Curriculum Handbook Master of Music – ArtScience

Academic Year 2022/23

Royal Conservatoire The Hague

Royal Academy of Art The Hague

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in the regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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1 INTRODUCTION

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

The Interfaculty offers a four-year bachelor's and a two-year master's programme in an interdisciplinary learning environment that fosters curiosity driven research as an approach for the making of art.
The programme has an interdisciplinary focus that intersects the existing fields of music, visual arts, media art and other artistic disciplines, humanities and the natural sciences. The staff originates from a variety of artistic cultures and disciplines and is unique in its scope.

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

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

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

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

1.1 CHARACTERISTICS OF THE PROGRAMME

The programme is at a Professional (HBO) master level.
Language of instruction: English
Duration: 2 years full time
Start date: once yearly, in September
Study load: 120 ECTS
Degree: Master of Music
CROHO code: 44739

1.2 ORGANISATION

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

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

For issues regarding more practical and personal matters related to the study conditions students can contact the Student Counsellor. Practical matters include laws and regulations (e.g. Negative Binding Study Advice), residence permits, insurance, student finance and other financial issues and the legal position as a student.
Also with personal questions and problems that could cause a study delay, students can contact the Student Counsellor, such as injuries or illness, mental health problems, family circumstances or other personal problems.
The Student Counsellor is also there for students with disabilities and consults with and refers to internal and external authorities. Conversations with the Student Counsellor are confidential and personal information is carefully handled.

Deputy Director of the Royal Conservatoire: Martin Prchal
Deputy Director of the Royal Academy of Art: Fenna Hup
Head of Department ArtScience: Taconis Stolk
Programme Coordinator ArtScience: Marisa Manck
Student Counsellors: Mirjam Pol (KABK) and Elke de Roos (KC)

1.3 VISION

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

1. In our education, we first of all let students discover their talents in order to develop an artistic basis to express their own interests, insights, views and ambitions in a personal way.
2. Students develop their artistry in continuous interaction with the professional field and the social environment and present themselves frequently in the public domain.
3. We offer the students broad, up-to-date knowledge, bring them into contact with techniques and skills, and help them develop a curious mind and critically reflective abilities.
4. We encourage students to work through research in which they relate to their discipline and society.
5. We prepare students to pursue their profession in a limitless world in which basically everyone can be connected.

1.4 DIDACTIC CONCEPT

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

1. Time for intensive personal coaching, the presentations and discussion about the individual work of the student after each semester.
2. An open curriculum offering students the opportunity to choose from various labs, research projects and workshops. Along with the free space in the Individual Study Trajectory (IST), this requires the student to draw up his/her own route in the programme, a process supervised by the coaches.
3. A foundation through theory, workshops, strongly linked to current events. The themes of research projects and workshops are redefined every year. This is done based on the interests of teachers and students and developments in the professional field, for which guest lecturers may be called in.
4. Development of their artistry in situations similar to the professional field.
5. Research projects offer students the opportunity to learn to work together and do research together with fellow students and teachers.
6. Focus on the cycle of research, conceptualisation, experimentation, reflection, realisation and presentation.
7. Building a network where they immediately can continue after their studies.

Various didactic methods offer students different perspectives from which they can approach their work. They also learn to work under changing circumstances.
In the programme we assume a group process in which attention is central to the individual student. We believe that students learn a lot from each other and the group process.
The most commonly used forms of study are:

- Projects
- Workshops
- Free work with discussions
- Presentations
- Lectures and symposia
- Exhibitions and excursions

2 PROGRAMME OBJECTIVES

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

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

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

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

A. Practical (skills-based) outcomes

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

[1] https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

2.A.13.	Demonstrate the ability to translate theoretical knowledge into practical activities and products, to set up an inspiring and functional working situation.
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 understanding of various artistic and scientific fields, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

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

C. 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 competence in the use of a range of communication and social skills as appropriate to context.
2.C.4.	Exhibit teamwork, negotiation and/or coordination skills in relation to your professional practice.
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 situations 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.9.	Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
2.C.10.	Engage in 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.13.	Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and interdisciplinary contexts.
2.C.14.	Engage and share information with specialists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
2.C.15.	Exhibit awareness of your own psychological understanding – and sense of your own wellbeing, and that of others – to underpin making decisions in a variety of situations associated with professional practice.

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

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

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

3 CURRICULUM OVERVIEW

The curriculum is as follows:

code	**ArtScience**	**Year 1**	**Year 2**
	Master of Music 2022-2023		
KC-M-ASC-	**Artistic Development**		
	ArtScience Courses of Choice	20	10
IS	The ArtScience Context	1	
	Subtotal	**21**	**10**
KC-M-ASC-	**Research**		
IST	Individual Study Trajectory (IST)	8	13
RM	Research Methodologies	2	
SP	Presentation M1 Semester 1	8	
SP	Presentation M1 Semester 2	15	
SP	Presentation M2 Semester 1		8
SP	Presentation M2 Semester 2		15
TS	Master Thesis		8
	Subtotal	**33**	**44**
KC-M-ASC-	**Professional Integration**		
EAE	Excursion	1	
ISU	Introduction to Studio Techniques	1	
MM	Master Meetings	4	4
HWP	Preview Exam		2
	Subtotal	**6**	**6**
	Total per year	**60**	**60**
	Total		**120**
This overview is subject to change as the ArtScience Interfaculty monitors its curricula on an annual basis.			

4 STRUCTURE OF THE PROGRAMME

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

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

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

SEMESTER 1 'INPUT'
Most of the ArtScience courses are offered in the first semester. These courses run in parallel tracks and follow an 'open curriculum'. They are usually accessible to students from all (bachelor and master) years, although some exceptions apply.

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

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

SEMESTER 2 'OUTPUT'
The second semester is mostly dedicated to the students' individual projects. Teachers are available for coaching, and other forms of sharing information (such as lectures, pop-up projects and other) can be organised. Half-way the semester students who are not in a graduation year will show the progress in their research in short presentations. The semester is closed with general presentations of their individual projects. The graduation years (B4 and M2) organise a preview exhibition half-way the semester (combined with preview exams). Their presentations at the end of this semester is part of their final exam.

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

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

- Presentations, where students show their progress in individual work by presenting their etudes, prototypes and sketches (semester 1 presentations) and final work of the year (semester 2 presentations).
- Master Meetings: students present and discuss their research progress intensively.
- Preview show: during the graduation year, bachelor and master students organise their own Preview Show in the second semester, from funding to location, from general curational theme to public relations — being their final test before graduation.
- Thesis Boost: for the thesis, graduating students are offered a 'Thesis Boost' in two parts in the second semester. Individual guidance is provided by a dedicated thesis coach.

5 COURSE DESCRIPTIONS

5.1 ARTISTIC DEVELOPMENT

5.1.1 ARTSCIENCE COURSES OF CHOICE

Course title:	**ArtScience Courses of Choice**
Osiris course code:	Variable
Course content:	The core of the ArtScience curriculum is the experimental interdisciplinarity — students are asked to develop their artistic practices in highly individual ways. For this reason the ArtScience curriculum offers a lot of possibilities to specialise. Students are invited to make their own trajectory through the courses the Interfaculty is offering. These courses even change per year for a large part, thus making the possibilities in choice even larger. An extra advantage is that students mix through the years so they can benefit from each other. Grading, of course, takes place on each student's yearly level. Each year, offered courses are balanced between theory and practical work, various different artistic disciplines (visual, music, cinema, performance, language etcetera) and various scientific and/or technological topics (for instance bio art, art & space or olfactory art). For an overview of the courses of choice and the individual course descriptions please see Appendix 4.
Objectives:	This open structure offers each student the opportunity to specialise in a unique way within the ArtScience domain.
Programme objectives:	Variable
Type of course:	Variable
Level:	B2, B3, B4, M1, M2
Duration:	Variable
Prior qualifications/ prerequisites:	-
Teachers:	Variable
Credits:	M1: 20 ECTS M2: 10 ECTS
Literature:	Variable
Work form:	Variable
Assessment:	Variable

Grading system:	Variable
Language:	English
Schedule, time, venue:	See: http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.1.2 THE ARTSCIENCE CONTEXT

Course title:	**The ArtScience Context**
Osiris course code:	KC-M-ASC-IS
Course content:	This course is an introduction to important developments through the history of the arts that are important to the ArtScience domain. Five approaches to interrelate selected art works will be presented in class. The presented works range from realized and unrealized artworks to concepts. The five approaches are chosen in such a way as to trigger discussion and reflection both on existing works and your own work.
Objectives:	At the end of the course, you: ▪ have gained basic contextual understanding of the ArtScience domain: you can give examples of historical intersectional works from different artistic disciplines, idioms and discourses, and working methods of artists working in the domain.
Programme objectives:	2.A.7., 2.A.15., 2.B.2., 2.B.3., 2.B.6., 2.B.7.
Type of course:	Mandatory
Level:	B1, M1
Duration:	2 days
Prior qualifications/ prerequisites:	-
Teachers:	Taconis Stolk
Credits:	1 ECTS
Literature:	-
Work form:	Lectures
Assessment:	Attendance, participation

Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	2 classes of 6 hours; Schedule see: http://www.interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2 RESEARCH

5.2.1 INDIVIDUAL STUDY TRAJECTORY (IST)

Course title:	**Individual Study Trajectory (IST)**
Osiris course code:	KC-M-ASC-IST
Course content:	Part of the courses are mandatory, other courses can be chosen regarding certain rules and besides that there are a number of credit points for elective courses or alternative study related activities (this is called the Individual Study Trajectory (IST) or portfolio). Credit points for participation in courses, Media Technology courses, KABK and KC courses are assigned on the basis of the evaluations given by the teachers of those courses. The credit points for the Individual Study Trajectory are assigned on the basis of written reports or other forms of project documentation. The student is expected to check beforehand with their coach whether the activity is applicable for IST.
Objectives:	At the end of the course students: ▪ are able to direct their artistic and professional development into an individually specialised artistry ▪ have acquired experience in a professional practice by taking part in and organising programmes (exhibitions, performances, publications, etcetera) ▪ have acquired specialised skills in research, techniques, knowledge, etcetera, on a theoretical and/or practical level
Programme objectives:	2.A.1., 2.A.3., 2.A.4., 2.A.5., 2.A.7., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 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.9., 2.C.10., 2.C.11., 2.C.12., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Extradepartmental activities
Level:	B1, B2, B3, B4, M1, M2
Duration:	

Prior qualifications/ prerequisites:	-
Teachers:	Individual student coaches, head of department
Credits:	M1: 8 ECTS M2: 13 ECTS
Literature:	-
Work form:	Variable
Assessment:	You are expected to fill in an IST form with the information, duration and results (if applicable) of the activities you have done, as agreed with the individual coach, including how these have contributed to your artistic and/or professional development. The IST report is approved by the head of department. You are required to submit your IST form before your final presentation takes place. Assessment criteria: Credits are awarded based on a variety of factors: e.g. a combination of the amount of time, the learning curve, and contribution to your artistic and/or professional development.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2.2 RESEARCH METHODOLOGIES

Course title:	**Research Methodologies**
Osiris course code:	KC-M-ASC-RM
Course content:	The course supports and enhances artistic (practice) and theoretical research processes, aiming at a thorough knowledge and understanding of what theoretical research implies, and how it underpins one's artistic development and growth. By means of reading, writing, reflecting and analysing different resources (textual, but other mediums as well), you learn how and where to find relevant material; how to analyse and apply them for your argument; and how to write critically about them. Next to research and writing skills, the course addresses different elements of a research process, such as 'concept', 'method', 'research question', 'contextualisation'. Please note: although the skills are formal / fixed, the (written) output is expected to reflect your artistic view on your subject.
Objectives:	At the end of the course, you: ▪ know where and how to find relevant, including juxtaposing, theoretical / thematic resources; ▪ are able to use your sources as a means to critically discuss, support and enhance your practice and theoretical research;

	▪ have a good grasp of how to read, summarise, argue, validate, and interweave sources into a textual composition (thesis); ▪ master conventions of referencing and the application of foot- and endnotes; ▪ engage in a self-reflective way with your research processes and writing skills.
Programme objectives:	2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.7
Type of course:	Compulsory
Level:	M1
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	-
Teachers:	Maya Rasker
Credits:	2 ECTS
Work form:	Handouts (preparation) and lectures on above mentioned topics; in-class and take home (writing) assignments; presenting and reading; listening / giving feedback.
Assessment:	1) writing assignments and presentations 2) end text (mini-thesis) 3) 80% attendance Assessment criteria: • presence & participation: passive / negative ---> active / positive • conceptual / theoretical research: shallow / conventional ---> thorough / original • execution (writing): simple / superficial ---> enriched / profound • critical reflection: weak ---> strong • presentation: anonymous / routinely ---> expressive / experimental In order to pass this course, you must pass assignment 2 and 3.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	TBC
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2.3 PRESENTATION M1 SEMESTER 1

Course title:	**Presentation M1 Semester 1**
Osiris course code:	KC-M-ASC-SP
Course content:	At the end of the semester, students present the main individual projects they are making during their studies. At the end of the First Semester, a presentation of the ongoing work is required: ideas, sketches, prototypes and etudes.
Objectives:	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the

	presentation the student learns to reflect on their own work and to discuss about it.
Programme objectives:	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Compulsory
Level:	B1, B2, B3, B4, M1, M2
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	ArtScience core teachers
Credits:	8 ECTS
Literature:	-
Work form:	**Work presentation:** Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion. Presentations take place in January/February. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator.
Assessment:	**Presentation:** ▪ Present the status of your research and the work it might lead to. What are your plans for the second semester? What is the topic of your research and what is your research question? What is your planning? Have things in your initial plan changed? If so, how and why? ▪ Relate to your position as an artist, specifically in the ArtScience domain. ▪ Position yourself as an artist: where are you now, what do you stand for? Relate this position to the domain of ArtScience. What is this domain for you? What would you like it to be? Which research fields inspire you? Which questions? ▪ For your first semester presentation, choose a form that suits your position and work, do not just list your achievements and plans. Show prototypes and eventual sketches and experiments you already performed: we like to see work, no PowerPoints. ▪ You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students. **Questions:** ▪ Formulate two questions about your presentation, work and position that you would like to have feedback on. **Explanatory note:** ▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question. ▪ Specify how the former feedback has been processed and indicate what learning objectives you have worked on. ▪ Submit this text by email to the teachers two days before the presentation at the latest. Assessment criteria: • artistic quality of concept • consistency of the work

