

# Curriculum Handbook

# Master of Music – ArtScience

Academic Year 2024/25

**Royal  
Conservatoire  
The Hague**

**Royal  
Academy of Art  
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our Interfaculty website and portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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## 1 INTRODUCTION

The ArtScience Interfaculty is embedded in both the Royal Conservatoire and the Royal Academy of Arts in The Hague, The Netherlands. While situated between both institutes, the ArtScience Interfaculty collaborates closely with Leiden University's Academy for Creative and Performing Arts and the Media Technology MSc programme.

The Interfaculty offers a four-year bachelor's and a two-year master's programme in an interdisciplinary learning environment that fosters curiosity driven research as an approach for the making of art.

The programme has an interdisciplinary focus that intersects the existing fields of music, visual arts, media art and other artistic disciplines, humanities and the natural sciences. The staff originates from a variety of artistic cultures and disciplines and is unique in its scope.

ArtScience is constantly evolving and focuses as an experimental department on new interdisciplinary art forms created from new technological, scientific and contemporary conceptual approaches. The programme considers art and science to be a continuum and promotes the development of new art forms and artistic languages.

The programme encourages students to question and reflect upon current developments. This includes developments within the arts and sciences but also technological, social and political developments. The ArtScience environment/community continuously investigates for new forms of art, new presentation methods and presentation places. With this, ArtScience challenges students to wonder what future forms of art can be like.

During the programme the student will write a thesis, which will document the project and place it in a wider context. This means that, in addition to the artistic activities, the student will be writing extensively under the guidance of a mentor from the Interfaculty. We have produced a thesis style guide and you will be able to consult earlier studies. We also maintain a close relationship with our alumni, some of whom remain attached to the institute or continue their research as a PhD student elsewhere. Many graduates of the ArtScience master's programme pursue a career as an artist in a wide variety of disciplines.

To enrol in the two-year Master of Music in ArtScience students have a bachelor's degree in ArtScience or an equivalent degree in another relevant course.

## CHARACTERISTICS OF THE PROGRAMME

The programme is at a Professional (HBO) master level.

Language of instruction: English

Duration: 2 years full time

Start date: once yearly, in September

Study load: 120 ECTS

Degree: Master of Music

CROHO code: 44739

## ORGANISATION

The programmes offered at the Royal Conservatoire and the Royal Academy of Arts are organised in different departments. The departments are led by the Deputy Director. The Head of Department and the Programme Coordinator ArtScience carry out (parts of) the organisation and coordination. They are the first point of contact for information and advice regarding the content, exam planning, design and progress of the study, exemptions, additional tutors, electives, free space and customised study planning. The Programme Coordinator carries the administration of the programme and provides overviews of study results and other documents.

Personal coaches support students with their study plan, research, individual projects, choice of internal and external courses and everything else concerning artistic and professional progress.

For issues regarding more practical and personal matters related to the study conditions students can contact the Student Counsellor. Practical matters include laws and regulations (e.g. Negative Binding Study Advice), residence permits, insurance, student finance and other financial issues and the legal position as a student.

Also with personal questions and problems that could cause a study delay, students can contact the Student Counsellor, such as injuries or illness, mental health problems, family circumstances or other personal problems.

The Student Counsellor is also there for students with disabilities and consults with and refers to internal and external authorities. Conversations with the Student Counsellor are confidential and personal information is carefully handled.

Deputy Director of the Royal Conservatoire: Martin Prchal

Deputy Director of the Royal Academy of Art: Fenna Hup

Head of Department ArtScience: Taconis Stolk

Programme Coordinator ArtScience: Marisa Manck

Student Counsellors: Anne-Margriet Klaver (KABK) and Elke de Roos (KC)

## VISION

The educational vision is expressed in statements. Our educational vision is dynamic and grows along with time. In response to self-evaluations, it will be adjusted.

In our education, we first of all let students discover their talents in order to develop an artistic basis to express their own interests, insights, views and ambitions in a personal way.

Students develop their artistry in continuous interaction with the professional field and the social environment and present themselves frequently in the public domain.

We offer the students broad, up-to-date knowledge, bring them into contact with techniques and skills, and help them develop a curious mind and critically reflective abilities.

We encourage students to work through research in which they relate to their discipline and society.

We prepare students to pursue their profession in a limitless world in which basically everyone can be connected.

## DIDACTIC CONCEPT

The didactic concept forms the bridge between the educational vision and the programme. Supervision of the individual artistic development of the student is the backbone of the ArtScience programme. Other didactical choices are:

Time for intensive personal coaching, the presentations and discussion about the individual work of the student after each semester.

An open curriculum offering students the opportunity to choose from various labs, research projects and workshops. Along with the free space in the Individual Study Trajectory (IST), this requires the student to draw up his/her own route in the programme, a process supervised by the coaches.

A foundation through theory, workshops, strongly linked to current events. The themes of research projects and workshops are redefined every year. This is done based on the interests of teachers and students and developments in the professional field, for which guest lecturers may be called in.

Development of their artistry in situations similar to the professional field.

Research projects offer students the opportunity to learn to work together and do research together with fellow students and teachers.

Focus on the cycle of research, conceptualisation, experimentation, reflection, realisation and presentation.

Building a network where they immediately can continue after their studies.

Various didactic methods offer students different perspectives from which they can approach their work. They also learn to work under changing circumstances.

In the programme we assume a group process in which attention is central to the individual student.

We believe that students learn a lot from each other and the group process.

The most commonly used forms of study are:

Projects

Workshops

Free work with discussions

Presentations

Lectures and symposia

Exhibitions and excursions

## PROGRAMME OBJECTIVES

The programme aims at providing a practical and theoretical framework for a generation of artists who can imagine a new language of image, sound and space. ArtScience focuses on developing interdisciplinary art forms in reflection on recent developments in science and technology. In the programme the production and application of art and knowledge go hand in hand. The programme has been given an inquisitive character, with students researching and answering their own questions through their work. In this way, students learn to observe, explore and ultimately turn cultural, social, technological and scientific developments into new temporal, virtual and conceptual art forms.

The programme objectives or final qualifications of the Master of Music in ArtScience are based on the competences outlined in the AEC Learning Outcomes 2017<sup>1</sup>. A competence is a sense of knowledge, skills, attitude and/or personal characteristics (personal qualities) with which goals are achieved in a professional situation. In other words: the ability to function accurately in professional practice.

ArtScience works with the final qualifications throughout the programme. The different elements of the programme prepare for the final qualifications without explicitly distinguishing stages of development. The experience and insight of students in both theory and practice play an important role in determining the extent to which students meet these qualifications.

At the end of the programme, students have reached the following competences and final qualifications:

### A. Practical (skills-based) outcomes

<b>2.A.1.</b>	Create and realise authentic and discipline-transcendent work, and/or research outputs in related areas, to a high professional level, expressing your position as an artist, involving some combination of artistic, scientific and technical skills, and reflecting a well-developed and individual approach and vision to the issues they involve.
<b>2.A.3.</b>	Demonstrate breadth and/or depth of specialist knowledge in relation to the ArtScience domain by creating change in artistic, social and/or scientific contexts with your artistry and research.
<b>2.A.4.</b>	Demonstrate ability to create, realise and express your own artistic concepts, consider, analyse, interpret and assess your own work and that of others and to think through the results and develop research methods for the evolution of your work.
<b>2.A.5.</b>	Ability to initiate a partnership and make an independent artistic and innovative contribution to a joint product or process.
<b>2.A.7.</b>	Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within the ArtScience domain.
<b>2.A.8.</b>	Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
<b>2.A.10.</b>	Take responsibility for the engagement between context, audience and material, projecting your ideas fluently, convincingly and articulating your vision, work, motives and research outcomes.
<b>2.A.12.</b>	Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies in order to further develop your artistry in an ongoing process of research in breadth and depth, instigating or identifying hybrid art forms and/or new art forms.

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<sup>1</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

<b>2.A.13.</b>	Demonstrate the ability to translate theoretical knowledge into practical activities and products, to set up an inspiring and functional working situation.
<b>2.A.14.</b>	Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
<b>2.A.15.</b>	In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of various artistic and scientific fields, and identify and formulate strategies for developing engagement with them.

### **B. Theoretical (knowledge-based) outcomes**

<b>2.B.1.</b>	Demonstrate in-depth knowledge of practices, languages, forms, materials, technologies and techniques in an interdisciplinary arts context.
<b>2.B.2.</b>	Exhibit comprehensive knowledge of concepts, repertoire and literature within the ArtScience domain.
<b>2.B.3.</b>	Develop and extend your knowledge of the theoretical and historical contexts within the ArtScience domain.
<b>2.B.5.</b>	Develop, present and realise programmes that are coherent and suitable to a wide range of different performing and/or exhibition contexts.
<b>2.B.6.</b>	Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these in an innovative way, if applicable.
<b>2.B.7.</b>	Evidence understanding of investigative techniques, enabling the application of selected approaches (including experimental approaches), to develop, frame, research, evaluate ideas, concepts and processes, transcending disciplines.
<b>2.B.8.</b>	Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ArtScience domain.
<b>2.B.9.</b>	Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
<b>2.B.10.</b>	Utilise specific technologies to enable the creation, dissemination and/or performance of your artistic work.
<b>2.B.12.</b>	Demonstrate a thorough understanding of the role of the artist in contemporary society, researching, engaging with and reflecting upon actual developments within the arts and sciences as well as technological, and social(-political) developments, creating new presentation methods and innovative projects.

### **C. Generic outcomes**

<b>2.C.1.</b>	Exhibit advanced skills in critical thinking and critical awareness.
<b>2.C.2.</b>	Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
<b>2.C.3.</b>	Exhibit competence in the use of a range of communication and social skills as appropriate to context.
<b>2.C.4.</b>	Exhibit teamwork, negotiation and/or coordination skills in relation to your professional practice.
<b>2.C.5.</b>	Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
<b>2.C.6.</b>	Demonstrate independent thought supported by rational and evidence based application of knowledge in situations that may be: <ul style="list-style-type: none"> <li>• extended and complex</li> <li>• in new or unfamiliar contexts</li> <li>• based upon incomplete or limited information</li> </ul>
<b>2.C.7.</b>	Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.



<b>2.C.9.</b>	Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
<b>2.C.10.</b>	Engage in activities or projects, and work with others through interaction or collaboration.
<b>2.C.11.</b>	Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
<b>2.C.13.</b>	Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and interdisciplinary contexts.
<b>2.C.14.</b>	Engage and share information with specialists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
<b>2.C.15.</b>	Exhibit awareness of your own psychological understanding – and sense of your own wellbeing, and that of others – to underpin making decisions in a variety of situations associated with professional practice.

The objectives are included in the course outlines. Whether a student has achieved the objectives, is assessed by the individual teachers of those courses. The collective assessment determines whether the achievement of the individual goals led to the achievement of the final qualifications.

Objectives of some components taking place (partly) outside the university or the regular range of subjects, such as external assignments and courses followed elsewhere, are also derived from the end qualifications. Overall, external assignments and courses involve students gaining experience in debilitating situations of their future profession. As a part of the Individual Study Trajectory, students formulate personal goals for the external activities.

The personal development of the ArtScientist is processed by most students with peaks and troughs; periods of further output are followed by times of doubt. Achieving the final qualifications is not a simple sum of the student's performance in all subjects. For this reason, students are assessed in full on all competences every semester.

## CURRICULUM OVERVIEW

code	ArtScience	Year 1	Year 2
	<b>Master of Music 2024-2025</b>		
<b>KC-M-ASC-</b>	<b>Artistic Development</b>		
	ArtScience Courses of Choice	16	8
IS	The ArtScience Context	1	
	<b>Subtotal</b>	<b>17</b>	<b>8</b>
<b>KC-M-ASC-</b>	<b>Research</b>		
IST	Individual Study Trajectory (IST)	10	13
RM	Advanced Research and Writing Skills	2	
SP	Presentation M1 Semester 1	8	
SP	Presentation M1 Semester 2	15	
SP	Presentation M2 Semester 1		8
SP	Presentation M2 Semester 2		15
TS	Master Thesis		8
	<b>Subtotal</b>	<b>35</b>	<b>44</b>
<b>KC-M-ASC-</b>	<b>Professional Integration</b>		
EAE	Excursion	1	
ISU	Introduction to Studio Techniques	1	
MM	Master Meetings	6	6
HWP	Preview Exam		2
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>

*This overview is subject to change as the ArtScience Interfaculty monitors its curricula on an annual basis.*

## STRUCTURE OF THE PROGRAMME

Artistic development and research skills form the building blocks in the programme. Studying at the ArtScience Interfaculty, bachelor or master, is concentrated around the individual development of an experimental approach towards the arts in their broadest sense — ideally by crossing borders onto unknown territory. Due to the ‘open curriculum’, the programme structure has the characteristics of a network. This network structure fits perfectly within the ArtScience domain.

