

# Curriculum Handbook Master of Music – New Audiences and Innovative Practice

(NAIP)

Academic Year 2026/27

**Royal  
Conservatoire  
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 on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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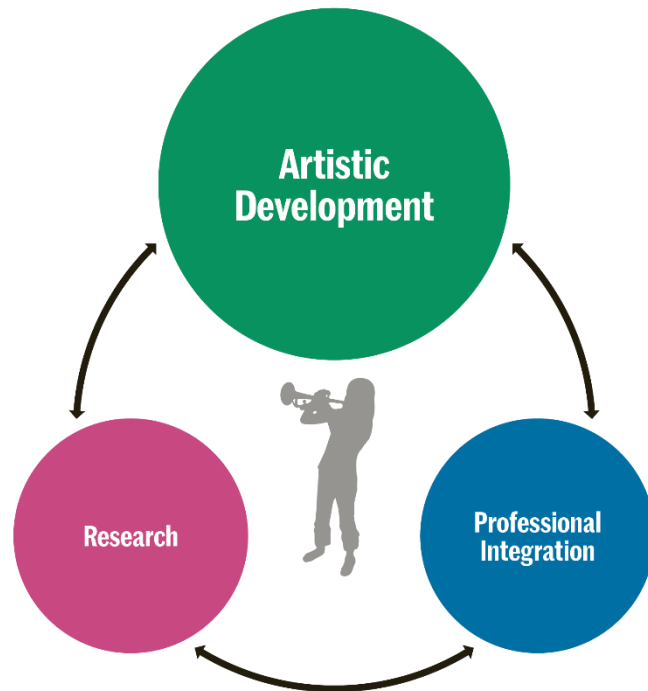
## INTRODUCTION

The Master of Music **New Audiences Innovative Practice** at the Royal Conservatoire in The Hague is for all music students (instrumentalists, singers, composers) who wish to become creative **makers that shape and influence the context in which they perform their music**. For those who want to develop their craft and creative skills, their agency and vision, to engage and challenge the practice of music.

As a bachelor student you already stood out as a musician with plans for unconventional performances. You have started to explore your own fascinations and would like to translate those into projects that will make a difference for others. You are eager to innovate and collaborate, possibly also with other disciplines. You are curious about your potential audience because you feel the urgency to make an impact. During this master you will deepen your artistic knowledge, skills and vision to initiate, develop and own your creative path.

During the master you will develop your Master Project, that consists of three domains: artistic development, research and professional integration. Both research and professional integration will be introduced to you in the courses Introduction to Research in the Arts and Introduction to Project Management. You will receive individual guidance, participate in group lessons and peer learning. In the artistic domain, you can divide your individual lessons amongst teachers that suit your artistic skills and interests. The group lessons are both practical and theory based and consist of Collaborative Practice, Performance & Communication and Socially Engaged Artistic Practice. A big part of the Master NAIP is building your portfolio. This portfolio is a collection of extracurricular experiences, activities and reflections that shape and drive your development.

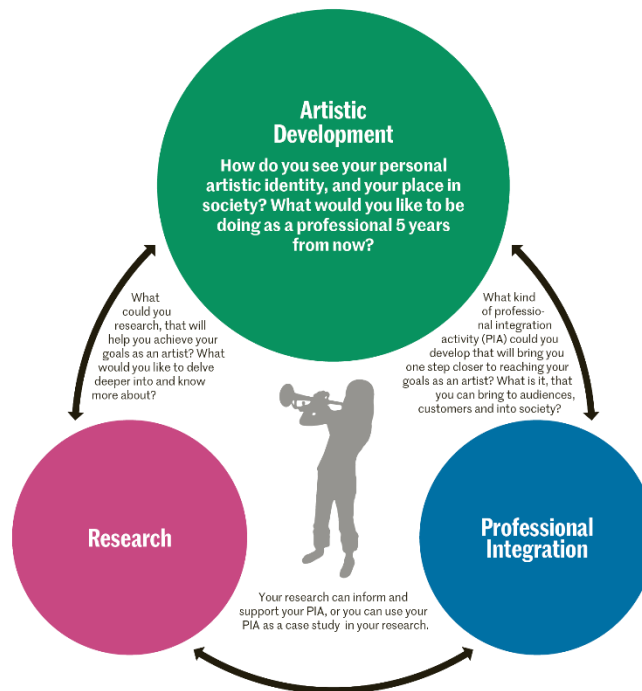
This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme NAIP. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. After Programme Objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).



The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your craft at a high qualitative level. We strive for our alumni to become excellent artists, and professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for your professional practice.

## THE MASTER PROJECT



The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realise the professional practice they aspire by integrating the following three domains:

**A. Artistic Development:** You develop a vision for your artistic development: What characterises you as an artist in terms of motivations, interests and skills? What kind of artist would you like to become? What are your career aspirations? What do you need to work on in order to become this artist? How can your Master Project help you achieve your goals?

You will receive tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example group lessons, projects, and masterclasses.

**B. Research:** Driven by your artistic vision, you conduct research that helps you reach your professional goals. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.

You will attend an introductory course on research in the arts and you will receive individual research supervision.

**C. Professional Integration:**

You design, develop and realise an activity that connects you with your desired professional practice and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic goals. Your PIA can be used to explore how to put your vision into practice. It can be informed and supported by your research, or it can function as a case study.

You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

### Master Circle

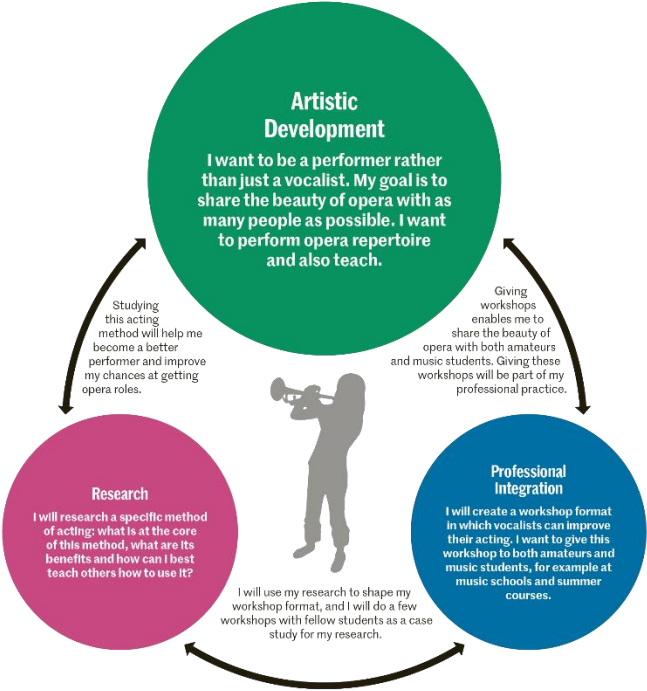
The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The

circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader.

**MASTER PROJECT EXAMPLES**

Here are some examples of potential Master Projects. This is a non-exhaustive list, as there are many possibilities to be explored. For example, you could collaborate with other students on a joint Master Project.

