Curriculum Handbook
Master of Music – ArtScience

Academic Year 2023/24

Royal
Conservatoire
The Hague

Royal
Academy of Art
The Hague

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

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1   INTRODUCTION

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

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

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

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

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

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

CHARACTERISTICS OF THE PROGRAMME

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

ORGANISATION

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

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

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

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

VISION

The educational vision is expressed in statements. Our educational vision is dynamic and grows along with time. In response to self-evaluations, it will be adjusted.
In our education, we first of all let students discover their talents in order to develop an artistic basis to express their own interests, insights, views and ambitions in a personal way.
Students develop their artistry in continuous interaction with the professional field and the social environment and present themselves frequently in the public domain.
We offer the students broad, up-to-date knowledge, bring them into contact with techniques and skills, and help them develop a curious mind and critically reflective abilities.
We encourage students to work through research in which they relate to their discipline and society.
We prepare students to pursue their profession in a limitless world in which basically everyone can be connected.

DIDACTIC CONCEPT

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:

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

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

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

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

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

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

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

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

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

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

The most commonly used forms of study are:

Projects

Workshops

Free work with discussions

Presentations

Lectures and symposia

Exhibitions and excursions

PROGRAMME OBJECTIVES

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

The programme objectives or final qualifications of the Master of Music in ArtScience are based on the competences outlined in the AEC Learning Outcomes 2017[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.

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[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.

code	ArtScience	Year 1	Year 2
	Master of Music 2023-2024		
KC-M-ASC-	**Artistic Development**		
	ArtScience Courses of Choice	16	8
IS	The ArtScience Context	1	
	Subtotal	**17**	**8**
KC-M-ASC-	**Research**		
IST	Individual Study Trajectory (IST)	10	13
RM	Advanced Research and Writing Skills	2	
SP	Presentation M1 Semester 1	8	
SP	Presentation M1 Semester 2	15	
SP	Presentation M2 Semester 1		8
SP	Presentation M2 Semester 2		15
TS	Master Thesis		8
	Subtotal	**35**	**44**
KC-M-ASC-	**Professional Integration**		
EAE	Excursion	1	
ISU	Introduction to Studio Techniques	1	
MM	Master Meetings	6	6
HWP	Preview Exam		2
	Subtotal	**8**	**8**
	Total per year	**60**	**60**
	Total		**120**

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

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.

ARTISTIC DEVELOPMENT

ArtScience Courses of Choice

Course title	ArtScience Courses of Choice
Department responsible	ArtScience
OSIRIS course code	Depends on chosen courses
Type of course	Compulsory course
Prerequisites	Depends on chosen courses
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.
Programme objectives	Depend on chosen courses
Course objectives	Depend on chosen courses
Credits	M1: 16 ECTS M2: 8 ECTS
Level	Master
Work form	Depends on chosen courses
Literature	Depends on chosen courses
Language	English
Scheduling	Depends on chosen courses
Date, time & venue	See: http://www.Interfaculty.nl/programme/schedule/
Teachers	Depends on chosen courses
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	Depends on chosen courses

The ArtScience Context

Course title	The ArtScience Context
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-IS
Type of course	Compulsory course
Prerequisites	Non applicable
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.
Programme objectives	2.A.7., 2.A.15., 2.B.2., 2.B.3., 2.B.6., 2.B.7.
Course 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.
Credits	1 ECTS
Level	Master
Work form	Lectures
Literature	-
Language	English
Scheduling	2 days
Date, time & venue	2 classes of 6 hours; Schedule see: http://www.interfaculty.nl/programme/schedule/
Teachers	Taconis Stolk
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation and 100% presence
Assignment description	
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	- Focus/open attitude - Collaboration/communication: ability to work together Willingness to receive and apply feedback - Organisational ability; preparation for class
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

RESEARCH

Individual Study Trajectory (IST)

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

	This is called the Individual Study Trajectory (IST). The IST aims to stimulate and support students to discover and explore their personal fascinations and preferences towards their future professional development.
	The credit points for the Individual Study Trajectory are assigned on the basis of written reports and other forms of project documentation of practical and/or self-initiated projects. The student is expected to check beforehand with their coach whether the activity is applicable for IST. Credit points for participation in elective courses outside of the regular curriculum, as part of the IST, are assigned on the basis of the evaluations given by the teachers of those courses.
Programme objectives	2.A.5., 2.A.8., 2.A.10., 2.A.13., 2.A.15., 2.B.5., 2.C.2., 2.C.3., 2.C.4., 2.C.10., 2.C.11., 2.C.12., 2.C.13.
Course objectives	After completing IST related activities students have obtained one or more of the following objectives: - are able to direct their artistic and professional development into an individually specialised direction; - have acquired experience in a professional practice by taking part in and organising programmes (exhibitions, performances, publications, concerts); - have acquired specialised new skills in research, techniques, production, audience engagement, and new forms of knowledge. Both on a theoretical and/or practical level.
Credits	M1: 10 ECTS M2: 13 ECTS
Level	Master
Work form	Variable
Literature	-
Language	English
Scheduling	
Date, time & venue	http://www.Interfaculty.nl/programme/schedule/
Teachers	Individual student coaches, head of department
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Information about your activities
Assignment description	You are expected to fill in an IST form with the information, duration and results (if applicable) of the activities you have done, a written report, and clear documentation as agreed with the individual coach, including how these IST activities have contributed to your artistic and/or professional development. The IST report is approved by the head of department. Credits are awarded based on a variety of factors: e.g. a combination of the amount of time invested, the learning curve, and the contribution to your artistic and/or professional development.
Assignment requirements	You are required to submit your IST form to the coördinator
Assignment planning	Before the 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.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Advanced Research and Writing Skills

Course title	**Advanced Research and Writing Skills**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-RM
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The course aims at a thorough knowledge and understanding of what theoretical research implies, and how it underpins one's critical artistic development and growth. By means of reading, writing, reflecting and analysing different resources (textual, but other mediums as well), you learn how and where to find relevant material; how to analyse and apply them for your argument; and how to write critically about them. Next to research and writing skills, the course addresses different elements of the research process, such as 'concept', 'method', 'research question', 'contextualisation'. Throughout the course you will work towards a mini-thesis. Please note: although the skills are formal / fixed, your written output is expected to reflect your artistic view and expertise on your subject.
Programme objectives	2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.7
Course objectives	At the end of the course, you: - know where and how to find relevant, including juxtaposing, artistic, and interdisciplinary theoretical / thematic resources; - are able to use your sources as a means to critically discuss, support and enhance your 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; - master the art of composing a complex, yet communicative text; - engage in a self-reflective way with your research processes and writing skills.
Credits	2 ECTS
Level	Master
Work form	Handouts (preparation) and lectures on above mentioned topics; in-class and take home reading and writing assignments (reading list to be decided); presenting; listening / giving feedback.
Literature	

