rijksuniversiteit groningen / faculteit der letteren

Academic year 2025/2026

Assessment plan

Master Arts & Culture

1 / Vision of teaching and assessment

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

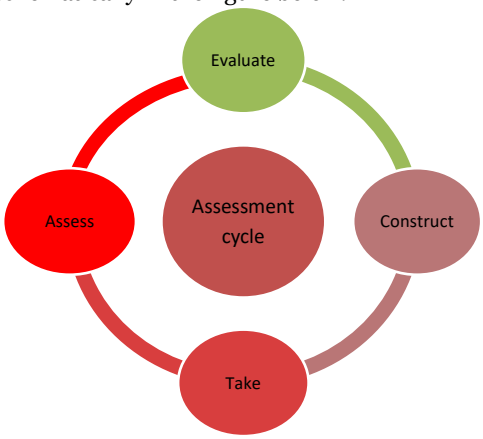
The learning environment supports the goals of educating conscientious and critical students for a profession in the art-worlds and cultural sector. All education during the first semester is therefore highly interactive and takes place almost entirely in seminar format. This guarantees continuous and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

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

Because art and culture are phenomena that cross borders and exceed language-based communication through their aesthetic functions and use of images, sounds, smells, objects, materials, and movements, we believe that they are best taught in an international atmosphere. The programme is therefore almost entirely taught in English, except for the track 'Landschapsgeschiedenis,' which is geared towards specifically Dutch phenomena and policies. All tracks study their subjects from an international and comparative perspective. The curriculum, the teaching-learning environment and the quality of the teaching staff enable the incoming students to achieve the intended learning outcomes. Students are actively invited to bring in case study material from the art-worlds and cultural sectors of their home countries, allowing for a rich comparative perspective. The programme profits from the intake of an international student body, whose members reflect on their diverse backgrounds and enrich the curriculum as well as enhance the programmes' goal to raise conscientious and critical citizens by sharing their perspectives.

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

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



3 / Assessment dossier

a. The assessment dossier

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

When requested 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 the 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 fulfill 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:
'X', i.e. underlined, is used for summative[1] assessments at the level specified in the programme-level learning outcomes
'X' for summative assessments at lower performance levels

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

5 / Safeguarding of assessment quality by the Board of Examiners

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

a. Safeguarding of assessment quality at degree programme level

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

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

	b. Safeguarding of assessment quality at course unit level The Board of Examiners has a procedure for the assessments of all course units in a degree programme, 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 programme –** the implementation of the TER, Part A, Article 4.16

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

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

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

Track Art History (AH)

	A. Knowledge and Understanding								**B. Applying Knowledge and Understanding**		**C. Making Judgements**			**D. Communication**			**E. Learning Skills**	
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**1**	**2**	**1**	**2**	**3**	**1**	**2**	**3**	**1**	
Semester I																		
Art History Now: Theory, Method, Historiography	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Practices: Curating and Creating	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	
Objects: Collecting and Conserving	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	
Semester II																		
Tutorial: Research Expertise	X	X	X	X	X				X	X	X	X	X	X	X	X	X	

Excursion	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Master's Thesis Art History	**X**	**X**	**X**	**X**	**X**	**X**	**X**		**X**	**X**	**X**	**X**	**X**	**X**	**X**	**X**	**X**	
Year 2, Semester I																		
Museum placement (extracurricular)									X	X	X	X	X	X	X	X	X	

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

Track History of Architecture & Town Planning (HATP)

	A. Knowledge and Understanding								**B. Applying Knowledge and Under-standing**		**C. Making Judgements**			**D. Communica-tion**			**E. Learning Skills**	
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**1**	**2**	**1**	**2**	**3**	**1**	**2**	**3**	**1**	
Semester I																		
The Origins of a Healthy City	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Theories and Methodologies in Architectural and Urban History	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Cultural Heritage	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Semester II																		

Internship or Individual Project	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
MA Thesis in Architecture and Urbanism	X	X	X	X	X				X	X	X	X	X	X	X	X	X	

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

Track Landschapsgeschiedenis / Landscape History

	A. Knowledge and Understanding								B. Applying Knowledge and Understanding		C. Making Judgements			D. Communication			E. Learning Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	
Semester I																		
Landscapes of the Netherlands	X	X	X								X			X	X	X		
Palaeography and Archive Research											X			X				
GIS for Historical Landscape Studies	X								X	X	X			X	X	X	X	
Topical Issues	X	X		X	X	X	X				X			X	X			
Semester II																		
Landscapes of Europe					X	X								X	X	X		
Specialization project	X	X							X	X				X				
MA Thesis in History of Landscape	X	X	X	X	X				X	X	X	X	X	X	X	X	X	

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

Track Music, Theatre and Performance Studies (MTPS)

	A. Knowledge and Understanding								B. Applying Knowledge and Understanding		C. Making Judgements			D. Communication			E. Learning Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	
Semester Ia																		
Dramaturgy	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Performance Mediality & Materiality	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Popular Music Journalism	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Music and Sound in Times of Ecological Crisis	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Music, Theatre and Sound	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Semester Ib																		
Musical Theatre	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Adaptation Theory and Practice	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Music Careers, Industries, and Lives	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Visualizing Classical Music in the Digital Age	X	X	X	X	X				X	X	X	X	X	X	X	X	X	

Popular Music, Politics, Resistance	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Contextual Module	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	
Semester II																		
Master's Thesis Arts & Culture	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Master Placement (or *Arts in Society*)	X	X	X	X	X				X	X	X	X	X	X	X	X	X	

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

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

Track Film and Contemporary Audiovisual Media (FCAM)

	A. Knowledge and Understanding								**B. Applying Knowledge and Understanding**		**C. Making Judgements**			**D. Communication**			**E. Learning Skills**	
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**1**	**2**	**1**	**2**	**3**	**1**	**2**	**3**	**1**	
Block 1a																		
Contemporary Complex Cinema	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Screen Acting	X	X	X	X	X				X	X	X	X	X	X	X	X	X	

New Directions in Documentary Cinema	X	X	X	X	X				X	X	X	X	X	X	X	X	X		
Block Ib																			
Contemporary Film Aesthetics	X	X	X	X	X				X	X	X	X	X	X	X	X	X		
The Politics of Film	X	X	X	X	X				X	X	X	X	X	X	X	X	X		
Animation in the Digital Age	X	X	X	X	X				X	X	X	X	X	X	X	X	X		
Semester II																			
Master's Thesis Arts & Culture	X	X	X	X	X				X	X	X	X	X	X	X	X	X		
Master Placement (or *Arts in Society*)	X	X	X	X	X				X	X	X	X	X	X	X	X	X		

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

Track Arts, Policy and Cultural Entrepreneurship (APCE)

	A. Knowledge and Understanding								B. Applying Knowledge and Understanding		C. Making Judgements			D. Communication			E. Learning Skills	
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1	
Semester Ia																		
Arts and the Public Sphere	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	
Arts Sociology	X	X	X	X			X		X	X	X	X	X	X	X	X	X	
The Global/Local Cultural Leader	X	X	X	X			X		X	X	X	X	X	X	X	X	X	
Semester Ib																		
Contextual Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X	
Public Cultural Policy in Global Context	X	X	X	X			X		X	X	X	X	X	X	X	X	X	
Arts, Culture and Digitalization	X	X	X	X			X		X	X	X	X	X	X	X	X	X	
Semester II																		
Master's Thesis Arts & Culture	X	X	X	X			X		X	X	X	X	X	X	X	X	X	
Master Placement (or *Arts in Society*)	X	X	X	X			X		X	X	X	X	X	X	X	X	X	

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

Track Arts, Cognition and Criticism (ACC)

	A. Knowledge and Understanding								B. Applying Knowledge and Understanding		C. Making Judgements			D. Communication			E. Learning Skills
	1	2	3	4	5	6	7	8	1	2	1	2	3	1	2	3	1
Block 1a																	
Arts and the Public Sphere	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X
Mimesis, Narrative and Identity	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X
Contextual Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X
Block Ib																	
Art and Knowledge	X	X	X	X		X		X	X	X	X	X	X	X	X	X	X
Applied Cultural Criticism	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X
Contextual Module	X	X	X	X	X				X	X	X	X	X	X	X	X	X
Semester II																	
Master's Thesis Arts & Culture	X	X	X	X		X		X	X	X	X	X	X	X	X	X	X
Master Placement (or *Arts in Society*)	X	X	X	X		X		X	X	X	X	X	X	X	X	X	X