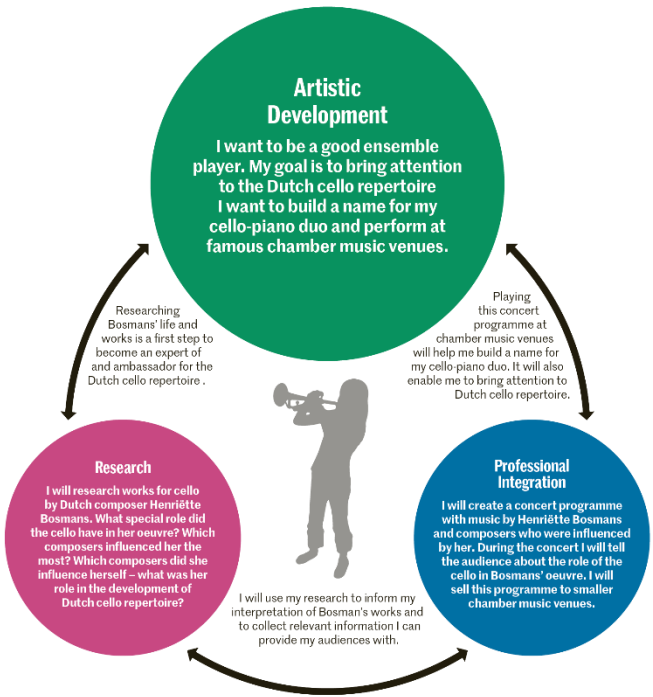
Example 1: Performer sharing the beauty of opera



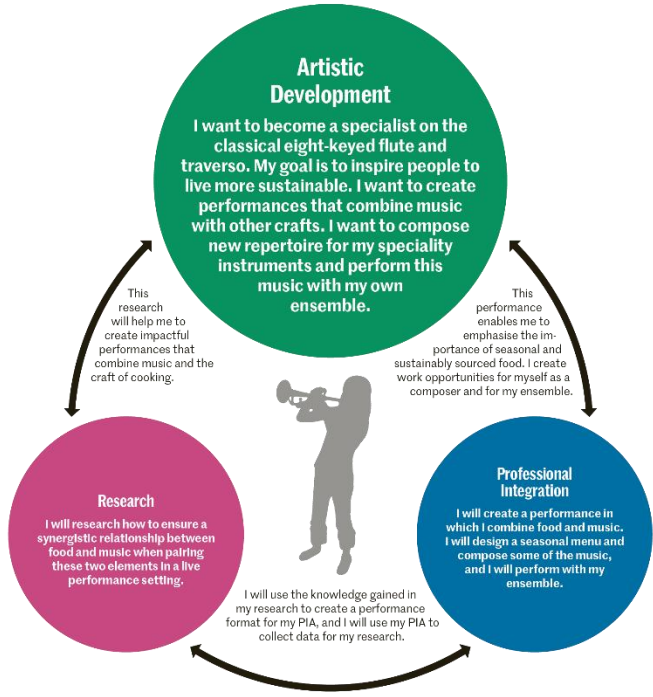
Example 2: Composing performer and band leader



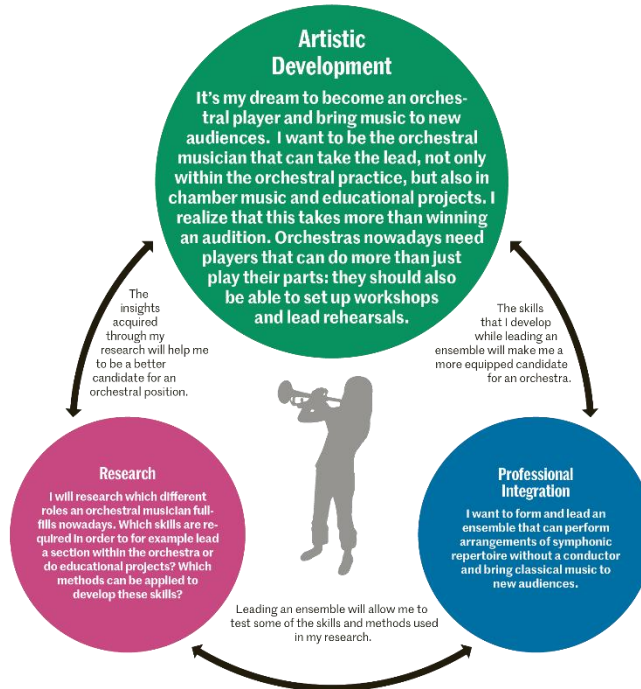
Example 3: Advocate for repertoire



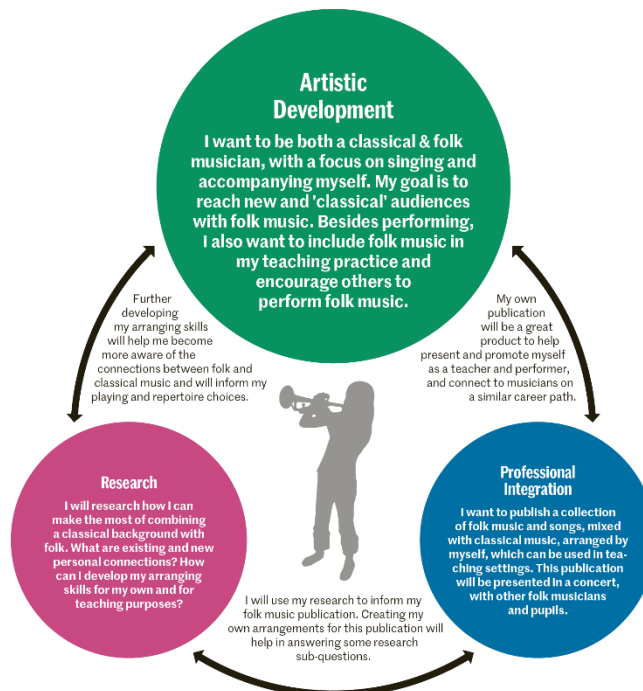
Example 4: Performer inspiring others through multi-disciplinary projects



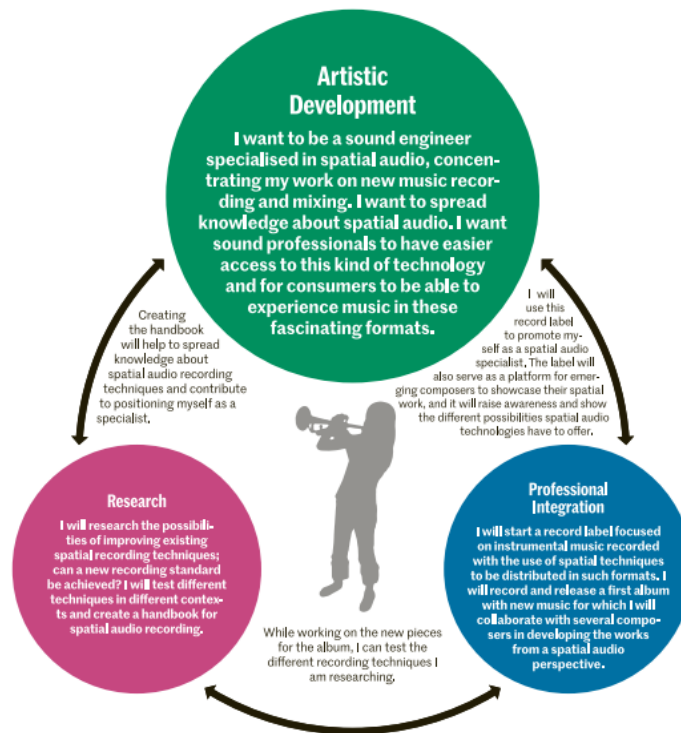
## Example 5: Versatile orchestral player



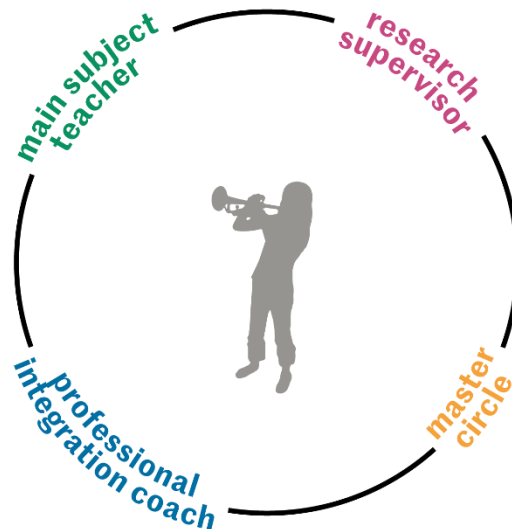
## Example 6: Classical folk musician



Example 7: Sound engineer spreading knowledge about spatial audio



**MASTER PROJECT NETWORK**



You are in control and at the centre of your Master Project – it’s all about what you want to do and what is meaningful to you! However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific perspectives. It is your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals as point of departure for your Master Project.

Your **research supervisor**, who can help you with your Master Project from a research perspective.

Your **professional integration coach**, who can help you with your Master Project from a professional integration perspective.

Your **master circle**, consisting of your peers and master circle facilitator, with whom you can discuss the connection and coherence of artistic development, research and professional integration within your Master Project.

## FOCUS AREAS

Students will be placed in a master circle which centres on one of the ten focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The focus areas are:

### 1. Art of Interpretation

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast or documentary.