Language	English
Scheduling	
Date, time & venue	TBA, please check schedule at: www.interfaculty.nl
Teachers	Maya Rasker
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Writing assignments and presentations
Assignment description	Bi-weekly writing assignments and presentations
Assignment requirements	
Assignment planning	
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
Weighting	33.3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	End text (mini-thesis)
Assignment description	
Assignment requirements	
Assignment planning	
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
Weighting	33.3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks (TBA)
Assignment	**Assignment 3**
Assignment type	Attendance
Assignment description	Attendance
Assignment requirements	80% attendance

Assignment planning	
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
Weighting	33.3%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Presentation M1 Semester 1

Course title	**Presentation M1 Semester 1**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-SP
Type of course	Compulsory course
Prerequisites	Non applicable
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.
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.
Course 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.
Credits	8 ECTS
Level	Master
Work form	Presentation
Literature	-
Language	English
Scheduling	n/a
Date, time & venue	30 minutes per student at the end of the first semester (January/February), see: http://www.Interfaculty.nl/programme/schedule/
Teachers	ArtScience core teachers
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.

Assignment	Assignment 1
Assignment type	Presentation
Assignment description	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. Formulate two questions about your presentation, work and position that you would like to have feedback on. ▪ 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.
Assignment requirements	You have a maximum of 15 minutes for your presentation. There will be another 15 minutes for discussion with the teachers and other students.
Assignment planning	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 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
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Presentation M1 Semester 2

Course title	**Presentation M1 Semester 2**

Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-SP
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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.
Course 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.
Credits	15 ECTS
Level	Master
Work form	Work presentation: Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
Literature	-
Language	English
Scheduling	
Date, time & venue	30 minutes per student at the end of the second semester (June), see http://www.Interfaculty.nl/programme/schedule/
Teachers	ArtScience core teachers
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	▪ 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.

	▪ Formulate two questions about your presentation, work and position that you would like the teachers to give feedback on in the discussion time. ▪ 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
Assignment requirements	▪ 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. ▪ Formulate two questions about your presentation, work and position that you would like the teachers to give feedback on in the discussion time. ▪ 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
Assignment planning	The student receives written feedback and grade within two weeks after the presentation.
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
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Presentation M2 Semester 1

Course title	**Presentation M2 Semester 1**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-SP

Type of course	Compulsory course
Prerequisites	Non applicable
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 First Semester, a presentation of the ongoing work is required: ideas, sketches, prototypes and etudes. Building on experience gained by, among others, the presentation at the end of Master 1.
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.
Course objectives	The student learns to produce (better) work prior to the presentation, learns to plan, produce and present. During the presentation the student learns to reflect on their own work and to discuss about it, showing individual progress compared to the presentation at the end of Master 1.
Credits	8 ECTS
Level	Master
Work form	Work presentation: Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
Literature	-
Language	English
Scheduling	
Date, time & venue	30 minutes per student at the end of the first semester (January/February), see: http://www.Interfaculty.nl/programme/schedule/
Teachers	ArtScience core teachers
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	
Assignment requirements	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. ▪ 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 ref Submit this text by email to the teachers two days before the presentation at the latest.
Assignment planning	Presentations take place in January/February. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. The student receives written feedback and grade within two weeks after the presentation.
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
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Presentation M2 Semester 2

Course title	**Presentation M2 Semester 2**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-SP
Type of course	Compulsory course
Prerequisites	Non applicable
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.
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.
Course objectives	— Present the final work that is the outcome of your research of the past two years. You have a maximum of 30 minutes for the presentation of this work. (If your work needs more time, you should specifically request this at the latest at the moment of your Preview Exam). — The work should stand on its own, meaning that you are not supposed to explain anything before showing the work. If the

	work does need explanation (i.e. instructions, contextualisation, etcetera) you should incorporate it in the work. For example, as a performed action, texts on walls, a publication, and so on. — If your work (partly) consists of published texts or other time-consuming material (for instance a book or a website) make sure this is distributed to the committee at the latest 24 hours before the exam. Please note the committee exists not only of the core teachers, but also an external committee member and possibly directors and/or observers from koncon/kabk exam committees. Consult the ArtScience coordinator beforehand if you need to distribute material. — After the presentation there will be 5 minutes for questions and clarifications. This time is not intended for discussion.
Credits	15 ECTS
Level	Master
Work form	Work presen/tation: Each round of presentations, 30 minutes is reserved per student: 15 minutes for showing the work, 15 minutes for discussion.
Literature	-
Language	English
Scheduling	
Date, time & venue	30 minutes per student at the end of the second semester (around June), see: http://www.Interfaculty.nl/programme/schedule/
Teachers	ArtScience core teachers
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	
Assignment requirements	▪ Present a work that is the result of your master research ▪ You have a maximum of 30 minutes for your presentation.
Assignment planning	Presentations take place around June. Dates and times will be confirmed with you at least two weeks in advance by the ArtScience coordinator. The student receives written feedback and grade within two weeks after the presentation.
Assessment criteria	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
Weighting	100%
Grading scale	Numeric

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

Master Thesis

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

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

PROFESSIONAL INTEGRATION

Excursion

Course title	**Excursion**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-EAE-11
Type of course	Compulsory course
Prerequisites	Non applicable
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 23/24 academic year we will travel to Linz in Austria and visit the ARS Electronica festival. The festival consists of exhibitions, performances, concerts and lectures. Visiting this festival will give you a good idea of current developments in the field of ArtScience. During the festival, teachers will discuss various works with the students. There is also an opportunity to meet peers and teachers from Media Technology from University Leiden.
Programme objectives	2.A.15
Course 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.
Credits	1 ECTS
Level	Bachelor, Master
Work form	Visiting places
Literature	-
Language	English
Scheduling	1 week
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	
Assignment requirements	

