

Vademecum General Cultural Courses

Academic year
2023-2024

**Koninklijk Conservatorium
Antwerpen**

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1. Introduction

Every student of the Classical Music program of the Antwerp Conservatoire receives a solid foundation of music-historical, contextual, investigative and professional knowledge. These are designed within the field of General Cultural Education and are embedded in the study trajectory of every student, from Bachelor 1 to Master 2. This Vademecum provides an overview of the lessons and expectations. Always consult MyArts and DigitAP for current information and any changes.

Start of classes and attendance:

Lessons start in the first week of the academic year. Students are expected to be present from the start and to have composed their study program. For a number of course units, a (partial) permanent evaluation is used. Attendance is required for this to be assessed. More information about this can be found in this Vademecum, on DigitAP and in the ECTS sheets.

Live on campus:

All classes take place live on campus, unless otherwise stated in the Vademecum or on Digitap. This means that as a student you are expected to be present. Digital extras are provided for some courses. More concrete agreements per course can be found on DigitAP for the relevant course.

Language use during lessons:

Although the Bachelor of Music is a Dutch programme, lessons are often given from two language perspectives: Dutch and English. If you start the program as a non-Dutch speaking student, you may not yet have a sufficient level of the Dutch language and you could use some help and practice to express yourself and to learn specific terminology. However, since the field of work for musicians is also very international, it is also important for everyone to be able to express themselves in English as the general language. That is why we also consciously work with and around language in the supporting courses.

A number of course units take place in both Dutch and English: you will find the information in this Vademecum, in the timetable, and on the DigitAP page of the relevant courses. Nevertheless, it is recommended to have a sufficient level of both Dutch and English.

Would you like to improve your knowledge of Dutch and/or English? Then look at the options in the Vademecum Optional courses. Do you have any questions about language? Please contact Joanna.Britton@ap.be.

Stephanie Proot,
Responsible Artistic Staff

2. Overview

Course unit	B1	B2	B3	M1	M2
Music History 1	X				
Music History 2		X			
Music History 3			X*		
Music History 4				X°	
Music History 5					X°
Introduction to the Arts and Humanities 1	X				
Introduction to the Arts and Humanities 2		X			
Research 1	X				
Research 2		X			
Research 3			X		
Research 4				X	
Research fast course					
Artist in society			X		
Entrepreneurship				X	

X* = not for option Voice

X° = Composition and Music Pedagogy

ASM:

Course representatives:

Music history
 Introduction to the Arts and Humanities
 Research
 Artist in society
 Entrepreneurship

Stephanie Proot

Stephan Weytjens
 Dimitri Goossens
 Yves Senden
 TBC
 Jeroen Malaise

Language:

In principle the Bachelor programme Music is a Dutch programme. We organize facilities for first year international students and foresee English lessons, so students have 1 year the time to learn Dutch. From bachelor 2 on we expect students to be able to participate in the Dutch lessons. However some teachers still organize in the second and third year of the bachelor programme extra facilities for international students. This is not a right for students but a gesture of goodwill from the teacher.

3. Music history 1

Course unit	Assessment format	% of overall score
Music History 1	Knowledge test	80%
	Portfolio	20%

Teacher: Stephan Weytjens

Contents: Overview of music history from ancient times to 1800.

Course materials:

- D. Grout & C.V. Palisca, The History of Western Music
- J.P. Burkholder & C.V. Palisca, Norton Anthology of Western Music (5th edition), part 1, Ancient to Baroque
- PowerPoint presentations with musical examples and exam questions available via DigitAP

Duration and contact hours:

- Semester 1 and semester 2
- 60 contact sessions, consisting of two hours per week. The definitive dates will be available on DigitAP.
- As a supplement to the lessons, the student must attend a number of concerts: five compulsory concerts and five concerts which the student chooses him- or herself. Further Information regarding the Curriculum Concerts will be communicated via Digitap.

Schedule of Curriculum Concerts 2023 - 2024:

Check DigitAP

Assessment format:

- Knowledge test: a written and/or oral exam will take place at the end of each semester or, alternatively, the knowledge test may take the form of a paper. The half-yearly test is worth 40% of the overall score and the end-of-year test is worth 40% of the overall score.
- Portfolio: the student must write an account of five of the concerts which have been attended, which together make up a portfolio. The portfolio will be assessed and this can potentially also involve an oral presentation (worth 20% of the overall score).