Appendix 2. Learning outcomes and their assessment in course units

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

Year 1	**Semester 1**	
Module	Code	Learning outcome
Practices: Curating and Creating	LKK060M10	• Understand curatorial theories and the role of curators in shaping artistic and cultural narratives. • Understanding artistic practices and forms of co-creation • Analyze how artistic research informs curatorial practice • Apply ecocritical theory to curatorial strategies, considering the environmental impact and sustainability of exhibitions. • Design and present curatorial proposals that integrate artistic practice/research and innovative display methods. • Collaborate to simulate the planning and execution of exhibitions
Arts and the Public Sphere	LWX049M05	Upon successful completion of the course unit, students are able to: 1. reproduce some of the most important theories concerning the public sphere, and the socio-political role of the arts 2. critically reflect on the pitfalls and shortcomings of these theories 3. apply these theories on cases in the field of their own expertise (e.g. visual arts, theatre, music, literary or film studies) 4. independently conduct a small (literature) research 5. report, both orally and in written form, on their research 6. effectively prepare and chair a discussion on an academic topic
Applied Cultural Criticism	LWX102M05	Upon successful completion of the course unit, students are able to: 1. reproduce some of the most important theories concerning cultural criticism and putting them into practice. 2. critically reflect on the challenges and opportunities of cultural criticism from a theoretical and academic perspective put into action. 3. apply these insights on cases in the field of their own expertise (e.g. visual arts, theatre, music, literary or film studies) and in connection with society. 4. independently and collectively conceptualize, design, plan and realize a product or public intervention of cultural criticism 5. report, both orally and in written form, on their practice
Art and Knowledge	LWX108M05	Upon successful completion of the course unit, students are able: To understand key debates around arts and knowledge and aesthetic cognitivism. To analyze and evaluate different methodologies and scholarly approaches to the study of art and epistemology. To apply knowledge of these debates and epistemological methodologies to self-chosen artistic case studies.

Visualizing Classical Music in the Digital Age	LWX052M05	1. To acquire a deep understanding of strategies of visualizing for classical music, both in the (recent) past, as well as in current practice 2. To study, understand, and apply theories of audio-visual media to these practices. 3. The ability to evaluate such evaluations critically from various scholarly perspectives.
Music and Sound in Times of Ecological Crisis	LWX115M05	Upon successful completion of the course unit, students are able to: 1. demonstrate a clear and in-depth understanding of how sound and music intersect with ecology and how this has been theorized in academic literature in the field of ecomusicology (learning outcomes A1, A2, A3, A5) 2. show a good understanding of the contemporary institutions that intersect with acoustic ecology (learning outcome A4) 3. analyse a relevant case study, drawing on relevant theories and making use of evidence and documentation. (learning outcome B1, B2, C1, C2, C3, E1) 4. present their work to an academic audience and to non-experts in written and/or oral form, following academic codes of behavior (learning outcome D1, D3) 5. provide and receive peer feedback and utilise it to push their ideas further (learning outcome D2)
Music Careers, Industries, and Lives	LWX103M05	Upon successful completion of the course unit, students are able to: 1. Gain an understanding of a breadth of music related professions and practices and their social impact (Degree Program learning outcomes A1-5) 2. Apply the insights learned to relevant case studies (Degree Program learning outcomes: B1-2) 3. Gather and critically engage with scholarly literature to inform judgements that reflect on music in human culture and methodologies for original research in this area (Degree Program learning outcomes: C1-3, E1) 4. Conduct original research, write professional papers related to the themes and perspectives discussed in the course (Degree Program learning outcomes: D1-3)
Dramaturgy	LWX056M05	Upon successful completion of the course unit, students are able to: 1. demonstrate insight in the notion of dramaturgy, both historically as well as theoretically 2. critically evaluate dramaturgical practices 3. participate in discussion on that practice 4. conduct independent research on the subject 5. present the result of research orally and in writing for an academic audience
Performance, Mediality, and Materiality	LWX072M05	Upon successful completion of the course unit, students are able to: 6. demonstrate a clear and in-depth understanding of contemporary theatre and performance theories. (learning outcomes A1 & A3) 7. show a good understanding of the dialogues between theatre/performance theory and larger theoretical discourses. (learning outcome A4, E1) 8. show general knowledge of the history of theatre and performance art in the late 20th and 21st centuries as well as their reception, and in relation to the development of audiovisual media technologies. (learning outcome A5) 9. show an understanding of the development of theatre and the performing arts within their institutional contexts as well as in relation to theatre's political and public role in Western societies. (learning outcomes A4 & A5) 10. analyse a contemporary theatre or performance art piece, drawing on relevant theories and making use of evidence and documentation. (learning outcome B1) 11. explore critical uses of the notions of theatre and performance in rethinking cultural domains and academic disciplines, and evaluate the contribution of performance theory to other academic fields. (learning outcomes B2)

		12. assess arguments and methodologies within theatre and performance studies and contribute fresh insights to ongoing debates through identifying further areas for research. (learning outcome C1) 13. formulate a complex argument in written and oral form, considering opposing perspectives and forming a well-founded judgment. (learning outcome C2) 14. present their work to an academic audience and to non-experts in written and oral form (learning outcome D1) 15. provide and receive peer feedback and utilise it to push their ideas further (learning outcome D2) 16. conduct independent research, identifying case studies and developing a suitable method for theoretical research (learning outcomes B2 & C3)
Mimesis, Narrative, and Identity	LWX079M05	1. Assess how narrative arts may be used to map, organize, shape and express identity (A.8.) 2. Formulate an analysis of a case from their own art discipline (theatre, music, literature or film studies) in which narrative and identity converge (B.1.) 3. Set up a small-scale research project on the convergence of narrative and identity in the arts, according to the relevant academic standards (B.2.) 4. Critically assess theories and academic analyses of narrative and the convergence of narrative and identity. (C.1.) 5. Prepare and give a presentation that conveys, lucidly and engagingly, an analysis of the convergence of narrative and identity in the arts (D.1.) 6. Write a medium-length essay that meets the relevant academic standards, and that conveys a clear and well-argued analysis of the convergence of narrative and identity in the arts (D.1.)
Adaptation Theory and Practice	LWX047M05	Upon successful completion of the course, students are able to: 1. Identify important theoretical and methodological approaches to adaptation in recent decades, recognise the current academic debates, and determine the relevance of these debates for both creative agents and audiences. (Corresponding to programme level learning outcomes A1, C1, and E1) 2. Discuss the emergence of adaptation studies as a distinct area of scholarly inquiry and examine its interdisciplinary dialogues with other fields such as literature, theatre, film, and translation studies. (programme level learning outcomes A1, A3, A5, and E1). 3. Analyse the manifold cultural, political, and economic functions of adaptation by debating its potential in democratising the arts and questioning its uses and role within the contemporary creative industries. (programme level learning outcomes A2 and A4). 4. Select case studies that allow them to address questions relevant to the field of adaptation studies and relate them to the literature. (programme level learning outcomes B1 and B2) 5. Appraise an adaptation in a clear, straightforward, and well-argued narrative that integrates complex theoretical issues in a way accessible to both specialists and general readership. (programme level learning outcomes D1) 6. Construct an adaptation piece as part of a group project through assembling relevant materials, assessing sources, proposing ideas, and justifying choices both within their own group as well as to other seminar participants. (programme level learning outcomes C2, C3, D2, and D3)
Animation in the Digital Age	LWX117M05	Upon successful completion of the course unit, students are able to

