assignment | Essay vragen tentamen | | | schriftelijke opdracht(en) Mondelinge presentatie Assignment | Schriftelijk werkstuk (3500) Essay vragen tentamen Herkansing schriftelijk tentamen |
| Theater III | LWX014B10 | presentatie, werkstuk(ken) | | | | presentatie, werkstuk(ken) | schriftelijk tentamen Herkansing schriftelijk tentamen |
| Totaal aantal ECTS getoetst | | | 30 | | | | 30 |

| JAAR 3 semester 1 | | Blok 1 | | Blok 2 | | | |
|--------------------------|----------------|--|----------------------------|----------------------------|--|----------------------------|------------------------------|
| vaktitel | vakcode | week 1-7 colleges | week 8-10, toetsing | week 20 hertoetsing | week 11-16, 19 colleges | week 21-22 toetsing | week 30 hertoetsing |
| BA-scriptie | LWX999B10 | Deelname scriptiewerkgroep korte schriftelijke opdrachten | | | | | |
| Minoruimte | | | | | | | |
| JAAR 3 semester 2 | | Blok 3 | | | Blok 4 | | |
| vaktitel | vakcode | week 23-29 colleges | week 31-32 toetsing | week 40 hertoetsing | week 33-39 colleges | week 41-42 toetsing | week 44 hertoetsing |
| BA-scriptie | LWX999B10 | 2 schriftelijke opdrachten: scriptieonderwerp | | | Scriptieplan herkansing scriptieplan BA Thesis | Herkansing BA Thesis | |
| Arts in Practice | LWX072B10 | Opdracht (praktische | - Mondelinge presentatie | | Opdracht (praktische | Onderzoeksverslag | Herkansing onderzoeksverslag |

| | | | | | | | |
|--|-----------|---|---|--|---|--|--|
| | | oefening / activiteit; computeropdrachten) | - Opdracht (praktische oefening / activiteit; computeropdrachten) | | oefening / activiteit; computeropdrachten) - Mondelinge presentatie | | |
| | | | | | | | |
| <i>Specialiatie KBM</i> | | | | | | | |
| Organisation and Communication in the Arts | New code | Perusall assignments | Team report and presentations Analysis or organisation design | Perusall, team report team presentaties | | | |
| <i>Specialisatie A&K</i> | | | | | | | |
| Evaluating the Arts | LWX082B05 | | Toetsvorm wordt vastgesteld in de studiehandleiding van het vak | | | | |
| Arts Course IV: Film, Music, Theatre: Advanced Seminar | | Film: · written assignment · oral presentations | | Film: MC-exam/written exam (essay questions) | Toetsvorm wordt vastgesteld in de studiehandleiding van het vak | | |
| | | | | | | | |
| Totaal aantal ECTS getoetst | | | | | 30 | | |

Appendix 4. Additional regulations for the graduation dossier

Academic year 2020 2021 | Semester I and II

Course unit syllabus

Bachelor Thesis Arts, Culture and Media Studies

Arts, Culture And Media Studies

Bachelor, year 3

LWX999B10

Dr. Kristin McGee (coordinator) + all other staff members



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

- a. **Type:** major
- b. **ECTS credit points:** 10 ECTS
- c. **Admission requirements:**
 - Propaedeutic phase completed
 - The BA thesis may only be started once all course units in the second year and the thesis workshop have been followed.

N.B.1 The examinations for the course units in the first semester of the second year must have been passed.

N.B.2 The above-mentioned admission requirements do not apply to participation in the thesis workshop.

2 / Content of the course unit

Writing a bachelor thesis is the conclusion of the bachelor programme Arts, Culture and Media Studies. The thesis demonstrates that students are able to develop a (small) academic research question or hypothesis and a suitable methodology to answer the question or prove/refute the hypothesis by critically assessing the academic literature available to their topic. The thesis relates to the profession-oriented specialization (APCE or A&C) and art discipline(s) students have chosen to specialize in. The volume of the thesis can vary according to the specialization chosen. Students write the thesis individually.

3 / Position of the course unit in the degree programme

The bachelor thesis is the capstone of the bachelor programme. The thesis demonstrates students have mastered the learning outcomes of the programme and specialization within the programme. The thesis builds both upon the art disciplinary courses and the courses in the specialization (APCE or A&C) the student has chosen.