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

Introduction to Studio Techniques

Course title	**Introduction to Studio Techniques**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-ISU-19
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Practicum in usage of the ArtScience studios. An introduction to basic use of the studios hardware and software such as: – booking the studios – mixing desk – amplifiers, speakers, necessary cables – audio interfaces and editing software – light setup – studio ethics All students attending the course are expected to accomplish the exercise and be able to use and operate the studio facilities and techniques.
Programme objectives	2.B.1., 2.B.6., 2.B.9., 2.B.10.
Course objectives	At the end of this course, you: - are familiar with the studio environment
Credits	1 ECTS
Level	Master
Work form	Group session
Literature	
Language	English
Scheduling	2 classes of 1.5 hours (for 4 different groups)
Date, time & venue	See ASIMUT
Teachers	Robert Pravda
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	
Assignment requirements	100% attendance
Assignment planning	Continuous assessment
Assessment criteria	- Focus/open attitude - Collaboration/communication: ability to work together Willingness to receive and apply feedback - Organisational ability; preparation for class
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	In-class exercises
Assignment description	Students must be able to show through these assignments that they can use and operate the studio facilities and technique.
Assignment requirements	

Assignment planning	During the class
Assessment criteria	Correct use of: – booking the studios – mixing desk – amplifiers, speakers, necessary cables – audio interfaces and editing software – light setup – studio ethics
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Master Meetings

Course title	**Master Meetings**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-MM1-16; KC-M-ASC-MM2-16; KC-M-ASC-MM3-16; KC-M-ASC-MM4-16
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The Master Meetings form the core of the master study in ArtScience. In each meeting two or three students prepare a presentation about a specific aspect of their current research as outlined below. Master Meetings Structure: Semester 1 Focus on your proposed research and background information where it comes from: previous work, etc. Semester 2 Focus on the context of your research, your positioning in relation to existing research. What have other artists and / or scientists done in the field? Semester 3 Focus on working method or methodology. What steps and decisions do you make in your research? What intermediate results are rejected, which ones are kept, and foremost why are those decisions made! Semester 4 Focus on the final result of your research. How does your research fit together to yield the result you are presenting; i.e. the resultant of context, positioning, and method. The Presentation: 1. Presentation is strictly no more than 15 min, followed by; - 15 min Q&A on the form of the presentation, and; - 15 min Q&A on the topic discussed. 2. Picture your presentation to be for a larger audience at a conference for example. It is not a peer review.

	3. Think about your mode of presentation. Be original, stand out, think engagement, think performance, not the PowerpointLess (a.k.a. Clueless Keynote).
	4. Think of one or two questions to ask your audience.
	5. We will discuss your presentation not only in terms of the content of your research, but also on the chosen form, and will make suggestions on how to improve your style, use of voice, posture, presentation aids, etc.
	6. It is utmost important to give constructive feedback to each other without repetition, or just being negative. To formulate your critique as a question is a positive way to make a point for example. So we actually train each other, not just the presenter.
	Every presenter chooses a student moderator. The moderator makes sure everything runs smoothly and intervenes where necessary.
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.
Course objectives	At the end of the course, you:
	- are able to conduct research in the ArtScience domain in relation to the your own work;
	- can use context specific presentation models and skills;
	- can effectively give feedback by asking positively formulated questions
Credits	6 ECTS per academic year
Level	Master
Work form	Discussion meetings
Literature	-
Language	English
Scheduling	
Date, time & venue	Approximately 20 meetings of 2 hours per year, see: http://www.Interfaculty.nl/programme/schedule/
Teachers	Cocky Eek, Arthur Elsenaar, Eric Kluitenberg
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course has the following assignments. Both assignments need to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	- Focus/open attitude
	- Collaboration/communication: ability to work together Willingness to receive and apply feedback
	- Organisational ability; preparation for class
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Individual Presentation
Assignment description	A presentation of your own project.
Assignment requirements	Presentation is 15 minutes, followed by 15 minutes discussion
Assignment planning	The teachers will confirm the date and time of your presentation, at least two weeks in advance.
Assessment criteria	Assessment criteria (presentation): • presentation skills • structure of research project • clarity of content • level of reflection
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Preview Exam

Course title	**Preview Exam**
Department responsible	ArtScience
OSIRIS course code	KC-M-ASC-HWP2-16
Type of course	Compulsory course
Prerequisites	Non applicable
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.
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.
Course objectives	At the end of the course, you: - have finished the first version of your exam work in time before the Final Presentation - have tested this work on a real audience - have developed your professional practice skills, for instance in the organisation of funding, finding and installing a venue, collaborate, do public relations and press, etcetera
Credits	2 ECTS

Level	Master
Work form	-
Literature	-
Language	English
Scheduling	
Date, time & venue	Six to eight weeks before the Final Presentation (around May)
Teachers	ArtScience core teachers
Contact information	Marisa Manck: coordinator@Interfaculty.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Public Preview
Assignment description	Student release a public preview show in all aspects, together with peers from B4 and M2. This is a presentable first version of the work for the Final Presentation.
Assignment requirements	
Assignment planning	Around May, six to eight weeks before their 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.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

1 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

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	Advanced Research and Writing Skills	presentation m1 semester 1	presentation m1 semester 2	presentation m2 semester 1	presentation m2 semester 2	preview exam master	master thesis
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

Practical (skills-based) 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.	x				x	x		x	x	x	x	x	x
	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	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	x			x	x	x	x	x	x	x	x	x	x

			C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13
		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.	x		x		x	x	x	x	x	x	x	x	
	2.B.10.	Utilise specific technologies to enable the creation, dissemination and/or performance of your artistic work.	x		x			x		x	x	x	x	x	
	2.B.12.	Demonstrate a thorough understanding of the role of the artist in contemporary society, researching, engaging with and reflecting upon actual developments within the arts and sciences as well as technological, and social(-political) developments, creating new presentation methods and innovative projects.	x				x	x		x	x	x	x	x	x
Generic outcomes	2.C.1.	Exhibit advanced skills in critical thinking and critical awareness.	x				x	x	x						x
	2.C.2.	Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.	x				x	x		x	x	x	x	x	x
	2.C.3.	Exhibit competence in the use of a range of communication and social skills as appropriate to context.	x				x	x		x	x	x	x	x	x
	2.C.4.	Exhibit teamwork, negotiation and/or coordination skills in relation to your professional practice.	x					x		x	x	x	x	x	
	2.C.5.	Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.	x				x	x		x	x	x	x	x	x
	2.C.6.	Demonstrate independent thought supported by rational and evidence based application of knowledge in situations that may be: • extended and complex; • in new or unfamiliar contexts; • based upon incomplete or limited information	x				x	x		x	x	x	x	x	x
	2.C.7.	Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.	x				x	x	x	x	x	x	x	x	x
	2.C.9.	Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.	x				x	x		x	x	x	x	x	x
	2.C.10.	Engage in activities or projects, and work with others through interaction or collaboration.	x			x		x							