		• Discuss contemporary theories related to animation (This relates directly to A1, A5 (knowledge and understanding) and E1 (learning skills) of the programme level outcomes; • develop a thorough insight in (the history of) animation (This relates directly to A1, A2, A3, A4, A5 (knowledge and understanding) and E1 (learning skills) of the programme level outcomes; • discuss in a well-argued manner theoretical and methodological approaches to film with proper citational practice (This relates directly to B1, B2 (knowledge utilization), D1, D2, D3 (communication), and E1 (learning skills) of the programme level outcomes; • assess these methods' usefulness for the analysis of specific films (This relates directly to B1, B2 (knowledge utilization), C1, C2, C3 (knowledge judgment and integration), and E1 (learning skills) of the programme level outcomes; • select and apply critically (if not improve) adequate methods for the analysis of a specific film or set of films (This relates directly to B1, B2 (knowledge utilization), C1, C2, C3 (knowledge judgment and integration), D1, D2 (communication), and E1 (learning skills) of the programme level outcomes.
New Directions in Documentary Cinema	LWX116M05	Upon successful completion of the course unit, students are able to • Discuss contemporary theories related to documentary cinema (This relates directly to A1, A5 (knowledge and understanding) and E1 (learning skills) of the programme level outcomes; • develop a thorough insight in (the history of) documentary film (This relates directly to A1, A2, A3, A4, A5 (knowledge and understanding) and E1 (learning skills) of the programme level outcomes; • discuss in a well-argued manner theoretical and methodological approaches to film with proper citational practice (This relates directly to B1, B2 (knowledge utilization), D1, D2, D3 (communication), and E1 (learning skills) of the programme level outcomes; • assess these methods' usefulness for the analysis of specific films (This relates directly to B1, B2 (knowledge utilization), C1, C2, C3 (knowledge judgment and integration), and E1 (learning skills) of the programme level outcomes; select and apply critically (if not improve) adequate methods for the analysis of a specific film or set of films (This relates directly to B1, B2 (knowledge utilization), C1, C2, C3 (knowledge judgment and integration), D1, D2 (communication), and E1 (learning skills) of the programme level outcomes.
Contemporary Film Aesthetics	LWX087M05	After this course students will have... - an improved understanding of contemporary film aesthetics - a better grasp on various aesthetic categories in film - a better understanding of the field of aesthetics - learned to reflect on their aesthetic experiences - know how to relate theories from outside film studies (such as philosophy or cultural theory) to films - have a better sense of how set up a research project of a particular dimension that investigates the topic of film and aesthetic categories - executed, with a high level of English proficiency, a final written essay.
Screen Acting	LWX107 M05	After following this course, students are able to: - Reflect on key critical debates around screen acting and screen performances (A1, A3, B1, B2, C1, E1) - Historicize cultural and industrial influences on screen acting styles (A2, A3, A5, B2) - Critique the versions of screen acting which organize scholarly publications on the topic, such as anthologies and journal special issues (B1, B2, C1) - Express complex critical ideas about screen acting in seminar debates and in academic essays (D1, D2, D3) - Provide meaningful feedback to fellow students on their presentations (C1, D2, D3) - Create pre-recorded presentations as video essays and/or podcasts (D1, E1)

The Politics of Film	LWX118M05	Students will gain an understanding of: -different manifestations of the relation between film and politics - some of the ways in which film has been historically conceived as a political instrument, that is to say, a medium that is in itself political - the collective projects of social change and political developments that have historically shaped global film culture -some of the collective and individual efforts to re-imagine the forms, practices and possibilities of cinema -selected theories and practices of politically engaged film criticism -the political stakes of film spectatorship
Public Cultural Policy in Global Context	LWX062M05	Upon successful completion of the course unit, students are able to: 1. Explain art sociological approaches to researching public cultural policy to an audience of informed listeners. 2. Identify the main actors in European cultural policy on local, national and international level. 3. Give an overview of the status questionis in academic art policy research and in the practical policy discourse regarding a particular issue in European public art policy. 4. Critically discuss their work and that of others in an open and scientific manner. 5. Present their work, orally and in written form, in a scientific manner.
Arts Sociology	LWX050M05	This course focuses on classic and current theories within sociology of art and how these theories can be put to use in empirical studies. Upon successful completion of the course unit, students are able to: 1. Describe in their own words art sociological theories and core concepts from these theories to an audience of informed listeners. (Learning outcomes: A1, A2, A3, A4, A7). 2. Formulate questions and design a problem definition based on the literature and knowledge of a field of their own expertise (e.g. theatre, music, literary or film studies). (Learning outcomes: A1, A2, A4, A7, B1, B2, C1). 3. Draft and advice a research design to studying the problem definition and provide commentary on methodological choices. (Learning outcomes: B2, C1, C2, C3). 4. Discuss art sociological theories in relation to empirical findings; comment on practices in the field from the perspective of theoretical approaches and critically review theories in light of empirical data (Learning outcomes: A1, B1, B2, C1, C2, C3, E1). 5. Engage in open and critical discussions of theories, own work and the work of others. (Learning outcomes: D1, D2, D3, E1). 6. Present their work, orally and in written form, in a clear and well-structured manner (Learning outcomes: D3, E1)
The Global/Local Cultural Leader	LWX064M05	Understand the interaction between European and local discourses on the functioning of the arts. Analyse how local and European cultural policy and cultural management practices mutually construct the discourse on the functioning of the arts. Apply theory to describe and analyse an international case of global / local relationship. Translate developed insights into suggestions for the innovation of the studied practices Present results orally and in a professional document.
Music, Theatre and Sound	LWX073M05	Upon successful completion of the course unit, students are able to: - demonstrate a full grasp of the most important theoretical, methodological and/or historical approaches to sound, music, theatre and performance - show a good understanding of the development, nature (analysis and theory), and social functioning of music, sound and theatre - develop a critical approach by synthesizing theoretical concepts and ideas to analyse performative sound and music practices (object) or a practical case study - acquire an overview and understanding of concepts and methods in the academic field of auditory culture studies, such that they are able to recognize academic problems and determine their academic and social relevance

		- critically evaluate different theoretical approaches and assess their usefulness in discussing theatre and performance - conduct independent research, based on source research - formulate a sophisticated argument in written form in a clear, straightforward and well-argued manner - present their work and insights to an academic audience (peers) and comment on the work of others orally and/or in writing in an atmosphere of mutual respect
Contemporary Complex Cinema	LWX071M05	Upon successful completion of the course unit, students are able to: 1.master the basic elements of narrative and cognitive theories to film (This relates directly to A1, A5 (knowledge and understanding) and E1, E2 (learning skills) of the programme level outcomes (see Appendix 1).) 2.develop a thorough insight in (the history of) narrative complexity in contemporary film and television (This relates directly to A1, A2, A3, A4, A5 (knowledge and understanding) and E1, E2 (learning skills) of the programme level outcomes (see Appendix 1). 3. discuss in a well-argued manner theoretical and methodological approaches to cinematic complexity (This relates directly to B1, B2 (knowledge utilization), D1, D2 (communication), and E1, E2 (learning skills) of the programme level outcomes (see Appendix 1).) 4. assess these methods' usefulness for the analysis of specific narrative forms (This relates directly to B1, B2 (knowledge utilization), C1, C2, C3 (knowledge judgement and integration), and E1, E2 (learning skills) of the programme level outcomes (see Appendix 1).) 5. select and apply critically (if not improve) adequate methods for the analysis of a specific (complex) narrative form (This relates directly to B1, B2 (knowledge utilization), C1, C2, C3 (knowledge judgement and integration), D1, D2 (communication), and E1, E2 (learning skills) of the programme level outcomes (see Appendix 1).)
Popular Music, Politics and Resistance	LWX060M05	Upon completion of this course, students have: -An understanding of different concepts and practices of populism especially in connection with popular music and the ability to critically reflect on these. (A1-4) -knowledge and understanding of the development, nature (analysis and theory) and social functioning of music as political practice. (A 5) -ability, based on their acquired knowledge, to describe and analyse an object or case study, to formulate a problem definition, develop a suitable method for historical, theoretical and/or empirical research and conduct this research study related to music and politics, resistance or populism (B1-2, C1-3) -ability to independently conduct research in a reflective manner, practice in leading discussions on academic level and to present the results of careful research in a clear, straightforward and well-argued manner, in correct Dutch and/or English, in the format of a research article for an academic journal or alternative dissemination format (D1-3; E1)
Musical Theatre: Popular Culture Approaches to Song, Stage and Screen	LWX104M05	Upon successful completion of the course unit, students are able to: - demonstrate a full grasp of the most important (historical and critical) approaches to musical theatre in performance and on the screen - show a good understanding of the development, critique, and social functioning of musical theatre in relation to its socio-historical context - develop a critical approach by synthesizing theoretical concepts and ideas to analyse aspects of identity, gender, technology and narrative in case-studies of musical theatre - acquire an overview and understanding of concepts and methods in the field of popular culture studies, such that they are able to recognize academic problems with regard to the musical theatre multigenre and determine its academic and social relevance