Assessment standards:

- Basic knowledge must be paired with understanding. The minimum pass mark is 10/20.
- The pass mark for each of the two semester exams for this course unit is at least 50%. Should the student not achieve 50% in one exam or both, the lowest score will take precedence and the student will then have to re-sit the exams in the following exam period. This rule only applies to the knowledge test itself.
- The portfolio of written accounts of the five concerts counts for only 20% of the overall score.

4. Music history 2

Course unit	Assessment format	% of overall score
Music History 2	Knowledge test	80%
	Portfolio	20%

Teacher:

Stephan Weytjens (semester 1)

Yves Senden (semester 2)

Contents: Western classical music history from 1800 to today.

Course materials:

- Weytjens, S., Inleiding tot de muziek van de romantiek.
- Y. Senden, De Muziekgeschiedenis van de 20ste eeuw

Duration and contact hours:

- Semester 1 and semester 2
- 45 contact sessions, consisting of 1.5 hours per week. Finalised details of this will be available on DigitAP and MyArts.
- As a supplement to the lessons, the student must attend a number of concerts: five compulsory concerts and five concerts which the student chooses him- or herself. More information about the Curriculum Concerts will be communicated via Digitap.

Curriculum Concerts: Check DigitAP

Assessment format:

- Knowledge test: a written and/or oral exam will take place at the end of the semester or, alternatively, the knowledge test may take the form of a paper. The half-yearly test (1st semester, Stephan Weytjens) is worth 40% of the overall score and the end-of-year test is worth 40% of the overall score (2nd semester Yves Senden). This last exam consists of a review of two cd's: one cd 1890-1950 and one 1950-now and an oral, open-book exam.
- **Optional alternative exam for English-speaking students second semester (Yves Senden) for the oral, open-book exam part:** The student receives a list handed out at the beginning of the semester. The student studies independently about the composers, compositions and musical genres from this list. It is strongly recommended to take part in the group lessons to listen to the repertoire on the list and to be able to ask questions to the teacher. (English students who choose this option must also review two cd's as mentioned above.)
- Portfolio: all students must write an account of five of the concerts which have been attended, which together make up a portfolio. The portfolio will be assessed and this can potentially also involve an oral presentation (worth 20% of the overall score).

Assessment standards:

- Basic knowledge must be paired with understanding. The minimum pass mark is 10/20.
- The pass mark for each of the two semester exams for this course unit is at least 50%. Should the student not achieve 50% in one exam or both, the lowest score will take precedence and the student will then have to re-sit the exams in the following exam period. This rule only applies to the knowledge test itself.

- The portfolio of written accounts of the five concerts counts for 20% of the overall score.

5. Music history 3, 4, and 5

Course unit	Assessment format	% of overall score
Music History 3, 4, and 5	See the explanatory notes for each module on DigitAP	100%

Course contents:

Modules: various modules from music history.

Course materials:

In this course unit, students may choose from various modules on offer. Students should communicate their choice of modules to the course coach and to Stephan Weytjens (stephan.weytjens@ap.be) at the start of the academic year.

The teacher will provide the requisite course materials (scores, articles, etc).

Duration and contact hours: see the explanatory notes for each module on DigitAP.

- Semester 1 and/or semester 2
- One module of 30 contact hours and/or two modules each of 15 contact hours
- Finalised details of this will be available on DigitAP
- Students instrument Ba3 take 3 credits, i.e. 1 module of 30 hours or 2 modules of 15 hours.
- Students bachelor 3 composition/theory take 6 credits, i.e. 2 modules of 30 hours, or 4 modules of 15 hours, or 1 module of 30 hours and 2 modules of 15 hours.
- Students master 1 and 2 composition/theory take 3 credits, i.e. 1 module of 30 hours or 2 modules of 15 hours.

Subscription for the modules is only possible via Digitap

Questions and remarks: stephan.weytjens@ap.be

Overview modules:

SEMESTER 1

Module 1: Dance Forms with J.S. Bach

Yves Senden

15h (NL) (7 x 2 class hours plus 1 hour concert).

First half of the first semester

Thursday, 16.00-18.00, room 163

(Module can also be in ENG if there is demand due to foreign students)

French dance culture rose to prominence at court (and bourgeoisie) from the High Baroque. It became a fad, even in Germany. In his partitas and suites (violin, cello, harpsichord, traverso, orchestra, lute) Bach employs and stylizes these dance forms. All dance forms employed by Bach are systematically gone over and considered from a choreographic and musical perspective."