Code	Description													
2.C.11.	Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.	x				x	x		x	x	x	x	x	
2.C.13.	Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and interdisciplinary contexts.	x				x	x		x	x	x	x	x	x
2.C.14.	Engage and share information with specialists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.	x				x	x		x	x	x	x	x	x
2.C.15.	Exhibit awareness of your own psychological understanding – and sense of your own wellbeing, and that of others – to underpin making decisions in a variety of situations associated with professional practice.	x				x	x		x	x	x	x	x	x

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

COURSES OF CHOICE – OVERVIEW

AI, Machine Learning & Art Methods — Dr. Valery Vermeulen
AIOTMLWTF 0.5a — Arthur Elsenaar
Algorithmic Fitness – Coralie Vogelaars
Art <> Science Methods — Dr. Valery Vermeulen
Bootstrapping Computational Arts — Arthur Elsenaar, Carl Rethmann
Dark Skies – Field Station Friesland Cocky Eek & guest teacher
Data <> Art Methods — Dr. Valery Vermeulen
Fragrance Library – Renske van Vroonhoven
Getting Real: how to present yourself within the art world – Coralie Vogelaar
Introduction to Electronics — Lex van den Broek
Introduction to Programming — Jeroen Meijer
Light – Space – Perception 2 — Leandros Ntolas
Lighting Design for/as Performance — Katinka Marač
Math <> Art Methods — Dr. Valery Vermeulen
Matter of Art — Eduardo Mendes, Eric Kluitenberg, Arthur Elsenaar
MetaMedia — Taconis Stolk
'Pataphysics, the science of imaginary solutions — Matthijs van Boxsel
Practical Perfumery for Olfactory Art — Renske van Vroonhoven, Lauren Jetty
Presentation as Performance — Hilt De Vos
RecPlay — Kasper van der Horst, Robert Pravda
Redeconstruct Media — Kasper van der Horst, Nenad Popov
Re-enactment Lab – Arthur Elsenaar
Regenerate – Eric Kluitenberg
Sensors, Actuators & Microcontrollers — Lex van den Broek, Johan van Kreij
Slow Spatial Imaginaries / Sonic Acts — Carolyn F. Strauss
SoundWorlds 1 — Robert Pravda, Milica Ilić
SoundWorlds 2 — Robert Pravda
Taste in Time and Place – Cathrine Kramer & Zack Denfeld
The 'Other' Senses — Caro Verbeek
The Synaesthetic Universe — Robert Pravda, Kasper van der Horst
Writing as/in Research — Maya Rasker

AI, Machine Learning & ART Methods

code	
Osiris course code:	[tbc]
Course content:	Focus of this course is a theoretical, conceptual and practical approach toward artifical intelligence and machine learning , how they can be used for artistic and artscience purposes and how they can reshape the future landscapes of an intersectional artscience practice. Since the legendary Dartmouth Summer Research Project on Artificial Intelligence in 1957 the development of AI and machine learning has been a journey full of unexpected twists and turns. It is a story with as many AI summers as there have been AI winters. Recent breakthroughs due to highly improved computational power and optimalisation of algorithms have seen unprecedented numerous applications of AI and machine learning. As a result we see new AI systems and software being introduced and widely used at an exponential rate. From ChatGPT4, DALL-E, Stable Diffusion, MusicLM, MusicNet over (open source) libraries and systems such as TensorFlow, Google Cloud AI or Keras; they all show impressive results and an even more impressive future ahead. But as fast as these new tools are being used, their developement is not completely unexpected. Most AI techniques are based on princples and techniques with roots in information theory, mathematics (linear algebra, probability theory, numerical analysis, statistics) and data science. One of the goals in this course is to teach these fundamental techniques and methods. In this way this course will give you a bottom up and deeper understanding of the various AI models and systems and their possible future evolutions. As such this course will also enable you to design, build or produce blueprints for realising your own AI or machine learning systems in your practice as an artscientist. Aside from the practical and technical aspect the recent re-emergence of AI also confronts us with the many profound implications in many different aspect of our every day lives. This on it's own is of course not a new phenomenon, but inherent to every technological revolution. But where it took other technologies such as e.g. the smartphone a couple of year, it is expected that current AI will disrupt various fields in our society

at an unseen time span. The next version of ChatGPT (GPT 5) for example is planned for the end of 2023 and is expected to be incomparibly more powerful than the curent version. AI and machine learning hold a huge discruptive potential with numerous ethical and social implications.

We'll start the course with a historical overview of the development of the first AI and machine learning systems and their connections to the development of information theory and various mathematical tools and techniques. Hereby we aim to present an comprehensive overview of both fields.

Subsequently we'll focus on the the various basic principles and techniques that lie at the heart of AI and machine learning. These include, but are not limited to; knowledge representation using first order logic, definition of intelligence (Turings test), uncertainty and probability theory, basic elements of linear algebra, working with agents, supervised learning, unsupervised learning, passive and active reinforcement learning, numerical optimalisation and weak versus strong AI. The ethical aspects as well as the social implications of AI and machine learning will also be handled in this part of the course.

In a next section we'll focus on some recent AI and machine learning techniques with direct practical applications. These include convolution neural networks (CNN), recurrent neural networks (RNN), generative adversial networks (GAN), self organising maps (SOM) and genetic algorithms. You'll learn the basic principles underlying these techniques and learn how to apply them directly to some real world artistic and/or artscience cases. In this light we'll focus on building one or more practical applications such as for example neutral style transfer for automatic image generation, building of AR (Augmented Reality) filters, feature detection in video or pictures or automatic music or sound generation. In this process you'll also be taught how to use and work with the appropriate software.

By this time you'll have gained a practical working knowledge on AI and machine learning. As a last step in this course you'll learn how to apply the acquired knowledge to your own artistic practice in the form of a personal project.