### 2. Instruments, Techniques & Technologies

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

### 3. Music in Public Space

Topics related to the possible role and presence of music and artists in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of artists in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

### 4. Creative Processes

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

## **5. Beyond Discipline**

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

## **6. Musical Training, Performance & Cognition**

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

## **7. Aesthetics & Cultural Discourse**

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

## **8. Co-creative and Educational Settings**

Working with people is key in this focus area. Research investigates co-creative, participatory or educational processes. The professional integration activities aim at working with, in, and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

## **9. Music Theory & Aural Skills**

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

## **10. Artistic Knowledge & Scientific Inquiry**

This focus area investigates how artistic practice and scientific inquiry can mutually enrich one another. Students explore how scientific concepts, methods and data can inspire musical and artistic creation, and how artistic processes can, in turn, generate new insights, forms of knowledge, or modes of scientific communication. Projects may involve working with scientific datasets to create sound-based interpretations or musical structures; translating scientific models into artistic formats; exploring bioacoustics, sonification, or sensory augmentation; or collaborating with scientists in laboratories, observatories, or field research contexts. Students in this area are curious about empirical inquiry and seek to translate complex scientific systems into meaningful artistic and musical experiences.

## TIMELINE MASTER PROJECT

### M1 students

Start work with research supervisor and professional integration coach	October 2026
Registration master electives	2 – 16 November 2026
Deadline Master Project proposal	20 January 2027
Deadline revised Master Project proposal	10 March 2027
Master Research Symposium: Attendance of 3 presentations required	12 – 16 April 2027
First Year Master Project Presentation	May 2027 (t.b.a.)
M1 Main Subject Presentation	May – June 2027 (t.b.a.)

### M2 students

Deadline requests date Symposium	1 October 2026
Deadline pilot/prototype PIA	28 October 2026
Deadline preliminary version research exposition or thesis	25 November 2026
Deadline research abstract	10 February 2027
Deadline research exposition or thesis	10 March 2027
Master Research Symposium: research presentations	12 – 16 April 2027
Deadline self-reflective report Professional Integration	6 May 2027
Deadline material re-examinations research	12 May 2027
Main Subject Final Presentation	May – June 2027 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	16 June 2027
Re-examinations research presentations	21 – 22 June 2027

## PROGRAMME OBJECTIVES

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)<sup>1</sup>, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in New Audiences & Innovative Practice.

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1<sup>st</sup> cycle (Bachelor), 2<sup>nd</sup> cycle (Master) and 3<sup>rd</sup> cycle (Doctoral). Therefore all master objectives start with the number 2. In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

**At the end of the Master of Music in New Audiences & Innovative Practice programme, you:**

### **Practical (skills-based) outcomes**

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. of your discipline or genre.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.6. Demonstrate a high level of improvisational fluency.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own artistic practice.
- 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.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 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.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the working field, and identify and formulate strategies for developing engagement with them.

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

<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)

2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.

2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.

2.B.4. Exhibit knowledge of musical styles relevant to your artistic practice, and an advanced and critical understanding of their associated performing traditions.

2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different and new performing contexts.

2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.

2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.

2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.

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.

2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

### **Generic outcomes**

2.C.1. Exhibit advanced skills in critical thinking and critical awareness.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).

2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.

2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.

2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.

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 social contexts.

2.C.14. Engage and share information with specialist and non-specialist musicians 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.

2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your

own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

## CURRICULUM OVERVIEW

code	<b>New Audiences and Innovative Practice</b>	<b>Year 1</b>	<b>Year 2</b>
	<b>Master of Music 2026-2027</b>		
	<b>Master Project</b>		
KC-M-NA-MP	Master Project Portfolio (incl. additional projects outside of KC)	23	31
KC-M-NA-IA	Individual Artistic Development	6	6
KC-M-NA-PCB	Performance and Communication	4	
KC-M-AL-IRA	Introduction to Research in the Arts	2	
KC-M-AL-RT	Research Trajectory	7	12
KC-M-AL-IPM	Introduction to Project Management	2	
KC-M-NA-PIT	Professional Integration Trajectory	3	5
KC-M-AL-MCA	Master Circle	3	3
-	Master Elective	3	3
KC-M-NA-SEA	Socially Engaged Artistic Practice	4	
KC-M-TME-LG	Collaborative Practice	3	
	<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 Royal Conservatoire monitors its curricula on an annual basis.*

## COURSE DESCRIPTIONS

### MASTER PROJECT

#### Master Project Portfolio 1

<b>Course title</b>	<b>Master Project Portfolio 1</b>
<b>Department responsible</b>	NAIP
<b>OSIRIS course code</b>	KC-M-NA-MP1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This course stands at the core of the Master NAIP and concerns your development as a maker-performer. Through activities initiated by yourself (also outside the institution), additional master electives, mentoring sessions, thematic presentation evenings preceded by discussion sessions, performance visits and analyses, you will explore what kind of maker-performer you would like to be and where you can contribute, what artistic output you would like to realize and for whom, which skills you will need to develop and what role you see for (your) music in society. You will take the initiative, supported by your mentor, to embark on various activities in which you research and experiment with elements that together form the context of your artistic output. These elements are for instance your use of musical material, space, dramaturgy, other disciplines, and your relation, communication and/or interaction with the audience. You are encouraged to explore and analyse what is already out there, take inspiration from existing elements to tell a new story and create and realise your own project(s). You will document your findings and experiences in your portfolio and you will present your artistic practice in a presentation.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16, 2.C.17
<b>Course objectives</b>	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> <li>- define and formulate what drives you as a maker-performer;</li> <li>- turn your ideas and acquired knowledge into artistic experiments and/or output;</li> <li>- reflect on the audience perspective and how that informs your choices;</li> <li>- reflect on your use of specific artistic elements that shape and inform your own artistic output;</li> <li>- reflect on your own development and your agency over it.</li> </ul>
<b>Credits</b>	23 ECTS
<b>Level</b>	Master
<b>Work form</b>	Mentoring, laboratory, field study, individual study
<b>Literature</b>	-

<b>Language</b>	English
<b>Scheduling</b>	Individual study, 16 one-hour mentoring sessions in consultation with the teacher, dates for presentation evenings and discussion sessions TBA.
<b>Date, time &amp; venue</b>	-
<b>Teachers</b>	Cora Burggraaf and others
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<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>	Portfolio
<b>Assignment description</b>	A written portfolio that lists and describes your activities that contributed to your development as a maker-performer (outside the compulsory courses of the NAIP curriculum) and includes a conclusion and reflection. The portfolio is developed during the year and will be addressed and discussed in the mentoring sessions.
<b>Assignment requirements</b>	The portfolio should list and describe the activities undertaken during the first year of your master by you as a maker-performer (outside the compulsory courses of the NAIP curriculum). The portfolio should be handed in in the provided format.
<b>Assignment planning</b>	The portfolio is due at the end of semester 2.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- clear description of your activities;</li> <li>- clear and authentic reflection on the choice of activities and the elements that informed your own development;</li> <li>- clear and authentic reflection on your artistic development and agency over it;</li> <li>- clear reflection on relevant research</li> <li>- clear and authentic reflection on the audience perspective and its influence on your artistic choices</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>	in consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	A presentation that includes both a performative element that demonstrates your artistic development as a maker-performer and a spoken reflection. In the spoken reflection you address the coherence between the three domains of your Master Project and how it influences your development. You also address and reflect on prominent moments or outcomes of the activities in your portfolio and describe your goals and plans for the second year. The presentation is followed by questions from the committee of examiners.
<b>Assignment requirements</b>	The presentation should last 30 minutes and should include a performative element and a spoken reflection.
<b>Assignment planning</b>	The presentation will take place at the end of semester 2.
<b>Assessment criteria</b>	- the presentation reflects your aspirations as a maker-performer in choice of repertoire, concept and performance;