	• poetic quality of the work • quality of execution • quality of research • visibility of artistic identity/vision • ability to reflect on own process • ability to communicate • awareness of context and development • ability to innovate The student receives written feedback and grade within two weeks after the presentation.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	30 minutes per student at the end of the first semester (January/February), see: http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2.4 PRESENTATION M1 SEMESTER 2

Course title:	**Presentation M1 Semester 2**
Osiris course code:	KC-M-ASC-SP
Course content:	At the end of each semester, students present the main individual projects they are making during their studies. At the end of the second semester the student should show a finished work.
Objectives:	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it.
Programme objectives:	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Compulsory
Level:	B1, B2, B3, B4 (Final Bachelor Exam), M1, M2 (Final Master Exam)
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	ArtScience core teachers

Credits:	15 ECTS
Literature:	-
Work form:	**Work presentation:** Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
Assessment:	**Presentation:** ▪ Present a work that is the result of your first year of research. ▪ Present the status of your research: what did you achieve, what failed, what did you discover and what changed? Give a clear outline on the continuation of your research in the second year: what do you head for, what are hurdles to take and what are unknowns? What is your planning? ▪ You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students. ▪ Presentations will take place in June. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. **Questions:** ▪ Formulate two questions about your presentation, work and position that you would like the teachers to give feedback on in the discussion time after your presentation. **Explanatory note:** ▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question. ▪ Elaborate on your progress compared to semester 1. ▪ In what way does your current work reflect the feedback you have received in semester 1 from teacher and fellow students. ▪ Submit this text by email to the teachers two days before the presentation at the latest. Assessment criteria: • artistic quality of concept • consistency of the work • poetic quality of the work • quality of execution • quality of research • visibility of artistic identity/vision • ability to reflect on own process • ability to communicate

	• awareness of context and development • ability to innovate The student receives written feedback and grade within two weeks after the presentation.
Grading system:	Numeric (1 to 10)
Language:	English
Schedule, time, venue:	30 minutes per student at the end of the second semester (June), see: http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2.5 PRESENTATION M2 SEMESTER 1

Course title:	**Presentation M2 Semester 1**
Osiris course code:	KC-M-ASC-SP
Course content:	At the end of the semester, students present the main individual projects they are making during their studies. At the end of the First Semester, a presentation of the ongoing work is required: ideas, sketches, prototypes and etudes.
Objectives:	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it.
Programme objectives:	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Compulsory
Level:	B1, B2, B3, B4, M1, M2
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	ArtScience core teachers
Credits:	8 ECTS
Literature:	-

Work form:	**Work presentation:** Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
Assessment:	**Presentation:** ▪ Present the status of your research and the work it might lead to. What are your plans for the second semester? What is the topic of your research and what is your research question? What is your planning? Have things in your initial plan changed? If so, how and why? ▪ Relate to your position as an artist, specifically in the ArtScience domain. ▪ Position yourself as an artist: where are you now, what do you stand for? Relate this position to the domain of ArtScience. What is this domain for you? What would you like it to be? Which research fields inspire you? Which questions? ▪ For your first semester presentation, choose a form that suits your position and work, do not just list your achievements and plans. Show prototypes and eventual sketches and experiments you already performed: we like to see work, no PowerPoints. ▪ You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students. Presentations take place in January/February. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. **Questions:** ▪ Formulate two questions about your presentation, work and position that you would like to have feedback on. **Explanatory note:** ▪ Write a text of approx. 300 words in which you describe the topics of your presentation. State the topic of your research and formulate your research question. ▪ Specify how the former feedback has been processed and indicate what learning objectives you have worked on. ▪ Submit this text by email to the teachers two days before the presentation at the latest. Assessment criteria: • artistic quality of concept • consistency of the work • poetic quality of the work • quality of execution • quality of research • visibility of artistic identity/vision • ability to reflect on own process • ability to communicate • awareness of context and development • ability to innovate The student receives written feedback and grade within two weeks after the presentation.
Grading system:	Pass/Fail

Language:	English
Schedule, time, venue:	30 minutes per student at the end of the first semester (January/February), see: http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2.6 PRESENTATION M2 SEMESTER 2

Course title:	**Presentation M2 Semester 2**
Osiris course code:	KC-M-ASC-SP
Course content:	At the end of each semester, students present the main individual projects they are making during their studies. At the end of the second semester the student should show a finished work.
Objectives:	The semester presentations show the artistic and professional development of the student twice a year. They show artistic projects in the discipline(s) of choice of the student, but in a presentable form. The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it.
Programme objectives:	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Compulsory
Level:	B1, B2, B3, B4 (Final Bachelor Exam), M1, M2 (Final Master Exam)
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	ArtScience core teachers
Credits:	15 ECTS
Literature:	-
Work form:	**Work presentation:** Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
Assessment:	**Presentation:** ▪ Present a work that is the result of your master research.

	▪ You have a maximum of 30 minutes for your presentation. ▪ Presentations take place around June. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. Assessment criteria: • artistic quality of concept • consistency of the work • poetic quality of the work • quality of execution • quality of research • visibility of artistic identity/vision • ability to reflect on own process • ability to communicate • awareness of context and development • ability to innovate The student receives written feedback and grade within two weeks after the presentation.
Grading system:	Numeric (1 to 10)
Language:	English
Schedule, time, venue:	30 minutes per student at the end of the second semester (around June), see: http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.2.7 MASTER THESIS

Course title:	**Master Thesis**
Osiris course code:	KC-M-ASC-TS
Course content:	**What is a Master Thesis?** A Master Thesis is a 5000 word in-depth theoretical investigation into the field of art, science and culture that the artist is engaged in. The thesis doesn't necessarily needs to be involved directly with the Final Presentation work, but should have a logical thematic relationship with the work. Formulated differently: ▪ the thesis reflects upon the research and the research process itself, or ▪ the thesis deeply investigates the theoretical background and the context of the research field. In both cases the candidate should at some point in the thesis make a direct explicit connection with the research s/he is conducting in the finalisation of the masters study.

Objectives:	Students are able to do independent, objective and coherent cognitive research in the context of their artistic practice, and compose their research findings in a clear and coherent form to others. The thesis relates to the individual artistic practice and shows knowledge about the context of that practice.
Programme objectives:	2.A.3., 2.A.7., 2.A.8., 2.A.10., 2.A.12., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.7., 2.B.8., 2.B.12., 2.C.1., 2.C.2., 2.C.3., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Compulsory
Level:	M2
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	Individual student coach, thesis coach, head of department
Credits:	8 ECTS
Literature:	-
Work form:	The thesis can be delivered in written form (as a book for instance), but all other forms (non-linear website, video or audio documentary, etcetera) are allowed as long as the result is a) reflecting on a cognitive level, building a clear and structural debate with a research question and a conclusion, plus a correct appendix of research sources, and b) exists in a form that can be filed in the archive.
Assessment:	**Structure:** The final form of your thesis is free, but in principle each thesis contains the following elements: ▪ It has a title that indicates the subject. ▪ It has a table of contents that indicates chapter titles and the corresponding page numbers. ▪ It has an introduction in which the subject is introduced. The introduction should also contain a main research question, which is the thread of your argumentation. Introductions often contain the writer's motivation for this particular subject and a short preview of the main contents. ▪ It has a section describing the methodology of the research. How do you conduct your research and how are the results evaluated? What is your approach to the research to arrive at the stated goals? ▪ Separate chapters in which different aspects of the subject are discussed (including examples and/or case studies). ▪ A summary or conclusion in which you sum up your most important findings and provide an answer to your main question. ▪ A list of references, footnotes, pictures, etc.

The length of the thesis:

Although it might seem a thesis of about 5.000 words isn't that much, this length is deliberately chosen to 'enforce' the thesis to be concise and clear in its wording. It prevents the thesis to become bloated and not to the point; i.e. learn to become clear. Remember, the sole purpose of writing a thesis is learning how to reflect upon the work and research and how to think clearly about it.

How to get started?

1. Do some brainstorming in order to map your field of interest. Draw up a list of likely subjects. Choose a subject that you really like, but make sure that it is a subject that you will be able to tackle. Is there enough information about this subject? Is it not too wide, too abstract or too difficult? How does it relate to your own work? In order to determine your subject, you may have to conduct some preliminary research.

2. Formulate a main question. What is it exactly that you want to know about your subject? A clear main question is important because it is the thread of your argumentation. It also helps you to select information that is really relevant.

3. Select information – written, visual or otherwise. Document your sources carefully: if you use written sources, write down the title, the name of the author, and the place and year of publication. You need this for your references/footnotes. When you reference text, write down the exact page number of the original text. While reading, make notes in your own words. Read critically, don't believe everything you read.

4. Give clear definitions of the main terms or concepts that you use (use encyclopaedia's and dictionaries). Perhaps add a glossary of terms to the thesis.

Writing:

Research comes before writing, but you should not defer writing too long. While you are writing, keep the following in mind: writing is a process that has its own logic. Some writers work with a set text scheme, others write while they think. Usually a combination of both works best.

In any case, your text should have a clear structure, otherwise readers will get confused. The main question is the key to a clear structure as each chapter should deal with a particular aspect of that question. You can also help the reader by making your own line of thoughts explicit: explain which steps you have been taking and how they are connected. Use phrases like "in this chapter I will show …", "in the last chapter I have argued …", "with this example I want to show …", "from this I conclude …" etc.

Don't expect to be able to write down the whole text in one go. Write a paragraph or chapter, put it aside for a while, then read it again and rewrite it. Ask fellow students or friends to read your text and give comments.

	If you experience any difficulties: don't lose time but contact your supervisor immediately!!! It is their job to help you. **Some requirements the thesis should comply with:** ▪ A subject that has a direct thematic relationship with the work / research of the student as discussed above; ▪ It is evident that you have conducted research; ▪ You have used various sources of information, such as books, essays, reviews, interviews, novels, poems, artworks, etc; ▪ You may use Wikipedia but you should use other sources as well. Sources on the web need a date and timestamp to indicate when the resource was referenced. It is required to store the resource link (URL) in archive.org's reference service so it can be found indefinitely. (http://archive.org/web/) Captures a web page as it appears now for use as a trusted citation in the future.); ▪ All sources are indicated in a list of references and/or footnotes and need to be referenced in the text by a number pointing to the reference and if it's a textual source a page number and when the source is a time based medium the time; ▪ The thesis is about 5000 words (c. 10 pages A4), excluding pictures etc. Typeface 11 or 12, 1.5 interlinear space. Insert page numbers! **Timeline Master Thesis (see ArtScience online schedule for exact dates):** Start of the academic year: definitive subject (and research question) January, February: research Beginning of March: first full draft version thesis (digital) End of March: final version thesis (digital) End of April: final version thesis (hardcopy — hand in 2 copies) Assessment criteria: • quality of research (reflecting on a cognitive level, building a clear and structural debate with a research question and a conclusion) • the relationship with your own artistic position • ability to communicate • awareness of context
Grading system:	Numeric
Language:	English
Schedule, time, venue:	

Information:	Marisa Manck: coordinator@Interfaculty.nl

5.3 PROFESSIONAL INTEGRATION

5.3.1 EXCURSION

Course title:	**Excursion**
Osiris course code:	KC-M-ASC-EAE
Course content:	The ArtScience programme starts with an excursion for the Bachelor 1 and Master 1 students. In this introduction you will meet your peers and take trips to various museums, institutions, etc. with different teachers from the ArtScience programme. During the 22/23 academic year we will travel to Linz in Austria and visit the ARS Electronica festival. The festival consists of exhibitions, performances, concerts and lectures. Visiting this festival will give you a good idea of current developments in the field of ArtScience. During the festival, teachers will discuss various works with the students. There is also an opportunity to meet peers and teachers from Media Technology from University Leiden.
Objectives:	At the end of the course, you: ▪ have met your peers and teachers; ▪ have an idea of what is currently being exhibited/taking place in museums and other places you have visited.
Programme objectives:	2.A.15
Type of course:	Mandatory
Level:	B1, M1
Duration:	1 week
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	1 ECTS
Literature:	-
Work form:	Visiting places
Assessment:	Attendance, participation
Grading system:	Participation sufficient/insufficient

Language:	English
Schedule, time, venue:	tbc
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.3.2 INTRODUCTION TO STUDIO TECHNIQUES

Course title:	**Introduction to Studio Techniques**
Osiris course code:	KC-M-ASC-ISU
Course content:	Practicum in usage of the ArtScience studios. The aim of this practicum is that all participants get familiar with the studio environment. An introduction to basic use of the studio's hardware and software such as: ▪ booking the studios ▪ mixing desk ▪ amplifiers, speakers, necessary cables ▪ recording ▪ microphone sorts and use: XY, AB, MS, Binaural ▪ audio interfaces and editing software ▪ studio ethics All the students attending the course are expected to accomplish the exercises and be able to use and operate the studio facilities and techniques.
Objectives:	At the end of the course students are able to use and operate the ArtScience studio facilities and techniques: operating mixers, microphones, speakers and other studio equipment.
Programme objectives:	2.B.1., 2.B.6., 2.B.9., 2.B.10.
Type of course:	Compulsory
Level:	Bachelor I / Master I
Duration:	2 classes of 1.5 hours (for 4 different groups)
Prior qualifications/ Pre-requisites:	-
Teachers:	Robert Pravda
Credits:	1 ECTS
Work form:	Group sessions
Assessment:	Active participation (100% attendance) and in-class exercises. Students must be able to show through these assignments that they can use and operate the studio facilities and technique.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Meetings in the ArtScience studio CAM10, CAM20 and CAM30
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.3.3 MASTER MEETINGS