Popular Music Journalism	LWX105M05	By the end of this course unit, students will have: 1. An improved knowledge of the practices and problems of popular music criticism, and how developments in media have necessitated new approaches (A1 to A5, E1); 2. An improved understanding of the ways in which interpretive and critical methods might be employed in the investigation of music and musical subjects, whether the latter are individual, cultural, or historical (B1 to C3), 3. An improved ability to conduct and present critical musical research (D1 to D2)
Arts, Culture and Digitalization	LWX109M05	Upon completion of this course, students can: 1. Reproduce the key social scientific theories and themes needed to understand the digitalization of the production, consumption, and distribution of art (Learning outcomes: A1, A2, A3, A4, A6, A7). 2. Apply these key theories and themes in the field of their choosing (e.g. theatre, music, literary, art, or film studies) (Learning outcomes: A1, A2, A4, A6, A7, B1) 3. Critically assess existing research in the field of art and digitalization (Learning outcomes: C1) 4. Independently conduct a small research project on the impact of digitalization on the arts (B1, B2, D1) 5. Enter into contemporary debates around the digitalization of art both orally (presentations) and in written form (research paper) (Learning outcomes: D1, D2, D3, E1)
Year 1	**Semester 2**	
Ma-thesis Arts, Culture en Media*	Variable	Dependent on the specialization
Ma-stage Arts, Culture en Media*	LWX000M10	The aim of the Internship is to offer knowledge and insight in the way the professional field of the arts functions, and for the student to have a solid orientation on his/her future prospects on that market. The student follows an internship in a professional art organization or company, in or outside the country, that corresponds to his/her specialization, in order to obtain a solid knowledge on the application of the obtained theoretical knowledge.
Arts in Society - Practical Approaches	LWX106M10	The aim of the Internship replacement course *Arts in Society* is to offer knowledge and insight in the way the professional field of the arts functions, and for the student to have a solid orientation on his/her future prospects on that market. The student completes research assignments that give insight into a professional art organization or company, in or outside the country, that corresponds to his/her specialization, in order to obtain a solid knowledge on the application of the obtained theoretical knowledge.

Track Art History

Year 1	**Semester 1**	
Module	Code	Learning outcome

Art History Now: Theory, Method, Historiography	LKK037M10	Students encounter canonic and less well-known texts that shape art historical theories and methods today. They learn how to critically review and employ such theories and methods in their own research. During the course, students learn how to develop independent research projects by focusing on essential building blocks of academic writing. In particular, the course trains: - critical, close reading - writing a research proposal - writing a literature review - writing a short academic essay
Objects: Collecting and Conserving	LKK038M10	1. To acquire knowledge and understanding of artefacts and works of art in collections through the concept of object biography (Learning Outcomes of the Degree Programme A.4, A.6). 2. 2. To reflect on a pertinent concept for art historical research and analysis through critical reading of source material and secondary literature (Learning Outcomes of the Degree Programme B.1, E.1). 3. 3. To acquire knowledge and understanding of the phases in the life of an art object, ranging from conception, execution to presentations and conservation through hands-on work with a specific object (Learning Outcomes of the Degree Programme C.1, C.3). 4. 4. To train different modes of art historical writing and introduce the student to non-European early modern and modern material culture (Learning Outcomes of the Degree Programme A.2, C.3). 5. Insight into theoretical and practical aspects of Technical Art History and Conservation. 6. um.
		1.
Practices: Curating and Creating	LKK040M10	Besides the learning outcomes mentioned in the MA OER-part B, more specific outcomes are formulated. Students are upon successful completion of the course unit able to/have: ● some understanding of current developments in the world of arts and their carriers (media), especially where the arts change under the influence of the digitization of media, and on the current debates on 'art and/as research'; ● study current developments in arts, (scientific) discourse and methods, and reflect critically on this – both orally and in writing –; ● conduct, in collaboration, activities and experiments in which artistic and scholarly components meet, present them and reflect on them critically – both oral and in writing –; ● formulate a research proposal, which incorporates a problem analyses, research questions, an adequate theoretical framework and relevant research methods, and report on this (written – Dutch/English); ● skills needed for an academic profession, including the display of initiative and personal responsibility, conducting a conversation on academic level, perform a context sensitive attitude, ability to work independently and work in a team and to tune to a target audience.
Year 1	**Semester 2**	
Tutorial: Research Expertise	LKK044M05	● To further develop research skills. ● To get acquainted with the praxis of doing research.

		• To get acquainted with the infrastructure of research. • To gain experience in writing for an academic and other public. • To get acquainted with working in a research group environment
Excursion	LKK039M05	Acquiring knowledge and understanding of artworks *in situ*, within the (historical) context in or for which they were created; developing skills to collect relevant information, to assess it critically, and to formulate questions for further research.
Master's Thesis Art History	LKK999M20	The Master's thesis reflects the personal research interests of a student and helps to further develop the knowledge they have acquired during the degree programme. Students focus on an art historical problem that makes an original contribution to the field, and serves as a basis for conducting independent research. Research includes collecting factual information (e.g. archival research, visual and material analysis, conducting interviews) as well as demonstrating a thorough understanding of the necessary historical, theoretical, and methodological framework.
Year 2	**Semester 1**	
Internship Curatorial Studies	LKK000M30	• To acquire knowledge and insight of the different departments of the museum where the student interns. • To acquire a critical and academically motivated opinion on the museum's collection, recent acquisitions, displays and exhibitions. • To get acquainted with the physical aspects of objects – by making condition reports, for example – and the technical research, conservation and restoration of artworks. • To gain experience in writing texts for a diverse public (gallery labels, wall texts, press release). • To be involved with the organization of an exhibition or other project. • To acquire insight in how a museum network is built and maintained.

Track History of Architecture and Town planning

Year 1	**Semester 1**	
Module	Code	Learning outcome
Origins of the Healthy City	LKA038M10	• relate urban models to the underlying health motives • recognize these models *in situ* • understand the impact of urban interventions on public health (physically, mentally, and in especially in terms of lifestyles [mobility, healthy food] • know what type of data are relevant, how to assess them, and how to relate health data to urban models • analyze key texts and key plans related to the origin of healthy cities
Theories and Methodologies in Architectural and Urban History	LKA044M10	At the end of this course, students will be able to understand and apply different theoretical frameworks and methodologies in architectural research; they will also be able to analyze and assess urban developments and works of architecture within their socio-political, cultural, and institutional contexts. Students will be able to identify and analyse different historical periods in urban settings. Upon completing the course, students will have an advanced understanding of urban plans and architectural designs (plans, sections, axonometric drawings, analytical drawings) and be able to analyze the plans; students will practice working in interdisciplinary teams and collaborate with colleagues on assignments.
Cultural Heritage	LKA034M05	After completing the course, participants will understand the complexity of the concept of cultural heritage (with a specific focus on spatial heritage) both as a field of research that combines different historical perspectives and as a practical task for heritage managers with a background in architectural history. They are able to assess buildings in terms of their heritage value under the premise of current historic preservation concepts and are familiar with the current challenges in the field of cultural heritage.