Evaluation form: The evaluation form consists of studying, commenting (in writing) and performing a dance-related composition by J.S. Bach and/or contemporaries. The performance will take the form of a concert in February 2023.

SEMESTER 2

Module 2: Igor Stravinsky

Stephan Weytjens
15h (ENG)
First half of the second semester
Friday, 13.00-15.00

“In this course we will discuss the evolution of Igor Stravinsky's musical style, from his groundbreaking Russian ballets “The Firebird”, “Petrushka”, and “The Rite of Spring”, to his so-called neoclassical works and later serial compositions. On the surface, it may seem that Stravinsky's musical style underwent many transformations. However, a closer look at his compositions will reveal that several elements of his musical language have remained constant throughout his career. Apart from his musical style and composition techniques, we will also have a closer look at Stravinsky's sources of inspiration, e.g. Russian folk song, American jazz, popular music, and the Western classical tradition. We will also discuss his collaborations with other artists, the parallels between his music and other contemporary art forms, and his influence on other composers.”

Evaluation: Oral exam. By means of a short presentation of one of Stravinsky's compositions, you should demonstrate at the oral exam that you have a clear insight into the evolution and stylistic characteristics of Stravinsky's musical style, and his view on musical composition.

Module 3: “Perspectives on time in the music of the second half 20th century (Stockhausen et al.): the experience of a performer” / “Temporaliteit in de muziek van de tweede helft 20ste eeuw (Stockhausen e.a.): de ervaring van de uitvoerder”

Karin De Fleyt
15h (ENG/NL)
First half of the second semester
Friday, 9:30-11:30

“Do you wonder how we deal with different time layers (temporality) whilst performing? How do we experience time in a contemporary repertoire piece for your instrument? We will learn how memory and remembrance can help you to perform contemporary repertoire and obtain a stage of flow on stage. We will also delve into performance practice aspects of specific repertoire and learn hands-on what is involved to communicate with your audience.”

Evaluation: A combination of participation in the class and a performance (lecture recital format)

Module 4: Traditional cultures and performances in Africa

Adilia Yip
Lesson duration: 7 sections of 2 hours each
15 hours (ENG)
Every Monday, 5-7 pm, first half of the second semester
For music, theatre and dance students
Students will work in groups of 2-3 persons
Contact: Dr. Adilia On-ying YIP adiliayip@yahoo.com.hk

“Students will learn different perspectives of traditional cultures in Africa, in specific, music, dance and theatre in patrimonial society and the present day. Traditional cultures in Africa have been evolving in time and style, and influenced by various social-cultural factors. The course will bring

insights to the understanding of traditional cultures, and analyze the transversal with intangible cultural preservation, development and modernization, colonization, and Western/global influence. The course will focus on the manza xylophone as the pragmatic example of cultural preservation and restitution. Manza xylophone is a court instrument of the Azande people in the north of Democratic Republic of Congo (DR Congo), and part of the music instrument collection of Africa Museum, Tervuren (Belgium). The course invites students to create new performances for this forgotten and declining instrument, and to approach the multiple dimensions of traditional cultures.”

Evaluation: A combination of participation (30%) and the presentation of a creative output of 20 minutes (70%)

Module 5: History of vocal music

Sabrina Avantario (opera and oratorio) & Aaron Wajnberg (song)

30h (ENG)

Second semester

Opera and oratorio: Wednesday 16:00-18:00: 01.02, 08.02, 29.02, 07.03, 28.03, 18.04, 25.04, 02.05, 9.05 (exam on 23.05)

Lied: Wednesday 18:00-20:00: 17/04, 08/05, 15/05 (1 date and the exam: to be determined)

“In this course the history of Lied, oratorio and opera is examined and discussed from the singer's point of view. The course includes: 10 lessons of 2 hours (oratorio and opera), 5 lessons of 2 hours (Lied). The course is also accessible to non-singers and can be taken without obligation by singing students from other levels. Learning outcomes: The student knows the key moments in the history of Song, oratorio and opera viewed and illuminated from the point of view of the singer. The student can analyze a song score and place it in its historical context. The student takes part in a class discussion and reflection after listening to opera/oratorio fragments.”