Course title:	**Master Meetings**
Osiris course code:	KC-M-ASC-MM
Course content:	The Master Meetings form a crucial element in the ArtScience master studies. M1 and M2 meet together, on average every two to three weeks. They discuss the progress in their study and research, they present their work to each other and sharpen their critical abilities. The Meetings also function as a feedback mechanism for the Interfaculty.
Objectives:	At the end of the course, you: ▪ can track the progress of the research plan, and know how to structure your research planning; ▪ can reflect on the results of yourself and your peers; ▪ have sharpened your abilities to discuss your own work and that of your peers; ▪ have developed presentational skills around your work; ▪ know how to contextualise their work in description and meaning.
Programme objectives:	2.A.3., 2.A.4., 2.A.7., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15, 2.B.1., 2.B.2., 2.B.3., 2.B.8., 2.B.9., 2.B.12., 2.C.1., 2.C.2., 2.C.3., 2.C.5.,2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13.,2.C.14.,2.C.15.
Type of course:	Compulsory
Level:	M1, M2
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	Cocky Eek, Arthur Elsenaar, Eric Kluitenberg
Credits:	4 ECTS (M1), 4 ECTS (M2)
Literature:	-
Work form:	Discussion meetings
Assessment:	Active participation & a presentation of your own project. The teachers will confirm the date and time of your presentation, at least two weeks in advance. Assessment criteria (presentation): • presentation skills • structure of research project

	• clarity of content • level of reflection
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Approximately 20 meetings of 2 hours per year, see: http://www.Interfaculty.nl/programme/schedule/
Information:	Marisa Manck: coordinator@Interfaculty.nl

5.3.4 PREVIEW EXAM

Course title:	**Preview Exam**
Osiris course code:	KC-M-ASC-HWP
Course content:	Six to eight weeks before their Final Presentation, graduating students from B4 and M2 organise their own Preview Show together, with first versions of the exam works they are producing. The Preview Show serves three main goals: on one hand, the Preview Exam is the so-called 'Green Light Test' to see if the student is ready for the Final Presentation. Next to that, organising the Preview Show (including funding, PR and finding/preparing a location) is part of the Professional Practice Preparation plan of the Interfaculty. Third, the Preview Show is a good test for the students to see how their works function in a public situation.
Objectives:	At the end students ▪ have finished the first version of their exam work in time before the Final Presentation ▪ have tested this work on a real audience ▪ have developed their professional practice skills, for instance in the organisation of funding, finding and installing a venue, collaborate, do public relations and press, etcetera
Programme objectives:	2.A.1., 2.A.3., 2.A.4., 2.A.8., 2.A.10., 2.A.12., 2.A.13., 2.A.14., 2.A.15., 2.B.1., 2.B.2., 2.B.3., 2.B.5., 2.B.6., 2.B.7., 2.B.8., 2.B.9., 2.B.10., 2.B.12., 2.C.2., 2.C.3., 2.C.4., 2.C.5., 2.C.6., 2.C.7., 2.C.9., 2.C.11., 2.C.13., 2.C.14., 2.C.15.
Type of course:	Compulsory
Level:	B4, M2
Duration:	

Prior qualifications/ prerequisites:	-
Teachers:	ArtScience core teachers
Credits:	2 ECTS
Literature:	-
Work form:	Public work presentation
Assessment:	Student realise a public preview show in all aspects, together with peers from B4 and M2, around May, six to eight weeks before their Final Presentation. This is a presentable first version of the work for the Final Presentation. Assessment criteria: The preview exam must show the potential of a passable exam work, to be realised between the preview show and the final presentation.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Six to eight weeks before the Final Presentation (around May)
Information:	Marisa Manck: coordinator@Interfaculty.nl

6 APPENDIX 1 STAFF

Staff	
Taconis Stolk	Head of Department; lecturer
Marisa Manck	Programme coordinator
Anastasia Loginova	Project coordinator
Nele Brökelmann	Administrative coordinator
Cocky Eek	Lecturer
Arthur Elsenaar	Lecturer
Kasper van der Horst	Lecturer
Eric Kluitenberg	Lecturer
Robert Pravda	Lecturer
Marion Tränkle	Lecturer
Coralie Vogelaar	Lecturer

7 APPENDIX 2 LEARNING OUTCOMES LINKED TO COURSES

Learning Outcomes linked to the courses															
AEC Learning Outcomes		**Courses**	**artscience courses of choice**	**the artscience context**	**introduction to studio techniques**	**excursion**	**master meetings**	**individual study trajectory**	**research methodologies**	**presentation m1 semester 1**	**presentation m1 semester 2**	**presentation m2 semester 1**	**presentation m2 semester 2**	**preview exam master**	**master thesis**
Practical (skills-based) outcomes	2.A.1.	Create and realise authentic and discipline-transcendent work, and/or research outputs in related areas, to a high professional level, expressing your position as an artist, involving some combination of artistic, scientific and technical skills, and reflecting a well-developed and individual approach and vision to the issues they involve.	x					x		x	x	x	x	x	
	2.A.3.	Demonstrate breadth and/or depth of specialist knowledge in relation to the ArtScience domain by creating change in artistic, social and/or scientific contexts with your artistry and research.	x				x	x		x	x	x	x	x	x
	2.A.4.	Demonstrate ability to create, realise and express your own artistic concepts, consider, analyse, interpret and assess your own work and that of others and to think through the results and develop research methods for the evolution of your work.	x				x	x		x	x	x	x	x	
	2.A.5.	Ability to initiate a partnership and make an independent artistic and innovative contribution to a joint product or process.	x			X		x							
	2.A.7.	Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within the ArtScience domain.	x	x		X	x	x							x
	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.	x				x	x		x	x	x	x	x	x
	2.A.10.	Take responsibility for the engagement between context, audience and material, projecting your ideas fluently, convincingly and articulating your vision, work, motives and research outcomes.	x				x	x		x	x	x	x	x	x
	2.A.12.	Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and	x				x	x		x	x	x	x	x	x

		strategies in order to further develop your artistry in an ongoing process of research in breadth and depth, instigating or identifying hybrid art forms and/or new art forms.													
	2.A.13.	Demonstrate the ability to translate theoretical knowledge into practical activities and products, to set up an inspiring and functional working situation.	x				x	x		x	x	x	x	x	
	2.A.14.	Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.	x				x	x		x	x	x	x	x	x
	2.A.15	In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of various artistic and scientific fields, and identify and formulate strategies for developing engagement with them.	x	x			x	x		x	x	x	x	x	x
Theoretical (knowlegde -based) outcomes	2.B.1.	Demonstrate in-depth knowledge of practices, languages, forms, materials, technologies and techniques in an interdisciplinary arts context.	x		x	x	x	x		x	x	x	x	x	x
	2.B.2.	Exhibit comprehensive knowledge of concepts, repertoire and literature within the ArtScience domain.	x	x			x	x		x	x	x	x	x	x
	2.B.3.	Develop and extend your knowledge of the theoretical and historical contexts within the ArtScience domain.	x	x			x	x	x	x	x	x	x	x	x
	2.B.5.	Develop, present and realise programmes that are coherent and suitable to a wide range of different performing and/or exhibition contexts.	x					x		x	x	x	x	x	
	2.B.6.	Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these in an innovative way, if applicable.	x	x	x			x		x	x	x	x	x	
	2.B.7.	Evidence understanding of investigative techniques, enabling the application of selected approaches (including experimental approaches), to develop, frame, research, evaluate ideas, concepts and processes, transcending disciplines.	x	x				x	x	x	x	x	x	x	x
	2.B.8.	Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ArtScience domain.	x			x	x	x	x	x	x	x	x	x	x
	2.B.9.	Identify and employ advanced research, study, communication and	x		x		x	x	x	x	x	x	x	x	

		presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.													
	2.B.10.	Utilise specific technologies to enable the creation, dissemination and/or performance of your artistic work.	x		x			x		x	x	x	x	x	
	2.B.12.	Demonstrate a thorough understanding of the role of the artist in contemporary society, researching, engaging with and reflecting upon actual developments within the arts and sciences as well as technological, and social(-political) developments, creating new presentation methods and innovative projects.	x				x	x		x	x	x	x	x	x
Generic outcomes	2.C.1.	Exhibit advanced skills in critical thinking and critical awareness.	x				x	x	x						x
	2.C.2.	Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.	x				x	x		x	x	x	x	x	x
	2.C.3.	Exhibit competence in the use of a range of communication and social skills as appropriate to context.	x				x	x		x	x	x	x	x	x
	2.C.4.	Exhibit teamwork, negotiation and/or coordination skills in relation to your professional practice.	x					x		x	x	x	x	x	
	2.C.5.	Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.	x				x	x		x	x	x	x	x	x
	2.C.6.	Demonstrate independent thought supported by rational and evidence based application of knowledge in situations that may be: • extended and complex; • in new or unfamiliar contexts; • based upon incomplete or limited information	x				x	x		x	x	x	x	x	x
	2.C.7.	Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.	x				x	x	x	x	x	x	x	x	x
	2.C.9.	Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.	x				x	x		x	x	x	x	x	x
	2.C.10.	Engage in activities or projects, and work with others through interaction or collaboration.	x			x		x							
	2.C.11.	Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.	x				x	x		x	x	x	x	x	
	2.C.13.	Engage with individuals and/or groups as appropriate and in relation to both your own, and	x				x	x		x	x	x	x	x	x

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

8 APPENDIX 3 GRADING SCALES

Royal Conservatoire The Hague

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

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

9 APPENDIX 4 COURSE DESCRIPTIONS COURSES OF CHOICE

COURSES OF CHOICE - OVERVIEW

Courses of Choice	ECTS
AIOTMLWTF 4.0	4
Art <> Science Methods	2
Coding Max for Creative Output	2
	4
Collecting Observations	2
Communication and Production	4
Data <> Art Methods	2
Disobedient Devices: Practice-based media archaeology of disruptive technologies?	4
Game Engines as Artistic Medium	4
Introduction to Electronics	1
Introduction to Programming	4
Intro Projection	2
Light – Space – Perception	2
Lighting as/for Performance	2
Math <> Art Methods	2
Matter of Art	4
MetaMedia	2
New Arts & Music Theories	3
Pataphysics	2
Practical Perfumery for Olfactory Art	2
Presentation as Performance	2
Project Projection	4
Prototyping Decolonization in the Art Studio	2
Quick and Dirty	2
RecPlay (sem 1, sem 2)	4
Redeconstruct Media	4
Sensors, Actuators & Microcontrollers	4
SoundWorlds 1	4
SoundWorlds 2	4
SpaceTime: Architectural Body (tbc)	4
SpaceTime: Tiny Perceptions (tbc)	4
Strandlab Almere	2
The ‘Other’ Senses	2
The Synesthetic Universe	4
Theory course (tbc)	4
Two legged Research	2
What to Sonify when Lending an Ear to an Event? (tbc)	4
Why look at animals?	4
Writing as/in Research	4
Zaal 3 (tbc)	8

AIOTMLWTF 4.0

Course title:	**AIOTMLWTF 4.0– Computation in Art**
Osiris course code:	tbc
Course content:	A yearlong research group aiming to explore - from a historic perspective - a variety of topics that relate to generative/process art, computation, AI/ML, complexity, cybernetics, emergence, chaos vs randomness, etc. In seminar style, the group will pick a topic (paper) for the next session that will then be presented by one of the participants and discussed in the group. Next to theory, we will work on practical code examples and collectively work on individual programming problems. A previous iteration of this course can be found here: https://aiotmlwtf.xyz
Objectives:	At the end of this course, you: • will have a better understanding of named topics and how these relate on one another; • gained some practical skills in implementing these topics in your own art endeavours; • became wise enough not to go under in a sea of complexity.
Programme objectives:	tbc
Type of course:	Elective
Level:	Master
Duration:	About every other week for a few hours.
Prior qualifications/ Pre-requisites:	You need to have experience with programming (Python).
Teacher(s):	Arthur Elsenaar
Credits:	tbc
Work form:	Seminar style with hands-on exercises and problem solving.
Assessment:	Attendance (min 80%) and proven understanding of the topics by showing working code (whatever that is).
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

ART <> SCIENCE METHODS

Course title:	**Art <> Science Methods**
Osiris course code:	tbc
Course content:	Main focus of this course is how creativity and creative processes can be used and understood from an artistic, a scientific as well as an intersectional point of view. When working as a creative mind it is often unfortunately still pre assumed that there is an inherent choice between an analytic and more intuitive approach. The analytic being more associated with a “scientific” approach and the “intuitive” being with a more artistic approach. Recent new developments in the field of artscience try to dissolve and put this dichotomization in a new perspective. Despite this evolution the missing link between the method and world of the artist and that of the archetypal scientist still persists. This course is aimed at guiding the students to find this missing link in their own work and practice. In doing so we'll seek to provide guidelines for an intersectional approach to working in the artscience domain. We'll start the course by diving into the methods, strategies and techniques thatare the driving force of new discoveries in various scientific domains. Domains hereby include mathematics, physics, econometrics, chemistry, biology, psychology, sociology and data science. By studying various examples you'll learn how to dissect and discover the parallels between “scientific” analytic creative processes and similar processes typically associated with artistic creation. The examples cover a diverse range both on an historical as well as cultural side. Subsequently you'll learn how to hack scientific creative processes and ideas and put them into practice in your own work. This is done under the form of a personal project for which you'll be creating a blueprint and production plan throughout this course. This project can be related to your own work or can be built around a new topic you're interested in. As a first step you'll learn how to find and incorporate the best fitting knowledgeresources (literature and online resources) related to your project. A key element hereby is to develop the skill to find resources you can work with using personal background and knowledge that have the necessary scientific relevance. Moreover in doing so it will also give you an insight into the knowledge and expertise that is out of your personal scope and

	would require collaborations with external (academic) partners. In the next step you'll learn to design an analytic framework around the central question(s) and/or paradigm(s) in your project. You'll be taught the basic principles of quantitative inference as used in various scientific domains such as data science, statistics, mathematics and information science. This will on the one hand learn you how to transform concepts and questions into a quantitative framework. On the other hand this will also provide you with the necessary knowledge to understand and use the limitations and pitfalls of quantitative methods and inference strategies. Hereby you'll also learn how to connect the different quantitative methods to an artistic practice and/or point of view. Subsequently we'll zoom in on the use of various intermediate disciplines and knowledge fields and their tools in artscience context and your own project in particular. We'll not only be creating an overview of the different domains from a knowledge point of view but we'll also focus on the different soft and/or hardware tools and devices that are typically used. As we want to use such tools in an artscience context we'll also investigate how these can be hacked for artistic purposes. Examples of such tools include R (https://www.r-project.org/), Octave (https://www.gnu.org/software/octave/), Python (https://www.python.org/) or Paraview (https://www.paraview.org/). Towards the end of the course you'll have built an overview of the scientific knowledge, tools and/or techniques you'll need external input. You'll then learn in a next step how to look for possible scientific partners and the strategies to set up viable collaborations. To end the course we'll incorporate the concept of recursiveness in developing a project. This will guide you how to set realizable milestones in your personal project and how to create under various constraints such as time and/or resource limits. (Maximum number of students : 10)
Objectives:	At the end of this course, you'll: • Have a thorough understanding of the practical similarities and differences between creative process employed by scientists and artists • Have a working knowledge on the different creative processes and analytic strategies used by scientists • Acquired the skill how to transform analytic strategies and

	methods used by scientists for artistic purposes and your own practice in particular • Have a thorough knowledge how to create and design a production plan for an artscience project. This includes o Have an thorough understanding how to look for knowledge domains and resources, soft and/or hardware tools for therealization of an artscience project o Acquired the skill to how and where to find the relevant scientific disciplines, how to hack the knowledge in each discipline for use in artistic context o Acquired the skill to work and set up collaborations with external scientific partners • Have a deeper understanding and build a practical experience to incorporate an intersectional approach in artscience context • Have skill to balance between the scientific integrity and artistic interpretation and incorporation of scientific domains in artscience projects
Programme objectives:	
Type of course:	Elective
Level:	B1/B2 …
Duration:	1 week/ 2 weeks
Prior qualifications/ Pre-requisites:	There is no prior knowledge required for this course. Key qualifications of the students are both an analytic as well as creative attitude.
Teacher(s):	Dr. Valery Vermeulen
Credits:	tbc
Work form:	Presentation of final project Final project as written document Literature and knowledge resources review Group discussion
Assessment:	Assessment: • Presentation of final project • Project proposal and description under the form of a written document Weighting for final quotation: • Presentation of final project: 30% • Project proposal and description : 50% • Attendance: 20% ?
Grading system:	Numeric
Language:	English

Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

CODING MAX FOR CREATIVE OUTPUT

Course title:	**Coding Max for Creative Output**
Osiris course code:	tbc
Course content:	The visual programming environment Max has many potential uses: audio processing, interaction design, image manipulation, online data usage, and more. This brief course won't be able to deal with all of this in depth but will help building a general understanding of using Max for generating creative output. Based on student's projects and interests, the content of the course can be adjusted. Overall it will cover subjects such as basic programming strategies, dealing with simple and complex data, making use of different types of input and output (audio, visuals, sensors and actuators) and various approaches to simple (or more complex) interaction. Since the application Puredata has many similarities it will be introduces as well.
Objectives:	At the end of this course, you: Have acquired basic Max programming skills Know how to step by step work towards solutions to complex problems Understand how creative output has its representation in abstract data Have a better understanding of various digital protocols
Programme objectives:	
Type of course:	Elective
Level:	B1/B2 …
Duration:	Four one-day sessions
Prior qualifications/ Pre-requisites:	In order to participate you will need access to a computer with Max or Puredata installed on it. Having some prior knowledge about Max is fine but not at all a requirement.
Teachers:	Johan van Kreij
Credits:	2 ECTS
Work form:	The course consists of morning sessions on four days in which a topic is introduced after which the student works on a personal project. This personal work is guided by sharing results and receiving feedback. It is advisable to have an idea for a project at

	the beginning of the course. The course will take place completely online.
Assessment:	At the end of the course the project of each student will be assessed based on a small presentation. This can be done live or handed in as a pdf document. The presentation shares the initial ideas, documents the process of defining problems and finding solutions and shows the final stage of the project. Furthermore, it expresses what was successful and what was not (yet) achieved. Since the range of possible projects can be very diverse, and the course is relatively brief, the assessment will not include an absolute level of skills but instead focus on the progress that was made while realizing the project.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Four Thursdays in March (18, 25) and April (1, 8) from 10:00 to 16:00 through video conferencing.
Contact:	CoordinatorArtScience: Marisa Manck

COGNITIVE DISSONANCE TBC

Course title:	**Cognitive Dissonance – Theory in Practise**
Osiris course code:	tbc
Course content:	In psychology, cognitive dissonance is the mental stress or discomfort experienced by an individual who holds two or more contradictory beliefs, ideas, or values at the same time, performs an action that is contradictory to one or more beliefs, ideas, or values, or is confronted by new information that conflicts with existing beliefs, ideas, or values. This two week practice-based course is exploring Leon Festinger's classic cognitive dissonance theory. We learn what this theory is about and how to effectively deploy it in artistic practice with the aim to maximize the impact of the artwork on the recipient. Be(come) psyched!?
Objectives:	At the end of this course, you: have learned about cognitive dissonance as a powerful human 'feature'. have become a master in designing the ultimate brainfuck.
Programme objectives:	
Type of course:	Elective

Level:	any
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	
Teacher(s):	Arthur Elsenaar
Credits:	4 ECTS
Work form:	Theory and practise-based experiments.
Assessment:	Attendance (min 80%). Presented project evaluated on concept and practical implementation.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

COLLECTING OBSERVATIONS

Course title:	**Collecting Observations**
Osiris course code:	tbc
Course content:	Experimentation – observation – documentation. In this workshop we will cycle through a process of making work, starting from fiddling and free-flow experimentation to razor sharp selection and decision making. Taking the medium of light as our field of experimentation, we will discover how ideas can take shape and how observation and documentation can inform further actions and the sharpening of those ideas. The workshop claims fiddling as an important tool for art making and looks for ways to draw constructive consequences from it. Therefore, documentation and recording of this process will be an important aspect of the workshop. Please bring your cameras and sketchbooks.
Objectives:	Gain basic skills concerning the creative process of art-making Get to know each other and discover ways of stepping into the process together. Learn to identify and switch between modes of experimentation, observation and documentation. Develop a personal vocabulary to capture observations in a diary format.
Programme objectives:	Introductory course to artistic work methods

Type of course:	Compulsory
Level:	B1
Duration:	1 week
Prior qualifications/ Pre-requisites:	none
Teachers:	Marion Tränkle
Credits:	2 ECTS
Work form:	You will work in group processes to get to know each other and to generate diverse input. Furthermore, each of you is required to keep an individual record of those processes.
Assessment:	Attendance, active participation in group processes, individual report (work diary) at the end of the workshop 70% attendance, participation 30% self-reflection, individual report Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

COMMUNICATION AND PRODUCTION

Course title:	**Communication and Production**
Osiris course code:	tbc
Course content:	In this course we will focus on your role in production processes in the arts. You will practice giving and receiving feedback in order to keep good communication with the production team. Doing so will enable you to meet the timelines and - very importantly - do this in good communication and in a good atmosphere. At the end of the course you will: Be able to make a realistic production sheet with timelines; Have knowledge on how to communicate within a product organisation; Are more aware of your own position within the organisation and responsibilities you can take/have.

Objectives:	Have knowledge on how production processes in arts works. Have knowledge of giving and receiving feedback Have knowledge of making and production sheets, time tables etc
Programme objectives:	
Type of course:	Elective
Level:	
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	none
Teachers:	Marisa Manck
Credits:	4 ECTS
Work form:	Theory: we will explore the theory of project organization and communication by lectures and discussion. Individual assignment: presentation of your production proposal Individual assignment: make a production sheet Groups assignments: practice new learned communication skills
Assessment:	60% attendance 20% presentation and assignments during the course 20% self-reflection Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

DATA <> ART METHODS

Course title:	**Data <> Art Methods**
Osiris course code:	tbc
Course content:	In this course we focus on the practical use of data analytics and data science techniques and methodologies for art science practices.

	Due to the latest technological and often ideological evolutions, data, with all its faces, has become pivotal in our everyday lives. As never before we see an ever increasing demand for data scientists, data engineers and data analysts worldwide. The impact of this evolution can not be underestimated. It is an evolution that does not occur without serious risks. It imposes new challenges and problems that need to be addressed if we want data to be used as a tool to improve our society. Because without critical counterweight it risks becoming a new industry that imposes new or reinforces old power structures or could lead to new oppressive structures or mechanisms. With this in mind this course will be using two viewpoints. One the one hand we'll dive into the methodological and technical aspect of the subject. And on the other hand in doing so we'll also focus on what this potentially means in a context of building a sustainable environment and human society. To start the course we'll give an introduction into the building blocks of data analytics and data science. We'll be guided by the historical evolutions which led to the emergence of these recent new fields. Main focus will be set on foundations of both information, communication theory and probability theory. A subsequent section covers an in depth discovery of the general mechanisms underlying data handling. Topics that will be covered include a critical exploration of data capturing, data storage, data types and formats and data access. As a next step we'll handle the technique of data interference, data mining and predictive modeling. This section will be divided into two sub sections. ● The first subsection covers the general framework that is at the heart of data inference, namely that of the general scientific research model. More precisely we'll cover research models consisting of a data and inference model. The inference model is hereby composed of a knowledge acquisition model based on falsification, the formulation of a quantitative hypothesis, hypothesis testing, and subsequent error and risk handling in decision making. In elaborating this subsection we'll also zoom in on a critical point of view towards procedures and techniques. In this context we'll also be talking about data misuse and

	manipulation, manipulation of decision making and the design of strategies for inclusive data management, processing and inference. ● The second subsection focuses towards predictive modeling strategies in data science. As predictive modeling is a broad and at often cross disciplinary domain we'll cover some basic rules, principles and techniques. These include the concept and use of big data, predictive modeling based on machine learning and predictive modeling based on A.I. Just as in the first subsection we'll also discuss the possible implications, limitations and boundaries of predictive modeling in a broader social and environmental context. By now you'll already have acquired a thorough background in data analytics and data science ready to be applied in various artistic or artscience contexts. This is exactly what we'll do in the next session. In this session you'll learn to design and plan various strategies to use and/or hack methods and techniques from data science in an artistic and/or art science practice. The main strategies that will be considered are data sonification, data visualisation and methods to link data methods to other forms of media. To end this session we'll focus on how you can use the learned techniques and methods in your own practice. In the next session we'll put all knowledge into practice. This means you'll be given an overview and practical introduction into the most commonly used free software packages to build crossovers between data analytics, data science and art science practice. Tools which will be handled includes include Purr Data (https://puredata.info/downloads/purr-data), R (https://www.r-project.org/), Processing (https://processing.org/) and Python (https://www.python.org/), Purr Data. Upon the interests of the participants of the course we'll highlight particular tools and or techniques. To end the course we'll elaborate a practical example on how to use data in the sonic domain for art science purposes using data sonification. (Maximum number of students : 10)
Objectives:	At the end of this course, you'll:

	• Have a broad understanding and overview of data analytics, data science and related domains such as probability theory, statistics and machine learning • Have an insight into the connections, importance and practical usage of data analytics and data science in a broad scientific context • Have a deeper and critical understanding of the potential social and environmental impact, influence en risks of data analytics and data science • Have a deeper understanding of the interplay between data analytics, data science and the fields art and arts <> science • Develop a strategy how to hack data science techniques and methodologies to use then in various art <> science contexts • Acquired the skill to plan how to use techniques and methods from data analytics and data science in your own practice as an art/scientist
Programme objectives:	tbc
Type of course:	Elective
Level:	B1/B2 …
Duration:	1 week/ 2 weeks
Prior qualifications/ Pre-requisites:	There is no prior knowledge required for this course. Key qualifications of the students are both an analytic as well as creative attitude.
Teachers:	Dr. Valery Vermeulen
Credits:	2 ECTS
Work form:	Elaboration of personal project Final project as written document Group discussion
Assessment:	Assessment: • Elaboration of personal project • Presentation of personal project • Project proposal and description under the form of a writtendocument Weighting for final quotation: • Presentation of final project: 30% • Project proposal and description: 50%

	• Attendance: 20%
Grading system:	Numeric
Language:	English
Schedule, time, venue:	tba
Contact:	CoordinatorArtScience: Marisa Manck

DISOBEDIENT DEVICES TBC

Course title:	**Disobedient Devices: Practice-Based Media Archeology of Disruptive Technologies weet nog niet of dit doorgaat**
Osiris course code:	tbc
Course content:	Most consumer technologies are designed and marketed with the organized and clean consumer spaces that are prevalent in the Global North in mind. However, devices are also used outside these contexts, for example in situations of environmental hardship or violent conflict, where they are oftentimes appropriated by users in response to local circumstances. Wifi routers are hacked to connect storage media and serve as information resources in areas without Internet connection; cooling fans from obsolete computers are repurposed in DIY vacuum cleaners; mobile phones are used as remote triggers for Improvised Explosive Devices. Studying these appropriation practices can offer new perspectives on the ideologies of high-tech consumerism and inform approaches to everyday resistance and activism. In this course, we will draw from methods in media archaeology to examine the appropriation of everyday consumer technologies since the 1980s and develop artwork in response to this. Media archaeology concerns the theoretical and practice-based study of the histories of media technology to trace the ways obsolete, neglected or forgotten technologies and their imaginaries frequently resurface in subsequent innovations. Based on such analyses, critiques of contemporary media technologies are developed. The course will combine theoretical and practice-based inquiry to create artistic artefacts that explore possible, but unrealized alternatives to the historical development of contemporary devices and use these to reflect on the politics of production and marketing in everyday consumer technology. We will read theory

	in media studies and cultural studies of technology, browse the web for museum archives and informal user accounts, dig through our own memories and closets of everyday technologies, and make new devices through appropriation of existing ideas and stuff.
Objectives:	At the end of this course, you: will be familiar with a range of critical perspectives on appropriation of everyday technologies will have gained knowledge of various ways in which consumer technologies have been appropriated since the digital revolution will have explored theoretical and practice-based methods in media archaeology will have gained experience in making or adapting a digital device in response to critical reflection on everyday technologies
Programme objectives:	
Type of course:	Elective
Level:	M1
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	N/A
Teachers:	Dani Ploeger combines performance, video, computer programming and electronics hacking to investigate and subvert the spectacles of techno-consumer culture. Re-purposing, misusing, and at times destroying everyday devices, his work exposes the beauty, dirt and power of seemingly banal and taken-for-granted aspects of digital culture. Among others, he has worked with traditional metal workers in the old city of Cairo to encase tablet computers in plate steel, attended firearms training in Poland to shoot an iPad with an AK-47, made a VR installation while embedded with frontline troops in East-Ukraine, and travelled to dump sites in Nigeria to collect electronic waste originating from Europe. His work is exhibited at museums, galleries and festivals, such as Museum of Fine Arts Leipzig, Venice Architecture Biennale, Ludwig Forum Aachen, Het Nieuwe Instituut, ZKM Karlsruhe, WRO Biennale and transmediale. Dani holds a PhD from the School of Media, Film and Music at the University of Sussex and has been a lecturer in digital arts and performance at De Montfort University Leicester and Brunel University London. Until 2016, he was Senior Lecturer and Course Leader for Performance Arts at The Royal Central School of Speech

	and Drama, University of London, where he is currently a Research Fellow. He is also an artist-researcher at Leiden University and Associate Research Fellow at De Montfort University Leicester. From autumn 2020, he will be leading an artistic research project on Improvised Explosive Devices and hacked consumer technology as part of a Fellowship at V2_Lab for the unstable media in Rotterdam.
Credits:	4 ECTS
Work form:	The course will combine critical inquiry based on theoretical texts and archival research with practice-based explorations of consumer electronics. The latter may include hands-on hacking and modification of existing or newly developed devices, but prior knowledge of electronics is not necessary.
Assessment:	The course will be assessed on the basis of attendance and a final presentation in which participants will present an artefact they found or made, accompanied by a critical reflection that draws from the course contents. 50% attendance (assessed throughout the course) 50% final presentation (assessed on the last day of the course)
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