The programme emphasises on practical, theoretical and professional preparation of students. These components overlap in different ways. In the more practical courses, attention is paid to both the conceptual and technical development of the student. Professional preparation has both a practical and a theoretical side. An important focus point is the integration of theory and practice. Only in exceptional cases does the technical development stand on its own. The acquisition of technical competences is almost always closely linked to an artistic ambition and the materialisation of a work from a concept and research.

The Academic Year at the Interfaculty is organised in two semesters. Semester one is called ‘Input’ and semester two ‘Output’. During the programme students choose from a range of courses offered by the department plus courses offered by other programmes within the university or elsewhere. In addition, a lot of time is reserved to develop their individual projects under supervision.

### **SEMESTER 1 ‘INPUT’**

Most of the ArtScience courses are offered in the first semester. These courses run in parallel tracks and follow an ‘open curriculum’. They are usually accessible to students from all (bachelor and master) years, although some exceptions apply.

Most courses are ‘totally dedicated’: they run continuously, all day, for a whole number of weeks (except for Wednesdays). Other courses are weekly throughout the semester (or the whole year). These are offered mostly on Wednesdays. Some of these are offered in collaboration with other departments of the Royal Conservatoire and the Royal Academy of Art.

Twice a year (two weeks after the Autumn Break and two weeks after the Spring Break) the Interfaculty organises Exchange Weeks together with the Sonology and Composition departments of the Royal Conservatoire. All three departments offer one-week courses to their respective students. The first semester concludes with individual presentations of the students, showing and reflecting upon their individual project plans.

### **SEMESTER 2 ‘OUTPUT’**

The second semester is mostly dedicated to the students’ individual projects. Teachers are available for coaching, and other forms of sharing information (such as lectures, pop-up projects and other) can be organised. Half-way the semester students who are not in a graduation year will show the progress in their research in short presentations. The semester is closed with general presentations of their individual projects. The graduation years (B4 and M2) organise a preview exhibition half-way the semester (combined with preview exams). Their presentations at the end of this semester is part of their final exam.

### **INDIVIDUAL STUDY TRAJECTORY**

Apart from the offered courses and abilities to extend knowledge from other departments and institutions in art, science and humanities, studies at ArtScience rely on individual and collective exploration. The study programme supports this in a number of ways. Central is the personal coach every ArtScience student consults. With the coach, a student plans their IST plan, research, individual

projects, choice of internal and external courses and everything else concerning artistic and professional progress. Above that, there are other means of interaction to guide students in their individual development:

**Presentations**, where students show their progress in individual work by presenting their etudes, prototypes and sketches (semester 1 presentations) and final work of the year (semester 2 presentations).

**Master Meetings**: students present and discuss their research progress intensively.

**Preview show**: during the graduation year, bachelor and master students organise their own Preview Show in the second semester, from funding to location, from general curational theme to public relations — being their final test before graduation.

**Thesis Boost**: for the thesis, graduating students are offered a ‘Thesis Boost’ in two parts in the second semester. Individual guidance is provided by a dedicated thesis coach.

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### ArtScience Courses of Choice

<b>Course title</b>	<b>ArtScience Courses of Choice</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	Depends on chosen courses
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Depends on chosen courses
<b>Course content</b>	<p>The core of the ArtScience curriculum is the experimental interdisciplinarity — students are asked to develop their artistic practices in highly individual ways. For this reason the ArtScience curriculum offers a lot of possibilities to specialise. Students are invited to make their own trajectory through the courses the Interfaculty is offering. These courses even change per year for a large part, thus making the possibilities in choice even larger. An extra advantage is that students mix through the years so they can benefit from each other. Grading, of course, takes place on each student's yearly level. Each year, offered courses are balanced between theory and practical work, various different artistic disciplines (visual, music, cinema, performance, language etcetera) and various scientific and/or technological topics (for instance bio art, art &amp; space or olfactory art).</p> <p>For an overview of the courses of choice and the individual course descriptions please see Appendix 3.</p>
<b>Programme objectives</b>	Depend on chosen courses
<b>Course objectives</b>	Depend on chosen courses
<b>Credits</b>	M1: 16 ECTS M2: 8 ECTS
<b>Level</b>	Master
<b>Work form</b>	Depends on chosen courses
<b>Literature</b>	Depends on chosen courses
<b>Language</b>	English
<b>Scheduling</b>	Depends on chosen courses
<b>Date, time &amp; venue</b>	See: <a href="http://www.interfaculty.nl/programme/schedule/">http://www.interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	Depends on chosen courses
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@interfaculty.nl">coordinator@interfaculty.nl</a>
<b>Assessment</b>	Depends on chosen courses

#### The ArtScience Context

<b>Course title</b>	<b>The ArtScience Context</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-IS
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course is an introduction to important developments through the history of the arts that are important to the

	ArtScience domain. Five approaches to interrelate selected art works will be presented in class. The presented works range from realized and unrealized artworks to concepts. The five approaches are chosen in such a way as to trigger discussion and reflection both on existing works and your own work.
<b>Programme objectives</b>	2.A.7., 2.A.15., 2.B.2., 2.B.3., 2.B.6., 2.B.7.
<b>Course objectives</b>	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ have gained basic contextual understanding of the ArtScience domain: you can give examples of historical intersectional works from different artistic disciplines, idioms and discourses, and working methods of artists working in the domain.</li> </ul>
<b>Credits</b>	1 ECTS
<b>Level</b>	Master
<b>Work form</b>	Lectures
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	2 days
<b>Date, time &amp; venue</b>	2 classes of 6 hours; Schedule see: <a href="http://www.interfaculty.nl/programme/schedule/">http://www.interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	Taconis Stolk
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation and 100% presence
<b>Assignment description</b>	
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	- Focus/open attitude - Collaboration/communication: ability to work together Willingness to receive and apply feedback - Organisational ability; preparation for class
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## RESEARCH

### Individual Study Trajectory (IST)

<b>Course title</b>	<b>Individual Study Trajectory (IST)</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-IST1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	A number of credit points are reserved for alternative study related activities. These can be self-initiated projects as well as elective courses outside of the regular curriculum.

	<p>This is called the Individual Study Trajectory (IST). The IST aims to stimulate and support students to discover and explore their personal fascinations and preferences towards their future professional development.</p> <p>The credit points for the Individual Study Trajectory are assigned on the basis of written reports and other forms of project documentation of practical and/or self-initiated projects. The student is expected to check beforehand with their coach whether the activity is applicable for IST. Credit points for participation in elective courses outside of the regular curriculum, as part of the IST, are assigned on the basis of the evaluations given by the teachers of those courses.</p>
<b>Programme objectives</b>	2.A.5., 2.A.8., 2.A.10., 2.A.13., 2.A.15., 2.B.5., 2.C.2., 2.C.3., 2.C.4., 2.C.10., 2.C.11., 2.C.12., 2.C.13.
<b>Course objectives</b>	<p>After completing IST related activities students have obtained one or more of the following objectives:</p> <ul style="list-style-type: none"> <li>- are able to direct their artistic and professional development into an individually specialised direction;</li> <li>- have acquired experience in a professional practice by taking part in and organising programmes (exhibitions, performances, publications, concerts);</li> <li>- have acquired specialised new skills in research, techniques, production, audience engagement, and new forms of knowledge. Both on a theoretical and/or practical level.</li> </ul>
<b>Credits</b>	M1: 10 ECTS M2: 13 ECTS
<b>Level</b>	Master
<b>Work form</b>	Variable
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	<a href="http://www.interfaculty.nl/programme/schedule/">http://www.interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	Individual student coaches, head of department
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@interfaculty.nl">coordinator@interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Information about your activities
<b>Assignment description</b>	<p>You are expected to fill in an IST form with the information, duration and results (if applicable) of the activities you have done, a written report, and clear documentation as agreed with the individual coach, including how these IST activities have contributed to your artistic and/or professional development. The IST report is approved by the head of department. Credits are awarded based on a variety of factors: e.g. a combination of the amount of time invested, the learning curve, and the contribution to your artistic and/or professional development.</p>
<b>Assignment requirements</b>	You are required to submit your IST form to the coördinator
<b>Assignment planning</b>	Before the final presentation takes place.

<b>Assessment criteria</b>	Credits are awarded based on a variety of factors: e.g. a combination of the amount of time, the learning curve, and contribution to your artistic and/or professional development.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Advanced Research and Writing Skills

<b>Course title</b>	<b>Advanced Research and Writing Skills</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-RM
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The course aims at a thorough knowledge and understanding of what theoretical research implies, and how it underpins one's critical artistic development and growth. By means of reading, writing, reflecting and analysing different resources (textual, but other mediums as well), you learn how and where to find relevant material; how to analyse and apply them for your argument; and how to write critically about them. Next to research and writing skills, the course addresses different elements of the research process, such as 'concept', 'method', 'research question', 'contextualisation'. Throughout the course you will work towards a mini-thesis.</p> <p>Please note: although the skills are formal / fixed, your written output is expected to reflect your artistic view and expertise on your subject.</p>
<b>Programme objectives</b>	2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.7
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>- know where and how to find relevant, including juxtaposing, artistic, and interdisciplinary theoretical / thematic resources;</li> <li>- are able to use your sources as a means to critically discuss, support and enhance your theoretical research;</li> <li>- have a good grasp of how to read, summarise, argue, validate, and interweave sources into a textual composition (thesis);</li> <li>- master conventions of referencing and the application of foot- and endnotes;</li> <li>- master the art of composing a complex, yet communicative text;</li> <li>- engage in a self-reflective way with your research processes and writing skills.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Handouts (preparation) and lectures on above mentioned topics; in-class and take home reading and writing assignments (reading list to be decided); presenting; listening / giving feedback.
<b>Literature</b>	



<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	TBA, please check schedule at: <a href="http://www.interfaculty.nl">www.interfaculty.nl</a>
<b>Teachers</b>	Maya Rasker
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Writing assignments and presentations
<b>Assignment description</b>	Bi-weekly writing assignments and presentations
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• presence &amp; participation: passive / negative ---&gt; active / positive</li> <li>• conceptual / theoretical research: shallow / conventional ---&gt; thorough / original</li> <li>• execution (writing): simple / superficial ---&gt; enriched / profound</li> <li>• critical reflection: weak ---&gt; strong</li> <li>• presentation: anonymous / routinely ---&gt; expressive / experimental</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	End text (mini-thesis)
<b>Assignment description</b>	
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• presence &amp; participation: passive / negative ---&gt; active / positive</li> <li>• conceptual / theoretical research: shallow / conventional ---&gt; thorough / original</li> <li>• execution (writing): simple / superficial ---&gt; enriched / profound</li> <li>• critical reflection: weak ---&gt; strong</li> <li>• presentation: anonymous / routinely ---&gt; expressive / experimental</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks (TBA)
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Attendance
<b>Assignment description</b>	Attendance
<b>Assignment requirements</b>	80% attendance

<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• presence &amp; participation: passive / negative ---&gt; active / positive</li> <li>• conceptual / theoretical research: shallow / conventional ---&gt; thorough / original</li> <li>• execution (writing): simple / superficial ---&gt; enriched / profound</li> <li>• critical reflection: weak ---&gt; strong</li> <li>• presentation: anonymous / routinely ---&gt; expressive / experimental</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Presentation M1 Semester 1

<b>Course title</b>	<b>Presentation M1 Semester 1</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-SP
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	At the end of the semester, students present the main individual projects they are making during their studies. At the end of the First Semester, a presentation of the ongoing work is required: ideas, sketches, prototypes and etudes.
<b>Programme objectives</b>	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
<b>Course objectives</b>	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it.
<b>Credits</b>	8 ECTS
<b>Level</b>	Master
<b>Work form</b>	Presentation
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	n/a
<b>Date, time &amp; venue</b>	30 minutes per student at the end of the first semester (January/February), see: <a href="http://www.Interfaculty.nl/programme/schedule/">http://www.Interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	ArtScience core teachers
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.