Evaluation:

- 20% Permanent evaluation
- 30% Lied (exam oral and/or written)
- 50% Opera and oratorio (examination oral and/or written)

Module 6 Chamber and ensemble music towards and in the 21st century

Nico Couck

15h (ENG)

First half of Semester 2 – Dates TBA

Monday evening

Since the previous century, composers increasingly wrote music for small and medium-sized ensembles that challenged the basic nature of 'chamber music'. Non-conventional and experimental instrumentations, and a hybridized music practice are in constant flux and dialogue as opposed to centuries of ensemble music history. This music history module provides a comprehensive overview of contemporary chamber and ensemble music written since the turn of the 21st century until today.

Take:

Evaluation: written assignment

SEMESTER 1 + SEMESTER 2

Module 7: Jazz History 1 / Jazz History 1

Chris Mentens

30h (NL/ENG)

First and second semester.

Wed 12:30-13:30

The students follow the regular classes of Jazz History 1 of the Jazz Department

“After analyzing the origins of jazz at the end of the 19th century, we cover the different jazz styles and the important musicians of the first half of the 20th century: the New Orleans style, the Chicago style, the swing period, bebop and cool jazz. Lessons are illustrated with audio samples and video samples.”

Evaluation: oral and written exam

Module 8: Jazz History 2 / Jazz History 2

Chris Mentens

30h (NL/ENG)

First and second semester

Wed 13:30-14:30

The students follow the regular classes of Jazz History 2 of the Jazz Department

“We delve more deeply into the jazz styles of the second half of the 20th century: Hard bop in the 1950s, modal jazz and free jazz in the 1960s. We survey the evolution of jazz to the end of the 20th century and the beginning of the 21st century, examining fusion and postmodernist styles. Lessons are illustrated with audio samples and video samples.”

Evaluation: oral and written exam

6. Introduction to the arts and humanities 1

Course unit	Assessment format	% of overall score
Introduction to the Arts and Humanities 1	Knowledge test	100%

Teacher: Dimitri Goossens

Course contents:

Introduction to the Arts and Humanities offers a framework of general cultural and art-historical issues in which important events and evolutions from (primarily western) cultural history from pre-history to the present day are covered and explored.

Introduction to the Arts and Humanities 1 deals with the time period from the start of culture until 1927. Themes which will be explored are: (a) awareness of vulnerability in relation to cultural production, (b) the evolution from concepts surrounding beauty or the ideal of beauty, and (c) the cohesion or dialogue between the evolutions of (a) and (b).

Course materials:

Course materials and slides will be shared via DigitAP. This will be supplemented with specific notes.

Duration and contact hours:

22.5 contact hours during the first semester. Lessons will be in a combination of English and Dutch. Final details will be published in the schedule of all group lessons and on DigitAP and on MyArts.

Assessment format:

Assignment requiring the student's critical reflection.

Assessment standards:

Basic knowledge must be paired with understanding. The minimum pass mark is 10/20.

7. Introduction to the arts and humanities 2

Course unit	Assessment format	% of overall score
Introduction to the Arts and Humanities 2	Assignment	100%

Teacher: Dimitri Goossens

Course content:

Introduction to the Arts and Humanities 2 builds on the course unit, Introduction to the Arts and Humanities 1. It deals with the period from the late inter-war year of the 1920s to the end of the 20th century and contemporary art. Themes which will be explored are: the problematic nature of "borders"/"limits", which is inherent to 20th- and 21st-century art and culture. The theme of borders or limits will be explored via two notions from aesthetics which both fundamentally involve this conundrum: transgressions (border crossing) and the sublime. Using these two concepts, the contemporary world of art and culture will be explored, with attention being paid again to the further evolution of the themes dealt with in Introduction to the Arts and Humanities 1 (vulnerability/crisis of beauty, etc).

Course materials:

Course materials and slides will be shared via DigitAP. This will be supplemented with specific notes.

Duration and contact hours:

22,5 contact hours during semester 2. Lessons will be in a combination of English and Dutch. Final details will be published on DigitAP and MyArts.

Assessment format:

Assignment requiring the student's critical reflection. The assignment will be publicized on DigitAP in the beginning of the second semester and will be discussed during class.

Assessment standards:

Basic knowledge must be paired with understanding. The minimum pass-mark is 10/20.