GAME ENGINES AS ARTISTIC MEDIUM

Course title:	**Game Engines as Artistic Medium**
Osiris course code:	tbc
Course content:	The video game industry dwarfs Hollywood and the music industry in net worth and has increasingly become a defining cultural influence the last decades. Technically, the digital game has been the pinnacle of personal computing, pushing the technology by always operating on the cutting edge of what is possible. It is a highly complex medium, dealing with simulation, AI, complex interaction, CGI, networks but also is the ultimate Gesamtkunstwerk, mixing all art forms. Since the first home computers, and again after the arrival of the internet pushing cross platform accessibility and distribution, game design has entered the individual sphere, resulting in a flood of indie-game developers. The push has resulted in game elements to

	have entered all kinds of new fields. Serious games, gamification, game appropriation in art, art games, games as activism, games as design strategy, etc. The lab aims to introduce the game engine as a medium of expression, research or design tool.
Objectives:	In this lab we will look into this fascinating and rapidly developing field. We will watch many examples of artists and designers using the technology, analyse the video game and deconstruct it. We will look into the ability to generate images and video, at it being a platform for virtual installations and performances, how it can be used as interactive medium and how to use it for websites and mobile / desktop apps. With the end goal not of making a game, but to look and take from it, so it works for you.
Programme objectives:	tbc
Type of course:	IST Course
Level:	B1/B2 …
Duration:	10 weekly classes of 6 hours
Prior qualifications/ Pre-requisites:	None
Teachers:	Jan Robert Leegte
Credits:	6 ECTS
Work form:	
Assessment:	Not clear
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience

INTRODUCTION TO ELECTRONICS

Course title:	**Introduction to Electronics**
Osiris course code:	tbc
Course content:	This is a general introduction to working with electronics. It consists of three introductory classes. After those you are expected to finish your first electronic patch in individual appointments with Lex van den Broek.

Objectives:	Objective: To gain fundamental skills in how to build electronic circuits for artistic purposes
Programme objectives:	
Type of course:	Compulsory / Elective
Level:	B1
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	
Teachers:	Lex van den Broek
Credits:	1 ECTS
Work form:	No. of classes: 3 classes of 2.5 hours plus individual appointments.
Assessment:	Examination: Attendance, assignment Assessment: individual appointments with Lex van den Broek
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

INTRODUCTION TO PROGRAMMING

Course title:	**Introduction to Programming**
Osiris course code:	tbc
Course content:	This is an introductory course into computer programming, using the Python language. After following this course, students will have a basic insight into computer programming and will know where to start creating digital prototypes for future projects that involve interaction, image, sound, video, networks and electronics.
Objectives:	At the end of this course, you: • have gained fundamental skills on computer programming; • have learnt the basics of computer coding for artistic use.

Programme objectives:	tbc
Type of course:	Compulsory / Elective
Level:	All / Mandatory for B1
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	
Teachers:	Jeroen Meijer
Credits:	4 ECTS
Work form:	No. of classes: 8 classes of 6 hours plus individual appointments.
Assessment:	Examination: Attendance, assignment Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

INTRO PROJECTION

Course title:	**Intro Projection**
Osiris course code:	tbc
Course content:	The intention of this course is to experiment in a playful way with projection of image, light and sound in relation to your work. keywords: • projecting on objects • surfaces • live playing • how to use audio signals • no-source • feedback video • minimal projection

	• ganzfeld projection • we'll also briefly look into how tv's, videorecorders and analog video mixers work.
Objectives:	At the end of this course, you: • Think about how to define a space using projection • Have insight in the analog technique of video • Learn how to combine analog and digital video • use sound in a spatial way in combination with image • set up a video projection • play in a live video setup • look into complex video feedback systems
Programme objectives:	Experiment with projection. You learn to develop a way of playing together as a group as well as perform experiments as an individual.
Type of course:	Compulsory B1
Level:	B1
Duration:	4 classes of 6 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Kasper van der Horst
Credits:	2 ECTS
Work form:	The course consists of 4 workdays. Every day we set up a practicum with a different focus.
Assessment:	As an assignment, you will be asked to make a projection design or sketch that connects with your own work and/or ideas. Due to the limited number of days, a 80% attendance is required. Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	KABK PB 301
Contact:	CoordinatorArtScience: Marisa Manck

LIGHT – SPACE – PERCEPTION

Course title:	**Light – Space – Perception**
Osiris course code:	tbc

Course content:	TBA
Objectives:	TBA
Programme objectives:	TBA
Type of course:	Compulsory B1 / Elective
Level:	All
Duration:	4 classes of 6 hours
Prior qualifications/ Pre-requisites:	Recommended to first follow Katinka Marač's course 'Lighting for/as Performance'
Teachers:	Leandros Ntolas
Credits:	2 ECTS
Work form:	Lecture, hands-on practice and experimentation
Assessment:	Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	KABK PB 301
Contact:	CoordinatorArtScience: Marisa Manck

LIGHTING AS/FOR PERFORMANCE

Course title:	**Lighting as/for Performance**
Osiris course code:	tbc
Course content:	The goal of this course is to give an introduction to the theory and practice of lighting design and handling basic stage equipment. We will explore how meaning can be created using the exceptional possibilities of the medium light and how lighting design can be deployed in / as performance. In the seventies artists as Robert Rauschenberg and members of the New York based Judson group shared a keen interest in working at the intersection of (dance) performance, visual art and art & technology. They drastically changed (theatrical) performance, and the role of set and lighting design, freeing it from its former supportive role and incorporating them as equal elements in, or as starting points for performances. During the course we'll trace back the origins of lighting design in contemporary performance, by looking into the work and compositional methods of renowned American artists from the sixties and seventies and contemporary predecessors such as

	Xavier le Roi, Meg Stuart and Martin Spangberg. The course is set up as a creative lab. We'll start with a short introduction in the various elements of a lighting design, including types of light, angles and colour and an introduction to technical aspects such as patch board, dimmers and the lighting board. We'll research how lighting design can be used to create, structure and alter content, space and time and will work on lighting design as performance.
Objectives:	To master theory and practice of basic lighting design for artistic purposes.
Programme objectives:	
Type of course:	Compulsory B1
Level:	B1
Duration:	4 classes of 6 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Katinka Marač
Credits:	2 ECTS
Work form:	The course consists of 4 workdays. Every day we set up a practicum with a different focus.
Assessment:	Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	KABK PB 301
Contact:	CoordinatorArtScience: Marisa Manck

MATH <> ART METHODS

Course title:	**Math <> Art Methods**
Osiris course code:	tbc
Course content:	Main focus of this course is how to realize practical interconnections between mathematics, art and artscience and how these can be used to implement true intersectionality in projects and creative environments.

	Throughout history and human culture mathematics has always been at the forefront of shaping the fundamentals of scientific evolution and progress. In this process it's development was not only motivated to understand and solve real world challenges such as e.g. agricultural planning, sea travel, time keeping or measurements. Besides these practical applications math was and has always been also developed out of sheer fascination for understanding abstract structures, systems and forms. This human curiosity, translated into math, gave rise to the theoretical side of the field. It is a field which inhibits lots of wonderful ideas and concepts that often find very powerful practical applications years after they are first introduced or discovered. One of the most fascinating areas where mathematics is being developed in every perpetual motion is the field of the arts. Historically the intertwined connection between both creative activities has a long history. In the context of this course we'll use math to serve as one of the levers to create new possibilities and opportunities in an artscience practice. More specifically, since the rise of digital techniques and tools, mathematics is again at the forefront of numerous new artistic (r)evolutions and developments. In all of its applications and through all the approaches, mathematics can be seen as a hugely creative activity. Just like any other approach to reality the field of math has its own unique language that is often mis or not well understood. As a result mathematics has gained a often quoted reputation of being complex, difficult to grasp and being far away from reality. One of the goals of this course is to deconstruct this stigma and teach some basic mathematical principles and techniques in a hands on and creative approach with focus towards artscience. We'll start the course with a historical overview of the development of mathematics and its connection with the artistic field. Hereby we aim to present a cross cultural and emerging overview of this immensely wide field. During this session you'll also be introduced into the different subdomains in the mathematical community, and how they are tied together thematically as well as historically. Subsequently we'll draw our focus onto various subfields in mathematics which are inherently linked or have efficient applications into the domain of artscience and art. We'll cover their basic principles and techniques and cover some examples of their various applications. Fields that will be considered include

	trigonometry, geometry, complex analysis, DSP (Digital Signal Processing), topology, calculus, group theory, machine learning, information theory, probability theory, statistics, machine learning, A.I. and mathematical logic. In a next section you'll be presented with some real world artistic problems/ techniques and strategies that involve the use of mathematics. You'll learn basic problem solving techniques. In this process you'll also be taught how to elaborate basic calculations by hand as well as digitally with the appropriate software. By this time you'll have gained thorough and practical working knowledge into the different links between math, arts and artscience. As a next step you'll learn how to apply the acquired knowledge to your own artistic practice. Part of this process will mean gaining an overview and insight into the mathematical techniques and theories relevant for your own creative practice. To end the course you'll be given an overview as well as practical introduction into the most commonly used free software packages for mathematical modeling and computation. Examples of such tools include R (https://www.r-project.org/), Octave (https://www.gnu.org/software/octave/), Python (https://www.python.org/), Purr Data (https://puredata.info/downloads/purr-data). Upon the interests of the participants of the course we'll put focus on particular such software tools. (Maximum number of students : 10)
Objectives:	At the end of this course, you'll: • Have a broad understanding and overview of the different subdomains in mathematics, how they are linked together historically, thematically and culturally • Have an overview and deeper insight into the fundamental analytic techniques and methods used in mathematics • Have a introduction and basic understanding of the language and formula notations used in mathematics • Have a broad knowledge of the relevant subdomains in mathematics with respect to art and artscience • Have a deeper understanding the interplay between several subdomains in mathematics and the fields art and artscience • Acquired the skill to choose the appropriate mathematical techniques and models for your own artistic and creative process • Acquired the skill to design a practical plan to start using

	the most appropriate mathematical models, techniques and software in your own practice as an artscientist
Programme objectives:	The course enables students to learn fundamental principles and techniques from various fields of mathematics with links to the artscience, how to use those methods and how to incorporate them into their own artistic practice
Type of course:	Elective
Level:	B1/B2 …
Duration:	1 week/ 2 weeks
Prior qualifications/ Pre-requisites:	There is no prior knowledge required for this course. Key qualifications of the students are both an analytic as well as creative attitude.
Teachers:	Kasper van der Horst
Credits:	2 ECTS
Work form:	Elaboration of personal project Final project as written document Group discussion
Assessment:	Assessment: • Elaboration of personal project • Presentation of personal project • The presentation of the projects will be held on • Project proposal and description under the form of a writtendocument Weighting for final quotation: • Presentation of final project: 30% • Project proposal and description: 50% • Attendance: 20% Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience

MATTER OF ART

Course title:	**Matter of Art**
Osiris course code:	tbc
Course content:	Matter of Art is a course that is carried out in cooperation between the Delft University honours programme “Awareness & Culture”, and the ArtScience Interfaculty, University of the Arts, The Hague. The course brings to the class the interactions experienced between scientists and resident artists in top laboratories. The interaction between highly specialised scientists and super creative artists is becoming very popular among prestigious laboratories who can afford it. The exchange is, however, not always obvious since both communities (artists and scientists) are at first glance “orthogonal” professionals with methodologies and focus that are apparently, but only apparently, opposed. Matter of Art fills the gap in our education by bringing together these two communities at a very young age. Working on mixed classes, half of the students from KABK and half from TUD, the group will work on acquiring knowledge and characterisation methods for the development of new (soft) materials. While engineers tend to think at new materials as a function of their new useful properties for a given application, artists tend to use materials as canvasses either for aesthetic or meaningful / social / personal messages. Since these two communities have different drives, their requests of new material properties or how they could use a new material property are very different. This course gives both student communities the opportunity to learn with each other on their approach to problem solving and creativity in relation to the development and characterisation of new soft materials. The field of materials chosen is Soft Matter (plastics, gels, resins, composites, liquid crystals ...) as they are easy to process at low energy and offer large amount of freedom in properties and composition. Students will work with new materials, their development, processing and characterisation in the laboratory. Organised in small mixed groups of 4 people (KABK-TUD) they will teach each other how their community (historically) uses a given material either for an application or for a piece of art, how they would like to improve it for a given application and due to these interactions, exchange their approach to creation, questioning, interpretation and property requests for enhancement or modification of new materials. In order to foster interaction between the two very distinct groups of students, during class sections, each group will give short

	presentations followed by a discussion: engineering students give short presentations explaining how a material functions from molecule to macroscopic properties while art students give short presentations explaining the use or choice of such material for a given (contemporary) art piece. NOTE: Covid-19 regulations and limited campus resources will have an impact on availability of lab work and lab visits as well as have influence on materials / technology studied and media used in the course.
Objectives:	At the end of the course you should be able to: • reflect on the nature of hybrid art / science / ArtScience project teams; • work in cooperation with scientific and engineering professionals; • understand the relation between molecular structure and properties of soft materials; • characterise properties of soft materials with common techniques; • define a route to create your own soft material; • have the skills to anticipate, foreseen other uses for materials that are not directly related to their engineering usefulness; • communicate technical and artistic knowledge to a non-expert audience.
Programme objectives:	tbc
Type of course:	Elective
Level:	BA / MA
Duration:	TBC
Prior qualifications/ Pre-requisites:	You need to have experience with programming (Python).
Teachers:	Eduardo Mendes / Eric Kluitenberg / Arthur Elsenaar
Credits:	
Work form:	Weekly interactive sessions (debate and seminars) in class and laboratory work
Assessment:	1. Active participation during the group sessions, lab experimentation, brainstorming, etc. (70%) 2. Final assignment (30%)

Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See Asimut schedule
Contact:	CoordinatorArtScience: Marisa Manck

METAMEDIA

Course title:	**MetaMedia**
Osiris course code:	tbc
Course content:	A work of art does not confine itself to an object, a picture or a sound composition. Especially not in the 21st century, where all kinds of communication technologies and strategies can be used to compose the context of art, or even to create works in disciplines and using methods that were never explored by artists before. In this course, students are given a theoretical and practical framework on how to compose concepts and context. Approaching contemporary art as a conceptual communication model opens possibilities for unusual works of art and a critical attitude towards traditional artistic paradigms, but it also creates a framework for students to develop new and effective strategies for a professional creative position in a media world. Students will create their own metamedial works during the course.
Objectives:	At the end of the course, you: • have a more abstract view on possibilities of artistic expression using media that are not normally used in an artistic manner; • understand the parameters for creative manipulation in any potential medium.
Programme objectives:	tbc
Type of course:	Compulsory B1 / Elective
Level:	B1
Duration:	4 classes of 6 hours
Prior qualifications/ Pre-requisites:	Recommended to first follow Katinka Marač's course 'Lighting for/as Performance'

Teachers:	Taconis Stolk
Credits:	2 ECTS
Work form:	General introduction, working groups, individual coaching.
Assessment:	Attendance, developing and presenting a metamedial project during the course.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	KABK PB 301
Contact:	CoordinatorArtScience: Marisa Manck

NEW ARTS & MUSIC THEORIES

Course title:	**New Arts and Music Theories**
Osiris course code:	KC-SO-NAMT
Course content:	This course is offered to all first-year students of ArtScience, Composition and Sonology. It is aimed to nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice. The course tackles areas of enquiry that traverse both the substrate of artistic practice and theoretical research, articulated in thematic segments throughout the year. These segments comprise questions on the nature of: Language, Materiality, Media and Technology, Sensation and Affect, Ecology, Culture and the Collective. These thematic axes promote the familiarisation of the students with recent as well as historical theoretical tools, through an exposure to texts and artistic practices sourced in different traditions and knowledge disciplines. The course includes the participation of a substantial number of guest teachers coming from diverse areas and institutions across the Netherlands (and beyond) including Musicology, Art History, Media Theory, Performance Studies, Cultural Critique as well as art practitioners. The course aims to foster the receptiveness of students for open-ended and transdisciplinary explorations in which the role of histories and models of thought become inherent in the artistic process.
Objectives:	At the end of this course, you: ▪ have the knowledge and the ability to discuss a wide range of approaches that inform contemporary thought within and in relation to artistic practice.
Programme objectives:	Nurture an awareness of the possibilities of reciprocal expansion that exist between the domains of theory and artistic practice.

Type of course:	Compulsory for bachelor I ArtScience, Composition and Sonology
Level:	Bachelor I
Duration:	120 minutes per week during two semesters
Prior qualifications/ prerequisites:	–
Teachers:	David Dramm, Gabriel Paiuk, Eric Kluitenberg
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	At the end of the course in semester 2 you develop (in groups) and present to the class a plan for a project/prototype/draft of a work that engages with a number of problems/challenges arising from one of the areas of theoretical enquiry developed throughout the year (Media, Sensation and Cognition, Ecology and Collectivity, Materiality or Language). Assessment criteria: • awareness of the utility of a dialogue between artistic practice and theoretical enquiry • ability to research and account for different theoretical perspectives into specific problems • ability to express clearly the arguments dealt with in the project presented to the class
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Gabriel Paiuk (paiukg@koncon.nl) CoordinatorArtScience: Marisa Manck

PATAPHYSICS

Course title:	**Pataphysics**
Osiris course code:	tbc
Course content:	'Pataphysics is the Science of Imaginary Solutions. 'Pataphysics moves in the quadrant of science, religion, humour and art, four attempts to get a grip on the idiocy of existence. 'Pataphysics was at the root of futurism, dadaïsm and surrealism, but has since developed in the Oupeinpo (Ouvroir de peinture potentielle): with self-imposed constraints pataphysicians develop new forms of potential art. On the other hand they search for the pataphysical dimension of everday life by means of simple interventions: 'Pataphysics being the science of the exception. Inspired by everything imaginary

	(islands, languages, calenders, artists!) we try to figure out the pataphysical planet we are living on. As a source of inspiration, we are studying the morosophers ('foolosophers'), people with an evidently absurd theory about existence. Unlike the mediocre theories of New Age gurus, astrologers, ufologists and so on, morosophical studies are so queer that they cannot help acquiring a literary quality. Are atoms spaceships? Can the floor plan of the pyramid of Cheops be found in the street plan of 's-Hertogenbosch? Is the world entering the Lilac phase? Did abstract thought commence when the clitoris evolved from the inside to the outside? As a rule, a morosopher is somebody whose world has been destroyed by a shocking event. With the help of his theory he constructs a new universe from the wreckage, for the sake not of a higher truth, but of an endurable existence. Unimpeded by any scientific knowledge, their imagination enables them to force their way through to the world of science and technology. From there they design a parallel universe in which the limits of the possible are sought out and transgressed; they enter the area of the wondrous and the monstrous, and discover a world that, like the world of the comic and the fairy-tale, is out of the reach of the physicists. Morosophy is science in wonderland.
Objectives:	At the end of this course: • You acquire a conscious pataphysical mindset (everyone being a pataphysicien by birth) • You will be able to recognise the laws of the exception, the aberration • You will see art from a different, pataphysical angle • You will embrace the homo ludens in yourselves • You will hate me
Programme objectives:	s of science, religion, art and madness
Type of course:	Compulsory / Elective
Level:	B1/B2 …
Duration:	1 week/ 2 weeks
Prior qualifications/ Pre-requisites:	A thirst for imaginary knowledge
Teachers:	Matthijs van Boxsel R/OCS
Credits:	2 ECTS
Work form:	Lectures on 'Pataphysics, stupidity, imaginary topography, Powerpoint-presentations, movies: but always interacting with the

	students, torturing them with questions to get to the core of ’Pataphysics inside of them!
Assessment:	Every day, each student will have to make notes and drawings or pataphysical schemes in a small booklet, which will be judged after the course. (A personal Handbook ’Pataphysics.) And everyone has to present a personal pataphysical answer (in text and image) to an impossible question during the course. I expect a full-time presentation, and 100% self-reflection, ha. In case of absence due to illness, dentistry and the like, the student has to make an additional contribution on paper.
Grading system:	Numeric / Pass/Fail /
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

PRACTICAL PERFUMERY FOR OLFACTORY ART

Course title:	**Practical Application of Scent in Artwork**
Osiris course code:	tbc
Course Content:	Practical Perfumery for Olfactory Art is a practically oriented class that aims to teach students about the making of scent, mainly focussing on artistic practice Although some fine fragrance methods will be covered, the aim of the class is to learn to apply scent in a more diverse context. As part of the course the students will be hosted at a perfumery lab in Arnhem for a few days during this course, where they can experiment with a vast array of materials to create a final work.
Objectives:	At the end of the course you will: have an understanding of the materials used in perfumery, both synthetic and natural, and how these are extracted or created. have a knowledge of and experience with basic materials used in perfumery and their application. understand the relationship between a smell and its context and be able to avoid mistakes applying scent to contextual work. understand the basic principles of perfumery and lab safety. be able to write and read a fragrance formula and compound a fragrance correctly.

	know which types of extraction methods a perfumer can use and what the limitations of these methods are. have started to form a mental olfactory library of scents. have developed an olfactory project. *There will also be a small theoretical part of this class focusing on application of scent in art, to give some context, but since "The Other* *Senses" covers this theory as well, we will assume a prior knowledge.*
Programme objectives:	tbc
Type of Course:	Elective
Level:	Open to all levels
Duration:	2 weeks
Prior qualifications/ prerequisites:	It is not required but recommended that students have already taken the Other Senses.
Teachers:	Renske van Vroonhoven, Lauren Jetty
Credits:	ECTS
Work form:	Practica, projecten, excursies, colleges, assignment
Assessment:	60% presentations 20% attendance, assignments, 20% self-reflection
Grading system:	Numeric / Pass fail
Language:	English
Shedule, time, venue:	Monday, Tuesday, Thursday, Friday 10:00 - 16:00 KABK, The Hague Attic Lab, Arnhem
Contact:	Coordinator ArtScience: Marisa Manck Teacher: Renske van Vroonhoven info@atticlabperfumes.nl (+31) 6 4099 3421

PRESENTATION AS PERFORMANCE

Course title:	**Presentation as Performance**
Osiris course code:	tbc

Course content:	In this Course you will learn how to use your body-voice-mind as communications tools for presentation and performance. How does an audience perceive you as an human being on stage. What role does your body play in communication. What tone of voice will work best in a given context and ...how to overcome anixiety and a possible nervous breakdown.
Objectives:	At the end of this course, you • get the tools to effectively use your body-voice mind, while remaining yourself on stage. • learn to reflect better on yourself as a communications medium. • use humor to help in the process of creation.
Programme objectives:	The format is master class which means the focus is on the individual but is also a collective learning experience.
Type of course:	Elective
Level:	B1/B2/M1/M2
Duration:	1 week
Prior qualifications/ Pre-requisites:	Being open-minded
Teachers:	Hilt De Vos is a renown Belgian actress, performer and dancer recognised for her natural acting. Hilt has played in numerous international films, theatre and televisions shows and also directed several films and theatre productions. The last 10 years Hilt has become an expert in body awareness and teaches Pilates,Yoga and Qi Qong with the aim to communicate oneself better.
Credits:	2 ECTS
Work form:	Experiential learning
Assessment:	A final presentation at the last day of the course.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

PROJECT PROJECTION

Course title:	**Project Projection**

Osiris course code:	tbc
Course content:	The Pro Projection course is aimed at students who are planning to use some form of projection in their work. Besides displaying computer- and video images, projection is often used to define a space or, for example, to enhance the meaning of an object in a space. In this very hands-on and practical course we'll explore these aspects considering the projects or ideas that the students bring in individually.
Objectives:	At the end of this course, you: • will explore how different technical resources are best put to use and what impact that could have on the experience of the work. This might result in some radical alternatives to the original plan! • try out and test a lot so that a high level of precision can be reached. Hopefully in this way we'll put the original ideas into an enriched perspective.
Programme objectives:	Develop existing ideas a few steps further, Get feedback on a daily basis and test in practice. To gain advanced knowledge and skills in artistic possibilities of projection
Type of course:	Elective
Level:	BA/MA
Duration:	8 classes of 6 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Kasper van der Horst
Credits:	4 ECTS
Work form:	There will be a daily group-evaluation of the work's progress, get feedback on a daily basis and test in practice. The first week we'll work in the CAM rooms in the conservatory, second week we can build bigger sets in PB301 in the academy
Assessment:	At the end of the second week we'll present an overview of the works in PB301
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	CAM rooms in the conservatory, PB301 in the academy
Contact:	CoordinatorArtScience: Marisa Manck

PROTOTYPING DECOLONIZATION IN THE ART-STUDIO

Course title:	**Prototyping decolonization in the Art-studio**
Osiris course code:	tbc
Course content:	According to Elizabeth Chin (2017), "there are few social spaces more unrelentingly white than the art and design studio". This is a research and practice workshop challenges students to a) critically reflect on their practice within a colonial epistemology perspective, and b) challenges them to visualize and create an artwork/methodological prototype that emancipates (or decolonizes) whiteness of their practice and their curriculum. This workshop departs from the '*why is my curriculum is White?*' discourse.
Objectives:	At the end of this course, you: • Will be aware how colonial epistemology works • Will be able to critically reflect on your own practice as an active agent within the colonial framework • Will have a (maybe) first prototype of a personal decolonial methodology.
Programme objectives:	Understanding of colonial heritage within the art studio and curriculum Provide a decolonized experience (through design) related to other's Epistemology reasoning. Share a body of knowledge that provides a pathway towards decolonized thinking and practicing.
Type of course:	Compulsory / Elective
Level:	B1/B2 …
Duration:	1 week (4 days)
Pre-requisites:	Students need to do some desk-research beforehand in order to participate in the workshop
Teachers:	Milton Almonacid, Darko Lagunas
Credits:	2 ECTS
Work form:	The workshop takes four days and is given by philosopher Milton Almonacid and urban sociologist Darko Lagunas. Around the central question - '*why my curriculum is White?*' - students are guided through the following program: <u>Day 1: How colonial epistemology works?</u> Students present desk-research: 'why my curriculum is white?' If colonial society is structural, how does colonial epistemology work on my own identity, reasoning and practice? What would art studio's look like, and what would they create with non-white curricula? Why do we colonize the future?