Year 1	**Semester 2**	
A&U: Internship / Individual Project	LKA888M10	To practice the acquired knowledge and competences within a professional institution (including design oriented), relevant policies and/or in an existing or individually chosen research project; being able to individually organize, work and collaborate in a professional context.
MA Thesis in Architecture and Urbanism	LKA999M15	Learning outcomes: conform Teaching and Examination Regulations

Track Landschapsgeschiedenis (Landscape History)

Year 1	**Semester 1**	
Module	Code	Learning outcome
Landscapes of the Netherlands	LKA033M10	Gain insight into the patterns and processes of historical cultural landscapes in The Netherlands. Practical training in the interdisciplinary analysis of cultural landscapes. Practical training in landscape analysis during field excursions.
Palaeography and Archive Research	LKA016M05	1. The student acquires an overview of the development of handwriting in the Netherlands during the Middle Ages and (Early) Modern times and is able to read and understand records from these periods. 2. The student knows the most important archival sources for landscape studies and how to use them in archive research taking into account their context and connection
GIS for Historical Landscape Studies	LKA017M05	● Gaining insight into principles and applicability of GIS within disciplines associated with landscape history; ● being able to apply GIS research both independently and with others; ● creating maps on the basis of cartographic principles; ● being able to enter data, carry out spatial analyses and interpreting outcomes in a spatial database; ● being able to gather data and being able to assess the quality of that data.
Topical Issues	LKA020M05	Aim of the course is to provide insight into the practice of landscape politics, landscape planning and landscape management in The Netherlands, and to show how scientific knowledge of the structure and history of landscapes is applied to current spatial issues.
Year 1	**Semester 2**	
Landscapes of Europe	LKA032M05	Gain insight into the layout, genesis and topical issues of European landscapes. Practical training in the analysis of trans-national European landscape issues.
		1.
Specialization project	LKA021M10	Within their specific field of interest, students gain in-depth knowledge of and practical experience with the sources, methods and techniques of disciplines which are of relevance to landscape studies.
MA Thesis in History of Landscape	LKA098M20	Planning, realization and reporting of an interdisciplinary scientific research project in the field of landscape history.

Appendix 3. Schematic overview of the assessment programme

Test Plan Master's program Arts & Culture, tracks APCE, ACC, MTPS, FCAM 2024-2025

Year 1 semester 1		**Block 1**		**Block 2**	
Course Title	**Course code**	**Week 1-7 Sessions**	**week 8-10, 20 (re)exam**	**week 11-16, 19 colleges**	**week 21-22, 30 (re)exam**
Arts and the Public Sphere	LWX049M05	presentation, assignment(ken), written assignment(s), weekly assignment(s)			
Arts Sociology	LWX050M05	Participation (30 %); Presentation of case (week 2-6, 20 %); Presentation of final paper idea (theory and methodology) (week 7, 10 %)	Final paper (4.000 words, 40 %)		
The Global/Local Cultural Leader	LWX064M05	presentation, written assignment(s), weekly assignment(s)	Paper/assignment		
Music and Sound in Times of Ecological Crisis	LWX115M05	Group Presentation 25%), Seminar Participation (25%), one 3-minute Field Recording (pass/fail)	Final Sound-Based Research Project (eg. augmented sound-map, podcast, soundscape composition) and Presentation (50%)		

Visualising Classical Music in the Digital Age	LWX052M05			presentation, assignment(ken), written assignment(s), weekly assignment(s)	Paper/assignment
Popular Music Journalism	LWX105M05	written assignment(s)	Journalistic Review (500 words 20%); Creative Essay (3000 words, 80%)		
Music, Theatre, Sound	LWX073M05	presentation, written assignment(s) (critical review, essay pitch), weekly assignment(s) (glossary, blogs), peerceptive assignment	Paper		
Performance, Mediality and Materiality	LWX072M05	Weekly presentations (non-assessed; pass/fail requirement) Theatre visits	Paper/assignment (70%) Group Presentation (30%)		
Dramaturgy	LWX056M05	Essay Start (300 words, not assessed); Literature presentation (pass/fail); Group Case Study Presentation (40%)	Final Paper (4000 words, 60% - includes proposal and topic presentation)		
New Directions in Documentary Cinema	LWX116M05		Final Assignment		

Screen Acting	LWX107 M05	presentation, written assignment(s), weekly assignment(s)	Paper/assignment		
Animation in the Digital Age	LWX117M05			presentation, written assignment(s), weekly assignment(s)	Paper/assignment
The Politics of Film	LWX118M05				Paper/assignment
Contemporary Film Aesthetics	LWX087M05			Written assignment (25%); Group Presentations and Encyclopedia Entry (30%); Online group discussions on Perusall (10%); Attendance and participation (10%).presentation, written assignment(s), weekly assignment(s)	Written assignment (25%)
Public Cultural Policy in Global Context	LWX062M05			presentation, written assignment, weekly assignment(s)	paper
Arts, Culture and Digitalization	LWX109 M05			Presentation	Research proposal
Art and Knowledge	LWX108M05		Presentation; Text Moderation	Paper (3000 words)	

Applied Cultural Criticism	LWX102M05			written and oral reports, group work	Practical Project with written reflection paper
Mimesis, Narrative and Identity	LWX089M05	presentation, written assignment(s), weekly assignment(s)	Paper/assignment		
Contemporary Complex Cinema	LWX071M05	Presentation, written assignment	final paper		
Popular Music, Politics and Resistance	LWX060M05			presentation, written assignment(s), weekly assignment(s)	Publishable Paper
Music Careers, Industries, and Lives	LWX103M05			written assignment(s), weekly assignment(s)	Research presentation
Musical Theatre: Popular Culture Approaches to Song, Stage, and Screen	LWX104M05			presentation, written assignment(s), weekly assignment(s)	Paper/assignment
Adaptation Theory and Practice	LWX047M05	Weekly Presentations (pass/fail)	Adaptation Review (40%); Creative Group Project (50%)		
Total number ECTS tested			15		15
Year 1 semester 2		**Blok 3**		**Blok 4**	
Course Title	**Course code**	**week 23-29 sessions**	**week 31-32, 40 (re)exam**	**week 33-39 sessions**	**week 41-42, 44 (re)exam**

Ma-thesis Arts, Culture en Media*	LWX999M20	Thesis workshops				thesis
Ma-stage Arts, Culture en Media*	LWX000M10					Internship
Arts in Society - Practical Approaches	LWX106M10					Practice-Based Research Assignments
Total number ECTS tested	30					

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

	Year 1 semester 1		**Block 1**		**Block 2**	
	Module	**code**	**week 2-8 (classes)**	**week 9-10, 20 (exams, resit)**	**week 11-19 (classes)**	**week 21-22, 30 (exams, resit)**
AH	Art History Now: Theory, Method, Historiography	LKK037M10	Theory Position Paper, a short paper that tests theoretical understanding discussed in classes and texts; regular reading responses; discussions in class; short presentations.	Short presentations.	Field Review, a paper that gathers and discusses the relevant literature of a given field; individual oral examinations that test the student's command of a given field.	
	Objects: Collecting and Conserving	LKK038M10	writing assignments, excursions		presentations	

	Practices: Curating and Creating	LKK040M10	Collaborative Project, presentation		Curatorial Concept Proposal	Position paper
A&T	The Origins of a Healthy City	LKA038M10	Presentations (if possible *in situ*), individual essay		Presentations (if possible *in situ*), individual essay	
	Theories and Methodologies in Architectural and Urban History	LKA044M10		Mid-term paper	Presentation	Portfolio, final paper
	Cultural Heritage	LKA034M05	Presentations	-		paper/project work
LH	Landscapes of the Netherlands	LKA033M10		exam		exam
	Palaeography and Archive Research	LKA016M05	individual assignments	research dossier		
	GIS for Historical Landscape Studies	LKA017M05	individual assignments	research dossier		
	Topical Issues	LKA020M05	in class seminar assignments, not graded	exam		
	Year 1 semester 2		**Block 3**		**Block 4**	

	Module	**code**	**week 23-29 (classes)**	**week 31-32, 41-42 (exams, resit)**	**week 33-40 (classes)**	**week 41-42, 43-44 (exams, resit)**
AH	Tutorial: Research Expertise	LKK044M05	Involving students in research projects supervised by individual faculty members. Testing varies from research paper, presentation to exhibitions.	Research paper, presentation, exhibition.	Ibid.	
	Excursion	LKK039M05	Involving students in object-based thinking on location; presentations, papers.	Paper; presentation.		individual research (before excursion) presentation in situ (during excursion) submission of research dossier (after excursion)
	Master's Thesis Art History	LKK999M20	Testing research skills, ending in MA Thesis.	Ibid.	thesis	thesis
A&T						
	A&U: Internship / Individual Project	LKA888M10				Paper, portfolio, report

	MA Thesis in Architecture and Urbanism	LKA999M15			thesis	thesis
LH	Landscapes of Europe	LKA032M05	presentations; individual assignments	exam; research paper		
	Specialization project	LKA021M10	individual assignments; presentations	research paper	individual assignments; presentations	research paper
	MA Thesis in History of Landscape	LKA098M20		thesis		thesis
	Year 2 semester 1		**Blok 1**		**Blok 2**	
	Module	**code**	**week 1-7 (classes)**	**week 8-10, 20 (exams, resit)**	**week 11-16, 19 (classes)**	**week 21-22, 30 (exams, resit)**
AH	Internship Curatorial Studies	LKK000M30	Teaching students the ropes of curatorial work.	Ibid.	Ibid.; internship report.	