8. Research 1

Course unit	Assessment format	% of overall score	Period
Research 1	On-going evaluation throughout the year on the basis of a process	40%	Academic year
	Case-study test hands-on	60%	
	Case-study test hands-off	60%	Second exam period
	Knowledge test	40%	

Teachers: Thomas Moore

Course materials:

- Computer with internet connection and access to the library with online sources
- Personal notes, teaching material delivered via Digitap
- Quickstart Research (versions in Dutch and English are available)
- "Schrijfwijzer" – "Style Guide" (English version)

Duration and contact hours:

- 15 contact hours: 5 interactive sessions of 2 hours + individual review, feedback and remediation sessions (online and on-campus). Dutch and English sessions are given 2x each. Check the schedule of the group lessons for dates and hours.
- Semester 1.
- Final details will be published on DigitAP

Course content:

- Introduction to the principles and methodology of heuristics: literature study and bibliographical references
- Introduction to the basic principals of research and research in the arts.
- Introduction to the most important reference books, catalogues and databases for research in relation to music
- Start to Write: basic principles of scientific writing: types of writing, formulation of research question, focus, methodology, classification and style of writing.
- Tracing and critical reading of sources in relation to music

Assessment format:

On-going evaluation throughout the year; testing of knowledge and skills during the lessons; a writing assignment. Each of the five sessions are mandatory.

Because of the interactive operation of the course, attendance is mandatory.

Assessment standards: The minimum pass mark is 10/20.

9. Research 2

Course unit	Assessment format	% of overall score	Period
Research 2	Case-study test hands-off permanent	100%	Academic year
	Case-study test hands-off	100%	Second exam period

Teachers: Anne Pustlauk

Course materials:

- Relevant literature is provided during the lessons
- Computer with internet connection and access to the library with online sources
- Conservatorium library
- “Schrijfwijzer” – “Style Guide” (English version)

Duration and contact hours:

- 15 contact hours
- Final details will be published on DigitAP

Course content:

In Research 2 the research skills that were dealt with in Research 1 are strengthened and deepened. Targeted applications, the content of which is linked to the student's own musical practice, familiarise students with efficient information retrieval on the one hand and (artistic) interpretation of relevant literature and existing research on the other.

Assessment format:

On-going evaluation throughout the year; testing of knowledge and skills during the lessons.

Assessment standards:

The minimum pass mark is 10/20.

10. Research 3

Course unit	Assessment format	% of overall score	Period
Research 3	Case- study test hands-off permanent	50%	Academic year
	Case- study test hands-off	50%	

Case-study test hands-off	100%	Second exam period
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Teacher: Korneel Bernolet

Course materials:

- Computer with internet connection and access to the library with online sources
- Conservatorium library
- Quickstart Research 2.0 (versions in Dutch and English are available)
- “Schrijfwijzer” (Dutch version 2.1) – “Style Guide” (English version 2.3)

Duration and contact hours:

- 15 contact hours
- Final details will be published on DigitAP

Course content:

In Research 3 we will continue to further develop the research-competences learned in Research 1+2 and learn to use them in a specific context. We will learn about research-models and methods and forms of output for artistic research illustrated by actual cases. The own repertoire of the student forms the basis for future research-questions. A series of lectures will be organized and published on DigitAP.

Assessment format:

On-going evaluation throughout the year; testing of knowledge and skills during the lessons by way of an individual assignment, linked to the bachelor’s exam.

Assessment standards:

The minimum pass mark is 10/20.

11. Research 4

Course unit	Assessment format	% of overall score
Research 4	On-going evaluation throughout the year on the basis of a process test	100%

SEE ALSO VADEMECUM INTEGRATED MASTER’S EXAM

Teachers:

- Yves Senden
- Nico Couck
- Korneel Bernolet
- Anne Pustlauk
- Hendrik Vanden Abeele
- Thomas Moore

Course materials:

- Computer with internet connection and access to the library with online sources
- Conservatorium library
- Quickstart Research 2.0 (versions in Dutch and English are available)
- “Schrijfwijzer”– “Style Guide” (English version)

Duration and contact hours:

15 contact hours: individual follow-up sessions with the teacher (known as the academic promotor) and co-supervisor (usually the main subject teacher).

Course content:

Application of the knowledge and skills acquired in Research 1, 2 and 3.

The acquired knowledge and skills will be applied and followed up on the basis of the working version of the master’s thesis.

Concrete implementation: See Vademecum Research & lecture performance

Assessment format: Master’s thesis.

Assessment standards: The minimum pass mark in 10/20

12. Research fast course

Students for Research Fast Course join Research 1: see information above.

13. Research transition program

Students for Research Transition program join Research 1 and 3: see information above.