	<ul style="list-style-type: none"> <li>- the presentation shows your development in artistry, authenticity and craftsmanship;</li> <li>- the presentation shows an understanding of the audience perspective and how to influence it;</li> <li>- clear and authentic reflection on what drives you as a maker-performer and how that is visible in your work</li> <li>- clear and authentic reflection on the coherence between the three domains of your Master Project and how the domains influence your development</li> </ul>
<b>Weighting</b>	33,4%
<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
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	Come to the mentoring sessions and presentations well prepared, contribute to discussions.
<b>Assignment requirements</b>	80% attendance of mentoring sessions, presentation evenings and discussion sessions.
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>• Willingness to receive and apply feedback</li> <li>• Organisational ability; preparation for class</li> <li>• Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving feedback, exhibiting respect for others.</li> <li>• Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>• Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>• Attendance (at least 80%): includes punctuality.</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>	In consultation with the department

## Master Project Portfolio 2

<b>Course title</b>	<b>Master Project Portfolio 2</b>
<b>Department responsible</b>	NAIP
<b>OSIRIS course code</b>	KC-M-NA-MP2-26
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course stands at the core of the Master NAIP and concerns your development as a maker-performer. Through activities initiated by yourself (also outside the institution), additional master electives, mentoring sessions, thematic presentation evenings preceded by discussion sessions, performance visits and analyses, you will explore what kind of maker-performer you would like to be and where you can contribute, what artistic

	output you would like to realize and for whom, which skills you will need to develop and what role you see for (your) music in society. You will take the initiative, supported by your mentor, to embark on various activities in which you research and experiment with elements that together form the context of your artistic output. These elements are for instance your use of musical material, space, dramaturgy, other disciplines, and your relation, communication and/or interaction with the audience. You are encouraged to explore and analyse what is already out there, take inspiration from existing elements to tell a new story and create and realise your own project(s). You will document your findings and experiences in your portfolio and you will present your artistic practice in a presentation.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16, 2.C.17
<b>Course objectives</b>	At the end of this course, you are able to: <ul style="list-style-type: none"> <li>- present yourself as maker-performer with a clear artistic profile against a background of researched existing practices;</li> <li>- formulate what drives you as a maker-performer and turn your ideas into output;</li> <li>- acquire and maintain a network of colleagues and organisations as a starting point of further exploration in the future;</li> <li>- define your potential audience and realistic professional career possibilities;</li> <li>- utilise research as a means to shape and inform your concepts and output;</li> <li>- are able to act as your own teacher by means of reflection, assessment and evaluation of the quality of your work to continue developing your abilities.</li> </ul>
<b>Credits</b>	31 ECTS
<b>Level</b>	Master
<b>Work form</b>	Mentoring, laboratory, field study, individual study
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	Individual study programme, mentoring sessions in consultation with teacher, presentation evenings and discussion sessions TBA.
<b>Date, time &amp; venue</b>	-
<b>Teachers</b>	Cora Burggraaf and others
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<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>	Portfolio
<b>Assignment description</b>	Portfolio of activities that foster the student's development, including a conclusion and reflection. The

	portfolio is a continuation of (and thus includes) the submitted portfolio in Master 1.
<b>Assignment requirements</b>	The portfolio should list and describe the activities undertaken during the first year of your master by you as a maker-performer (outside the compulsory courses of the NAIP curriculum). The portfolio should be handed in in the provided format.
<b>Assignment planning</b>	Deadline for handing in the portfolio is June 1st.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- clarity and observation in describing your activities</li> <li>- realism and authenticity in reflection on the choice of activities and the elements that informed your own development</li> <li>- structure, self-observation, realism and defining a vision in the reflection on your artistic development and agency over it</li> <li>- structure, critical reflection and ability to see connections on relevant research</li> <li>- observation skills and critical reflection on the audience perspective and its influence on your artistic choices</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>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Final Presentation
<b>Assignment description</b>	A presentation that includes both a performative element that demonstrates your artistic development as a maker-performer and a spoken reflection on your development and output. In the spoken reflection you address the coherence between the three domains of your Master Project, how it influenced your development and output, and on the acquired perspective on your professional practice including your potential audience and possibilities in the profession. You also address and reflect on prominent moments or outcomes of the activities in your portfolio and the effect on your network. You describe your next steps after graduation and your plans for continuous development. The presentation is followed by questions from the committee of examiners.
<b>Assignment requirements</b>	The presentation should last 75 minutes and should include a performative element and a spoken reflection.
<b>Assignment planning</b>	The presentation will take place at the end of semester 2.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria see Appendix 1 of this curriculum handbook.
<b>Weighting</b>	33,4%
<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
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Active Participation
<b>Assignment description</b>	Come to the mentoring sessions and presentations well prepared, contribute to discussions.

<b>Assignment requirements</b>	80% attendance of mentoring sessions, presentation evenings and discussion sessions.
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>• Willingness to receive and apply feedback</li> <li>• Organisational ability; preparation for class</li> <li>• Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving feedback, exhibiting respect for others.</li> <li>• Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>• Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>• Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department.
<b>Re-assignment planning</b>	In consultation with the department
<b>Practical Information about Presentations and Final Presentations</b>	<p>For generic practical information on Presentations and Final Presentations, including forms for technical support, go to <a href="#">this KC Portal page</a> and make sure you take a look at the Presentation and Final Presentations documents.</p> <p>For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.</p>

## Individual Artistic Development 1 & 2

<b>Course title</b>	<b>Individual Artistic Development 1 &amp; 2</b>
<b>Department responsible</b>	NAIP
<b>OSIRIS course code</b>	KC-M-NA-IA1-21; KC-M-NA-IA2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course, you receive 24 individual lessons of 60 minutes, in which you work on developing your musical craftsmanship and artistry.</p> <p>The division of your individual lessons will be determined in consultation with the head of NAIP before the summer break. This can be a maximum of two different teachers. In the first lesson, together with your teacher you will set goals for this study year and define a path and stepping-stones towards those goals. You are challenged to reflect on and pursue growth in your craft and artistry and to recognise quality. Your teacher will also guide you in preparing the performative element of your presentation.</p>

<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.12, 2.B.3, 2.B.4, 2.B.12, 2.C.2, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed your musical craft and artistry in your main instrument/discipline;</li> <li>▪ Are able to realise, create, recreate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality;</li> <li>▪ are able to define how you can apply and use your craftsmanship and artistry in your capacity as 'maker'.</li> </ul>
<b>Credits</b>	6 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual lessons, individual study
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	24 x 60-minute individual lessons
<b>Date, time &amp; venue</b>	In consultation with your teacher
<b>Teachers</b>	Depending on instrument (or voice, composition etc.)
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Both assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written report
<b>Assignment description</b>	Write a report in which you reflect on the following questions: <ul style="list-style-type: none"> <li>- How do you see the development of your craftsmanship and artistry over the past year?</li> <li>- Which possibilities do you see to apply your craftsmanship and artistry in your capacity as 'maker'?</li> <li>- What aspect(s) of your craft do you need to develop further to apply your craftsmanship and artistry in your capacity as 'maker'?</li> </ul> You discuss the report with your teacher at the end of the 2nd semester.
<b>Assignment requirements</b>	Min. 500 – max. 800 words
<b>Assignment planning</b>	Report to be submitted and discussed with teacher at the end of the 2nd semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• student shows critical reflection and clearly defines their development of craftsmanship and artistry</li> <li>• student clearly defines how they can apply their craftsmanship and artistry in their capacity as 'maker'</li> <li>• student provides a realistic view on what aspect(s) of their craftsmanship and artistry need improvement to apply them as a maker</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>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active participation

<b>Assignment description</b>	
<b>Assignment requirements</b>	80% attendance
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>• Willingness to receive and apply feedback</li> <li>• Organisational ability; preparation for class</li> <li>• Attendance (at least 80%): includes punctuality.</li> </ul>
<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>	In consultation with the department