4 / Learning outcomes of the course unit

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

1. Independently formulate a relevant question/hypothesis regarding the field of the ACM programme and develop an elementary academic research, execute the research and report on its outcomes (degree programme outcomes A4, A7/8, B1, C1).
2. Independently conduct a literature review of the relevant academic field(s) for their research question/hypothesis in such a manner that the collection and analysis of secondary literature leads to a well-argued and convincing answer to the research question / or proof (or disproof) of the hypothesis (degree programme outcomes A4, A7/8, B2, C1).
3. Present the results of their research in writing, using clear, concise and correct English or Dutch (degree programme outcomes C2, D1, D2, E1, E2).
4. Place the most important theories and methodologies concerning the field of the ACM programme within the academic field, and critically reflect on their applicability to their research question/hypothesis (degree programme learning outcomes B2, C1, C2, E1, E2).

-
5. [for specialization A&C:] Critically assess current developments in the world of the arts and their carriers (media), in particular at the interfaces of different art forms (learning outcomes A7, B1, C2).

[for specialization APCE:] Critically assesses how the organization (policy, management of institutions, entrepreneurship and marketing) of the art world affects how the arts function in society (degree programme learning outcomes A8, B1, C2).

5 / Mode of instruction and learning activities

During the first semester of the third year students start preparing for writing the thesis by developing a research proposal. This consists of the following steps:

- Choosing a suitable topic
- Reading up on the existing academic literature concerning this topic. (Do note: many students do not take into account the existing body of knowledge when choosing a topic. Topics which have been little researched are hardly ever suitable for writing an academic thesis.)
- Formulating a research question or hypothesis. (1 page A4)
- Developing a suitable methodology to tackle the research question.
- Writing a research proposal which:
 - details the *relevance* of the research question/hypothesis by briefly discussing the academic literature available on the topic, and
 - provides a suitable *methodology* to tackle the question/hypothesis (3 to 4 pages A4).

During the second half of the first semester online lectures (can be followed from anywhere) and a series of assignments with strict deadlines help students to choose a suitable thesis topic. A thesis workshop on methodology will be offered **during the first weeks of the second semester**.

During the second semester students write the bachelor thesis. This part of the course consists of an individual trajectory. Students are supervised by a staff member who will be appointed based on the research proposal.

6 / Assessment

a. Mode of assessment

The course unit will be graded on two assignments: the research proposal and the final thesis.

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

All assignments, the research proposal and the final thesis must be handed in through Ephorus. Please, also send a copy of the proposal and the thesis to your individual supervisor.

A separate document with the planning of the course is available in the Course Information area on the Nestor site. This document provides a detailed overview of all deadlines for assignments and the thesis.

Brief summary of deadlines:

[NB these deadlines are based on the academic year 2019/2020 and will be adjusted in the final version of the course manual]

| | |
|---------------------------|---|
| February 10 th | Preliminary research proposal |
| February 17 th | Research proposal |
| March 9 th | Second hand in date research proposal (do note that relying on this deadline implies you will not have ample time to finish the thesis on time) |
| May 11 th | Concept version, you will receive comments how to improve the thesis before May 28 th . |
| June 8 th | Final version |

You will receive an evaluation and grade around June 20th. If the thesis is not sufficient you can improve it based on the comments in the evaluation. Do note, your grade is not final up to this point as it is subject to review by a second reader of the thesis. Around June 20th the final grades will be sent to the Student Office.

| | |
|-----------------------|-----------------------------|
| June 29 th | Second chance final version |
|-----------------------|-----------------------------|

You will receive an evaluation and grade around July 20th. If the thesis is not sufficient you have failed the course and must retake the course in the next season which implies writing a new research proposal.

For students who want to finish the thesis in the first semester of 2019 2020 a different schedule applies. This schedule is available in the Nestor site under the button 'Thesis in Semester I' in the left hand menu.

Important notice: in order to be able to apply for a master next season, you need to hand in the bachelor thesis by June 8th, 2019. This allows enough time for professors to grade the thesis and the university to produce the documents you need to send in when applying for a master.

c. **Assessment criteria**

Research proposal: the proposal will be evaluated based on the following criteria:

- a. Formulation of a research question/hypothesis (learning outcome 1),
- b. Relevance of the research question/hypothesis given the *status questionis* in the field (learning outcomes 2 and 4),
- c. Relevance and adequacy of the proposed methodology (learning outcomes 2, 4 and 5),
- d. Writing style: argumentation, grammar and spelling (learning outcome 3).