As the end of this course you'll have a deeper understanding of as well as a practical introduction to some commonly used packages and software tools in AI and machine learning. These include R

	(https://www.r-project.org/), Python (https://www.python.org/), Tensorflow (https://www.tensorflow.org/), Theano (https://pypi.org/project/Theano/), MaxMSP (https://cycling74.com/products/max) or Touch Designer (https://derivative.ca/). Upon the interests of the participants of the course we'll put focus on particular software tools. (Maximum number of students : 10)
Objectives:	At the end of this course, you'll: • Gained a knowledge of the evolution and background of the recent re- emergence of AI and machine learning • Have a broad understanding and overview of the different techniques used in artificial intelligence • Gaine a deeper insight into the fundamental principles and techniques used in machine learning • Have a basic knowledge of different programming languages and libraries used for AI and machine learning • Gained a practical insight in how to apply AI and machine learning techniques for the audio, visual and language domain • Have a deeper conceptual understanding of the interplay between AI, machine learning and the fields art and artscience • Develop a critical and unbiased approach towards AI and machine learning • Develop a sensitivity and insight in possible social and ethical implications of AI • Know how to organize the integration of AI and machine learning techniques for use in your own artscience practice
Programme objectives:	The course enables students to learn fundamental principles and techniques from AI and machine learning 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:	
Duration:	1 week

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 discission
Assessment:	Assessment: • Personal project • Presentation of personal 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:	
Contact:	Coördinator ArtScience: Marisa Manck

Course title:	AIOTMLWTF 5.0– 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 that are 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 knowledge resources (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 the realization 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

Algorithmic Fitness

Course title:	**ALGORITHMIC FITNESS** Prototyping a performance or video work by using body tracking tools
Programme objectives:	Combination of prototyping (Quick & Dirty) and Peer-feedback
Objectives:	1. You will learn how to do quick prototyping, make variations and train your perception skills and see where things are getting interesting. 2. you learn possible choreographic structures and learn to build up tension in a work 3. Learn how to stay flexible within the process and stay open towards the unknown. 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.
Assessment:	Attendance, active participation and presentation of a 5 minute performance or movie by using a tracking tool in combination with (a part of) your own body. Hereby you should challenge or collaborate with the limitation of the algorithm or machine, make use of the structure or try to escape their systematic thinking. The outcome can be seen as a study on the difference of human and machine logic.
Grading system:	Pass/Fail 80% attendance and participation is required.

| Course content: | *In the beginning there was chaos. Code lay scattered on the digital ether. Systems were on the verge of crashing. Protocols hung suspended in precariousness. Logical fallacies abounded. Devices beeped, lights flashed, machines whirred, and all around was anarchy and incomprehension.Then a programmer said, "Let there be an algorithm." And then the world was made, in a series of steps, sequences, contingences, and conditions. Actions got performed. Tasks got completed. Numbers found home. And for some time, it was good.* (Nishant Shah, The NERVE of the Algorithmic: Unmaking Myths to Dismantle Anxiety)

In today's world there seems to be a lot of algorithms entering our physical world reading our bodies and behavior. Hereby algorithms decide what is a signal and what is noise. What is being measured and what is not being registered. This world of algorithmic logic has even entered inside our bodies with for example health apps measuring our heart beat etc.

In a certain way our bodies are already a construction of assemblages of organic algorithms shaped by natural selection over millions of years of evolution. For example our contracting muscles (little pieces of information), are made concrete via a certain set of behaviors (algorithms = set of rules) and a supporting physical structure collaboration within a complex networked system of other algorithms concerning our metabolism, hormonal reactions, cognitive processes etc.

In this workshop - which will exist out of bodily exercises, experiments and discussions - we will try to view ourselves in a new way. We will be focussing on alienating ourselves from our usual perception and try to see through the eyes of the tracking algorithm and see ourselves in unexpected ways.

In the first week we will focus on possible movement structures and choreographic score making together with guest teacher Marjolein Vogels (dancer and choreographer). We will theoretically talk about different structures that are used by choreographers throughout history. We will show examples and discuss them. Choreographers/artist that we mention (amongst others) are: Trisha Brown, Anne Theresa Keersmaeker, Merce Cunningham, Meg Stuart, Bruce |

	Nauman, Jonathan Burrows en Matteo Fargion, Simone Forti etc. And we will do exercises together and explore simple structures in a group. NB ! no dancing skill is needed. From this we will learn how the mind & body works and how this can inspire you for your own work. In the second week we will be using the tactic of quick prototyping with the help of easily accessible open source tools available online, or tools you are already working with. We will work towards a short performance or video work with a certain choreographic structure.
Duration:	8 classes of 6 hours, block 3
Credits:	2 ECTS
Literature:	
Work form:	Experimental learning

Schedule, time, venue:	tba
Teachers:	Coralie Vogelaar
Information:	Coördinator ArtScience: Marisa Manck
Type of course:	elective
Level:	
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	none

Grading system:	Numeric Weighting for final quotation: – Presentation of final project: 30%. – Project proposal and description: 50%. – Attendance: 20%.
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 that are 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 knowledge resources (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.

Duration:	Duration: 4 classes of 6 hours
Credits:	Credits: 2 ECTS
Work form:	Presentation of final project. Final project as written document. Literature and knowledge resources review. Group discussion.
Teachers:	Dr. Valery Vermeulen
Information:	coordinator@interfaculty.nl
Type of course:	Elective
Level:	Bachelor / Master
Language:	English
Osiris course code:	
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.

Bootstrapping Computational Arts

Course title:	Bootstrapping Computational Arts
Programme objectives:	2.A.1,3,7,8,10,12,13,15 2.B.1,2,3,5,6,7,8,9,10,12 2.C.1,2,3,4,5,6,7,9,10,11,13,14,15

Objectives:	– learn about the long and fascinating history of generative and computational art. – learn how to approach art from a formal perspective. – gain practical skills for experimenting with computation as a viable art form.
Assessment:	Attendance (min 80%) and peer assessed presentation.
Grading system:	Pass/fail
Course content:	AIOTMLWTF is a roughly biweekly research seminar organized and presented by students. It is a collective learning effort that builds upon the didactic principles of physicist Richard Feynman; i.e. teaching is learning and a radical reduction on the use of jargon. The aim is to deepen our knowledge and understanding of often used terms and concepts in the realm of artscience. Topics covered in previous years were: computation, machine learning, complexity, cybernetics, autopoiesis, emergence, chaos, randomness, synchronicity, analogue&digital, creativity, etc. A seminar session is presented by one or two students on a topic they have chosen. The style of the presentation is completely free where we encourage each other to experiment with suitable forms to the topic. There are no restrictions, (no) media, in- or outside of the building, excursions, a visit to a

	museum, anything goes, as long as it has substance, conveys knowledge and is engaging. Lastly, how do we know what we know and how does the other know what we think we know?
Duration:	8 classes of 6 hours
Credits:	4
Literature:	TBA
Work form:	Seminar
Schedule, time, venue:	
Teachers:	Arthur Elsenaar
Information:	
Type of course:	Elective
Level:	
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	Some experience with programming (Python).