## Performance and Communication

<b>Course title</b>	<b>Performance and Communication</b>
<b>Department responsible</b>	NAIP
<b>OSIRIS course code</b>	KC-M-NA-PCB-21
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Performance &amp; Communication is a hands-on course that explores how elements such as spoken introduction, bodily presence, and spatial awareness shape musical performance, audience connection and interpretative context. Students take part in practical exercises drawn from dance, improv theatre, music theatre, acting, ensemble warm-ups and movement practices, creating a laboratory environment in which they can experiment freely, take risks, and discover new facets of their performative identity.</p> <p>Sessions mix practical exploration with theoretical frames from performance studies and performance practice, helping students develop an informed yet personal approach to 'being' on stage.</p> <p>The course seeks to cultivate a space for students to explore, expand and empower who they are as performers across different performance cultures. At the end of the course, students prepare a short performance in which they integrate newly developed approaches, experimenting with ideas they might not have considered at the beginning of the semester and expanding their sense of artistic freedom on and off stage.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16, 2.C.17
<b>Course objectives</b>	<p>At the end of this course, you are:</p> <ul style="list-style-type: none"> <li>▪ aware of the expressive possibilities and qualities of the body on stage;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ able to integrate verbal, physical, and musical expression coherently to enhance authenticity and artistic impact;</li> <li>▪ aware of the expressive possibilities and qualities of (a) space;</li> <li>▪ able to analyse and intentionally shape embodied, spatial, and linguistic communication to influence audience experience by enhancing communication and stage presence.</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Master
<b>Work form</b>	Active group workshops paired with individual study
<b>Literature</b>	Will be available in Teams.
<b>Language</b>	English
<b>Scheduling</b>	Thirteen laboratories of 3 hours in the 2nd semester.
<b>Date, time &amp; venue</b>	See Asimut
<b>Teachers</b>	Julia Pallanch and guests.
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<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>	80% attendance
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Performance
<b>Assignment description</b>	A performance that includes speech, intentional use of body, space and music, which demonstrates acquired insights and skills, including connecting and communicating with an audience.
<b>Assignment requirements</b>	A 5-10 minute performance
<b>Assignment planning</b>	The performance will take place at the end of the 2nd semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- intentional, effective and authentic use of body, space and speech that strengthens the authenticity in your performance</li> <li>- intentional, effective and authentic use of body and space to communicate with and influence the audience</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>	In consultation with teacher

## Introduction to Research in the Arts

<b>Course title</b>	<b>Introduction to Research in the Arts</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRA-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of artistic research methodologies, giving you the opportunity to develop the research component of your Master Project. This includes an introduction to the 10 focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> <li>10. Artistic Knowledge &amp; Scientific Inquiry</li> </ol> <p>The course will include an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will be required to follow a workshop by Casper Schipper on using the Research Catalogue for the documentation of your research. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were introduced and discussed during the sessions.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are aware of how artistic research can be used to develop skills as a reflective practitioner;</li> <li>▪ understand how to use source materials correctly;</li> <li>▪ are aware of the possibilities for effectively documenting research results;</li> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>

<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Interactive seminars, individual study and workshops
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	6 interactive sessions of 2 hours during the first semester + 1 workshop Research Catalogue of 1 hour and 45 minutes.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok, Casper Schipper and others
<b>Contact information</b>	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
<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>	Written assignments
<b>Assignment description</b>	<p>During the course you will receive the following 6 assignments via Teams:</p> <ol style="list-style-type: none"> <li>1. From Concept to Component: Designing a Research Framework</li> <li>2. A. Plagiarism Awareness Contract. B. When in Doubt, Cite: A Guide to Proper Attribution</li> <li>3. Finding and Contextualizing Research Sources</li> <li>4. Developing a Research Question: From Broad Concept to Narrow Focus</li> <li>5. Grant Application Stichting De Zaaier</li> <li>6. Final Assignment: Demonstrating skills acquired from Introduction to Research in the Arts &amp; the Research Catalogue Workshop</li> </ol> <p>You will be informed about these assignments in more detail by the teacher during the course.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Every seminar is followed by an assignment.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place at the end of semester 1
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	You need to attend at least 80% of this course. Only two absences are permitted, and must be communicated to the teacher beforehand. In addition, the attendance of one Research Catalogue workshop is required.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion.</li> <li>- Group skills: sharing ideas with others.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>

<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	A significant written assignment, in consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## Research Trajectory 1

<b>Course title</b>	<b>Research Trajectory 1</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-RT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Students and supervisors are advised to discuss which format (thesis or exposition, see course description of 'Research Trajectory 2') best suits the chosen research topic of the student with Head of Master Research Kathryn Cok in year 1.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of this two year course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection;</li> <li>▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes;</li> <li>▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.</li> </ul>
<b>Credits</b>	7 ECTS
<b>Level</b>	Master
<b>Work form</b>	Supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.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>	Progress assessment
<b>Assignment description</b>	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
<b>Assignment requirements</b>	You need to be in contact with your supervisor and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your supervisor in April of your first year.

<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Regular communication with your supervisor</li> <li>- Having settled on a viable research topic</li> <li>- Having a clear plan on what steps to take in order to answer your research question</li> <li>- Demonstrating progress in the development of your research</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

## Research Trajectory 2

<b>Course title</b>	<b>Research Trajectory 2</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-RT2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14

<b>Course objectives</b>	<p>At the end of this two year course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection;</li> <li>▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes;</li> <li>▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.</li> </ul>
<b>Credits</b>	12 ECTS
<b>Level</b>	Master
<b>Work form</b>	Supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.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>	Master Research Presentation
<b>Assignment description</b>	The presentation of the findings of your research in the context of your Master Project is two-fold: a written

	<p>submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a 30-minute presentation of of your research to the committee of examiners in front of an interested audience. The presentation is followed by 15 minutes of questions from the committee of examiners and if time allows, members of the audience. You may use your own device; a screen as well as a back-up computer will be present. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
<p><b>Assignment requirements</b></p>	<p><b>Research exposition or thesis</b> The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p><b>1. Research exposition</b> The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. Information should be presented in a defined structure, including an introduction, a body and a conclusion. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical/educational practice, and at</p>

the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic/educational practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

Please note:

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

## **2. Thesis**

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical/educational practice will still be the point of departure. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The committee of your research presentation will include at least one member with a PhD.

Please note:

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
- Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.

	<p>- The thesis must be uploaded into the Research Catalogue for submission.</p> <p><b>Regardless of the chosen format</b>, the research documentation should contain the following information:</p> <ol style="list-style-type: none"> <li>1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition or Thesis);</li> <li>2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;</li> <li>3. A description of the research process (the search for the solution to the research question) including methodology;</li> <li>4. An analysis or critical discussion of the findings;</li> <li>5. Conclusions;</li> <li>6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;</li> <li>7. The exposition or thesis should include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.</li> </ol> <p><b>Master Research Symposium - Presentation</b>  During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes in connection to your own practice. You should also make clear in your presentation how your research connects to your artistic development and PIA. Your presentation will be followed by 15 minutes of questions from the committee of examiners.</p>
<p><b>Assignment planning</b></p>	<p><b>25 November 2026: Preliminary version</b>  By 25 November 2026, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. This deadline is designed as a check-in point for M2 students, their Research Supervisors, and the Master Research Team. Students should invite their Research Supervisor to their exposition or thesis at least two weeks before the deadline to receive their feedback on the contents or current state of the research.  The Head of Master Research will then provide feedback on the design and scope of the exposition or thesis, which at this point should at least include:</p>

	<ol style="list-style-type: none"> <li>1. A title page that is complete and reflects the contents of the research</li> <li>2. An embedded Table of Contents</li> <li>3. Chapters with content (text and media)</li> <li>4. A bibliography</li> <li>5. Footnotes</li> </ol> <p>This is an opportunity to receive valuable feedback in the run-up to your final version.</p> <p><b>10 February 2027: Research abstract</b>  By 10 February 2027, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> <li>1. Your name</li> <li>2. Main subject</li> <li>3. Name of research supervisor(s)</li> <li>4. Title of research</li> <li>5. Research question</li> <li>6. Summary of the results of the research (max. 200 words)</li> <li>7. Short biography (max. 100 words)</li> <li>8. At least 3 keywords</li> </ol> <p>This abstract will be included in the Master Research Symposium programme book.</p> <p><b>10 March 2027: Deadline research exposition or thesis</b>  A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 10 March 2027.</p> <p><b>12-16 April 2027: Master Research Symposium</b>  Your research presentation will take place in the week of 12-16 April 2027, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 1 October 2026. In order to make a correct schedule for the Master Research Symposium in April 2026, all 2nd year students should inform the Master Research Team by 1 October 2026 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 3 of this curriculum handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.