<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	<p>Present the status of your research and the work it might lead to. What are your plans for the second semester? What is the topic of your research and what is your research question? What is your planning? Have things in your initial plan changed? If so, how and why?</p> <ul style="list-style-type: none"> <li>▪ Relate to your position as an artist, specifically in the ArtScience domain.</li> <li>▪ Position yourself as an artist: where are you now, what do you stand for? Relate this position to the domain of ArtScience. What is this domain for you? What would you like it to be? Which research fields inspire you? Which questions?</li> <li>▪ For your first semester presentation, choose a form that suits your position and work, do not just list your achievements and plans. Show prototypes and eventual sketches and experiments you already performed: we like to see work, no PowerPoints. Formulate two questions about your presentation, work and position that you would like to have feedback on.</li> <li>▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question.</li> <li>▪ Specify how the former feedback has been processed and indicate what learning objectives you have worked on.</li> </ul>
<b>Assignment requirements</b>	You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students.
<b>Assignment planning</b>	Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion. Presentations take place in January/February. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• artistic quality of concept</li> <li>• consistency of the work</li> <li>• poetic quality of the work</li> <li>• quality of execution</li> <li>• quality of research</li> <li>• visibility of artistic identity/vision</li> <li>• ability to reflect on own process</li> <li>• ability to communicate</li> <li>• awareness of context and development</li> <li>• ability to innovate</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Presentation M1 Semester 2

<b>Course title</b>	<b>Presentation M1 Semester 2</b>
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<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-SP
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it
<b>Programme objectives</b>	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
<b>Course objectives</b>	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it.
<b>Credits</b>	15 ECTS
<b>Level</b>	Master
<b>Work form</b>	Work presentation: Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	30 minutes per student at the end of the second semester (June), see <a href="http://www.Interfaculty.nl/programme/schedule/">http://www.Interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	ArtScience core teachers
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	<ul style="list-style-type: none"> <li>▪ Present a work that is the result of your first year of research.</li> <li>▪ Present the status of your research: what did you achieve, what failed, what did you discover and what changed? Give a clear outline on the continuation of your research in the second year: what do you head for, what are hurdles to take and what are unknowns? What is your planning?</li> <li>▪ You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students.</li> <li>▪ Presentations will take place in June. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Formulate two questions about your presentation, work and position that you would like the teachers to give feedback on in the discussion time.</li> <li>▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question.</li> <li>▪ Elaborate on your progress compared to semester 1.</li> <li>▪ In what way does your current work reflect the feedback you have received in semester 1 from teacher and fellow students</li> </ul>
<b>Assignment requirements</b>	<ul style="list-style-type: none"> <li>▪ Present a work that is the result of your first year of research.</li> <li>▪ Present the status of your research: what did you achieve, what failed, what did you discover and what changed? Give a clear outline on the continuation of your research in the second year: what do you head for, what are hurdles to take and what are unknowns? What is your planning?</li> <li>▪ You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students.</li> <li>▪ Presentations will take place in June. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator.</li> <li>▪ Formulate two questions about your presentation, work and position that you would like the teachers to give feedback on in the discussion time.</li> <li>▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question.</li> <li>▪ Elaborate on your progress compared to semester 1.</li> <li>▪ In what way does your current work reflect the feedback you have received in semester 1 from teacher and fellow students</li> </ul>
<b>Assignment planning</b>	The student receives written feedback and grade within two weeks after the presentation.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• artistic quality of concept</li> <li>• consistency of the work</li> <li>• poetic quality of the work</li> <li>• quality of execution</li> <li>• quality of research</li> <li>• visibility of artistic identity/vision</li> <li>• ability to reflect on own process</li> <li>• ability to communicate</li> <li>• awareness of context</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Presentation M2 Semester 1

<b>Course title</b>	<b>Presentation M2 Semester 1</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-SP

<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	At the end of each semester, students present the main individual projects they are making during their studies. At the end of the First Semester, a presentation of the ongoing work is required: ideas, sketches, prototypes and etudes. Building on experience gained by, among others, the presentation at the end of Master 1.
<b>Programme objectives</b>	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
<b>Course objectives</b>	The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it, showing individual progress compared to the presentation at the end of Master 1.
<b>Credits</b>	8 ECTS
<b>Level</b>	Master
<b>Work form</b>	Work presentation: Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	30 minutes per student at the end of the first semester (January/February), see: <a href="http://www.Interfaculty.nl/programme/schedule/">http://www.Interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	ArtScience core teachers
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	<p>Present the status of your research and the work it might lead to. What are your plans for the second semester? What is the topic of your research and what is your research question? What is your planning? Have things in your initial plan changed? If so, how and why?</p> <ul style="list-style-type: none"> <li>▪ Relate to your position as an artist, specifically in the ArtScience domain.</li> <li>▪ Position yourself as an artist: where are you now, what do you stand for? Relate this position to the domain of ArtScience. What is this domain for you? What would you like it to be? Which research fields inspire you? Which questions?</li> <li>▪ For your first semester presentation, choose a form that suits your position and work, do not just list your achievements and plans. Show prototypes and eventual sketches and experiments you already performed: we like to see work, no PowerPoints.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students.</li> <li>▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question.</li> <li>▪ Elaborate on your progress compared to semester 1.</li> <li>▪ In what way does your current work ref</li> </ul> <p>Submit this text by email to the teachers two days before the presentation at the latest.</p>
<b>Assignment planning</b>	Presentations take place in January/February. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. The student receives written feedback and grade within two weeks after the presentation.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• artistic quality of concept</li> <li>• consistency of the work</li> <li>• poetic quality of the work</li> <li>• quality of execution</li> <li>• quality of research</li> <li>• visibility of artistic identity/vision</li> <li>• ability to reflect on own process</li> <li>• ability to communicate</li> <li>• awareness of context</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Presentation M2 Semester 2

<b>Course title</b>	<b>Presentation M2 Semester 2</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-SP
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	At the end of each semester, students present the main individual projects they are making during their studies. At the end of the second semester the student should show a finished work.
<b>Programme objectives</b>	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
<b>Course objectives</b>	<p>— Present the final work that is the outcome of your research of the past two years. You have a maximum of 30 minutes for the presentation of this work. (If your work needs more time, you should specifically request this at the latest at the moment of your Preview Exam).</p> <p>— The work should stand on its own, meaning that you are not supposed to explain anything before showing the work. If the</p>

	<p>work does need explanation (i.e. instructions, contextualisation, etcetera) you should incorporate it in the work. For example, as a performed action, texts on walls, a publication, and so on.</p> <p>— If your work (partly) consists of published texts or other time-consuming material (for instance a book or a website) make sure this is distributed to the committee at the latest 24 hours before the exam. Please note the committee exists not only of the core teachers, but also an external committee member and possibly directors and/or observers from koncon/kabk exam committees. Consult the ArtScience coordinator beforehand if you need to distribute material.</p> <p>— After the presentation there will be 5 minutes for questions and clarifications. This time is not intended for discussion.</p>
<b>Credits</b>	15 ECTS
<b>Level</b>	Master
<b>Work form</b>	Work presen/tation: Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	30 minutes per student at the end of the second semester (around June), see: <a href="http://www.interfaculty.nl/programme/schedule/">http://www.interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	ArtScience core teachers
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@interfaculty.nl">coordinator@interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	<ul style="list-style-type: none"> <li>▪ Present a work that is the result of your master research</li> <li>▪ You have a maximum of 30 minutes for your presentation.</li> </ul>
<b>Assignment planning</b>	Presentations take place around June. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. The student receives written feedback and grade within two weeks after the presentation.
<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• artistic quality of concept</li> <li>• consistency of the work</li> <li>• poetic quality of the work</li> <li>• quality of execution</li> <li>• quality of research</li> <li>• visibility of artistic identity/vision</li> <li>• ability to reflect on own process</li> <li>• ability to communicate</li> <li>• awareness of context and development</li> <li>• ability to innovate</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric



<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks (TBA)

## Master Thesis

<b>Course title</b>	<b>Master Thesis</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-TS-18
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	During the course, the student demonstrates the competence to do independent, coherent, argued (artistic and theoretical) research in the context of their artistic practices and interests, and communicates their findings in a clear, concise and discursive written form. The thesis is a proof of the student's artistic expertise in their own field. The thesis is expected to deliver new knowledge and new insights to the (artistic and theoretical) research domain in which it lands.
<b>Programme objectives</b>	2.A.7., 2.A.14., 2.B.2., 2.C.1., 2.C.5., 2.C.7.
<b>Course objectives</b>	At the end of the course, the thesis is evidence of the student's thorough knowledge and understanding of the context of that practice and the research, as well as evidence of their ability for critical reflection.
<b>Credits</b>	8 ECTS
<b>Level</b>	Master
<b>Work form</b>	8 group sessions, 2 Individual sessions, 1 written feedback. Intermittent meetings with individual student coach.
<b>Literature</b>	TBA
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	-
<b>Teachers</b>	Maya Rasker
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Master Thesis
<b>Assignment description</b>	Regular attendance in classes and the timely delivery and sharing of intermittent versions of the work in progress. Adherence to the 'rules' and expectations of an ArtScience thesis (in handout). Final grading is the responsibility of thesis tutor and individual student coach, in mutual consent.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	Conceptual / theoretical research: shallow / conventional ---> thorough / original Execution (writing, argumentation): simple / superficial ---> enriched / profound Critical reflection: weak ---> strong

	Presentation: anonymous / routinely ---> expressive / experimental Growth: marginal / invisible -> impressive / integrated
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department

## PROFESSIONAL INTEGRATION

### Excursion

<b>Course title</b>	<b>Excursion</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-EAE-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The ArtScience programme starts with an excursion for the Bachelor 1 and Master 1 students. In this introduction you will meet your peers and take trips to various museums, institutions, etc. with different teachers from the ArtScience programme.</p> <p>During the 23/24 academic year we will travel to Linz in Austria and visit the ARS Electronica festival. The festival consists of exhibitions, performances, concerts and lectures. Visiting this festival will give you a good idea of current developments in the field of ArtScience. During the festival, teachers will discuss various works with the students. There is also an opportunity to meet peers and teachers from Media Technology from University Leiden.</p>
<b>Programme objectives</b>	2.A.15
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ have met your peers and teachers;</li> <li>▪ have an idea of what is currently being exhibited/taking place in museums and other places you have visited.</li> </ul>
<b>Credits</b>	1 ECTS
<b>Level</b>	Bachelor, Master
<b>Work form</b>	Visiting places
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	1 week
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marisa Manck: coordinator@Interfaculty.nl
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment

<b>Assessment criteria</b>	- Focus/open attitude - Collaboration/communication: ability to work together Willingness to receive and apply feedback - Organisational ability; preparation for class
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Introduction to Studio Techniques

<b>Course title</b>	<b>Introduction to Studio Techniques</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-ISU-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Practicum in usage of the ArtScience studios. An introduction to basic use of the studios hardware and software such as: – booking the studios – mixing desk – amplifiers, speakers, necessary cables – audio interfaces and editing software – light setup – studio ethics All students attending the course are expected to accomplish the exercise and be able to use and operate the studio facilities and techniques.
<b>Programme objectives</b>	2.B.1., 2.B.6., 2.B.9., 2.B.10.
<b>Course objectives</b>	At the end of this course, you: - are familiar with the studio environment
<b>Credits</b>	1 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group session
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	2 classes of 1.5 hours (for 4 different groups)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Robert Pravda
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	100% attendance
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	- Focus/open attitude - Collaboration/communication: ability to work together Willingness to receive and apply feedback - Organisational ability; preparation for class

<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	In-class exercises
<b>Assignment description</b>	Students must be able to show through these assignments that they can use and operate the studio facilities and technique.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	During the class
<b>Assessment criteria</b>	Correct use of: <ul style="list-style-type: none"> <li>– booking the studios</li> <li>– mixing desk</li> <li>– amplifiers, speakers, necessary cables</li> <li>– audio interfaces and editing software</li> <li>– light setup</li> <li>– studio ethics</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Master Meetings

<b>Course title</b>	<b>Master Meetings</b>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-MM1-16; KC-M-ASC-MM2-16; KC-M-ASC-MM3-16; KC-M-ASC-MM4-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The Master Meetings form the core of the master study in ArtScience. In each meeting two or three students prepare a presentation about a specific aspect of their current research as outlined below.</p> <p>Master Meetings Structure:</p> <p>Semester 1 Focus on your proposed research and background information where it comes from: previous work, etc.</p> <p>Semester 2 Focus on the context of your research, your positioning in relation to existing research. What have other artists and / or scientists done in the field?</p> <p>Semester 3 Focus on working method or methodology. What steps and decisions do you make in your research? What intermediate results are rejected, which ones are kept, and foremost why are those decisions made!</p> <p>Semester 4</p>