	Day 2: Decolonial epistemology source of inspiration Students choose inspirational artist/thinker/cultural artefact for their decolonial methodology design. How design gps to navigate non-western epistemologies? Day 3: Visualization How did my non-western ancestors make sense of the world? What was their explanation about the Milky Way? Historical and epistemological context in which [source of inspiration] was produced. And subsequently write/draw/build/create what you visualized. Day 4: Prototyping and presentations Prototyping and presentations (assessment): design a art/method/protocols prototype from one's own non-western epistemology.
Assessment:	Weighting is individual: 50% prototypes (10) is in itself a critique on colonial epistemology and the white arts curriculum (5) are self-communicative (5) 30% presentation (10) shows an understanding of colonial epistemology (3) shows a critical (self) reflection of art-practice within the colonial framework (2) explains how prototype reflects itself as a non-white, decolonial agent (2) students have to critically interrogate each others presentations (3) 20% attendance and participation (10) needs to attend all sessions (6) active participation and self-reflection (2) open attitude (2) Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Numeric / Pass/Fail /
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

QUICK AND DIRTY

Course title:	**Quick and Dirty**

Osiris course code:	tbc
Course content:	Research through play and from not -knowing . In this course you will be dipped in a method of the making process. The making process by its own nature, offers many surprising, irrational, accidental possibilities that the mind simply cannot predict or imagine. The class will explore this creative process as a dialogue between maker and matter in diverse mediated forms, in which matter can be interpreted broadly. We'll do quick hands-on experiments and dirty prototyping, with the aim to train our skills of perception, to trust the process not-knowing, to learn to recognize when/where things get interesting, and to tap in the enormous potential that comes by working open-ended. You will work on an individual base as well in duo's and groups. Documentation will be a helpful tool in the making process. No Matter – Try Again – Fail Again – Fail Better, Samuel Beckett
Objectives:	To learn how to master quick artistic sketching methodologies.
Programme objectives:	tbc
Type of course:	Compulsory / Elective
Level:	Bachelor
Duration:	Sem1 and Sem2
Prior qualifications/ Pre-requisites:	-
Teachers:	Cocky Eek
Credits:	2 ECTS
Literature:	Diverse materials
Work form:	Hands on (no-head)
Assessment:	80% attendance, active participation & presentations During the course Assessment criteria: Being able to develop works through play and improvisation. Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	1st semester, 5 days from 10:00h- 16:00h
Contact:	Coordinator ArtScience: Marisa Manck

RECPLAY

Course title:	**RecPlay**
Osiris course code:	tbc
Course content:	Since 2001, RecPlay is the ArtScience improvisation ensemble. Some of the research topics that are addressed in the RecPlay are multi-player interfaces, improvisation structures, noise art, feedback in image and sound, realtime composition systems, spatial compositions and interaction with architectural elements. Its practical focus will be on developing improvisations and on developing ensemble playing by using conventional and unconventional instruments.
Objectives:	To learn how to work in an audiovisual improvisation ensemble.
Programme objectives:	tbc
Type of course:	Compulsory / Elective
Level:	B1/B2 …
Duration:	Sem1 and Sem2
Prior qualifications/ Pre-requisites:	-
Teachers:	Robert Pravda, Kasper v.d. Horst
Credits:	4 ECTS
Work form:	Once a week meetings and having jam sessions
Assessment:	TBC
Grading system:	Numeric / Pass/Fail /
Language:	English
Schedule, time, venue:	
Contact:	CoordinatorArtScience: Marisa Manck

REDECONSTRUCT MEDIA

Course title:	**Redeconstruct Media**
Osiris course code:	tbc
Course content:	In a number of steps, we aim to look a bit into the phenomena of fragmented media. We will look into ways of deconstructing ideas into smaller fragments, or constructing larger structures out of smaller pieces all the while trying to keep the original

	knowledge(idea) present as long as possible.“Ecological thinking” – we look at the artwork as an ecosystem of ideas: we try to think and find out in which way the fragments interact with each other. During the course, we like to look at media in the broadest (metamedia) sense – for example text, literature, data, music scores, dna, wikipedia articles, pixels, artworks, social interaction, audio and video can all be your point of interest. A positive artifact of this method is that it helps in cases when we are stuck: it helps find interesting points in an unfinished work, partial idea, and have them mutate into a new work. The course itself consists of many small self-contained exercises focused on simple outcomes, which can be applied to personal projects that are stuck or moving too slow.
Objectives:	At the end of this course, you: Will be able to find interesting points in an unfinished work, partial idea, and have them mutate into a new work.
Programme objectives:	To learn how to handle the defragmentation of contemporary media in an artistic manner.
Type of course:	Elective
Level:	BA 234 4 classes of 6 hours / MA
Duration:	8 classes of 6 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Kasper van der Horst, Nenad Popov
Credits:	2 ECTS
Work form:	The course consists of a series of simple exercises, starting with the art of abbreviation, gently crossing the media boundaries and then getting into more or less speculative reconstruction methods of media.(veracious or manupilative : redeconstruct) We also look into how the meaning mutates when the artwork passes through multiple minds. Our objective is to design individual systems, and because we can also design these systems in an artistic way, that is where we will focus on.
Assessment:	At the end of this two week’s course we ‘ll ask you to present your system in the format of a work or to present a conclusion of how your system works.
Grading system:	Pass/Fail

Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

SENSORS, ACTUATORS & MICROCONTROLLERS

Course title:	**Sensors, Actuators & Microcontrollers**
Osiris course code:	tbc
Course content:	This course is a continuation of the Introduction to Electronics that is given in the first year. It is open to other students who have at least some familiarity with the most basic concepts of electronics. In this course students learn how to understand and build simple setups consisting of a sensor, a controller and an actuator. The concepts behind controllers like the ipsonlab and the Arduino or Wiring board are introduced. The most common types of sensors are introduced and how to connect them and interpret the data they produce. Also the most common actuators will be introduced.
Objectives:	At the end of this course, you: • have gained more advanced insight in the creation of electronic circuits for artistic purposes.
Programme objectives:	tbc
Type of course:	Elective
Level:	B1/B2 …
Duration:	8 classes of 6 hours
Prior qualifications / Pre-requisites:	
Teachers:	Lex van den Broek, Johan van Kreij
Credits:	4 ECTS
Work form:	Practical classes, assignments
Assessment:	Participation, assignments during the course. Assessment: individual appointments with Lex van den Broek or Johan van Kreij.
Grading system:	Pass/Fail

Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience

SOUNDWORLDS 1

Course title:	**SoundWorlds 1**
Osiris course code:	tbc
Course content:	The goal of this course is to introduce the theory and practice of working with sound. The theoretical part will cover: • Basic parameters of sound, such as the concepts of sound as change of pressure through the air, waveform and harmonic spectrum of the sound, wavelength, amplitude, frequency and perception of pitch and loudness. Also we will discuss the basics of analog sound, digital sound, synthesis basics (additive, subtractive synthesis, Frequency modulation) and MIDI. • An introduction to the basics of musical dramaturgy, or "how to organise sound" – historical overview, explaining & exploring different musical tools and their practical use, with the goal of expanding the palette of means that can be used in artistic work which includes sound/music. During the course we will listen to pieces from important composers and discuss them. We will discuss examples of noise music, musique concrète, soundscapes, electronic music, sound-plays and field-recordings, but also other types of music in order to see how musical systems work.
Objectives:	At the end of this course, you: ● have gained fundamental insight in the workings of music and sound.
Programme objectives:	tbc
Type of course:	Compulsory / Elective
Level:	B1/B2 …

Duration:	2 weeks
Prior qualifications/ Pre-requisites:	-
Teachers:	Robert Pravda, Milica Ilic
Credits:	2 ECTS
Work form:	During the course we will listen to pieces from important composers and discuss them. We will discuss examples of noise music, musique concrète, soundscapes, electronic music, sound-plays and field-recordings, but also other types of music in order to see how musical systems work.
Assessment:	Attendance 88%, assignment 100% Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks.
Grading system:	Numeric / Pass/Fail /
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

SOUNDWORLDS 2

Course title:	**SoundWorlds 2**
Osiris course code:	tbc
Course content:	SoundWorlds 2 is a hands-on course. During the course the focus will be on developing individual performative or installation pieces. All participants are required to have a basic knowledge of working with sound and starting idea of a project or direction that they want to work on. As much as we experience our environment visually, we also have an ability to sense our environment through listening. We sense the spatial attributes through hearing as something parallel to our visual perception. What we hear is a complex mixture of the surrounding sound with its reflections, dispersion, refraction and absorption, all determined by the specific (unique) acoustic character of the space. While listening, we react both to sound sources and to spatial acoustics.

Objectives:	At the end of the course, you: • have gained more advance knowledge in the workings of sound in its environment.
Programme objectives:	tbc
Type of course:	Compulsory / Elective
Level:	B1/B2 …
Duration:	1 week/ 2 weeks
Prior qualifications/ Pre-requisites:	Rounded up SoundWorlds 1 introduction course
Teachers:	Robert Pravda
Credits:	4 ECTS
Work form:	In the two weeks of the course, we will build upon individual ideas, with emphasis on research in materials and techniques for development and hands-on experiments in; how to approach sound organisation for a multichannel sound reproduction, a live performance setup, or a sound installation based on individual artistic ideas of the participants.
Assessment:	Attendance 86% , assignment 100% Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks.
Grading system:	Numeric / Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

SPACETIME: THE ARCHITECTURAL BODY (TBC)

Course title:	**SpaceTime: The Architectural Body (tbc)**
Osiris course code:	tbc
Objectives:	At the end of this course, you: • learn to examine and reorder the sensorium by means of minor interventions. • are inspired by the basics of A+G's practice and philosophy • know how to enact philosophy as creative practice in its own right (create concepts in and through the event) • know how to exploit spatial interventions as the ArtScience of Life (Biotopology)

	• know how to exploit spatial interventions as the ArtScience of moving bodies (Coordionology) • know how to set parameters that allow for the expansion of human possibilities by means of spatiotemporal interventions (Reverse Destiny).
Programme objectives:	This course is part of SPACIOUS, the practice based research community that explores the reciprocal relationship between organism and environment by means of creative research methodologies to reconsider habit(at)s in which space and time, mind and body, theory and practice have too long been considered as distinct and abstract notions.
Type of course:	Elective
Level:	B2-M2
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	Motivation to work and think spatially. This course is a continuation of 2019/2020's course on the architectural body. It helps when you have followed the previous course, but this is not mandatory as a summary of last year will be provided at the first day of the course.
Teachers:	Renske Maria van Dam
Credits:	4 ECTS
Work form:	We will shift focus between: Collectively study the artistic as wel as philosophical body of work by A+G by means of close reading, attending lectures and watching videos. Activation of the above mentioned material by means of movement practice and free artistic experimentation.
Assessment:	At the last day of the course the students are asked to present a minor intervention that: - in line with the procedures from A+G, extends and reorders the sensorium. - is framed by a self-created concept Individual or in groups of max. 3 students. Weighting: 30% presentation during the course TBC 70% attendance and participation
Grading system:	Pass/Fail
Language:	English

Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

CREATIVE PRACTICE RESEARCH

Course title:	**Creative Practice Research**
Osiris course code:	[tbc]
Course content:	In this course we focus on *creative practice research*. You will learn how to contribute to science form within your art and design practice. As 'scientists of the sensible', artists and designers can offer a 'material thinking: the articulation of non-propositional knowledge and experience, embodied in artworks and creative processes' (Borgdorff, 2012: 124). From this 'craft-aspect' or 'making-aspect' artist and designers can contribute to what we know and understand (Nilsson & Dunin-Woyseth, 2008: 139). This form of *creative practice research* differs from research on art or design that is driven by discursive methods (for example art theory). It also differs from professional art or design practices, in which the primary goal is to create an artwork or design, as well as from the material or conceptual research an artist or designer conducts in order to develop the creative work. Instead—in this course—*creative practice research* is understood as the whole field of academic research that is primarily driven by practice in the arts and design disciplines (i.e. practice based research). In the first part of the course, we will collectively discuss the potentials and pitfalls of *creative practice research*. One could argue that the institutionalization of the creative practices is implicated in a larger context, where the dominant tendencies are towards capitalizing creative activity. It is our collective responsibility to support the opening-up of academia to worlds other than those of 'pure reason' while simultaneously 'step on the brake if we near the point where institutionalization of creative practices leads to curtailment or dilution of the practice itself, or to an erosion of academic values and conventions' (Borgdorff, 2012: 6). Where and how to find the balance? Creative practice research presents multifaceted research paradigms using a range of different practices, methods and concepts. In the second part of the course you will learn to position yourself within

	this 'field in action'. You will sharpen (personal) techniques for creative practice research; you learn to organize and structure your research process; contextualize your research techniques and mirror, match and mesh them with research methodologies from other disciplines; and learn how to capture, reflect and disseminate traditional and non-traditional research outcomes (NTRO) in an academic context **Literature** Borgdorff, H. (2012) *The conflict of the faculties: Perspectives on artistic research and academia*. Leiden, NL: Leiden University Press. Goosens, W., Hendrickx, A., Jansssens, N. (2014) A Case of Poetic Measuring: Isopleth. *Studies in Material Thinking,* 14: paper 01. Retrieved fromhttps://www.materialthinking.org/sites/default/files/papers/0176_SMT_V14_P01_FA.pdf Manning, E., & Massumi, B. (2014). *Thought in the act: Passages in the ecology of experience*. Minneapolis: University of Minnesota Press. Nilsson, F., & Dunin-Woyseth, H. (2008). Some notes on practice-based architectural design research: Four 'arrows' of knowledge. *Reflections,* 7: 138-147. Retrieved from https://publications.lib.chalmers.se/records/fulltext/84415/local_84415. pdf **Websites** https://www.materialthinking.org/ https://www.researchcatalogue.net/ https://www.sar-announcements.com/

Objectives:	At the end of this course, you: ▪ Understand how art can contribute to what we know and understand. ▪ Know how to set up your own *creative practice research*, from initial research question to method to final publication. ▪ Have familiarized with terms such as 'creative practice research', 'research-creation', 'practice based research', 'practice led research', 'artistic research', 'Non Traditional Research Output', 'tacit knowledge', 'epistemic artefact', etc.
Programme objectives:	--
Type of course:	Elective
Level:	BSc4, MSc1 and MSc2
Duration:	1 week classes + whole semester working on assignment
Prior qualifications/ Pre-requisites:	· You have a research oriented practice · Interest, or ambition, to work with/in academia
Teachers:	Renske Maria van Dam
Credits:	4 ECTS
Work form:	Close Reading, Group Discussion, Creative Practice Research.
Assessment:	**Option 1:** Document and write an essay of 2500-3500 words that elaborates on (your own) techniques for creative practice research. **Option 2:** Prepare an exposition for the research catalogue (https://www.researchcatalogue.net/), based on non-traditional research output/ epistemic artefact.