See the research proposal evaluation form in the Nestor site.

Students either pass or fail the proposal. A student failing for the proposal is not allowed to start writing the thesis. S/He will receive comments and is allowed to improve the proposal based on those comments. Students whose proposal is not graded pass by the second deadline for handing in the proposal (March 9th) are not allowed to continue writing the thesis. They will retake the course in the next year.

Final version bachelor thesis: the bachelor thesis will be graded upon the following criteria:

-
1. Problem statement, method and theory: Does the thesis present a clear goal, method and answer to the problem statement? (learning outcomes 1, 2, 4 and 5)
 2. Structure: coherence of the thesis and use of concepts. (learning outcome 3)
 3. Sources: are (academic and empirical) sources discussed critically and is the bibliography complete and consistent? (learning outcomes 3 and 4)
 4. Stylistics: Use of language and consistency in reference style fitting for the framework, see below (learning outcomes 3, 4 and 5).
 5. Formatting (learning outcome 3)
 6. Writing process: have recommended revisions been executed to a satisfactory degree and has the student worked independently? (learning outcomes 1 and 2)

See the Thesis evaluation form for a more concise description of the criteria.

Formal requirements for the final version of the thesis:

If a final version of the bachelor thesis does not meet the following formal requirements, it will not be graded:

- Minimum of 8.000 words (excluding bibliography). Individual tutors can also apply a maximum word limit. These are particular to the specialization and topic of the thesis. Students should consult with their individual supervisor about the maximum length at the start of the thesis project.
- The thesis is formatted consistently.
- The thesis starts with a title page including the plagiarism clause that is signed by the student. See the WORD document provided under Course Documents in the Nestor site.
- The main body of the thesis contains an introduction (detailing the research questions/hypothesis), is structured logically in chapters or sections, has a concluding chapter or section, and a bibliography.
- Consistent use of reference style:
 - APCE specialization: use Harvard or Chicago author date (also compulsory style for theses on Education),
 - A&C specialization: use MLA

d. Calculating preliminary and final marks

Criteria 1. and 2. mentioned above are most important and therefore comprise 70% of the grade for the thesis.

Thesis are graded on a scale of 1 to 10. A mark 6.0 is sufficient. As the thesis is the conclusion of the bachelor programme, passing a thesis indicates the student is able to enter a master programme. The grade 6.0 indicates supervisors have serious doubts about the extent to which a student will be successful during a master. Students receiving a 6.0 are advised to reconsider entering a master programme.

e. Conditions of taking exams

As mentioned above, students need to hand in a research proposal by the mentioned date. Not handing in a proposal implies they cannot write the thesis during this academic season.

Students who have failed the research proposal are not allowed to write a thesis.

f. Example of tests

Examples of research proposals are available on the Nestor site. During the second online lecture examples of thesis for each specialization and art discipline will be discussed.

7 / Cheating and plagiarism

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

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

8 / Calculation of student workload

Thesis Workshop (2 ECTS) = 56 hours

- Online lectures (2x2 hours) 4 hours
- Preparation for lectures 16 hours (assignments 1 and 2)
- Workshops (2x2 hours) 4 hours
- Writing research proposal: 32 hours

Writing the thesis (3 ECTS):

- Preparation for the thesis: 66 hours
- Writing the concept version thesis: 118 hours
- Editing the concept thesis: 40 hours

Please, also note that a first reader of a thesis is awarded **13 hours** to read your work, comment to it and have meetings with you (including sending emails to set up these meetings). You cannot expect your supervisor putting in more time. So, use their time wisely. Also note that not sticking to deadlines (with or without notifying your supervisor) takes time for them.

9 / Literature

No compulsory literature, students independently review the literature available for applicability to their research question/hypothesis.

Suggested literature on writing a thesis:

Umberto Eco, Caterina Mongiat Farina, Geoff Farina, and Francesco Erspamer. 2015. *How to write a thesis?* Massachusetts: MIT Press.

See:

https://books.google.nl/books/about/How_to_Write_a_Thesis.html?id=u3j3BgAAQBAJ&source=kp_cover&redir_esc=y&hl=nl

Kate L. Turabian. 2008. *A Manual for Writers of Research, Papers, Theses, and Dissertations, 8th edition. Chicago Style for Students and Researchers.* University of Chicago Press.

10 / Weekly schedule

A detailed schedule is available in the Course Information section of the Nestor site.

11 / Copyright

Respect the copyright to the teaching material.

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