<b>Re-assignment planning</b>	The re-examination deadline for the research exposition or thesis is 12 May 2027; the re-examinations of the research presentations takes place on 21 and 22 June 2027.
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## Introduction to Project Management

<b>Course title</b>	<b>Introduction to Project Management</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-IPM-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a communication plan.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	At the end of this course, you will be able to: <ul style="list-style-type: none"> <li>- demonstrate an understanding of a variety of project management topics;</li> <li>- formulate your own professional goals;</li> <li>- create a brief description of an artistic project.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminars, tutorials, individual study, assignments
<b>Literature</b>	Course reader available in Teams
<b>Language</b>	English
<b>Scheduling</b>	5 seminars of 120 minutes during the 1st semester
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Renee Jonker and guests
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Both assignments needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written assignments
<b>Assignment description</b>	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): <ul style="list-style-type: none"> <li>- BDPIA (Brief Description of Professional Integration Activities)</li> <li>- Product Based Planning and Risk Log</li> </ul>

	<ul style="list-style-type: none"> <li>- Budget</li> <li>- Design of Prototype/Pilot and test</li> <li>- Communication plan</li> </ul> <p>The BDPIA will become part of the Master Project proposal.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Each seminar is followed by an assignment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Being able to give a clear description of a deliverable</li> <li>- Being able to define quantifiable results</li> <li>- Being able to define goals</li> <li>- Being able to describe values created</li> <li>- Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>- Creating a budget</li> <li>- Making a product-based planning</li> <li>- Designing a pilot/prototype</li> <li>- Creating a communication plan</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Deadline for re-assignments will be in January 2026
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active Participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	80% attendance
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion.</li> <li>- Group skills: sharing ideas with others.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	A significant written assignment, in consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

### Professional Integration Trajectory 1

<b>Course title</b>	<b>Professional Integration Trajectory 1</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your

	<p>research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish your Professional Integration Trajectory at the end of the 2nd year of the master by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. You start working on this in the first year of the master. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November of your 2nd year.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments: 9 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration ( <a href="mailto:i.goldschmeding@koncon.nl">i.goldschmeding@koncon.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>	Progress Assessment
<b>Assignment description</b>	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
<b>Assignment requirements</b>	You need to be in contact with your coach and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your coach in April of your first year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- good communication with your coach</li> <li>- having settled on a viable PIA</li> </ul>

	<ul style="list-style-type: none"> <li>- having a clear idea on what steps to take to realise your PIA</li> <li>- showing motivation in moving forward with development of your PIA</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

## Professional Integration Trajectory 2

<b>Course title</b>	<b>Professional Integration Trajectory 2</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish this course at the end of the 2nd semester by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.</li> </ul>
<b>Credits</b>	5 ECTS
<b>Level</b>	Master

<b>Work form</b>	coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments: 9 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.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>	Self-Reflective Report
<b>Assignment description</b>	You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA.
<b>Assignment requirements</b>	<p>A written report including documentation (video and/or audio recording, images, photos, written statements, etc.), in which you reflect on your PIA by answering the questions provided below:</p> <ol style="list-style-type: none"> <li>1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> <li>- What is the deliverable of your PIA?</li> </ul> </li> <li>2. Provide documentation<sup>1</sup> of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> <li>- What did you test?</li> <li>- How did you test this?</li> <li>- How have the results influenced your PIA?</li> </ul> </li> <li>3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> <li>- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?</li> <li>- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?</li> <li>- Describe what values your PIA has created or will create.</li> </ul> </li> <li>4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> <li>- How would you qualify your deliverable? What is good about it, what could be improved and how?</li> <li>- How did you collect feedback from others? (please provide documentation)</li> <li>- What did you learn from this feedback?</li> </ul> </li> <li>5. Reflect on the process: <ul style="list-style-type: none"> <li>- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis</li> </ul> </li> </ol>

	<p>manager, problem solver, facilitator, fundraiser, conductor, manager, educator)</p> <ul style="list-style-type: none"> <li>- Which roles fitted you best?</li> <li>- What did you learn from taking these roles?</li> <li>- What worked well in the process and what would you do differently next time?</li> </ul>
<b>Assignment planning</b>	<p>Deadline Pilot/Prototype: 28 October. Deadline Self-reflective Report: 6 May.</p>
<b>Assessment criteria</b>	<p>For a detailed assessment rubric including the exact assessment criteria see Appendix 4 of this curriculum handbook.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	The deadline for the re-assignment is 16 June

## Master Circle 1 & 2

<b>Course title</b>	<b>Master Circle 1 &amp; 2</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-MCA1-20; KC-M-AL-MCA2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available. In addition, first year students will deliver their Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating their plan for undertaking and completing this important element of the Master programme. The Master Project Proposals can be discussed in the master circle, but will be assessed by the main subject teacher of the student in question, the Head of Master Research and the Head of Professional Integration.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of</p>

	<p>the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> <li>10. Artistic Knowledge &amp; Scientific Inquiry</li> </ol>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14, 2.C.17.KC
<b>Course objectives</b>	<p>At the end of this two year course, you:</p> <ul style="list-style-type: none"> <li>- are able to connect your artistic development, research, and professional integration in a way that supports your individual development;</li> <li>- are able to set distinct goals, and involve and proactively engage the relevant stakeholders, showing engagement with your Master Project;</li> <li>- are able to communicate clearly and effectively, in written and spoken form;</li> <li>- are able to give and receive feedback and to reflect on your own work;</li> <li>- are aware of how your Master Project relates to the wider context of your chosen focus area as well as to the professional and artistic field.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group sessions
<b>Literature</b>	T.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Monthly meetings of 2 hours
<b>Date, time &amp; venue</b>	See ASIMUT schedule
<b>Teachers</b>	Depending on focus area. (Possible circle leaders include Kathryn Cok, Bart van Oort, Wieke Karsten, Susan Williams, Wouter Verschuren, Aart Strootman, Anna Scott, Adri de Vugt, Daniël Salbert, Yvonne Smeets, Loes Rusch, Bastiaan Kuijt, Yannis Kyriakides, Alison Isadora, Paul Craenen, Suzan Overmeer, Andrew Wright, Arthur Elsenaar, Inês de Avena Braga)
<b>Contact information</b>	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)
<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>	M1: Master Project proposal

<b>Assignment description</b>	You must write and develop your personal Master Project Proposal in English in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be assessed by your main subject teacher, the Head of Master Research and the Head of Professional Integration.
<b>Assignment requirements</b>	<p>Your Master Project proposal must adhere to the following format:</p> <p><b>Format Master Project proposal</b> Your Master Project proposal consists of three elements:</p> <p><b>A.</b> Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> <li>1. What characterises you as a musician in terms of skills, motivations and/or interests.</li> <li>2. What kind of musician would you like to become? What are your career aspirations?</li> <li>3. What do you need to work on in order to become this musician?</li> <li>4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)?</li> </ol> <p><b>B.</b> Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> <li>1. Title and possible sub-titles</li> <li>2. A research question</li> <li>3. Possible sub-questions</li> <li>4. A brief description of the topic, including planning, chosen methods, and research process</li> <li>5. Chosen form of documentation and presentation (during the Master Research Symposium)</li> </ol> <p><b>C.</b> Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> <li>1. Describe the background and motivation of your PIA including how it is supporting your artistic goals.</li> <li>2. Describe your PIA: what is your deliverable, and for whom are you creating it?</li> <li>3. Describe the scope of your PIA in quantifiable terms.</li> <li>4. Describe the goals of your PIA: what do you want to achieve?</li> <li>5. Describe the values you will create with your PIA.</li> </ol>
<b>Assignment planning</b>	The deadline for the Master Project proposal is 20 January 2027.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 5 of this curriculum handbook.
<b>Weighting</b>	33,4%
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
<b>Re-assignment planning</b>	The deadline for the re-assignment is 10 March 2027.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M1: First Year Master Project Presentation
<b>Assignment description</b>	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
<b>Assignment requirements</b>	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p><b>Master Project</b></p> <ol style="list-style-type: none"> <li>1. How is your Master Project developing?</li> <li>2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated?</li> </ol> <p><b>Artistic Development</b></p> <ol style="list-style-type: none"> <li>3. What are your goals for this area, where are you now and what are your goals for the next academic year?</li> </ol> <p><b>Research</b></p> <ol style="list-style-type: none"> <li>4. What is your research question at this point in time?</li> <li>5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed.</li> <li>6. Are you working with your research supervisor and how is this going?</li> </ol> <p><b>Professional integration activity</b></p> <ol style="list-style-type: none"> <li>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</li> <li>8. Are you working with your professional integration coach and how is this going?</li> </ol> <p>Planning of your Master Project</p> <ol style="list-style-type: none"> <li>9. What is your timeline from now until the summer holiday?</li> <li>10. How do you see yourself completing your research and professional integration activity in year two?</li> <li>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</li> </ol>
<b>Assignment planning</b>	The exact date of your presentation will be communicated to you by your master circle leader.
<b>Assessment criteria</b>	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 6 of this curriculum handbook.
<b>Weighting</b>	33,3%
<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 June
<b>Assignment</b>	<b>Assignment 3</b>

<b>Assignment type</b>	M1: Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master Circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master Circle leader before the date in question.</p>
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	M2: Active participation
<b>Assignment description</b>	Active participation, including a trial presentation.
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul>

	Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
<b>Assignment planning</b>	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.