	<p>Focus on the final result of your research. How does your research fit together to yield the result you are presenting; i.e. the resultant of context, positioning, and method.</p> <p>The Presentation:</p> <ol style="list-style-type: none"> <li>1. Presentation is strictly no more than 15 min, followed by; <ul style="list-style-type: none"> <li>- 15 min Q&amp;A on the form of the presentation, and;</li> <li>- 15 min Q&amp;A on the topic discussed.</li> </ul> </li> <li>2. Picture your presentation to be for a larger audience at a conference for example. It is not a peer review.</li> <li>3. Think about your mode of presentation. Be original, stand out, think engagement, think performance, not the PowerpointLess (a.k.a. Clueless Keynote).</li> <li>4. Think of one or two questions to ask your audience.</li> <li>5. We will discuss your presentation not only in terms of the content of your research, but also on the chosen form, and will make suggestions on how to improve your style, use of voice, posture, presentation aids, etc.</li> <li>6. It is utmost important to give constructive feedback to each other without repetition, or just being negative. To formulate your critique as a question is a positive way to make a point for example. So we actually train each other, not just the presenter.</li> </ol> <p>Every presenter chooses a student moderator. The moderator makes sure everything runs smoothly and intervenes where necessary.</p>
<b>Programme objectives</b>	2.A.3., 2.A.4., 2.A.7., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15, 2.B.1., 2.B.2. 2.B.3., 2.B.8., 2.B.9., 2.B.12., 2.C.1., 2.C.2., 2.C.3., 2.C.5.,2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13.,2.C.14.,2.C.15.
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>- are able to conduct research in the ArtScience domain in relation to the your own work;</li> <li>- can use context specific presentation models and skills;</li> <li>- can effectively give feedback by asking positively formulated questions</li> </ul>
<b>Credits</b>	6 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Discussion meetings
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	Approximately 20 meetings of 2 hours per year, see: <a href="http://www.interfaculty.nl/programme/schedule/">http://www.interfaculty.nl/programme/schedule/</a>
<b>Teachers</b>	Cocky Eek, Arthur Elsenaar, Eric Kluitenberg
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@interfaculty.nl">coordinator@interfaculty.nl</a>
<b>Assessment</b>	This course has the following assignments. Both assignments need to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	

<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	- Focus/open attitude - Collaboration/communication: ability to work together Willingness to receive and apply feedback - Organisational ability; preparation for class
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Individual Presentation
<b>Assignment description</b>	A presentation of your own project.
<b>Assignment requirements</b>	Presentation is 15 minutes, followed by 15 minutes discussion
<b>Assignment planning</b>	The teachers will confirm the date and time of your presentation, at least two weeks in advance.
<b>Assessment criteria</b>	Assessment criteria (presentation): <ul style="list-style-type: none"> <li>• presentation skills</li> <li>• structure of research project</li> <li>• clarity of content</li> <li>• level of reflection</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Preview Exam

<b>Course title</b>	<a href="#">Preview Exam</a>
<b>Department responsible</b>	ArtScience
<b>OSIRIS course code</b>	KC-M-ASC-HWP2-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Six to eight weeks before their Final Presentation, graduating students from B4 and M2 organise their own Preview Show together, with first versions of the exam works they are producing.</p> <p>The Preview Show serves three main goals: on one hand, the Preview Exam is the so-called 'Green Light Test' to see if the student is ready for the Final Presentation. Next to that, organising the Preview Show (including funding, PR and finding/preparing a location) is part of the Professional Practice Preparation plan of the Interfaculty. Third, the Preview Show is a good test for the students to see how their works function in a public situation.</p>
<b>Programme objectives</b>	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9.,

	2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
<b>Course objectives</b>	At the end of the course, you: - have finished the first version of your exam work in time before the Final Presentation - have tested this work on a real audience - have developed your professional practice skills, for instance in the organisation of funding, finding and installing a venue, collaborate, do public relations and press, etcetera
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	-
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	Six to eight weeks before the Final Presentation (around May)
<b>Teachers</b>	ArtScience core teachers
<b>Contact information</b>	Marisa Manck: <a href="mailto:coordinator@Interfaculty.nl">coordinator@Interfaculty.nl</a>
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Public Preview
<b>Assignment description</b>	Student release a public preview show in all aspects, together with peers from B4 and M2. This is a presentable first version of the work for the Final Presentation.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Around May, six to eight weeks before their Final Presentation.
<b>Assessment criteria</b>	The preview exam must show the potential of a passable exam work, to be realised between the preview show and the final presentation.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks





		strategies in order to further develop your artistry in an ongoing process of research in breadth and depth, instigating or identifying hybrid art forms and/or new art forms.												
	2.A.13.	Demonstrate the ability to translate theoretical knowledge into practical activities and products, to set up an inspiring and functional working situation.	x				x	x		x	x	x	x	x
	2.A.14.	Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.	x				x	x		x	x	x	x	x
	2.A.15	In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of various artistic and scientific fields, and identify and formulate strategies for developing engagement with them.	x	x			x	x		x	x	x	x	x
Theoretical (knowledge-based) outcomes	2.B.1.	Demonstrate in-depth knowledge of practices, languages, forms, materials, technologies and techniques in an interdisciplinary arts context.	x		x	x	x	x		x	x	x	x	x
	2.B.2.	Exhibit comprehensive knowledge of concepts, repertoire and literature within the ArtScience domain.	x	x			x	x		x	x	x	x	x
	2.B.3.	Develop and extend your knowledge of the theoretical and historical contexts within the ArtScience domain.	x	x			x	x	x	x	x	x	x	x
	2.B.5.	Develop, present and realise programmes that are coherent and suitable to a wide range of different performing and/or exhibition contexts.	x					x		x	x	x	x	
	2.B.6.	Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these in an innovative way, if applicable.	x	x	x			x		x	x	x	x	
	2.B.7.	Evidence understanding of investigative techniques, enabling the application of selected approaches (including experimental approaches), to develop, frame, research, evaluate ideas, concepts and processes, transcending disciplines.	x	x				x	x	x	x	x	x	x
	2.B.8.	Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ArtScience domain.	x			x	x	x	x	x	x	x	x	x

	2.B.9.	Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.	x		x		x	x	x	x	x	x	x	x	
	2.B.10.	Utilise specific technologies to enable the creation, dissemination and/or performance of your artistic work.	x		x			x		x	x	x	x	x	
	2.B.12.	Demonstrate a thorough understanding of the role of the artist in contemporary society, researching, engaging with and reflecting upon actual developments within the arts and sciences as well as technological, and social(-political) developments, creating new presentation methods and innovative projects.	x				x	x		x	x	x	x	x	x
Generic outcomes	2.C.1.	Exhibit advanced skills in critical thinking and critical awareness.	x				x	x	x						x
	2.C.2.	Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.	x				x	x		x	x	x	x	x	x
	2.C.3.	Exhibit competence in the use of a range of communication and social skills as appropriate to context.	x				x	x		x	x	x	x	x	x
	2.C.4.	Exhibit teamwork, negotiation and/or coordination skills in relation to your professional practice.	x					x		x	x	x	x	x	
	2.C.5.	Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.	x				x	x		x	x	x	x	x	x
	2.C.6.	Demonstrate independent thought supported by rational and evidence based application of knowledge in situations that may be: • extended and complex; • in new or unfamiliar contexts; • based upon incomplete or limited information	x				x	x		x	x	x	x	x	x
	2.C.7.	Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.	x				x	x	x	x	x	x	x	x	x
	2.C.9.	Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.	x				x	x		x	x	x	x	x	x
	2.C.10.	Engage in activities or projects, and work with others through interaction or collaboration.	x			x		x							
	2.C.11.	Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.	x				x	x		x	x	x	x	x	

2.C.13.	Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and interdisciplinary contexts.	x				x	x		x	x	x	x	x	x
2.C.14.	Engage and share information with specialists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.	x				x	x		x	x	x	x	x	x
2.C.15.	Exhibit awareness of your own psychological understanding – and sense of your own wellbeing, and that of others – to underpin making decisions in a variety of situations associated with professional practice.	x				x	x		x	x	x	x	x	x

## 2 APPENDIX 2 GRADING SCALES

### GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

#### QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

#### NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor
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Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

#### PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

#### PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

### 3 APPENDIX 3 COURSE DESCRIPTIONS COURSES OF CHOICE

#### COURSES OF CHOICE – OVERVIEW

AIOTMLWTF-0.6a

Algorithmic Fitness

Bootstrapping Computational Arts

Dark Skies

Data Art Methods

European Erasmus Exchange

Fragrance Library

Hacking Worlds

How to Design an Alien (with UvA)

Intro Projection

Irresponsible-Research

Matter of Art

Patafysica

Practical Perfumery for Olfactory Art

Presentation as performance

Project Projection

RecPlay semester1

RecPlay semester2

Redeconstruct Media

Regenerate 2

Sat What?!

Sensors, Actuators & Microcontrollers

Slow Spatial Imaginaries

SoundWorlds1

SoundWorlds2

The Dynamics of in-between

The Synaesthetic Universe

Writing as in research

## Course of Choice

### AIOTMLWTF-0.6a

Tutor(s)	Arthur Elsenaar
Course description	<p>AIOTMLWTF is a roughly biweekly research seminar organized and presented by students. It is a collective learning effort that builds upon the didactic principles of physicist Richard Feynman; i.e. teaching is learning and a radical reduction on the use of jargon.</p> <p>The aim is to deepen our knowledge and understanding of often used terms and concepts in the realm of artscience. Topics covered in previous years were: computation, machine learning, complexity, cybernetics, autopoiesis, emergence, chaos, randomness, synchronicity, analogue&amp;digital, creativity, etc.</p> <p>A seminar session is presented by one or two students on a topic they have chosen. The style of the presentation is completely free where we encourage each other to experiment with suitable forms to the topic. There are no restrictions, (no) media, in- or outside of the building, excursions, a visit to a museum, anything goes, as long as it has substance, conveys knowledge and is engaging.</p> <p>Lastly, how do we know what we know and how does the other know what we think we know?</p>
Learning objectives	<ul style="list-style-type: none"><li>– gain an expanded understanding of named topics and how these relate on one another.</li><li>– have learned about the Feynman method and how to put this into practice.</li><li>– gained insight in your own practice</li></ul>
Teaching methods	Seminar
Assessment methods	<p>BA: Peer assessed presentation.</p> <p>MA: Peer assessed presentation and</p>

	demonstration of theoretical rigor.
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80%
Main competencies	An open and inquisitive mind.
Study load (EC)	4
# of contact hours	28
# of self-study hours	84

## Algorithmic Fitness

Tutor(s)	Coralie Vogelaar, Marjolein Vogels
Course description	<p>In the beginning there was chaos. Code lay scattered on the digital ether. Systems were on the verge of crashing. Protocols hung suspended in precariousness. Logical fallacies abounded. Devices beeped, lights flashed, machines whirred, and all around was anarchy and incomprehension. Then a programmer said, "Let there be an algorithm." And then the world was made, in a series of steps, sequences, contingences, and conditions. Actions got performed. Tasks got completed. Numbers found home. And for some time, it was good. (Nishant Shah, <i>The NERVE of the Algorithmic: Unmaking Myths to Dismantle Anxiety</i>)</p> <p>In today's world there seems to be a lot of algorithms entering our physical world reading our bodies and behavior. Hereby algorithms decide what is a signal and what is noise. What is being measured and what is not being registered. This world of algorithmic logic has even entered inside our bodies with for example health apps measuring our heart beat etc.</p> <p>In a certain way our bodies are already a construction of assemblages of organic algorithms shaped by natural selection over millions of years of evolution. For example our contracting muscles (little pieces of information), are made concrete via a certain set of behaviors (algorithms = set of rules) and a supporting physical structure collaboration within a complex</p>