Appendix 4. Additional regulations for the graduation dossier

Academic year 2025 -2026 | Semester I and II

Course unit syllabus

Master Thesis Arts & Culture,

track MTPA (LWX994M20) dr. K.A. McGee /
dr. L.D.M.E. van Heteren

track FCAM (LWX995M20) dr. S . Rigoletto

track APCE (LWX996M20) dr. Johan Kolsteeg

track ACC (LWX997M20) dr. Steven Willemsen

1 /	Type of course unit, number of ECTS credit points and admission requirements
a.	**Type:** master thesis
b.	**ETCS credit points:** 20 ECTS
c.	**Admission requirements:** 20 ECTS of the courses in the first semester must have been attained when starting to write the thesis (this is NOT required for starting the workshops to develop a thesis proposal)

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

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

4 /	Learning outcomes of the course unit
	Upon successful completion of the course unit, students are able to:
1.	Independently develop a research question / hypothesis on a topical issue within the field of expertise of the degree programme. (degree programme learning outcomes: A1 to A4, A5 to A8 (in so far as the learning outcome relates to their track), B1, C1 and E1)
2.	Discuss the relevance of their research question / hypothesis given the current academic debate on their topic, and, if applicable, practical developments in the art field. (degree programme learning outcomes: A1 to A4, A5 to A8 (in so far as the learning outcome relates to their track), B1, C1 and E1)
3.	Independently develop a suitable methodology to answer the research question / proof or disproof the hypothesis building on the academic literature relevant to their questions / hypothesis (degree programme learning outcomes: B2)
4.	Discuss the implications of the outcomes of their research for further academic research, and, if applicable, for the practices in the art field. (degree programme learning outcomes: C1, C2 and C3)

5.	Present the outcomes of their research in writing, using proper English of Dutch, respecting the academic codes of their field of expertise. (degree programme learning outcomes: D1, D2, D3, and E1)
5 /	Mode of instruction and learning activities
	Thesis Proposal Students start with the writing of a thesis proposal. Students must be able to formulate an academic research question / hypothesis independently (learning outcome 1). Based on the proposal, a supervisor (or first reader) and a second reader will be assigned to the student. **Thesis proposals are developed during the first semester**. Normally students write the thesis during the second semester. **Writing the thesis** Typically, writing the thesis starts with a meeting with both readers. Students are responsible for setting up the meeting and should contact both readers once their thesis proposal has been approved. During this meeting the readers give their comments to the thesis proposal. Students are supervised by the first reader, while the second reader is not involved again in the process until the assessment procedure. After the proposal meeting a working schedule is determined and appointments are planned with the supervisor. Students make individual appointments with the supervisor to discuss progress of the thesis. Students send material to the supervisor in preparation of these meetings. Furthermore, per track additional meetings with other students can be organized. It is not the duty of the readers to fill in gaps in the student's knowledge. Nor is it the idea for the readers to tell the student what he or she should be doing. Students are expected to take initiative themselves and be personally responsible for content-related choices and for the final editing of the thesis. The task of the supervisor is mainly to pose critical questions and to assess the final result. A lecturer acting as supervisor has approx. 20 hours available for each thesis. In practice this usually translates into **3 to 4 interim meetings** and one final meeting (i.e. the meeting mentioned below under assessment phase). In principle, there will be no supervision during the Christmas vacation or the academic summer vacation (i.e. after July 15th). **Thesis assessment / Final version** The thesis is assessed independently by the supervisor and second reader. The first stage of this assessment occurs as follows (with the exception that each track sets their own deadlines that can differ slightly from those below... see Brightspace for track deadlines, if none are posted the dates below will apply): The student prepares a first draft of the thesis (this is a full version of the thesis) before June 3 rd which is sent to both the supervisor and the independent second reader. A meeting of the student, supervisor, and independent second reader is then held before June 18 th. During the meeting readers ask questions regarding the setup of the research and its outcomes. Furthermore, they give comments to the thesis, indicating how the student should amend the thesis before finalizing it . Before June 30 th , students hand in a final version of the thesis (via both a Brightspace upload and sending a copy to via email to both readers). The final thesis will then be graded independently by both supervisors. If this version is not sufficient, students can hand in a second final version before August 15 th.

6 /	Assessment
a.	Mode of assessment Assessment is in two phases: assessment of the thesis proposal and assessment of the thesis.

	Assessment of the Thesis Proposal A thesis proposal comprises at least 5 A4 pages. It must contain the following: a. Name, student number, telephone number, e-mail address, track and art specialization (if applicable) of the student. b. Those parts of the degree programme that are not yet completed, with an indication of how often and when previous thesis proposals were submitted (appendix of ProgRESS details). c. Brief description (or long title) of the research. d. A well-founded orientation of the problem to be researched, with the support of academic sources. These sources must be included in a separate bibliography. This section must provide an insight into the importance of the research and its place within the field. e. Provisional Research Question / hypothesis and any sub questions. f. Provisional description of the research methodology. g. Preferred supervisor(s), if any h. Envisioned relationship with a placement (if relevant). **N.B. 1.** As said above, students are expected to be sufficiently trained in and familiar with the field of their choice so that they can independently formulate a specific topic and problem based on existing literature. If this is not the case, the student in question obviously has some ground to make up, but this must be evident from the comments to the proposal rather than from too great an input from a lecturer in the preparation of the proposal. **N.B. 2**. Points 2d, 2e and 2f form the core of the thesis proposal and thus are the main aspects in assessing it (see the assessment form in Appendix 2). In addition, correct formulation and references to literature used or to be used is also expected (use the *Writing Guide*)**. Students are expected to have already investigated the literature of the relevant field to a certain extent, based on what the degree programme has offered. This must be demonstrated not only by the provisional literature list (where the literature used by the degree programme is supplemented by new sources), but also by the way that the research question is derived from the (academic) discussion in the field in question**. In some cases there may be a social discussion but no academic discussion. In these cases it is even more important that the description of the research methodology indicates which academic theories will be used to investigate the problem. **Students should not only indicate the methods they will be using, but also describe how they will use them. This applies to the entire methodology part of the proposal.** Thesis proposals are assessed pass or fail. Students can resubmit the proposal only once. If the second proposal also fails, students are not allowed to write the thesis. **Assessment of the thesis** A first draft of the thesis is discussed in a meeting with both readers. This meeting should take place before June 18 th. The student is responsible for organizing the meeting and sends the first draft of the thesis to the supervisors y June 3rd. During the meeting, both readers ask questions regarding the setup of the research and its outcomes. Furthermore, they give comments to the thesis, indicating how the student should amend the thesis before finalizing it.
b.	Assessment: duration, time and place; deadlines and procedures; perusal Thesis proposals are handed in via a Brightspace upload and email to the primary and secondary supervisors. Working on the thesis proposal is organised in separate groups for each track. Each track applies its own schedule of deadlines for handing in the thesis proposal, the concept version of the thesis and the

final version. This follows from the different practices of planning the internship. Research proposals, however, must be handed in before internships start. It is however advised to write the thesis (or at least a very substantial part of it) before students do their internship.

In all cases, final theses need to be submitted in accordance with the faculty deadlines:
- before February 1st (writing in Sem. I) or before July 1st (writing in Sem. II).
- If no final thesis is submitted by these dates, a 'fail' is automatically registered. Exemptions can only be obtained through the Board of Examiners.
- in case of a 'fail' or insufficient evaluation, a resit can then be submitted before March 21 (Sem. I) or before August 15 (Sem. II).