Dark Skies - Field Station Friesland

Course title:	**Dark Skies - Field Station Friesland**
Programme objectives:	tbc
Objectives:	At the end of this course, you: – have learned to do dark sky, in-situ research
Assessment:	80% attendance, active participation and presentations during the course Assessment criteria: Being able to develop works through open-ended processes and in a collective research trajectory and presentation skills
Grading system:	Pass/Fail
Course content:	In a world of change and uncertainty, field research is a crucial part of our cultural orientation. The Field Station Friesland aims at a profound encounter in this focal point where

	field research in this course lays in direct contact with the dark skies of Wadden area and its impact on the rhythms of the living world down under. The Field Station works from the power of not-knowing and let go of the controlled environment of a classroom or studio. What happens when we open up those walls? Then we suddenly find ourselves in a much larger field. We think and act very differently in the presence of local animals and plants, environmental rhythms and patterns of a place or in the middle of an intense rain shower. What happens when you don't work from a predetermined plan, but work with what presents itself in the field?
Duration:	8 classes of 6 hours
Credits:	4 ECTS
Literature:	-
Work form:	Hands-on, outdoors, conversations, reading, fieldtrip, mapping, collective research methodologies during a 2 x 1 week course.
	The Field Station Friesland sees fieldwork as a method of exploration based on the trust of your direct experience. Often, practicing fieldwork raises completely different questions than the ones you might have thought of at the start. By standing with two feet in the full complexity of a place, you get direct feedback, and you will be challenged to take a stand in the midst of its complexity.
	The Field Station assumes improvisational research in a place including all senses that open up to both the complex and subtle qualities of an area. This exploration is based, among other things, on situated knowledge, doing experiments and making prototypes on the spot influenced by local conditions and relations. For this, skills such as adaptability, improvisation, cooperation and powers of observation are essential on many levels.
	Public Presentations will be given at the last afternoon of the first week and also on the last day of the second week.
Schedule, time, venue:	Standard Course, block 1, block 2 physical
Teachers:	Cocky Eek and guest teacher
Information:	CoordinatorArtScience: Marisa Manck

Type of course:	Elective
Level:	
Language:	English
Osiris course code:	tbc
Prior qualifications/ Pre-requisites:	-

Course title:	Data <> Art Methods
Objectives:	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
Assessment:	Assessment: – Elaboration of personal project – Presentation of personal project – Project proposal and description under

	the form of a written document – 80% attendance is required
Grading system:	Numeric Weighting for final quotation: – Presentation of final project: 30% – Project proposal and description : 50% – Attendance: 20%
Course content:	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. |
| Duration: | Duration: 4 classes of 6 hours |
| Credits: | Credits: 2 ECTS |

Work form:	Work form: Elaboration of personal project. Final project as written document. Group discussion.
Teachers:	Valery Vermeulen
Information:	coordinator@interfaculty.nl
Type of course:	Elective
Level:	Master
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	Requirements: There is no prior knowledge required for this course. Key qualifications of the students are both an analytic as well as creative attitude.

Course title:	European Erasmus Exchange; France-Iceland-the Netherlands
Programme objectives:	The aim of this course is to discuss and research a given theme and develop a project in collaboration with an international group of students of three different art schools.
Objectives:	How to develop projects from the perspective of the theoretical and practical approaches to synaesthetic and cross-sensory art in this collaborative setting.

Assessment:	The students will be asked to make a research in theory and material from where they can develop a time-space experiment/project. This should contribute to the end presentation in connection to the given theme.
Grading system:	pass/fail
Course content:	- project weeks happen in three different countries - collaborative skills - adapt to the main subject with a synaesthetic perspective - work with technologies that capture and analyse data
Duration:	8 classes of 6 hours (in two weeks)
Credits:	4 ECTS
Literature:	The reading list will be announced during the course.
Work form:	The whole first week we'll work in the ArtScience studio in the conservatoire doing experiments, with short excursions to the coast and dunes. The second week is for working on the presentation.
Schedule, time, venue:	
Teachers:	Robert Pravda, Kasper van der Horst
Information:	This is part of an international collaboration between Interfaculty ArtScience, The Hague (NL) Ésam, Caen (FR) Iua, Reykjavik (ICL)
Type of course:	Elective
Level:	Bachelor / Master
Language:	English
Osiris course code:	

Prior qualifications/ Pre-requisites:	

Fragrance Library

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

Type of course:	Elective
Level:	
Language:	English
Osiris course code:	tbc
Prior qualifications/ Pre-requisites:	It is not required but recommended that students have already taken the course The Other Senses.

Getting Real: how to present yourself within the art world

Course title:	**Getting Real: how to present yourself within the art world**
Programme objectives:	Combination of prototyping (Quick & Dirty) and Peer-feedback
Objectives:	1. Demonstrate the ability to write professionally about your work. 2. Exhibit teamwork and critically engage with the work of your peers 3. Demonstrate the ability to be able to verbally position yourself professionally 4. 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. 5. Exhibit competence in the use of a range of communication and social skills as appropriate to context.
Assessment:	Attendance, active participation and delivery of an individual verbal and written presentation of a bio.
Grading system:	Pass/Fail 80% attendance and participation is required. Students on official internships are exempted from attendance