	<p>networked system of other algorithms concerning our metabolism, hormonal reactions, cognitive processes etc.</p> <p>In this workshop - which will exist out of bodily exercises, experiments and discussions - we will try to view ourselves in a new way. We will be focusing on alienating ourselves from our usual perception and try to see through the eyes of the tracking algorithm and see ourselves in unexpected ways.</p> <p>This workshop will be two weeks with a period of 2 weeks in between. Hereby I a tip is to follow the course Sensors, Actuators &amp; Microcontrollers – in which you can potentially take the opportunity to develop something within the theme of this workshop. You can also take the two weeks to brainstorm on what you would like to develop in the second week based on all the input you received.</p> <p>In the first week we will focus on possible movement structures and choreographic score making together with guest teacher Marjolein Vogels (dancer and choreographer). We will theoretically talk about different structures that are used by choreographers throughout history. We will show examples and discuss them. Choreographers/artist that we mention (amongst others) are: Trisha Brown, Anne Theresa Keersmaecker, Merce Cunningham, Meg Stuart, Bruce Nauman, Jonathan Burrows en Matteo Fargion, Simone Forti etc.</p> <p>And we will do exercises together and explore simple structures in a group. NB ! no dancing skill is needed. From this we will learn how the mind &amp; body works and how this can inspire you for your own work. Also we will read some texts and discuss them.</p> <p>In the second week we will be using the tactic of quick prototyping with the help of easily accessible open source tools available online, or tools you are already working with or something more technological which you develop in the period</p>
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	<p>in between. We will work towards a short performance or video work with a certain choreographic structure.</p> <p>Assignment: You have to make a 5 minute performance or movie by using a tracking tool in combination with (a part of) your own body. Hereby you should challenge or collaborate with the limitation of the algorithm or machine, make use of the structure or try to escape their systematic thinking. The outcome can be seen as a study on the difference of human and machine logic.</p>
Learning objectives	<p>You will learn how to do quick prototyping, make variations and train your perception skills and see where things are getting interesting.</p> <p>You learn possible choreographic structures and learn to build up tension in a work</p> <p>Learn how to stay flexible within the process and stay open towards the unknown.</p>
Teaching methods	Experimental learning.
Assessment methods	<p>BA: Attendance &amp; end presentation</p> <p>MA: Attendance &amp; end presentation plus...</p>
Grading scale	<p>√ Fail/Pass/Pass with distinction</p> <p>□ 1-10</p>
Compensation	
Attendance requirements	80% The course consists of 8 workdays. I suspect you will be present during certain fixed hours throughout the week, you also have time to work independently.
Main competencies	<p>Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within the ArtScience domain.</p> <p>Demonstrate the ability to translate theoretical knowledge into practical activities and products, to set up an inspiring and functional working situation.</p>
Study load (EC)	4
# of contact hours	48

# of self-study hours	64
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## Bootstrapping Computational Arts

Tutor(s)	Arthur Elsenaar, Carl Rethmann
Course description	<p>In this super practical workshop we will get you going with programming simple computational artworks. The focus is on learning the basics. Topics might include: recursion, randomness, generative algorithms, rule sets, data processing, web scraping, hacking, text generation, chaotic systems, and some machine learning. We will use the programming language Python, so some experience with programming is required! In the morning we will discuss some theory, and study examples from computer art history. This will take about 1 hour, and will be followed by coding examples and hands-on help on the individual student's project.</p> <p>As Artificial Intelligence and Machine Learning is developing at a rapid rate, we will look at how this can help us with generative art and how we can code more effectively with AI-assist.</p>
Learning objectives	<ul style="list-style-type: none"> <li>– learn about the long and fascinating history of generative and computational art.</li> <li>– learn how to approach art from a formal perspective.</li> <li>– gain practical skills for experimenting with computation as a viable art form.</li> </ul>
Teaching methods	Workshop
Assessment methods	<p>BA: Working code project.</p> <p>MA: Working code project plus exposition of research method.</p>
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80%
Main competencies	Some experience with programming.
Study load (EC)	4
# of contact hours	48
# of self-study hours	64

## Dark Skies

Tutor(s)	Cocky Eek and Stephan Valk
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<p>Course description</p>	<p>In a world of change and uncertainty, field research is a crucial part of our cultural orientation. The Field Station Friesland aims at a profound encounter in this focal point where field research in this course lays in direct contact with the dark skies of Wadden area and its impact on the rhythms of the living world down under. The Field Station works from the power of not-knowing and let go of the controlled environment of a classroom or studio. What happens when we open up those walls? Then we suddenly find ourselves in a much larger field. We think and act very differently in the presence of local animals and plants, environmental rhythms and patterns of a place or in the middle of an intense rain shower. What happens when you don't work from a predetermined plan, but work with what presents itself in the field?</p> <p>This course takes place at Het Lage Noorden, Marrum (Friesland). You have to pay for your own travel costs and a contribution for your stay and lodging.</p> <p>There will be a preliminary meeting before the start of this course, to go all the details for the preparation of this course.</p>
<p>Learning objectives</p>	<p>BA students:</p> <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- have learned to unfold a site-specific process,</li> <li>- have learned to engage with a basic understanding about the dark sky.</li> <li>- did a collective public presentation based on our artistic field work.</li> <li>- Masters students will besides the above also write a conceptual reflection about their own process: what have you learned/experienced in this course, and what elements are helpful for your process in your daily environment and professional field.</li> </ul>

Teaching methods	<p>Hands-on, outdoors, conversations, reading, fieldtrip, mapping, collective research methodologies.</p> <p>The Field Station Friesland sees fieldwork as a method of exploration based on the trust of your direct experience. Often, practicing fieldwork raises completely different questions than the ones you might have thought of at the start.</p> <p>The Field Station assumes improvisational research in a place including all senses that open up to both the complex and subtle qualities of an area. This exploration is based, among other things, on situated knowledge, doing experiments and making prototypes on the spot influenced by local conditions and relations. For this, skills such as adaptability, improvisation, cooperation and powers of observation are essential on many levels.</p>
Assessment methods	BA students: Active participation, presentation and for MA students; all the above and also writing a reflection
Grading scale	Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80%
Main competencies	Unfolding a creative process by doing fieldwork
Study load (EC)	2 ECTS
# of contact hours	40 hours
# of self-study hours	16 h

## Data Art Methods

Tutor(s)	TBA
Course description	<p>In this course we focus on the practical use of data analytics and data science techniques and methodologies for art science practices.</p> <p>Due to the latest technological and often ideological evolutions, data, with all its faces, has become pivotal in our everyday lives. As never before we see an ever increasing demand for data scientists, data engineers and data analysts worldwide. The impact of this evolution can not be underestimated. It is an evolution that does not occur without serious risks. It imposes new challenges and problems that need to be addressed if we want data to be used as a tool to improve our society. Because without critical counterweight it risks becoming a new industry that imposes new or reinforces old power structures or could lead to new oppressive structures or mechanisms.</p>

	<p>With this in mind this course will be using two viewpoints. One the one hand we'll dive into the methodological and technical aspect of the subject. And on the other hand in doing so we'll also focus on what this potentially means in a context of building a sustainable environment and human society.</p> <p>To start the course we'll give an introduction into the building blocks of data analytics and data science. We'll be guided by the historical evolutions which led to the emergence of these recent new fields. Main focus will be set on foundations of both information, communication theory and probability theory.</p> <p>A subsequent section covers an in depth discovery of the general mechanisms underlying data handling. Topics that will be covered include a critical exploration of data capturing, data storage, data types and formats and data access.</p> <p>As a next step we'll handle the technique of data interference, data mining and predictive modeling. This section will be divided into two sub sections.</p> <ul style="list-style-type: none"> <li>– The first subsection covers the general framework that is at the heart of data inference, namely that of the general scientific research model. More precisely we'll cover research models consisting of a data and inference model. The inference model is hereby composed of a knowledge acquisition model based on falsification, the formulation of a quantitative hypothesis, hypothesis testing, and subsequent error and risk handling in decision making. In elaborating this subsection we'll also zoom in on a critical point of view towards procedures and techniques. In this context we'll also be talking about data misuse and manipulation, manipulation of decision making and the design of strategies for inclusive data management, processing and inference.</li> <li>– The second subsection focuses towards predictive modeling strategies in data science. As predictive modeling is a broad and at often cross disciplinary domain we'll cover some basic rules, principles and techniques. These include the concept and use of big data, predictive modeling based on machine learning and predictive modeling based on A.I. Just as in the first subsection we'll also discuss the possible implications, limitations and boundaries of predictive modeling in a broader social and environmental context.</li> </ul> <p>By now you'll already have acquired a thorough background in data analytics and data science ready to be applied in various artistic or artscience contexts. This is exactly what we'll do in the next session. In this session you'll learn to design and plan various strategies to use and/or hack methods and techniques from data science in an artistic and/or art science practice. The main strategies that will be considered are data sonification, data visualisation and methods to link data methods to other forms of media. To end this session we'll focus on how you can use the learned techniques and methods in your own practice. In the next session we'll put all knowledge into practice. This means you'll be given an overview and practical introduction into the most commonly used free software packages to build crossovers between data analytics, data science and art science</p>
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	<p>practice. Tools which will be handled includes include Purr Data (<a href="https://puredata.info/downloads/purr-data">https://puredata.info/downloads/purr-data</a>), R (<a href="https://www.r-project.org/">https://www.r-project.org/</a>), Processing (<a href="https://processing.org/">https://processing.org/</a>) and Python (<a href="https://www.python.org/">https://www.python.org/</a>), Purr Data. Upon the interests of the participants of the course we'll highlight particular tools and or techniques.</p> <p>To end the course we'll elaborate a practical example on how to use data in the sonic domain for art science purposes using data sonification.</p>
Learning objectives	<p>At the end of this course, you'll:</p> <ul style="list-style-type: none"> <li>– Have a broad understanding and overview of data analytics, data science and related domains such as probability theory, statistics and machine learning</li> <li>– Have an insight into the connections, importance and practical usage of data analytics and data science in a broad scientific context</li> <li>– Have a deeper and critical understanding of the potential social and environmental impact, influence en risks of data analytics and data science</li> <li>– Have a deeper understanding of the interplay between data analytics, data science and the fields art and arts &lt;&gt; science</li> <li>– Develop a strategy how to hack data science techniques and methodologies to use then in various art &lt;&gt; science contexts</li> <li>– Acquired the skill to plan how to use techniques and methods from data analytics and data science in your own practice as an art/scientist</li> </ul>
Teaching methods	seminar
Assessment methods	<ul style="list-style-type: none"> <li>– Elaboration of personal project</li> <li>– Presentation of personal project</li> <li>– Project proposal and description under the form of a written document</li> </ul>
Grading scale	□ 1-10
Compensation	
Attendance requirements	80%
Main competencies	
Study load (EC)	2
# of contact hours	24
# of self-study hours	32

## European Erasmus Exchange

Tutor(s)	Kasper van der Horst, Robert Pravda
Course description	<p>In the series European Affairs, we exchange with a related department in a foreign city to collaborate with local students and to develop work based on the local context.</p> <p>After Belgrade (Serbia), Kraków (Poland) and Budapest (Hungary) we will work with</p>

	Western European cities — Caen, Normandy, France and Reykjavik, Iceland. There is an ongoing exchange schedule between Den Haag and Caen and Reykjavik.
Learning objectives	To develop a perspective on local context to develop (site-specific or locally inspired) work.
Teaching methods	group meetings in house, field research, experiment with scientific methods, artworks and presentation.
Assessment methods	attendance, assignments
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80%
Main competencies	invent possibilities to put artistic research into a multi-sensory (cross-sensory) environment / experience.
Study load (EC)	4 ECTS
# of contact hours	2 classes of 6 plus an excursion of approx. 10 days
# of self-study hours	

## Fragrance Library

Programme objectives:	tbc
Objectives:	At the end of this course, you: –
Assessment:	You will be graded on attendance (80% required – 6/7 classes), your commitment to and understanding of the course materials and a final assignment, refining one of the accords into a fully IFRA-compatible fragrance formula, ready for use.
Grading system:	Pass/Fail
Course content:	Studying the olfactory arts is largely a matter of investing time into getting to know methods and materials. In ‘The Fragrance Library’ students will have the opportunity to work around much-requested themes. During 8 weekly sessions, we’ll explore themes such as ‘Scents in the City’, ‘Sex S(m)ells’ (As developed with the Institute for Art and Olfaction in Los Angeles), ‘The Great Outdoors’ and ‘Thunder & Lightning’. We’ll smell a selection of materials connected to the theme and get a grip on how to establish a formula. After each session, students will leave with a formula and scent they’ve created around the theme.
Duration:	8 classes of 6 hours (last week: Tuesday and Thursday)
Credits:	4 ECTS
Literature:	-
Work form:	Practica, projects, lectures, assignment
Schedule, time, venue:	once a week, block 2 (Tuesdays), physical