Master's theses in the repository are freely accessible (within and outside of the University of Groningen), if you and your supervisor give permission. Bachelor's theses are included in the repository, but will never be freely accessible. Bachelor and master placement reports are freely accessible within the University of Groningen, if you and your supervisor and your placement provider give permission.

Students can indicate 'freely accessible – yes/no' on the form. 'Yes' means that the student states that the lecturer/placement provider has also given permission, in accordance with the Rules and Regulations of the Boards of Examiners that apply within the Faculty of Arts. You should therefore make sure that your lecturer/placement provider agrees to making your Master's thesis or placement report freely accessible before filling in 'yes'.

As described above, each track sets their own deadlines on Brightspace. If none are posted, t he following deadlines apply

Handing in thesis proposal Students receive feedback on the proposal before January 22nd.	Jan. 13th
Revised thesis proposal	Feb. 10th
First draft of the thesis	June 3rd
Meeting with both supervisors to discuss first draft	Before June 18 th
Final version	June 30 thnd
Revise final version	August 15 th

Students must provide a digital version (in PDF format) of the Master's thesis for the degree programme's archive. This should be submitted via the delivery portal of the Office for Student Affairs. The thesis is stored in the University of Groningen repository, the digital archive of University publications. See appendix 5 for the procedure.

	Master's theses in the repository can be freely accessed (from within and outside the University) if the student and supervising lecturer give permission. Students can indicate 'freely accessible – yes/no' on the form. 'Yes' means that the student states that the lecturer has also given permission, in accordance with the Rules and Regulations of the Boards of Examiners that apply within the Faculty of Arts. Before answering 'yes' on the form, the student must check that the lecturer also agrees to the thesis being freely accessible.
c.	Examples of tests Examples of theses can be found in the thesis repository of the University Library.
d.	Conditions for takings exams Students are not allowed to write a thesis if they have not finished 20 ECTS of the courses in the first semester of their degree programme. This condition does NOT apply for taking part in the workshops to develop a thesis proposal.
7 /	Assessment
a.	Assessment criteria **Formal criteria for the first draft (and the final version of the thesis):** **Typically, a thesis must have a minimum of 20.000 words of main text (i.e. excluding notes, bibliography, illustrations and appendices).** The thesis must include the following: - **Cover:** giving the title, any subtitle and the name of the author - **Title page:** giving the title, any subtitle, the name and student number of the author, the names of the thesis supervisors, the text 'Master's thesis in Arts, Culture and Media, University of Groningen', the specialization, place and date, **and** the Faculty of Arts Master's thesis Statement, in which the student declares that the thesis contains original work (see Appendix 4). - **Table of contents**: divided into chapters, sections and (if necessary) subsections - **The 'main text' of the thesis**: subdivided into introduction, body and conclusion - **Bibliography**: a list of the literature consulted - **Summary**: a summary of the thesis, which the reader can use to assess quickly what the thesis is about. The summary does not have to be included in the thesis, but if it is not a separate summary must be handed in as well. Possible outline of a thesis: - Foreword - Table of contents - Introduction - Research question: aim, main question and any sub questions - Research design: methodologies and techniques, theoretical framework - Description of the results of the thesis research (in separate chapters) - Conclusions and recommendations - Bibliography - Appendices - Summary

	N.B. 1. Theses are in principle in the public domain and thus may not include any confidential information. **N.B. 2.** Theses must satisfy the requirements set out in the *ACM Schrijfwijzer* [Writing tips]. This also applies to the drafts handed in to the supervisors during the thesis process. **Theses (and first drafts) not meeting the above formal criteria will not be assessed.** **Content related criteria:** Theses are evaluated based on 7 criteria: 1. Problem statement, methodology and theory 2. Structure 3. Treatment of sources 4. Stylistics 5. Formatting 6. Process (independence, interaction with supervisors) The assessment form (Appendix 3) details these criteria.
b.	Calculating preliminary and final marks Both supervisors evaluate the thesis. They individually fill out the assessment form and calculate the grade. Students pass the thesis when it is graded 6.0 or higher.

8 / Cheating and plagiarism

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

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

9 / Calculation of student workload

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

10 / Literature

Depending on the thesis topic.

11 / Weekly schedule

For each track additional relevant dates will be listed on Brightspace .

12 /	Copyright
	Respect the copyright to the teaching material. All teaching material is protected by copyright. Students may not make photocopies of teaching material, exams and lectures other than for their own study purposes. In addition, teaching material may not be further distributed in any format. Deliberate violation of copyright is a criminal offence. The University of Groningen will take appropriate measures upon detecting such violations. The copyright on a Master's thesis is shared: both the first supervisor and student hold the copyright on the thesis. This means that neither the supervisor nor the student can publish on the results reported in the thesis unless they have the permission of the other.

Appendix 1. Programme-level learning outcomes

Article 3.2 Learning outcomes of the degree programme

Dublin descriptors **Master's level**	**Learning outcomes** **Graduates have demonstrable:**
A. Knowledge and understanding*1 **Students have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context.**	**1. understanding of the content and structure of the academic field covered by the degree programme, broad-based knowledge and understanding of the most important theoretical, methodological and/or historical approaches to art and the art world, the built environment and landscape, and the ability to critically reflect on these** **2. general knowledge of the historical development of art, the built environment and landscape, as well as their reception – and more detailed knowledge of these developments within the field of their specialization – in relation to developments in the media and Western economic, political and sociocultural history.** **3. knowledge of the history of thought on art, the built environment and landscape, and their functions.**

	4. knowledge and understanding of the development of the art world or its structure, both internal and in relation to other domains in society (e.g. politics, economics and education), knowledge and understanding of how the arts function in Western society today **5. [Specializations/tracks: MTPS / FCAM / AH / Arch / Land] knowledge and understanding of the development, nature (analysis and theory) and social functioning of at least one of the following disciplines: film, theatre, music, literature, visual arts, architecture, landscape history** **6. [Specializations/tracks: [AH / ACC] knowledge and understanding of current developments in the world of the arts and their carriers (media), in particular at the interfaces of different art forms** **7. [Specializations/tracks: AH / APCE] knowledge and understanding of the influence that the organization (policy, management of institutions, entrepreneurship and marketing) of the art world has on how the arts function in society** **8. [Specialization: ACC] knowledge and understanding of art as a form of cognition and the influence that art criticism and/or the organization of culture education (primary, secondary or adult education) have on how the arts function in society.**
B. Applying knowledge and understanding **Students can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.**	**1. ability, based on their acquired knowledge, to describe and analyse an object or practical case study** **2. ability, based on literature and source research, to formulate a problem definition, develop a suitable method for historical, theoretical and/or empirical research and conduct this research in such a way that it results in an answer to the problem definition.**
C. Making judgements	**1. overview and understanding of the results, concepts and methods of the academic field such that they are able to recognize academic problems and determine their academic and social relevance**

Students have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements.	**2. ability, based on C1, to form a well-founded judgement on this, if necessary developing several different options for action and making a substantiated choice between them.** **3. ability, based on C1 and C2, to explore a new insight or pathway of further research or come up with a solution for the problem studied.**
D. Communication **Students can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.**	**1. ability to present the results of careful research in a clear, straightforward and well-argued manner, in correct Dutch and/or English, both orally and in writing as well as audiovisually, to an audience of both specialists and non-specialists** **2. ability to introduce their own insights into the debate with peers and to comment on the work of others orally and in writing in an atmosphere of mutual respect.** **3. familiarity with the academic codes of behaviour/ethics regarding references to and use of the work and insights of others, and the ability to act accordingly**
E. Learning skills **Graduates have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.**	**1. ability to follow the academic literature and debate in their field in English language publications in efficient and effective ways and to contribute to its development.**

Appendix 2.Thesis proposal Assessment Criteria

Thesis plan assessment criteria

Form

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

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

Content:

Research question

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

Methodology

- **Relationship to the research question**
- **Reasoning**
- **Feasibility**

Writing style

- **Argumentation**
- **Grammar and spelling**
- **References/citation clarity**

Appendix 3. Thesis Assessment Form

Thesis Assessment Form Arts & Culture MA & BA Arts, Culture and Media

Name of Student:	
Student number:	
Thesis Title:	
☐ **BA Thesis (LWX999B10)**	☐ **MA Thesis Music, Theatre & Perf. Studies (LWX994M20)** ☐ **MA Thesis Film & AV Media (LWX995M20)** ☐ **MA Thesis Arts, Policy & CE (LWX996M20)** ☐ **MA Thesis Arts, Cognition & Criticism (LWX997M20)**
First Supervisor:	**<<Fill out name here>>**
Second Reader:	**<<Fill out name here>>**
This form is the assessment of: ☐ **First supervisor assessment** ☐ **Second reader** ☐ **Final (collective)**	

Procedure:

1. **The student finalizes the thesis based on comments to the concept version and hands in the thesis by:**
    - **Sending it to the first and second supervisor via email.**
    - **Uploading the thesis to the Nestorsite (for future plagiarism check purposes).**
2. **Both supervisors fill out this form independently.**
    - **The first supervisor checks the applicable box and also adds brief written comments in the applicable box for questions 1 and 6, and, if necessary, 2 to 5.**
    - **The second supervisor merely checks boxes, only if they feel the criterion should be assessed as insufficient, they provide a narrative as to why. The second supervisor does not assess criterion 6 (process).**
    - **At (8) both supervisors fill out a grade.**
3. **The second supervisor sends their assessment to the first supervisor.**
4. **The first supervisor compares both assessments and discusses differences with the second supervisor. Their final assessment is combined on a third version of this form by the first supervisor.**

5. **If they cannot agree on the assessment (or on the grade), the Board of Examiners is alerted. The BOEX will assign a third supervisor to assess the thesis and will determine a final grade.**
6. **The first supervisor sends all three forms to the secretariat for archiving.**
7. **The first supervisor informs the student about the assessment by sending the combined form (NOT the individual forms) to the students and filling out an exam slip with the grade.**

1) **Problem statement, method and theory:**

a) **Are the objectives of the thesis clearly identified and explained (i.e. academic and/or practical relevance)? Is there a well-formulated problem statement, research question or hypothesis?**

Insufficient	☐
Satisfactory	☐
Good	☐
Excellent	☐
Of ReMa level	☐

b) **Has a suitable theoretical framework and methodological approach been taken to solve the stated problems? Briefly explain.**

Insufficient	☐
Satisfactory	☐
Good	☐
Excellent	☐
Of ReMa level	☐

c) **Does the conclusion provide convincing answers/evidence to the initial questions/hypotheses? Are the conclusions of the thesis justified given the material (theoretical and empirical) presented in the thesis?**

Insufficient	☐
Satisfactory	☐
Good	☐
Excellent	☐

Of ReMa level	☐

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

Insufficient	☐
Satisfactory	☐
Good	☐
Excellent	☐
Of ReMa level	☐

2) **Structure:**

a) **Is the thesis coherently structured?**

Yes ☐	**No ☐**
If necessary, provide explanation:	

b) **Is the structure well-articulated in an introduction?**

Yes ☐	**No ☐**
If necessary, provide explanation:	

3) **Sources (primary and secondary):**

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

Yes ☐	**No ☐**
If necessary, provide explanation:	

b) **Are citations correctly implemented in a consistent and coherent style? (either in-text or as footnotes)?**

Yes ☐	**No ☐**
If necessary, provide explanation:	

c) **Are academic and other sources discussed critically?**

Yes ☐	**No ☐**
If necessary, provide explanation:	

4) **Stylistics:**

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

Yes ☐	**No ☐**
If necessary, provide explanation:	

b) **Is the use of jargon adequate and acceptable? Is vocabulary appropriate for a MA/BA thesis?**

Yes ☐	**No ☐**
If necessary, provide explanation:	

c) **Is the tone appropriate for a thesis of this level?**

Yes ☐	**No ☐**
If necessary, provide explanation:	

5) **Formatting:**

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

Yes ☐	**No ☐**
If necessary, provide explanation:	

6) **Process:**

Has the student been able to work independently for BA/MA level? Was the student sufficiently self-directive in their approach of the thesis for BA/MA level? Have recommended revisions been executed to a satisfying degree?

Insufficient	☐
Satisfactory	☐
Good	☐
Excellent	☐
Of ReMa level	☐

7) Further remarks:

8) Grade (on scale 1 to 10):

If necessary, please provide a short explanation on the grade above under (7) .

Date and place:

Signature first supervisor: **Signature second supervisor:**

Appendix 3b. Test Matrix MA-thesis

Test Matrix BA and MA thesis Arts, Culture and Media Studies

Learning outcomes MA thesis	Learning outcomes BA thesis	Corresponding questions on Assessment form
Independently develop a research question / hypothesis on a topical issue within the field of expertise of the degree programme. (degree programme learning outcomes: A1 to A4, A5 to A8 (in so far as the learning outcome relates to their track), B1, C1 and E1)	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).	1a, 1b 6
Discuss the relevance of their research question / hypothesis given the current academic debate on their topic, and, if applicable, practical developments in the art field. (degree programme learning outcomes: A1 to A4, A5 to A8 (in so far as the learning outcome relates to their track), B1, C1 and E1)	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).	1a 3c
Independently develop a suitable methodology to answer the research question / proof or disproof the hypothesis building on the academic literature relevant to their questions / hypothesis (degree programme learning outcomes: B2)	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).	1b, 1c 2a, 2b 6
Discuss the implications of the outcomes of their research for further academic research, and, if applicable, for the practices in the art field. (degree programme learning outcomes: C1, C2 and C3)		1d
Present the outcomes of their research in writing, using proper English of Dutch, respecting the	Present the results of their research in writing, using clear, concise and correct English or	2a, 2b

academic codes of their field of expertise. (degree programme learning outcomes: D1, D2, D3, E1 and E2)	**Dutch (degree programme outcomes C2, D1, D2, E1, E2).**	**3a, 3b, 3c** **4a, 4b, 4c** **5**

Appendix 4. Format title page thesis

Faculty of Arts Master's thesis Statement, University of Groningen

Name of student:
Student number:
Master's degree programme – specialization:

Title of final-year thesis:
Name of thesis supervisor:

I hereby declare unequivocally that the thesis submitted by me is based on my own work and is the product of independent academic research. I declare that I have not used the ideas and formulations of others without stating their sources, that I have not used translations or paraphrases of texts written by others as part of my own argumentation, and that I have not submitted the text ot this thesis or a similar text for assignments in other course units.

Date:
Place:

Signature of student:

N.B. All violations of the above statement will be regarded as fraud within the meaning of Art. 3.9 of the Teaching and Examination Regulations.

Appendix 5. Regulations Degree Certificate

Certificates
As proof that you have completed an academic degree (Bachelor's or Master's) you will be awarded a degree certificate, signed by at least two members of the Board of Examiners. On the reverse of the certificate is a list of the course units that formed part of the final assessment. The certificate is accompanied by a separate list of marks.

If you end your studies prematurely, you may apply for a declaration by the KCA Board of Examiners listing the course units that you have passed. Please submit a written request for this declaration to the KCA Board of Examiners.
Correspondence address: KCA Thesis Committee, Art History/KCM secretariat, Oude Boteringestraat 34, P.O. Box 716, 9700 AS Groningen.

Requesting a degree certificate
Every student who wishes to complete a Master's degree programme must request his or her degree certificate at least two months before gaining the last result. The degree certificate request form is available from the Office for Student Affairs (Teaching and Examinations). Please contact the Office for Student Affairs if you have any questions about your graduation procedure. The Office for Student Affairs has a student desk on the first floor of the Harmonie Building, open from 11 a.m. to 4 p.m. every weekday. Tel.: 050 363 6050

You can submit your degree certificate request form via the following link:
www.rug.nl/let/faculteit/diensten/bureaustudentzaken/afstuderen/index

Once you have submitted this form, the Office for Teaching and Examinations will initiate the final phase and check whether all of your examination results have been registered. The Board of Examiners will check the results again before creating the final list of marks to be issued with your degree certificate. N.B. Your degree certificate will not be created until after you have uploaded your thesis to the thesis repository!