## Master Elective

<b>Course title</b>	<b>Master Elective</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	Depends on chosen course
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> <li>10. Artistic Knowledge &amp; Scientific Inquiry</li> </ol>

	You must register for a Master Elective via Osiris between 2 - 16 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the <a href="#">Master Electives Handbook</a>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Contact information</b>	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	Depending on chosen course. All master electives have an 80% attendance requirement.

## Socially Engaged Artistic Practice

<b>Course title</b>	<a href="#">Socially Engaged Artistic Practice</a>
<b>Department responsible</b>	NAIP
<b>OSIRIS course code</b>	KC-M-NA-SEA
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you explore ways for you as a musician to have an impact – not only in a concert hall for music lovers, but anywhere where there is need for change, creative solutions or care.</p> <p>You learn about the possibilities for artists to realise projects that contribute to change or a movement and the role of music within that. In this course you will learn by example and by doing. Several inspiring creative makers from different artistic fields will tell you about their practice, their artistic choices, work process, collaborations, whom or what they want to have an impact on. Through specific assignments, you will be guided in exploring and formulating what drives you, and in acquiring tools required to turn that drive into a meaningful project.</p> <p>An internship of a minimum of 5 x 3h sessions is part of this course.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- are able to find ways to use your own artistic practice in a societal context, or to address societal issues in your artistic practice;</li> <li>- are able to construct a plan for an artistic project with impact;</li> <li>- are able to realistically define whom your artistic project is for and how you will reach them;</li> <li>- have analysed, reflected on and learned from existing examples of socially engaged artistic projects and effectively use this knowledge for your own practice.</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Master

<b>Work form</b>	Tutorial, workshops, individual study, internship.
<b>Literature</b>	Will be available in Teams.
<b>Language</b>	English
<b>Scheduling</b>	12 workshops of three hours, and an internship of 5 three-hour sessions
<b>Date, time &amp; venue</b>	see Asimut for workshops, internship in consultation with the teachers
<b>Teachers</b>	Guy Wood and guest speakers.
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<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>	80% attendance
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving feedback, exhibiting respect for others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</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>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written reflection
<b>Assignment description</b>	Drawing the insights from the speakers during the lessons, other socially engaged projects that were discussed and the filled out blue prints that you have collected during the course, you identify and reflect on the elements that are relevant and interesting to you. You reflect on your experiences during the internship, the impact on yourself and on the participants or audiences of the project you were part of. You specify whether (and if so, how) you will use specific elements/practices of the internship in your own practice.
<b>Assignment requirements</b>	Word count: max 800 words. Your reflection should include at least three references to socially engaged artistic projects, which can be examples that were discussed during the course or other.
<b>Assignment planning</b>	at the end of the 2nd semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- clarity of vision, motivation, drive in defining the possibilities for musicians being engaged in a societal context</li> <li>- critical reflection and definition on specific elements that are vital to existing socially engaged artistic practices</li> </ul>

	- clarity of reflection, honesty, level of observation skills and clarity of describing your motivation on your experiences within the internship
<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>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Written blueprint of your own project
<b>Assignment description</b>	Using the format of the provided blueprint as a starting point, you construct a plan for your own socially engaged artistic project, including defining your audience and potential impact and created values.
<b>Assignment requirements</b>	Use the provided format of the blueprint as a starting point, to be adapted if needed.
<b>Assignment planning</b>	assignment due at the end of the 2nd semester
<b>Assessment criteria</b>	- clarity of definition in the answers - realism - authenticity, drive and motivation
<b>Weighting</b>	33,4%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the teacher

## Collaborative Practice

<b>Course title</b>	<b>Collaborative Practice</b>
<b>Department responsible</b>	NAIP
<b>OSIRIS course code</b>	KC-M-TME-LG-22
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Compulsory for NAIP and TME students. Elective course for other Master students.
<b>Course content</b>	In this course you'll acquire skills to collaborate in various settings. You will learn about leadership frameworks in which collaboration can take place, varying from co-creation amongst peers to approaches with a clear leader in a collaborative approach. You will learn how to conceive, stimulate and guide a collaborative creative process, such as collective performances/projects or workshops. Co-creation will mean sharing and facilitating an urgency, ownership and responsibility for your collaborative output. Leading a collaboration means defining and sharing your goals and vision for the project and delegating tasks to realise it. It also means stimulating and facilitating others to generate creative ideas and to create a product. We discuss and practice ways to realise a project, to function in an artistic team with roles that fit you, explore ways to shape and lead a collaboration. The course provides source material for you to explore and put to practice. During the course you will keep a process journal. For TME-students active participation in a Meet4Music session is a mandatory addition to the course.

<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
<b>Course objectives</b>	At the end of this course, you: - have mastered work forms for fruitful collaboration to realise creative output and can evaluate these; - have mastered and effectively implemented co-creating and leadership skills to realise a collaborative creative product and can evaluate these; - can reflect on your specific role and development within the collaboration; - have a good understanding of co-creation and various leadership styles; - are able to communicate your vision to others.
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Sessions that provide theoretical frameworks and practical exploration, laboratory, independent study
<b>Literature</b>	Will be available in Teams
<b>Language</b>	English
<b>Scheduling</b>	15 laboratories of 2,5 hours in the 1st semester (+ active participation in Meet4Music session for TME students)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Peter Leung and Nuno Lobo
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<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>	Self-reflection video
<b>Assignment description</b>	An evaluation of the creation of the artistic output you realized during this course including a self-reflection on your role(s), identifying where leadership emerged within the process, what work forms were used and why, addressing the qualities that need to be practiced in de development of an effective collaborative creative product.
<b>Assignment requirements</b>	A short video (max 7 min) of a spoken reflection by you, to be uploaded in Teams. In your reflection, you refer to your process journal. Your reflection should include at least three references chosen from the bibliography discussed during the course. These can be critical perspectives, artists writings, interviews or other.
<b>Assignment planning</b>	End of 1st semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>▪ understanding of co-creation and leadership skills and styles, including work forms and processes</li> <li>▪ honesty, clarity and critical reflection on your specific role and development within the collaboration</li> <li>▪ clarity of evaluation of the output: what worked well/what could be done better and how</li> </ul>

	<ul style="list-style-type: none"> <li>▪ clarity of evaluation on the chosen work form and process</li> </ul>
<b>Weighting</b>	33,4%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	creation and presentation
<b>Assignment description</b>	Artistic product development and presentation
<b>Assignment requirements</b>	The creation and presentation are a group effort and process
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>▪ demonstration of co-creating and leadership skills (e.g. taking initiative, listening, structuring, creative thinking, drive)</li> <li>▪ effective use of work forms resulting in fruitful collaboration (e.g. communication skills, planning, structuring, creative thinking)</li> <li>▪ ability to communicate your vision to others (e.g. clarity, communication skills, motivation, structure of arguments, drive)</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	80% attendance
<b>Assignment planning</b>	continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- Keeping track of the collaborative process in written notes</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving feedback, exhibiting respect for others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department

## APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | MASTER PROJECT PORTFOLIO: M2 FINAL PRESENTATION

Learning objectives	Assessment criteria	1-5	6-7	8-9	10
Ability to formulate what drives you as a maker-performer and turn your ideas into output.	Student shows coherency, clarity, overview, analytic skills, pro-activity in regard to her/his drive as a maker-performer and realises creative output.	The student presents unclear reflection on where she/he stands as a maker-performer, shows no or insufficient insight to the steps made, and presents little supportive output.	The student presents sufficient reflection and stand on her/his current work as a maker-performer, and supports this with sufficient output.	The student conveys a good and coherent stand on her/his current work as a maker-performer and supports this with convincing output.	The student conveys clearly and convincingly what she/he currently stands for as a maker-performer, including a vision for future work, and supports this with excellent output.
Ability to acquire and maintain a network of colleagues and organisations as a starting point of further exploration in the future.	Student shows knowledge of the industry and a pro-active, curious, professional attitude towards creating a network.	Student shows little awareness of her/his possibilities in the field and insufficient professionalism to acquire a network.	Student shows sufficient awareness of and exploration into her/his possibilities in the field and shows sufficient professionalism to acquire a network.	Student shows good awareness and curiosity to suitable collaborations in the field and shows good professionalism to expand her/his network.	Student shows great awareness of possible collaborations in the field, shows to have explored and contacted the industry for like-minded artists and organisations, thus considerably expanding his/her network.
Ability to define potential audience and realistic professional career possibilities.	Student can present a realistic and clear definition of her/his potential audience, and uses self-reflection and curiosity to explore career opportunities.	Student shows insufficient awareness of the industry and her/his possibilities in it. Student presents no or insufficient definition of potential audiences for her/his work.	Student shows little awareness of the industry and a narrow view on her/his possibilities in it. Student presents sufficient definition of her/his potential audience.	Student shows good awareness of the industry and a realistic view on her/his possibilities in it. Student presents clear definition of her/his potential audience.	Student shows great awareness of and curiosity for the industry, presents clearly defined and very realistic possibilities for her/his work. Student shows excellent insight to potential audiences for her/his work.

<p>Ability to act as your own teacher by means of reflection, assessment and evaluation of the quality of your work to continue developing your abilities.</p>	<p>Student shows ability to honestly reflect on and overview her/his work, honestly assess the quality of it, and pro-actively define a structure for further development.</p>	<p>Student shows no or insufficient overview of her/his abilities and self-reflection in regards to the quality of her/his work. Student has not defined a plan for further development.</p>	<p>Student shows to have a sufficient overview of her/his abilities and a sufficient insight to the quality of her/his work. Student shows sufficient self-reflection in her/his further development.</p>	<p>Student shows to have honest and clear overview of her/his abilities and good insight to the quality of her/his work. Student can define and structure her/his further development well.</p>	<p>Student shows to have honest and very clear overview of her/his abilities plus the quality of her/his work. Student can clearly define and pro-actively structure her/his further development including how to overcome hurdles.</p>
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**APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN ASSIGNMENTS**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the <b>role artistic research</b> plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct <b>use of source materials</b>	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting	The student has demonstrated an understanding of the skills required to	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation	Adequate understanding of skills needed for documentation and student is demonstrating	Good understanding and demonstration of skills needed for documentation and student is able to function	Excellent understanding and demonstration of skills needed for documentation and student is able to	25%

research results	<b>document their research results</b>		and help is needed.	improvement in this area of the coursework.	independently in the documentation of their artistic research discoveries/results.	apply themselves accordingly.	
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the <b>Research Catalogue</b>	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

## APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic/educational field.	The student has reached a clear formulation of a <b>research question, focus or problem</b> , leading to <b>relevant</b> outcomes for the student's own practice and for the artistic/educational field.	No clear focus, or relevant questions or problems are formulated.	Insufficient research questions, lack of focus. The relevance for the student's own practice is unclear.	Sufficient research focus, questions or problems, with relevant outcomes for the student's own practice.	Good research focus, questions or problems with outcomes of significant relevance to the student's own practice and the artistic/educational field.	Excellent research focus, original questions or problems leading to new knowledge and outcomes that are relevant to the student's own practice as well as to the artistic/educational field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student demonstrates an <b>awareness of what others have done</b> in this area and has related the research <b>to the field of inquiry</b> , with due regard to the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned; sources are lacking.	The student does not show enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student shows sufficient awareness of what others have done in this area. In general, sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student shows good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on	The student has applied <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue</b>	No clear choice of research method or plan. No dialogue between artistic/educational	Insufficient application of research methods, with unclear dialogue between	Sufficient application of research methods, although the dialogue between artistic/educational practice and critical	Thorough application of research methods, based on a convincing dialogue between	Excellent and creative application of research methods, based on a strong interaction between artistic/educational	20%

a dialogue between artistic/educational practice and critical reflection.	<b>between artistic/educational practice and critical reflection.</b>	practice and critical reflection.	artistic/educational practice and critical reflection.	reflection remains too superficial.	artistic/educational practice and critical reflection.	practice and critical reflection.	
The student is able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes.	The student has applied a form of <b>documentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>text, media and artistic material</b> to compellingly communicate the research process and outcomes.	No description or proper documentation of the research process and outcomes.	The documentation of the research process is weak and does not sufficiently support the aims and objectives of the research.	The research process is sufficiently documented, although the text, media and artistic materials are not in balance or do not adequately support the aims and objectives of the research.	The research process is documented convincingly, with a good balance between text, media and artistic materials; the documentation supports the aims and objectives of the research.	The research process is documented in a compelling and creative way, with an inspiring dialogue between text, media and artistic materials; the documentation admirably supports the aims and objectives of the research.	20%
The student is able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	The student has given a <b>compelling presentation</b> that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including <b>artistic elements</b> .	No presentation is given.	The presentation is too long or too short, insufficiently organized and/or inadequately communicated, and/or does not include any artistic elements.	The presentation is well timed, sufficiently organized and adequately communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, well organized and well communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, excellently organized and communicated in a very clear manner. The presentation convinces in both an academic and artistic way.	20%

**APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
To describe and document the deliverable of the PIA.	Student is able to describe and document the deliverable of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very good description and documentation of the PIA.	20%
To describe and design a prototype and it's effective testing.	Student is able to describe the prototype and test it effectively.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very good description giving proof that the test delivered very valuable insights.	20%
To describe goals and values created in a PIA	Student is able to describe goals and values created in a PIA	No description.	Description insufficient.	Description of quantity of short-term goals and /or qualities of long-term goals and values are difficult to assess.	Description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed.	Very good description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed as successful.	20%
To reflect on the deliverable of a PIA	Student is able to collect insights through reflection on the deliverable of a PIA	No reflection.	Reflection is poor shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%

To reflect on the process of a PIA	Student is able to collect insights through reflection on the process of a PIA	No reflection.	Reflection is poor and shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%
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APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
<b>A – artistic development</b>	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious <b>vision</b> on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set <b>feasible goals</b> matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well.	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has <b>connected</b> research and professional integration activities to their artistic development	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%

<b>B – research</b>	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student’s own practice and the artistic field	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student’s own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student’s own practice.	The research is innovative and relevant for the student’s own practice as well as for the artistic field.	The research is very innovative and very relevant for the student’s own practice as well as for the artistic field.	40%
<b>C – professional</b>	Student is able to describe the PIA and its deliverable	The students gives a clear and complete <b>description of PIA and its deliverable</b>	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the <b>scope</b> of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the	Scope of the deliverable is described in quantifiable terms that convincingly	25%

						feasibility of the PIA.	show that the PIA is feasible.	
	Student is able to define ambitious goals	The student clearly defines <b>goals</b> that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	<b>Value(s)</b> created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
<b>Please note:</b> You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 6: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has <b>connected</b> artistic development, research and professional integration within their Master Project, and <b>all three domains</b> are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student <b>communicates with their research supervisor and professional integration coach</b> about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their	The student has clearly communicated their engagement	Presentation is unclear and unconvincing.	Unclear communication of engagement	Adequate communication of engagement	Clear communication of engagement	Excellent communication of engagement	30%

engagement with their Master Project during a presentation	with their Master Project during the <b>presentation</b>		during presentation.	during presentation.	during presentation.	during presentation.	
The student is able to make progress in the execution of their Master Project	The student has made <b>progress</b> in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

## APPENDIX 7: 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