Teachers:	Renske van Vroonhoven
Information:	CoordinatorArtScience: Marisa Manck

## Hacking Worlds

Tutor(s)	Katarina Petrovic & Eric Kluitenberg
Course description	<p>Hacking Worlds is an elective course for ArtScience students, but equally open to all students of the Royal Academy of Arts and Royal Conservatoire in The Hague. Hacking Worlds creates a space for discussion and networking that brings together students and professionals from various fields to share their insights and engage in a conversation about more-than-disciplinary practice and the ArtScience field. The course is led by Katarina Petrović, artist and researcher and ArtScience alumnus and Eric Kluitenberg, independent theorist, writer and curator.</p> <p>ArtScience is not just an interdisciplinary practice. It faces the same difficulties as such, but aspires to push interdisciplinary thinking to the extreme by playing with the tensions that occur when vastly different cultures begin to directly react upon each other. It is rather an integrative practice where the knowledge, experience and methodologies of the two or more poles lastingly change each other. Thinking such a practice means challenging (and hacking!) the existing infrastructures of culture, technology and society — as well as establishing a new set of criteria for evaluating ArtScience works.</p> <p>Our goal is to stimulate wide-reaching debate and create a meeting place for the ArtScience community (students, staff, and alumni), and various actors that will, through their diversity, critical and speculative thinking, challenge existing cultural, scientific and socio-political structures. We seek to disrupt the prevalent forms of (capitalist) knowledge production &amp; restriction; traditional notions of discipline, specialisation, and professionalism by critically dissecting the field of ArtScience and re-thinking the future(s) of this practice set ‘in-between’.</p> <p>Each session lasts three hours, with one hour reserved for presentation by our invited guest(s), followed by a moderated discussion and dialogue about the tools, methods and hacks applied by our guests to develop their practice. The series includes exhibition and studio visits, meeting practitioners on site. With these and other hybrid formats we aim to encourage dialogue and exchange across different domains and practices.</p>
Learning objectives	<p><b>We want you to:</b></p> <ul style="list-style-type: none"> <li>- Get to know the paths of development from different professionals in the ArtScience field via their personal experience &amp; insider’s view</li> <li>- Tap into new networks and connect with curators, professional artists, institutes and other professionals in the broad field of ArtScience</li> <li>- Interact and exchange with professionals, by learning about their practice and engaging in dialogue</li> </ul>



	<ul style="list-style-type: none"> <li>- Learn how to speak about your work and interact with professionals</li> <li>- Learn by listening to another's experience and sharing work</li> <li>- Get inspired (from new possibilities &amp; networks)</li> <li>- Get confident (by learning more about other's path you help your own)</li> <li>- See how things work in studios, labs, galleries, institutes and personal careers</li> <li>- Reflect and write on the position of your own practice in relation to the presentations, discussions and reading materials of the course.</li> </ul>
Teaching methods	Lectures, discussion, participation in debate, exhibition and studio visits, assignment.
Assessment methods	Attendance (min 80%) and written assignment: Bachelor and Master students orientation on the intended future professional context. Master students: reflection on previous professional experience.
Grading scale	√ Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	Full Attendance (min 80%)
Main competencies	<p>2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.</p> <p>2.A.10. Take responsibility for the engagement between context, audience and material, projecting your ideas fluently, convincingly and articulating your vision, work, motives and research outcomes.</p> <p>2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies in order to further develop your artistry in an ongoing process of research in breadth and depth, instigating or identifying hybrid art forms and/or new art forms.</p> <p>2.A.13. Demonstrate the ability to translate theoretical knowledge into practical activities and products, to set up an inspiring and functional working situation.</p> <p>2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.</p> <p>2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of various artistic and scientific fields, and identify and formulate strategies for developing engagement with them.</p> <p>2.B.1. Demonstrate in-depth knowledge of practices, languages, forms, materials, technologies and techniques in an interdisciplinary arts context.</p> <p>2.B.2. Exhibit comprehensive knowledge of concepts, repertoire and literature within the ArtScience domain.</p> <p>2.B.3. Develop and extend your knowledge of the theoretical and historical contexts within the ArtScience domain.</p>

	<p>2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these in an innovative way, if applicable.</p> <p>2.B.7. Evidence understanding of investigative techniques, enabling the application of selected approaches (including experimental approaches), to develop, frame, research, evaluate ideas, concepts and processes, transcending disciplines.</p> <p>2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ArtScience domain.</p> <p>2.B.12. Demonstrate a thorough understanding of the role of the artist in contemporary society, researching, engaging with and reflecting upon actual developments within the arts and sciences as well as technological, and social(-political) developments, creating new presentation methods and innovative projects.</p> <p>2.C.1. Exhibit advanced skills in critical thinking and critical awareness.</p> <p>2.C.3. Exhibit competence in the use of a range of communication and social skills as appropriate to context.</p> <p>2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.</p> <p>2.C.6. Demonstrate independent thought supported by rational and evidence based application of knowledge in situations that may be:</p> <ul style="list-style-type: none"> <li>• extended and complex</li> <li>• in new or unfamiliar contexts</li> <li>• based upon incomplete or limited information</li> </ul> <p>2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.</p> <p>2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.</p> <p>2.C.10. Engage in activities or projects, and work with others through interaction or collaboration.</p> <p>2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and interdisciplinary contexts.</p> <p>2.C.14. Engage and share information with specialists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</p>
Study load (EC)	1
# of contact hours	21
# of self-study hours	7

### How to Design an Alien

Tutor(s)	UvA teachers from Chemistry, Astrobiology, Astronomy departments, June and guests from ArtScience
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Course description	(subject to change) This is a pilot program for collaboration between UvA honorarium program from the bachelor department of chemistry and artScience. This course is an exercise for students from different departments to work together in groups to design an alien lifeform on a chosen exoplanet (can be fictional). The lifeform should be able to survive and thrive on the chosen exoplanar condition. Lectures from various perspectives will be given as prompt to start off the design process and serve as guidelines to the validity of design. Students are grouped in teams to work together throughout the first semester with guidance from all joint departments. At the end of the course, each team will present their alien in chosen form and scientific illustration to demonstrate the design.
Learning objectives	Work with students from scientific background and learn to communicate across domains. Experiment with storytelling format and ways that has scientific grounding. Develop collaboration skills, get an understanding on the potential of working in trans-disciplinary environment.
Teaching methods	Lectures, coaching sessions, individual guidance
Assessment methods	Presentation, active participation, group contribution
Grading scale	□ 1-10
Compensation	
Attendance requirements	80%
Main competencies	Collaboration skill, story-telling, communication and ways to explore the
Study load (EC)	6
# of contact hours	32
# of self-study hours	136

### Irresponsible-research

Tutor(s)	Arthur Elsenaar
Course description	<p>This is not a course!</p> <p>Although it follows a clear course of investigation.</p> <p>This is a research group investigating irresponsibility in the current context of the arts, science, politics and culture.</p>

	<p>Questions:</p> <p>Is irresponsible research even possible?</p> <p>When does research become unethical or morally objective?</p> <p>Let's find out.</p> <p>Disclaimer:</p> <p>The tutor or the KABK is not responsible for anything illegal that comes out of this class.</p>
Learning objectives	Gain insight in moral and ethical frameworks that are at play in creating work.
Teaching methods	Research group
Assessment methods	<p>BA: Research project presentation</p> <p>MA: Research project presentation with theoretical backing.</p>
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80%
Main competencies	Willingness to take risks.
Study load (EC)	4
# of contact hours	48
# of self-study hours	64

## Matter of Art

Tutor(s)	Eduardo Mendes, Eric Kluitenberg, Arthur Elsenaar
Course description	<p>Matter of Art is a course that is carried out in cooperation between the Delft University honours programme "Awareness &amp; Culture", and the ArtScience Interfaculty, University of the Arts, The Hague.</p> <p>The interaction between highly specialised scientists/engineers and super creative artists is becoming very popular among prestigious laboratories who can afford it. The exchange is, however, not always obvious since both communities (artists and scientists/engineers) are on a first glance "orthogonal" professionals with methodologies and focus that are apparently, opposed.</p>

	<p>Matter of Art fills this gap in our education by bringing together these two communities at a very young age. Working on mixed classes with students from KABK and TU Delft, smaller groups of students will work on formulating and executing common art assignments.</p> <p>For instance, while engineers tend to think about new materials as a function of their new useful properties, artists tend to use materials as canvasses either for aesthetic or meaningful questions of social, personal, ethical, etc, origin.</p> <p>The same holds for technologies that support the virtual world we are immersed in. Social media that, in principle, connects people to people, are built on machine-machine connectivity of high tech layers beneath the user interfaces, almost taking a life by their own. That "immaterial" world of metadata exchange and signal flow is also an expression of who we are as humans since it is completely imagined and built by human minds, as any concrete wall in your street. Similarly to a wall built on any material, any layer of such virtual world can also be used to express Art or question society or the way we live and are. In Matter of Art, real or virtual, material or immaterial, everything is canvas.</p> <p>During the course, short inspiring lectures, papers and videos will be given to the students that are organized in small art/engineers mixed groups. The teachers will then act as coaches to help the students to formulate their own final art assignment, via discussions in groups and/or open class as well as homework.</p>
Learning objectives	<p>At the end of the course you should be able to:</p> <ul style="list-style-type: none"> <li>– reflect on the nature of hybrid art / science / ArtScience project teams;</li> <li>– work in cooperation with scientific and engineering professionals;</li> <li>– understand the relation between molecular structure and properties of soft materials;</li> <li>– characterise properties of soft materials with common techniques;</li> <li>– define a route to create your own soft material;</li> <li>– have the skills to anticipate, foreseen other uses for materials that are not directly related to their engineering usefulness;</li> <li>– communicate technical and artistic knowledge to a non-expert audience.</li> </ul>
Teaching methods	Weekly interactive sessions (debate and seminars) in class and laboratory work

Assessment methods	<p>1. Active participation during the group sessions, lab experimentation, brainstorming, etc. (70%)</p> <p>2. Final assignment (30%)</p> <p>Bachelor &amp; Master: Mastery of interaction with students from other disciplines. Master: Reflection on previous professional experience.</p>
Grading scale	√ Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	<p>Pass / Fail</p> <p>80% minimum attendance / participation in group discussions and projects / final presentation</p>
Main competencies	<p>2.B.1. Demonstrate in-depth knowledge of practices, languages, forms, materials, technologies and techniques in an interdisciplinary arts context.</p> <p>2.B.7. Evidence understanding of investigative techniques, enabling the application of selected approaches (including experimental approaches), to develop, frame, research, evaluate ideas, concepts and processes, transcending disciplines.</p> <p>2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ArtScience domain.</p> <p>2.B.12. Demonstrate a thorough understanding of the role of the artist in contemporary society, researching, engaging with and reflecting upon actual developments within the arts and sciences as well as technological, and social(-political) developments, creating new presentation methods and innovative projects.</p>
Study load (EC)	2 ECTS
# of contact hours	24
# of self-study hours	32

## Pataphysics

Tutor(s)	Matthijs van Boxsel
Course description	<p>'Pataphysics is the Science of Imaginary Solutions. 'Pataphysics moves in the quadrant of science, religion, humour and art, four attempts to get a grip on the idiocy of existence.</p> <p>'Pataphysics was at the root of futurism, dadaïsm and surrealism, but has since developed in the Oupeinpo (Ouvroir de peinture potentielle): with selfimposed constraints pataphysicians develop new forms of potential art.</p> <p>On the other hand they search for the pataphysical dimension of everyday life by means of simple interventions: 'Pataphysics being the science of the exception. Inspired by everything</p>

	<p>imaginary (islands, languages, calendars, artists!) we try to figure out the pataphysical planet we are living on.</p> <p>As a source of inspiration, we are studying the morosophers ('foolosophers'), people with an evidently absurd theory about existence. Unlike the mediocre theories of New Age gurus, astrologers, ufologists and so on, morosophical studies are so queer that they cannot help acquiring a literary quality. Are atoms spaceships? Can the floor plan of the pyramid of Cheops be found in the street plan of 's-Hertogenbosch? Is the world entering the Lilac phase? Did abstract thought commence when the clitoris evolved from the inside to the outside? As a rule, a morosopher is somebody whose world has been destroyed by a shocking event. With the help of his theory he constructs a new universe from the wreckage, for the sake not of a higher truth, but of an endurable existence. Unimpeded by any scientific knowledge, their imagination enables them to force their way through to the world of science and technology. From there they design a parallel universe in which the limits of the possible are sought out and transgressed; they enter the area of the wondrous and the monstrous, and discover a world that, like the world of the comic and the fairy-tale, is out of the reach of the physicists. Morosophy is science in wonderland</p>
Learning objectives	<p>At the end of this course:</p> <ul style="list-style-type: none"> <li>▪ You acquire a conscious pataphysical mindset (everyone being a pataphysicien by birth)</li> <li>▪ You will be able to recognise the laws of the exception, the aberration</li> <li>▪ You will see art from a different, pataphysical angle</li> <li>▪ You will embrace the homo ludens in yourselves</li> <li>▪ You will hate me</li> </ul>
Teaching methods	<p>Lectures on 'Pataphysics, stupidity, imaginary topography, Powerpoint-presentations, movies: but always interacting with the students, torturing them with questions to get to the core of 'Pataphysics inside of them!</p>
Assessment methods	<p>Every day, each student will have to make notes and drawings or pataphysical schemes in a small booklet, which will be judged after the course. (A personal Handbook 'Pataphysics.)</p> <p>And everyone has to present a personal pataphysical answer (in text and image) to an impossible question during the course.</p>