Course content:	As the Professional Practice Preparation course of ArtScience, this week offers specific training in writing and verbally introducing yourself and focusing on how to be clear about your work for networking, grant applications, catalogues and to sponsors and press. Also we will discuss the different art worlds and what are possibilities in designing your artistic practice now and in the future. We will start every morning at 10AM with a presentation of the topic of the day and discussion followed by assignments and presentations by you in the afternoon. The structure of the week is as follows: Monday: The elevator pitch Tuesday: The written artist bio Thursday: Grant or Open Call writing (and if we have time the press release) Friday: Career opportunities and networking in the different art worlds - group talk and discussion
Duration:	4 classes of 6 hours, block 3
Credits:	2 ECTS
Literature:	
Work form:	Individual verbal and written presentation of a bio. Group discussions
Schedule, time, venue:	tba
Teachers:	Coralie Vogelaar
Information:	Coördinator ArtScience: Marisa Manck
Type of course:	Compulsory for B3
Level:	Bachelor 3
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	none

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

Light – Space – Perception

Course title:	**Light – Space – Perception 2**
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

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 Perfumery for Olfactory Art**
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. SEP *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

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

Re-enactment Lab

Course title:	Re-enactment Lab
Programme objectives:	2.A.1,3,7,8,10,12,13,15 2.B.1,2,3,5,6,7,8,9,10,12 2.C.1,2,3,4,5,6,7,9,10,11,13,14,15
Objectives:	Gain insight in the process and importance of the public demonstration and how both science and art rely on techniques of persuasion.
Assessment:	A convincing public demonstration of some sort.
Grading system:	Pass/fail
Course content:	The scientific demonstration as (performance) art. "For a proof to prove anything, a public is needed. This public may be restricted to a few colleagues or expanded to the whole world." (Latour, Bruno; Weibel, Peter - Making Things Public 2005) Historic scientific demonstrations often involved spectacular settings. People were suspended on silk wires to demonstrate the then mysterious electric force. An army of

	soldiers were made to jump up simultaneously by the closing of an electric circuit. Numerous other demo's were aimed at the notables of the time as a matter of proof and entertainment. How does this practice differ from contemporary art? What happens when we re-enact a historic demonstration?
Duration:	8 classes of 6 hours
Credits:	4
Literature:	Latour, Bruno; Weibel, Peter - Making Things Public
Work form:	The laboratory starts with a lecture, reading and discussion of various historic scientific demonstrations. Next we have an excursion to a science museum, make plans and finish the workshop with one or more public re-enactments.
Schedule, time, venue:	Workspace for building
Teachers:	Arthur Elsenaar
Information:	
Type of course:	Elective
Level:	
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	(if applicable)

Course title:	Redeconstruct Media
Programme objectives:	Learning how to handle the defragmentation of contemporary media in an artistic manner.
Objectives:	At the end of this course, you will be able to find interesting points in an unfinished works, partial ideas, and have them mutate into a new work
Assessment:	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.
Grading system:	Pass/Fail
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.
Duration:	8 classes of 6 hours
Credits:	4 ECTS
Literature:	relevant literature could be recommended
Work form:	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.
Schedule, time, venue:	––

Teachers:	Kasper van der Horst, Nenad Popov
Information:	--
Type of course:	Elective
Level:	
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	(if applicable)

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

Course title:	Regenerate
Programme objectives:	2.B.3. Develop and extend your knowledge of the theoretical and historical contexts within the ArtScience domain. 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.C.1. Exhibit advanced skills in critical thinking and critical awareness.
	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.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.
Objectives:	- To develop a deeper connection to theory.
	- To connect theory (concepts) to experiences and work.
	- To discover new connections between things in a co-learning community.
Assessment:	- 100% attendance (80% absolute minimum)
	- Presentation of a designed response to one or more topics covered by the course, or the course / theme as a whole
Grading system:	Pass / Fail – based on attendance + presentation
Course content:	*The ambition cannot be smaller.* *The aim cannot be anything else* *than to save the world.* *"It is impossible to achieve the aim without suffering"* Lovelock's Gaia theory has taught us that it is the living entities in the earth-system that regulate the physical / climatological conditions of planet Earth. These are the conditions that have made organic life as we know it now possible, and with that obviously human life. However, the effects of the collective behaviour of the human species – a species whose proliferation has spun out of control (8 billion and counting) – are breaking down exactly those conditions and the living entities that sustain them – the very preconditions that make it possible to sustain human life on this planet (and the life of many other, but meanwhile rapidly dwindling numbers of life-forms). There would be a definite sense of irony to be gleaned from this paradox, if the breakdown this has evoked was not so dramatic and totalising. If the conditions had not (yet) turned so dire. Science philosopher Bruno Latour observed some time before the C-19 pandemic broke: *"The time is past for hoping to "get through it." We are indeed, as they say, "in a tunnel," except that we won't see light at the end. In these matters, hope is a bad*

counselor, since we are not in a crisis. We can no longer say "this, too, will pass." We're going to have to get used to it. It's definitive." (Facing Gaia, 2017)

And equally important: There is no exit, no excommunication, no exile (voluntary or involuntary), there is **NO ESCAPE**. Again poignantly phrased by Latour: "*There is no cure for the condition of belonging to the world*". The AfroFuturist phantasy of an escape into deliverance in outer space must be recognised as exactly that, a phantasy. There is no stealth Mothership (Clinton) / Motherwheel (Muhammad) in orbit around planet Earth to lead at least the Black and Asian human populations out of extinction (and take them into deep-space). We are all tied to Earth, tied to Gaia indeed – time to face it once and for all.

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

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

Finally the most absurd question of them all: What role, besides science, engineering, activism, and politics, has poetics (the arts) to play in this planetary redesign? How does one escape megalomania, messianism, and hubris here?

And yet we want to save this world to which we belong – well at least I want to…
So..?

Regenerate

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

What will?
Hard to say in a simple sentence (or in a complex one, for that matter). There is no quick fix, but meanwhile time has run out. We can no longer say, 'if we don't act this will lead to irreparable damage in the future' because the damage is already done, that future is already here.

It is no longer enough to stabilise the conditions of the earth-system, we must regenerate the earth-system to save this world that we belong to.

This is the task upon us, as people of this earth, as the ones who belong to this world and for whom there is no escape, no excommunication, no exile, no refuge, for us as scientists, engineers, activists, artists, designers, politicians - yes indeed even for us as ArtScientists, maybe more than ever.
(Sorry for the willing accomplices of global extractivist capitalism – for you there is no place in this world)

Getting Real

There is a growing 'movement', without definite form, unifying ideology or predisposition, organisation or fixed structure. It happens all around the planet. They move slow. In small steps. It is local, very local. At times it connects, or perhaps *inter*-connects. It bears and brings hope, and yet it does not promise 'a cure'. They tread diligently.