14. Artist in society

Course unit	Assessment format	% of overall score	Period
Artist in society	Reflexion assignment	30%	Academic year
	Reflection assignment permanent		
	Reflection assignment	70%	Academic year
		100%	Second exam period

Teacher: Wouter Hillaert & Ann Eysermans

Course contents:

'Artist in Society' offers a framework for the (performing) artist who consciously wants to position himself IN society.

From both a contemplative and a practical artistic perspective, the students are given the opportunity to make themselves aware of the complexity of the social context. They learn ways to relate to their complexity throughout their artistic practice and to enter into dialogue with social actors.

Students are challenged to gain inspiration and experiences in the professional field, and to design and present them in a creative, performative manner.

1st semester: group lessons - consideration

1) Opening Lesson:

- practical arrangements and learning line
 - introduction to portfolio
 - ted-talk about 'artist in society'.
- => Portfolio assignment: choose an artistic hero in relation to society

2) Discussion lesson:

- 4 stimulating texts (2 NL - 2 ENG) discuss in groups.
=> Portfolio assignment: write down your vision in dialogue with one text.

3) 4 thematic sessions with guest speakers from the field

- a. Theme session 1: participation & co-creation
 - b. Theme session 2: art education
 - c. Theme session 3: diversity & inclusion
 - d. Theme session 4: sustainability (SDGs)
- => Portfolio assignment: choose a salient statement from one of the speakers and briefly outline how you yourself relate to it

2nd semester:

field visits - practical exploration

At least 2 field visits, to be chosen from a range of 10 field visits in Antwerp.

=> Portfolio assignment: portray this organization from what appeals to you in it and give three personal insights about 'art and society' about your visit

Duration and contact hours:

- 6 seminars: Wednesdays (17h-19h) 8/11, 15/11, 22/11, 29/11, 6/12 and 13/12 See also Digitap and MyArts.
- Field visits: see DigitAP.
- Presentation: will be communicated via DigitAP

Concrete information regarding the lectures, as well as the full list of speakers and organizations involved will be consultable via DigitAP.

Evaluation:

Evaluation will be based on both ongoing evaluation (input and engagement during the seminars and during the process) and a final presentation (pitch). Its date will be communicated in class and via Digitap. Specifically:

- Mandatory attendance at opening class
- Attendance at at least 3 group lessons
- Participation in at least 3 field visits
- Final assignment at the end of May:
 - final pitch of 5 minutes
 - Preparation via 'help desk session' for students who want to

Evaluation standards:

The student has passed if he has obtained at least 10/20 on the final assignment + the oral defense. You must pass both parts to pass the whole.

15. Entrepreneurship

Course unit	Assessment format	% of overall score	Period
Entrepreneurship	Case-study test	50%	Academic year
	permanent Case study test	50%	
Entrepreneurship	Case-study test	100%	Second exam period

Teacher: Jeroen Malaise

Content:

Entrepreneurship deals with themes that a beginning performing artist is confronted with in the professional field. The students learn to promote themselves and each other with a view to career development, and present a strategic plan to introduce their own project to the professional artistic circuit. Various sessions and assignments cover a wide range of themes and topics. The students will obtain a specific mindset and build towards a specific toolkit that will form the basis for the final assignment in the form of a case study.

Period and contact hours:

The material will partially be given during the sessions and partly be in the form of audio-visual modules. These modules are linked to regular assignments, which cumulate into a final assignment. There are intervention sessions with the teacher. All information is published on DigitAP and sent in messages through DigitAP.

Evaluation methods:

50%: The student is evaluated by means of a practical, interactive form in which presentations are given and assignments are carried out. This counts for 50% and is only possible in the 1st session. A paper/portfolio is also requested that also counts for 50% and can be submitted in both the 1st and 2nd examination period.

The student must pass each partial test of the course in order to pass the entire course. If a partial test is not passed, the lowest mark of the partial test becomes the mark for the entire course unit and the student is referred to the next examination period for the entire course unit. Please note: no second exam chance is possible for the partial test Permanent Evaluation. The mark for the partial test Permanent Evaluation of the first examination period is transferred to the second examination period.

Evaluation standards:

Demonstrating that the study material has been processed independently in the various assignments and case study, with clear insight and own input. More details will be published on DigitAP. Standard: 10/20.

Assessment format:

Mixed format: a written assignment and a final oral presentation.

Assessment standards:

The student must be able to demonstrate that the study material contained in the assignment and final oral presentation is his or her own independent work. Understanding, presentation, and the student's own input are important factors. The pass mark is a minimum of 10/20.