	<p>I expect a full-time presentation, and 100% self-reflection, ha.</p> <p>In case of absence due to illness, dentistry and the like, the student has to make an additional contribution on paper.</p>
Grading scale	<input type="checkbox"/> pass/fail
Compensation	
Attendance requirements	80%
Main competencies	
Study load (EC)	2
# of contact hours	24
# of self-study hours	32

### Practical Perfumery for Olfactory Art

Objectives:	<p>At the end of this course:</p> <ul style="list-style-type: none"> <li>– you will get to know the materials used in perfumery, both synthetic and natural, and how these are extracted or created.</li> <li>– you will have knowledge of and experience with basic materials used in perfumery and their application.</li> <li>– you will understand the relationship between a smell and its context and be able to avoid mistakes applying scent to contextual work.</li> <li>– you will understand the basic principles of perfumery and lab safety.</li> <li>– you will be able to write and read a fragrance formula and compound a fragrance correctly.</li> <li>– you will know which types of extraction methods a perfumer can use and what the limitations of these methods are.</li> <li>– you will start to form a mental olfactory library of scents.</li> <li>– you will develop an olfactory project.</li> </ul> <p>There will also be a theoretical part of this class focusing on the application of scent in art, to give context, but since “The Other Senses” covers the theory behind scent as well, we will assume some prior knowledge.</p>
Assessment:	<p>60% presentations. 20% attendance, assignments. 20% self-reflection.</p>
Grading system:	Pass/Fail
Course content:	<p>Practical Perfumery for Olfactory Art is a practically oriented class that aims to teach students about the making of scent, mainly focussing on artistic practice. We will cover both the theory and practice behind making fragrances and the students will have access to a large number of olfactory materials to develop an olfactory work that fits into their practice.</p>
Duration:	8 classes of 6 hours



Credits:	4 ECTS
Literature:	-
Work form:	Practica, projects, lectures, assignment
Schedule, time, venue:	Standard Course, physical
Teachers:	Renske van Vroonhoven, Lauren Jetty
Information:	CoordinatorArtScience: Marisa Manck

## Presentation as performance

Tutor(s)	Hilt De Vos
Course description	How does an audience perceive you as a human being on stage . What role does your body play in communication. What tone of voice will work best in a given context and how to overcome anxiety and a possible nervous breakdown. You will learn techniques to develop an authentic performance based on your individuality.
Learning objectives	To reach these goals we will do exercises to effectively use your body and voice, while remaining yourself on stage
Teaching methods	Masterclass, group session/workshop
Assessment methods	The students will perform and use the techniques they have learned. You will be graded on your participation and progress at the end of the course.
Grading scale	<input type="checkbox"/> pass/fail
Compensation	
Attendance requirements	80%
Main competencies	
Study load (EC)	2
# of contact hours	24
# of self-study hours	32

## Project Projection

Tutor(s)	Kasper van der Horst
Course description	The Pro Projection course is aimed at students who are planning to use some form of projection in their work. Besides displaying computer- and video images, projection is often used to define a space or, for example, to enhance the meaning of an object in a space. In this very hands-on and practical course we'll explore these aspects considering the projects or ideas that the students bring in individually.
Learning objectives	– you will explore how different technical resources are best put to use and what impact that could have on the experience of the work. This might result in some

	<p>radical alternatives to the original plan!</p> <p>– you will try out and test a lot so that a high level of precision can be reached. Hopefully in this way we'll put the original ideas into an enriched perspective.</p>
Teaching methods	<p>There will be a daily group-evaluation of the work's progress, get feedback on a daily basis and test in practice.</p>
	<p>At the end of the second week we'll present an overview of the works in PB301.</p> <p>MA students: write a short essay in which you reflect on the research that you did within this course.</p> <p>How does it relate to the results in your own work and how does it relates to perspectives with other artworks or fields of research.</p>
Grading scale	<p><input type="checkbox"/> Fail/Pass/Pass with distinction</p>
Compensation	
Attendance requirements	<p>80%</p>
Main competencies	<p>Evaluate and develop a work on a 'daily basis'.</p>
Study load (EC)	<p>4 ECTS</p>
# of contact hours	<p>48</p>
# of self-study hours	<p>64</p>

## Recplay

Tutor(s)	<p>Robert Pravda, Kasper van der Horst</p>
Course description	<p>Since 2001, RecPlay is the ArtScience improvisation ensemble. Some of the research topics that are addressed in RecPlay are multi-layer interfaces, improvisation structures, noise art, feedback in image and sound, realtime composition systems, spatial compositions and interaction with architectural elements. Its practical focus will be on developing improvisations and on developing ensemble playing by using conventional and unconventional instruments.</p> <p>It is possible to join RecPlay in the first and/or in the second semester.</p>

Learning objectives	To learn how to work in an audiovisual improvisation ensemble.
Teaching methods	To work in an audiovisual improvisation ensemble.
Assessment methods	Attendance and participation.
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80% attendance is required
Main competencies	
Study load (EC)	4 ECTS (per semester)
# of contact hours	
# of self-study hours	

## Redeconstruct Media

Tutor(s)	Kasper van der Horst, Nenad Popov
Course description	<p>In a number of steps, we aim to look a bit into the phenomena of fragmented media. We will look into ways of deconstructing ideas into smaller fragments, or constructing larger structures out of smaller pieces all the while trying to keep the original knowledge(idea) present as long as possible. "Ecological thinking" – we look at the artwork as an ecosystem of ideas: we try to think and find out in which way the fragments interact with each other. During the course, we like to look at media in the broadest (metamedia) sense – for example text, literature, data, music scores, dna, wikipedia articles, pixels, artworks, social interaction, audio and video can all be your point of interest.</p> <p>A positive artifact of this method is that it helps in cases when we are stuck: it helps find interesting points in an unfinished work, partial idea, and have them mutate into a new work.</p> <p>The course itself consists of many small self-contained exercises focused on simple outcomes, which can be applied to personal projects that are stuck or moving too slow.</p>
Learning objectives	At the end of this course, you will be able to find interesting points in unfinished works, partial ideas, and have them mutate into a new work.
Teaching methods	The course consists of a series of simple exercises, starting with the art of abbreviation, gently crossing the media boundaries and then getting into more or less

	<p>speculative reconstruction methods of media. (veracious or manipulative: redeconstruct) We also look into how the meaning mutates when the artwork passes through multiple minds.</p> <p>Our objective is to design individual systems, and because we can also design these systems in an artistic way, that is where we will focus on.</p>
Assessment methods	<p>participation of a series of exercises.</p> <p>MA students: write a short essay in which you reflect on the research that you did within this course.</p> <p>How does it relate to the results in your own work and how does it relates to perspectives with other artworks or fields of research.</p>
Grading scale	<p><input type="checkbox"/> Fail/Pass/Pass with distinction</p>
Compensation	
Attendance requirements	<p>80% attendance is required</p>
Main competencies	<p>At the end of this course, you will be able to find interesting points in unfinished works, partial ideas, and have them mutate into a new work.</p>
Study load (EC)	<p>4 ECTS</p>
# of contact hours	<p>48</p>
# of self-study hours	<p>54</p>

## Regenerate 2

Tutor(s)	<p>Eric Kluitenberg</p>
Course description	<p>Regenerate 2.0</p> <p>The Regenerate course of December 2023 had set itself a modest aim: “The ambition cannot be smaller. The aim cannot be anything else then to save the world.” While noting that “it is impossible to achieve the aim without suffering”.</p> <p>This aim has not yet been fulfilled, which therefore requires a follow-up, the two dot zero version of Regenerate, to continue our mission, to save this world to which we (inevitably) belong - not to ask ‘how’ to save it, but more directly to save it.</p> <p>We keep our indebtedness to our sadly passed friend and inspirator Bruno Latour’s dictum that “there is no cure for the</p>

condition of belonging to the world” We must in Latour’s words, and with explicit reference to James Lovelock and Lynn Margulis’ proposition of the Gaia hypothesis and theory, face Gaia (at long last), which leads to the same two questions asked in December:

How to save this world to which we belong? How to face Gaia without being incinerated by her wrath?

Observe

If everything is designed (because of the omnipresence of the human species on this planet), and if to change / transform means to ‘redesign’ (Latour), how then does one redesign an earth- system? How indeed does one redesign the entire planet, or at least the critical zone in which all of life, including human, unfolds (the biosphere)? If the current break-down of the ecological system is the result of a collapse of planetary systems, then how does one redesign such systems on a planetary scale?

Regenerate

Sustainability, circularity, cradle to cradle, recycling – none of these still suffice. Reducing emissions, degrowth, grand scale electrification, fossil exit, while all necessary, will not absolve us from the wrath of Gaia – they just won’t cut it. What will?

Hard to say in a simple sentence (or in a complex one, for that matter). There is no quick fix, but meanwhile time has run out.

We can no longer say, ‘if we don’t act this will lead to irreparable damage in the future’ because the damage is already done, that future is already here.

It is no longer enough to stabilise the conditions of the earth- system, we must regenerate the earth-system to save this world that we belong to. This is the task upon us, as people of this earth, as the ones who belong to this world and for whom there is no escape, no excommunication, no exile, no refuge, for us as

	<p>scientists, engineers, activists, artists, designers, politicians - yes indeed even for us as ArtScientists, maybe more than ever.</p> <p>Getting Real</p> <p>There is a growing 'movement', without definite form, unifying ideology or predisposition, organisation or fixed structure. It happens all around the planet. They move slow. In small steps. It is local, very local. At times it connects, or perhaps inter-connects. It bears and brings hope, and yet it does not promise 'a cure'. They tread diligently.</p> <p>When one wants to transform / redesign the largest possible systems, planetary systems, one needs to scale down, down to the smallest units, the smallest steps, the tiniest gestures, and execute with care: care for detail, care for ethics, care for aesthetics and indeed the poetic, care for the ones we share this planet with – careful design.</p> <p>This 'movement' that is not really a movement, that has no name, that is a practice, or much rather a multiplicity of practices, but most of all an attitude, an approach – to this world to which we belong – is sometimes described as 'regenerative culture', which suggests a unity and a solidity that does not, not yet, exist. They come in many guises, some of the better known are 'regenerative farming' and 'regenerative design', and – does it meanwhile exist? – 'regenerative art' and 'regenerative science'?</p> <p>We are at the very beginning of this new culture which has understood that to balance out, to stabilise at the point where we are, is no longer enough, that the paradigm of sustainability itself needs to be challenged.</p> <p>This is what this investigation is about.</p> <p>Into practice</p>
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	<p>Regenerate 2.0 will pick up where we left off in December '23 – right at this point where the theory needs to be translated into action. The course therefore asks 'how' to intervene? What is the actionable substance of the emerging regenerative cultures? How to put our ideas into tangible practice?</p> <p>More specific questions to ask are: How to restore bioregional specific ecosystems? How to create legal frameworks for non-human actors? How to develop new organisational models for a more beneficial cohabitation of the largest possible plurality of living creatures? What forms of material agency are allowed in this expanded lifeworld? How to overcome the aberrations of the misleading concept of 'nature' to articulate and realise a human-inclusive ecology? How and what can we contribute to the creation of a global Regenerative Eco-Commons? What is or could be the role of the arts and creative practices in developing new relations to the Earth-system and the biosphere?</p> <p>Can we imagine a regenerative poetics and aesthetics – what would that be?</p>
Learning objectives	<ul style="list-style-type: none"> <li>- To develop a deeper connection to theory.</li> <li>- To connect theory (concepts) to experiences and work.</li> <li>- To discover new connections between things in a co-learning community.</li> </ul>
Teaching methods	<ul style="list-style-type: none"> <li>- Seminar-style presentation / discussion sessions</li> <li>- Prototyping</li> <li>- Online reading and viewing materials provided in Stack resource.</li> <li>- Collective presentation / feedback session.</li> <li>- Assignment</li> </ul>
Assessment methods	<ul style="list-style-type: none"> <li>- Bachelor and Master: Presentation of a designed response to one or more topics, themes, or propositions offered by the course.</li> <li>Master: Reflection on previous professional experience.</li> </ul>
Grading scale	Fail/Pass
Compensation	
Attendance requirements	- 100% attendance (80% absolute minimum)
Main competencies	<p>2.B.3. Develop and extend your knowledge of the theoretical and historical contexts within the ArtScience domain.</p> <p>2.B.7. Evidence understanding of investigative techniques, enabling the application of selected approaches (including experimental approaches), to develop, frame, research, evaluate ideas, concepts and processes, transcending disciplines.</p>