	To keep track of upcoming open calls it is recommended to subscribe to the announcement service of SARA: Society of Artistic Research: https://www.sar-announcements.com/
Grading system:	Pass/Fail *50% attendance and participation* *50% results of the assessment*
Language:	English
Schedule, time, venue:	-
Contact:	Coördinator ArtScience

STRANDLAB ALMERE TBC

Course title:	**Strandlab Almere**
Osiris course code:	tbc
Course content:	tbc
Objectives:	tbc
Programme objectives:	tbc
Type of course:	Elective
Level:	BA/MA
Duration:	1 week
Prior qualifications/ Pre-requisites:	
Teachers:	Cocky Eek
Credits:	2 ECTS
Work form:	
Assessment:	Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks.
Grading system:	Pass/Fail / Participation
Language:	English
Schedule, time, venue:	10-15 October 2021, on location (Almere)

Contact:	cocky@fo.am

THE ‘OTHER’ SENSES

Course title:	**The ‘Other’ Senses**
Osiris course code:	tbc
Course content:	The senses of smell, taste, touch and proprioception are powerful tools for engaging an audience in an intimate and often interactive way. They require little knowledge and they are strong inducers of vivid memories. Whereas sound and vision always gained a lot of academic attention, the so called ‘lower’ senses only recently (re-)entered the artistic debate. The ArtScience Interfaculty, formerly known as the Institute for Image and Sound, underlines the importance of those other senses that go beyond our traditional occularcentric approach. This course is about creating awareness and understanding of the role of the ‘other’ senses – smell, touch and taste – in (history of) art, education and science. For they are not as divided as we assume, the correlation between the senses will also be addressed (synaesthesia). Due to their animalistic nature important thinkers like Plato, and later on Kant and Hegel excluded the lower senses from the aesthetic debate. As a counter-reaction famous artists like Marinetti and Duchamp and composers such as Scriabin incorporated olfactory and tactile dimensions to their work. Unfortunately this quite volatile heritage was partially lost due to its fleeting nature and the impossibility of registering and preserving smells, tastes and tactile experiences. Museums and other institutes that address vision, have always been primed to collect and conserve. That is why many tactile and olfactory works of art never made it into written history. Anthropologists, art historians and other academics are now working on a reconstruction. During classes students will encounter sensory art historical reconstructions to stimulate debate on the senses and as an inspiration to create small olfactory and tactile compositions. A colour-smell synaesthesia test will be executed on the first and the last day of the course. Furthermore there will be a linguistic translation of a Futurist tactile poem, and an olfactory-musical recital composed by Scriabin.
Objectives:	At the end of this course, the students will:

	• Have general knowledge and understanding of the role of the other senses in history of art • Have an increased sensory vocabulary • Can use his/her other senses more analytically and discern between them better (even become of aware of previously unknown senses) • be well equipped to start using more senses in their art practice and daily life in a meaningful way/ can engage an audience by triggering their senses
Programme objectives:	Increase the methods and ways of expression of students by engaging less familiar senses. Change the way students look at history and the even the present by making them more aware of their sensory environment.
Type of course:	Compulsory / Elective
Level:	B1
Duration:	1 week (4 days from 10 – 16)
Prior qualifications/ Pre-requisites:	
Teachers:	Caro Verbeek, several guest teachers
Credits:	2 ECTS
Work form:	There will be: • lectures with an interactive character (in which you sense sensory replicas) • small assignments such as creating smell maps and tactile poems • a smell-color synaesthesia test • small sensory experiments in which you analytically study your own perception, guided by a set of questions by the teacher • reading assignments and discussing articles • socratic discussions among yourselves and with the teacher • a joint multi-sensory performance in the end and an evaluation of the course and your own progress
Assessment:	Students will be evaluated on • overall engagement and participations in discussions, reading of articles and presence (4 out of 4) (20%) • execution of smell maps and tactile poem and presentation thereof (technically, by means of content, and effect, verbalization of what he/ she did and why (first 2 days, 20%) • their role in the multi-sensory performance (did the student step out of his/ her comfort zone?/ how was his or

	her sensory input related to the whole?)/ can he or she verbalize his or her intentions afterwards? (final day, 30 %) • self-reflection/ the student's own insight in his or her improvement/ development. Did the student learn new things? Can he or she reflect on what he or she learned (oral examination after the performance) (final day, 20%).
Grading system:	Numeric / + a written report with tips and tops
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience: Marisa Manck

THE SYNESTHETIC UNIVERSE

Course title:	**The Synesthetic Universe**
Osiris course code:	tbc
Course content:	The aim of this course is to investigate the theoretical and practical approaches to synesthetic and cross-sensory art. In order to develop a unique approach we will set some guidelines as starting sources for further investigation. As an important point of departure we are taking the book written by Frans Evers, The Academy of the Senses. A study of the scientific approaches to synesthesia, related to the psycho-physical research conducted by Evers during his studies at the university; an alternative art history of the twentieth century based on the double paradigm of Castel's clavecin oculaire and Wagner's Gesamtkunstwerk; and a full account of the genesis of the Interfaculty Image & Sound. To encompass this entire range of subject, Evers coined a new term, "synesthetics," to denote the experience, creative force, and study of synesthesia. As the author states; "The Academy of the Senses is a "source book," a work of inspiration, rather than a rigid account of historical facts. It provides anyone with an interest in the wondrous realm of multimedia arts and synesthesia as a creative force, whether student or professional, an introduction into the foundations and extensions of seeing sound and hearing colours throughout the centuries."
Objectives:	At the end of the course, you: • have looked into the archive of the Interfaculty and examined some of the projects that dealt with the unity and interference of the senses.

Programme objectives:	tbc
Type of course:	Elective
Level:	BA/MA
Duration:	8 classes of 6 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Kasper van der Horst, Robert Pravda
Credits:	4 ECTS
Work form:	We will execute small and fast exercises. As for the final goal we aim to create a multi-sensory (cross-sensory) environment. There will be a daily group-evaluation of the work's progress, get feedback on a daily basis and test in practice. The first week we'll work in the artscience studio in the conservatoire, doing small exercises and experiments. In the second week we aim to develop an environment in which perceptual experiences in one modality can give rise to an experience in a different sensory modality.
Assessment:	At the end of the second week we'll evaluate the experiments and the engagement of the students.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Artscience studio in the conservatoire /amare or PB301 in the academy/ kabk
Contact:	CoordinatorArtScience

THEORY COURSE (TBC)

Course title:	**Theory course (tbc)**
Osiris course code:	tbc
Course content:	TBA
Objectives:	TBA
Programme objectives:	

Type of course:	Elective
Level:	BA/MA
Duration:	TBA
Prior qualifications/ Pre-requisites:	
Teachers:	Eric Kluitenberg
Credits:	TBA
Work form:	
Assessment:	
Grading system:	Pass/Fail / Participation
Language:	English
Schedule, time, venue:	TBA
Contact:	coordinator@interfaculty.nl

TWO LEGGED RESEARCH TBC

Course title:	**Two Legged Research**
Osiris course code:	tbc
Course content:	TBA
Objectives:	TBA
Programme objectives:	
Type of course:	Elective
Level:	BA/MA
Duration:	1 weeks
Prior qualifications/ Pre-requisites:	
Teachers:	Cocky Eek
Credits:	2 ECTS
Work form:	
Assessment:	
Grading system:	Pass/Fail / Participation

Language:	English
Schedule, time, venue:	TBA
Contact:	cocky@fo.am

WHAT TO SONIFY WHEN LENDING AN EAR TO AN EVENT? (TBC)

Course title:	**What to Sonify When Lending an Ear to an Event?**
Osiris course code:	tbc
Course content:	'WHAT TO SONIFY WHEN LENDING AN EAR TO AN EVENT?, excursions in the "inaudible", the timbre of the sublime, and the immaterial matter of "postmodern music"' The seminar and workshop will be based in the aesthetic theory of Jean-Francois Lyotard especially concerning music. His theoretical approach will be used in the analysis of musical compositions of the sixties and the seventies (Stockhausen, Berio, Schat, Cage). The delivered input (8 lectures) and study and analysis will be the basis for an assignment to develop an interactive sound work, that will be presented at the close of the seminar.
Objectives:	Learn how to use philosophical approaches to develop an artistic concept : creation of an aesthetic answer (interactive sonic installation) to a philosophical problem Understanding of the philosophy of the event (Lyotard, Deleuze) Understanding of the philosophy of unrepresentability (inaudibility) Render all input into a concept for an interactive work Analyse and contextualize Lyotard's work in our current media landscape and practice
Programme objectives:	Applying of high level media philosophy in artistic, interactive concepts
Type of course:	Elective
Level:	Higher years bachelor and master students
Duration:	2 weeks (8 days)
Prior qualifications/ Pre-requisites:	Prior to these weeks the students are asked to read a few texts that will be send as preparation to the seminar weeks; and it also comprises some listening assignments. (e.g. 'The Inaudible, Music and Postmodernity' (1991) by Jean-Francois Lyotard, and Ashley Woodward's comment on this text (2014))
Teachers:	Willem van Weelden
Credits:	4 ECTS

Work form:	The Students work individually on a project, that will be presented at the end of the 2 weeks Self-study and lectures complement the program.
Assessment:	Attendance, active participation in group process, and individual contribution to the production and online documentation of the work. 60% attendance, participation in group process 20% participation and performance during the Open Day 20% individual contribution Assessment of the students' work will take place the last day of the course. Grade will be issued within two weeks.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	23 November – 4 December 2020
Contact:	Coordinator ArtScience: Marisa Manck

WHY LOOK AT ANIMALS

Course title:	**Why Look at Animals**
Osiris course code:	tbc
Course content:	Animals differ from man. They are both like and unlike. In this course we will work in Artis zoo in Amsterdam. Animals can offer a key in opening a gate. Until the 19th century, anthropomorphism was integral to the relation between man and animal. In the last centuries, animals have gradually disappeared. Today we live separated from many of them. Yet our customary sensory order is not solitude; it coexists with other orders. We think and operate differently in the presence of animals. How can we extend our sensitive and cognitive capacities by means of synthesizing and sharing perspectives with Artis' inhabitants? In this course you will be guided by one of Artis' non-human inhabitants, to explore different ways of knowing and sharing. Through an unfolding creative process we will work towards the creation of a polyphonic performative work. This work will be shared with a wider audience and hosted by FoAM Amsterdam and Zone2 Source in the context of the Machine Wilderness program: artistic research in Artis. The title of his course has been appropriated from John Berger's little book "Why look at Animals? "

	Important your own costs for this course include; 4 days travel to Artis Zoo in Amsterdam plus one performative-presentation day in Amsterdam for the audience.
Objectives:	At the end of this course, you: ▪ have widened your sensory and cognitive perception ▪ are able to take your stand in the midst of a polyphonic rhytm ▪ have opened a new question
Programme objectives:	tbc
Type of course:	Elective
Level:	BA/MA
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	
Teachers:	Cocky Eek, guest teachers: Renske Maria van Dam (architect and former zoo-keeper) and Kenzo Kusuda (dancer, improviser)
Credits:	4 ECTS
Work form:	Hand-on prototyping- physical/sensory exercises- building- performing
Assessment:	Presentation in the form of a collective performative work for an audience, documentation during the process and small written reflection.
Grading system:	Pass/Fail / Participation
Language:	English
Schedule, time, venue:	tbc, Artis Zoo Amsterdam and 3 or 4 days, KABK 6 days
Contact:	cocky@fo.am

WRITING AS/IN RESEARCH

Course title:	**Writing as/in Research**
Osiris course code:	tbc
Course content:	To write means to allow ideas to come into being, which is why so many fear the act of writing: once written, your thoughts become a reality of their own. During the workshop Writing as / in Research

	we will investigate what writing means as an act of discovering and unravelling, rather than to fix embryonal thinking. Point of departure is you: a creative creature that oscillates between who you are, what you do, and where you are heading. Through a systematic analysis of the creative research process you will discover how different writing techniques support and enhance your personal search for artistic growth, independent of you medium or main artistic interest. Language is our material, which means you will do a lot of hand writing, reading out, listening and taking notes. We will work with prose, poetry, letter writing, essayism and other genres. The use of pen or pencil and paper (notebook) is obligatory. No laptops allowed in the classroom.
Objectives:	At the end of this course, you: • know how to overcome the fear of 'beginning' and to start writing; • have an idea how to use various writing techniques, depending on your creative process; • understand what tools to use for text analysis – either your own or someone else's; • have written in different genres, registers, and styles.
Programme objectives:	tbc
Type of course:	Elective
Level:	B1/B2 …
Duration:	2 weeks
Prior qualifications/ Pre-requisites:	
Teachers:	Maya Rasker
Credits:	4 ECTS
Work form:	Classroom lectures and in-class (writing) assignments; take home writing assignments.
Assessment:	In-class writing assignments Take-home writing assignments Texts (by writers and theorists) to be read, analysed and reflected upon An end text, to be presented in class.

	80% Class attendance is obligatory. All written assignments are to be gathered in a portfolio. Final text and presentation is obligatory.
Grading system:	Numeric / Pass/Fail
Language:	English
Schedule, time, venue:	tbc
Contact:	CoordinatorArtScience

ZAAL 3 (TBC)

Course title:	**ZAAL 3 (tbc)**
Osiris course code:	tbc
Faculty:	Interfaculty ArtScience
Level:	Bachelor 2, 3, 4 (Ma 1, 2)
Type of course:	Artscience Course of Choice
Credit points:	4 ECTS (2ECT's/semester)
Semester:	1st & 2nd Semester
Class hours/ schedule information:	48 hours in Semester 1 48 hours in Semester 2
Prerequisites:	a brief on the importance of fiction / motivation
Language:	English
Attendance:	80% attendance
Lecturer:	TBA
General information:	Coordinator Marisa Manck
Final qualifications:	Collectively develop and present a series of short (multimedia) stories in which artistic positions towards biotechnology or biological phenomena are explored.
Course objectives:	• the students gain insight in (the history of) scientific breakthroughs in the field of biology & biotechnological developments. • the students develop practical scientific literacy towards biology • the students can apply various narrative techniques. On/off stage

	• the students can translate course content into a staged lecture-performance. • the students gain experience as a performer on stage
Course content:	Central theme; To speculate on and fictionalize the scientific field of (synthetic) biology Sub theme(s); Historical overview of biotechnology, narrative techniques & story-telling, rhetoric skills and the language of biology (biosemiotics)
Work form:	Lectures, practice based workshop & project
Literature	Reader (content TBA)
Assessment:	presentation, collectively and individually work will take place the last day of the course. Grade will be issued within two weeks.
Assessment criteria:	• originality in approach to central theme • ability to deconstruct and reconstruct central theme • approach to narration and story-telling • ability to collaborate and reflect On/off stage • stage or performative presence and convincing rhetorics
Re-assessment:	reassessment in consultation with teacher AND coordinator
Grading system:	grade point 1- 10 grade system 70% presentation, assignments 10% attendance and participation 20% self-reflection