	<p>2.C.1. Exhibit advanced skills in critical thinking and critical awareness.</p> <p>2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives</p> <p>2.C.6. Demonstrate independent thought supported by rational and evidence based application of knowledge in situations that may be:</p> <ul style="list-style-type: none"> <li>• extended and complex</li> <li>• in new or unfamiliar contexts</li> <li>• based upon incomplete or limited information</li> </ul> <p>2.C.14. Engage and share information with specialists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</p>
Study load (EC)	4 ECTS
# of contact hours	64
# of self-study hours	48

### Say What?! —Materializing through and through at a time of mega confusion

Tutor(s)	June Yu + potential guest(s)
Course description	<p>In a time when the race of “content creation” and “algorithmic tyranny” are like a two-headed monster dragging our “creative” desires in uncontrollable directions, when the messages from god/market/academia/parent/soul-mate are messing with our bubbles of “sovereign bodies”, when the plastics are marrying hormones, rare earth minerals are sucking bloods, materials are being produced at ceaseless pace and scarce at the same time, what/why/how are we supposed to make (with)? Now is about the best time to rethink/remake everything: who am I, why am I here, what am I making, for whom, with what (consequences), who/why cares, and find solace in each other. This course is an attempt at collectively constructing a hide-out/resistance/healing/refusal/stubbornness/rebellion/comfort with mega-jumbo of materials: our bodies, our buddies, junks, trash, cliches and distant tales. All (im-)materials are welcomed to be thrown into this cesspool of (information)overload, let’s look at the corners, basements, dirty laundries, sewers of our shared world(s), and care for our shit together.</p>
Learning objectives	Create out of the box. Find materials to work with that “make sense” in a time like this. Work together and through one



	another. Work for the bettering of our shared milieu. Learn from the “enemy” —marketing strategy, capitalistic violence propagation, colonial logic, “evil” desire. To embody the sub-/under-/neg- and experiment with outrageous strategies. To make different mistakes than before. To find collective therapeutic-generative condition of creation. To work without regard for boundaries, to work pretending to have total amnesia, to learn from the unfaithful, the banished, the bandit and outlaw. To find ways to be with contradictions and paradoxes, to cultivate capacities to house discomfort in our bodies.
Teaching methods	Collective learning with tutor as facilitator that present initial prompts and guests that offer certain strategies of interest. There will be sort of lectures, workshops, and potentially resulting in group project(s).
Assessment methods	Students are assessed based on engagement levels and capacities to learn from one another. Showing initiatives are greatly encouraged and valued, being passive is discouraged. Courage and respect are a must. This also means to respect each other's time and not concerned about one's image. The master students will be assessed, in addition, on their reflections and metacognitive strength. This is done through a reflection/report.
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80%
Main competencies	Openness, experimental-inquisitive attitude, courageous, caring
Study load (EC)	4
# of contact hours	48 hours
# of self-study hours	64 hours

## Sensors, Actuators & Microcontrollers

Tutor(s)	Lex van den Broek, Johan van Kreij
Course description	This course is a continuation of the Introduction to Electronics that is given in the first year. It is open to other students who have at least some familiarity with the most basic concepts of electronics. In this course students learn how to understand and build simple setups consisting of a sensor, a controller and an actuator. The concepts behind controllers like the ipsonlab and

	the Arduino or Wiring board are introduced. The most common types of sensors are introduced and how to connect them and interpret the data they produce. Also, the most common actuators will be introduced.
Learning objectives	At the end of this course, you: – have gained more advanced insight in the creation of electronic circuits for artistic purposes.
Teaching methods	Practical classes, assignments
Assessment methods	Participation, assignment during the course, individual appointments with Lex van den Broek or Johan van Kreijl.
Grading scale	<input type="checkbox"/> pass/fail
Compensation	
Attendance requirements	80%
Main competencies	
Study load (EC)	4
# of contact hours	48
# of self-study hours	64

## Slow Spatial Imaginaries

Tutor(s)	Carolyn F. Strauss
Course description	This course emphasizes diverse dimensions of ‘Slow research’ (the course leader’s field of expertise), whereby Slowness is understood not only as a register of speed but moreover as an expanded field of awareness and imagination through which radical transformations of self in/of/and world might be forged. Thematically the contents of the course are inspired by the Sonic Acts four-year research theme ‘POLLUTION’ and links directly to the 2024 Sonic Acts program in Amsterdam. Through readings, discussions, immersive research, and practices of making, students will explore subtle interweavings of matter and memory; human and more-than-human agencies; patterns and residues of movement; structures of belonging; and thresholds of knowing and not-knowing. The course will be enriched by the presence of TBD guest lecturers linked to the main research theme.
Learning objectives	Students will acquire tools for applying Slow thinking and research methodologies not only to projects developed within this course but also to other territories of their praxis. An important philosophical point of departure is the Martinican philosopher Édouard Glissant’s theory of Relation— first introduced in his seminal book <i>Poetics of Relation</i> (1990). Cultivating diverse and nuanced understandings of this concept and seeking to apply them in practice are important objectives of the course.  In addition to the required workload of this course, students will be invited to share their perspectives and projects during the

	Sonic Acts symposium 24/25 February 2024. Those who do so will receive IST (independent study trajectory) credit for their participation.
Teaching methods	Practice-based research, lectures, readings, discussions
Assessment methods	30% attendance, class participation 40% assignments and presentations 30% self-reflection, personal process
Grading scale	<input type="checkbox"/> pass/fail
Compensation	
Attendance requirements	80%
Main competencies	
Study load (EC)	4
# of contact hours	48
# of self-study hours	64

## Sound Worlds 2

Tutor(s)	Robert Pravda
Course description	As much as we experience our environment visually, we also have an ability to sense our environment through listening. We sense the spatial attributes through hearing as something parallel to our visual perception. What we hear is a complex mixture of the surrounding sound with its reflections, dispersion, refraction and absorption, all determined by the specific (unique) acoustic character of the space. While listening, we react both to sound sources and to spatial acoustics.
Learning objectives	You will gain more advanced knowledge in the workings of sound in its environment.
Teaching methods	In the two weeks of the course, we will build upon individual ideas, with emphasis on research in materials and techniques for development and hands-on experiments in; how to approach sound organisation for a multichannel sound reproduction, a live performance setup, or a sound installation based on individual artistic ideas of the participants.
Assessment methods	Attendance 80%, assignment 100%
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction

Compensation	
Attendance requirements	80%
Main competencies	
Study load (EC)	4 ECTS
# of contact hours	8 classes of 6 hours
# of self-study hours	64

## The Dynamics of In-between

Tutor(s)	Nele Brökelmanna and Cocky Eek
Course description	<p>The things we notice in puddles and streams can be just as profound and helpful to understanding what is happening, as those that might be spotted from a vessel mid-Atlantic.”</p> <p><i>(How to read Water, Tristan Gooley, Sceptre, p.8)</i></p> <p>During this course we will be residing ‘in the middle’ of the Curonian Spit, a thin peninsular along the coastline of Lithuania which divides two bodies of water: the Baltic Sea and the Curonian Lagoon.</p> <p>The dune landscape of the Curonian Spit is diverse and depends on the dynamic balance between the sediments brought by ebb and flow. As the dune will allow us to temporarily and conceptually be in-between, we will explore it with all our means: hands-on exercises, full exposure to the natural elements and thought experiments guided by texts in relation to our experiential findings. The site-specific nature of this endeavour is looking for an immediacy of relating action to their environmental sources, which encourages diligent observation and accidental discovery. With this phenomenological approach we will challenge ourselves to embrace the dynamics of the in-between.</p> <p>We will be staying at the <a href="#">Nida Art Colony</a> (NAC), situated in the town of Nida on the Curonian Spit. It is important that we all consider the intrinsic values of the area, its communities and NAC, and take the opportunity to learn from one another and the environment.</p>

	keywords: in-between, site-specific, relating to natural phenomenon's, physical experiential research, specificities of locality, working through experience and thought experiments.
Learning objectives	At the end of this course, you: <ul style="list-style-type: none"> <li>- have learned to unfold a site-specific process,</li> <li>- have learned to engage with an abstract understanding of the in-between.</li> <li>- have made a site-specific work related to the space in-between</li> <li>- Masters students will also write a conceptual reflection about their own process: what have you learned/experienced in this course, and what elements are helpful for your process in your daily environment and professional field.</li> </ul>
Teaching methods	Physical/sensory exercises, field-explorations and hands on prototyping, interviewing/conversing with (non-)human inhabitants of the Curonian Spit, documentation, joint reading and discussions
Assessment methods	BA students: Active participation, presentation for a small audience, documentation during the process and for MA students; all the above and also writing a reflection.
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80% attendance, active participation and presentations during the course.
Main competencies	Doing artistic fieldwork and gaining a theoretical understanding of the in-between.
Study load (EC)	4
# of contact hours	80
# of self-study hours	32

## The Synaesthetic Universe

Tutor(s)	Robert Pravda, Kasper van der Horst
Course description	As an important point of departure we are taking the book written by Frans Evers, The Academy of the Senses. A study of the scientific approaches to synaesthesia, related to the psycho-physical research conducted by Evers during his studies at the university; an alternative art history of the twentieth century based on the double paradigm of Castel's clavecin oculaire and Wagner's Gesamtkunstwerk; and a full account of the genesis of the

	<p>Interfaculty Image &amp; Sound.</p> <p>To encompass this entire range of subject, Evers coined a new term, “synesthetics,” to denote the experience, creative force, and study of synaesthesia. As the author states; “The Academy of the Senses is a “source book,” a work of inspiration, rather than a rigid account of historical facts. It provides anyone with an interest in the wondrous realm of multimedia arts and synaesthesia as a creative force, whether student or professional, an introduction into the foundations and extensions of seeing sound and hearing colours throughout the centuries.”</p>
Learning objectives	At the end of the course you have looked into the archive of the Interfaculty and examined some of the projects that dealt with the unity and interference of the senses.
Teaching methods	<p>We will execute small and fast exercises.</p> <p>As for the final goal we aim to create a multi-sensory (cross-sensory) environment. There will be a daily group-evaluation of the work’s progress, get feedback on a daily basis and test in practice.</p> <p>The first week we’ll work in the artscience studio in the conservatoire, doing small exercises and experiments.</p> <p>In the second week we aim to develop an environment in which perceptual experiences in one modality can give rise to an experience in a different sensory modality.</p> <p>We will visit relevant locations such as the anechoic room at TU Delft.</p>
Assessment methods	<p>At the end of the second week we’ll evaluate the experiments and the engagement of the students.</p> <p>MA students: write a short essay in which you reflect on the research that you did within this course.</p> <p>How does it relate to the results in your own work and how does it relates to perspectives with other artworks or fields of research.</p>
Grading scale	<input type="checkbox"/> Fail/Pass/Pass with distinction
Compensation	
Attendance requirements	80% attendance is required
Main competencies	create a multi-sensory (cross-sensory) environment / experience.
Study load (EC)	4 ECTS
# of contact hours	8 classes of 6 hours
# of self-study hours	64

## Writing as in research

Objectives:	At the end of this course, you:
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	<ul style="list-style-type: none"> <li>- know how to overcome the fear of 'beginning' and how to start;</li> <li>- have an idea how to use various writing techniques, depending on your creative process;</li> <li>- understand what tools to use for text analysis – either your own or someone else's;</li> <li>- have written in different genres, registers, and styles.</li> </ul>
Assessment:	You are expected to show a reasonable amount of interest in, and output of in-class and take-home writing assignments. You compose and present and end text at the end of the course (prerequisites to be communicated in class, depending on the draft plan). You read, analyse and reflect in class (verbally) / in writing on text from teacher's reading list. 80% class attendance.
Grading system:	Pass / Fail
Course content:	To write means to allow ideas to come into being, which is why so many fear the act of writing: once written down, your thoughts become a reality of their own. During this workshop we will investigate what writing means as an act of discovering and unravelling, rather than to fix emergent thinking. Point of departure is you: a creative creature that oscillates between who you are, what you do, and where you are heading. Through a systematic analysis of the creative research process you will discover how distinct writing techniques support and enhance your personal search for artistic growth, independent of your medium or artistic interest. We will work with prose, poetry, letter writing, essayism and other genres.
Duration:	2 weeks (8 days)
Credits:	4
Literature:	Handouts (tba)
Work form:	Classroom lectures and in-class (writing) exercises; take home reading and writing assignments.
Schedule, time, venue:	tba
Teachers:	Maya Rasker