When one wants to transform / redesign the largest possible systems, planetary systems, one needs to scale down, down to the smallest units, the smallest steps, the tiniest gestures, and execute with care: care for detail, care for ethics, care for aesthetics and indeed the poetic, care for the ones we share this planet with – careful design.

This 'movement' that is not really a movement, that has no name, that is a practice, or much rather a multiplicity of practices, but most of all an attitude, an approach, to this world to which we belong, is sometimes described as 'regenerative culture', which suggests a unity and a solidity that does not, not yet, exist. They come in many guises, some of the better known are 'regenerative farming' and 'regenerative design', and – does it even exist? – 'regenerative art' and 'regenerative science'?

We are at the very beginning of this new culture which has understood that to balance out, to stabilise at the point where we are, is no longer enough. That the paradigm of sustainability needs to be challenged.

This is what this investigation is about.

However, time has run out. Patience has been lost. We can no longer wait. We have to get to it. We are already too late (for so many). Indeed it is impossible to achieve the aim without suffering.
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	Eric Kluitenberg, March 2023 Specific topics will be announced Seminar-style discussions / visits / prototyping *"The aim is freedom, conscience, and truth."*
Duration:	2 weeks / 4 days p/w
Credits:	4 ECTS
Literature:	Course and reading materials are provided via a dedicated online web resource (Stack).
Work form:	- Seminar-style presentation / discussion sessions - Online reading and viewing materials provided in Stack resource. - Collective presentation / feedback session.
Schedule, time, venue:	
Teachers:	Eric Kluitenberg
Information:	eric.kluitenberg@interfaculty.nl
Type of course:	Elective
Level:	
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	(if applicable)

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

Slow Spatial Imaginaries

Course title:	SLOW SPATIAL IMAGINARIES
Objectives:	Objectives: Students will acquire tools for applying Slow thinking and research methodologies not only to projects developed within this course but also to other territories of their praxis. An important philosophical point of departure is the Martinican philosopher Édouard Glissant's theory of Relation— first introduced in his seminal book *Poetics of Relation* (1990). Cultivating diverse and nuanced understandings of this concept and

	seeking to apply them in practice are important objectives of the course. In addition to the required workload of this course, students will be invited to share their perspectives and projects during the Sonic Acts symposium 24/25 February 2024. Those who do so will receive IST (independent study trajectory) credit for their participation.
Assessment:	Assessment: 30% attendance, class participation 40% assignments and presentations 30% self-reflection, personal process
Grading system:	Pass/fail
Course content:	This course emphasizes diverse dimensions of 'Slow research' (the course leader's field of expertise), whereby Slowness is understood not only as a register of speed but moreover as an expanded field of awareness and imagination through which radical transformations of self in/of/and world might be forged. Thematically the contents of the course are inspired by the Sonic Acts four-year research theme 'POLLUTION' and links directly to the 2024 Sonic Acts program in Amsterdam. Through readings, discussions, immersive research, and practices of making, students will explore subtle interweavings of matter and memory; human and more-than-human agencies; patterns and residues of movement; structures of belonging; and thresholds of knowing and not-knowing. The course will be enriched by the presence of TBD guest lecturers linked to the main research theme.
Duration:	Duration: 8 classes of 6 hours *This week confirmed:* Monday 29 Jan, Tuesday 30 Jan, Thursday 01 Feb, Friday 02 Feb 2024

	This part may change: Tuesday 06 Feb, Friday 09 Feb Tuesday 13 Feb, Friday 16 Feb *plus (for IST credit)* Sonic Acts symposium Saturday 24 and Sunday 25 February
Credits:	4 ects plus IST points
Work form:	Work form: Practice-based research, lectures, readings, discussions
Teachers:	Carolyn F. Strauss
Information:	Coordinator@interfaculty.nl
Type of course:	Elective
Level:	Master
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	(if applicable)

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

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

Course title:	Taste In Time & Place
Programme objectives:	
Objectives:	FOOD AS MEDIUM You have explored food as a medium and experimented with creating smells, tastes and textures that can be experienced by others. TIME / PLACE SCENARIO You have identified—and are able to articulate—a specific time or place, developing

	a set of material and metaphoric attributes related to that selection. The time and place might be concrete (New York City in the 1970s) or more abstract (surveillance capitalism). PROJECT You have developed a concept, prototyped and refined a final project in the form of a recipe, ritual or tool that can be exhibited or performed in a public venue.
Assessment:	FINAL PRESENTATION Presentation in the form of an edible or performative project for a public audience at the end of the workshop (50%). This method will be assessed based on: originality, realization of goal and development. DOCUMENTATION & CRITIQUES Documentation during the process, with opportunities to reflect and receive critical feedback during 2 in-process critiques (35%). This method will be assessed based on critical awareness, exploration and participation. WRITTEN REFLECTION A short written reflection (15%). This method will be assessed based on organization, understanding and reflective skills.
Grading system:	Pass/Fail 60% or more is a pass. See assessment above for point breakdowns by type.
Course content:	TASTE IN TIME & PLACE What does it feel like to eat in outer space, at your childhood kitchen table or inside your favorite video game? Could you compose a single meal that would last an entire lifetime? How should we relate to the changing taste of landscapes disrupted by the climate

	emergency? Does neoliberalism have a distinct flavor?
	The physical act of eating can tether us to the here and now or transport us to distant moments and locations. In this course students will use food as a medium to evoke a particular time or place, or connect us to the time and place in which we exist.
	At the start we will conduct a series of short tasting exercises, discuss and debate food as an artistic medium and experiment with perception, memory and terroir.
	Then—working alone or in groups of 2-3—students will prototype a food ritual, recipe or tool that relates to taste and a particular time and/or place. These prototypes may require students to identify, assemble and draw on knowledge from multiple domains (including areas such as food science, taste & perception, gastronomy, space science, environmental science etc.), and synthesize these learnings into a coherent artistic project that can be exhibited, eaten or performed during a final public presentation.
	In addition to experiments with smell, taste and materiality, students can combine print, sculpture, media and performative elements to create their final artworks.
	The course is co-taught by the artist duo the Center for Genomic Gastronomy (Cathrine Kramer & Zack Denfeld) who will introduce students to food as a medium for artistic research and assist them in assembling relevant ingredients, techniques and research during the course.

Duration:	8 classes of 6 hours each
Credits:	2 ECTS
Literature:	*The Anthropocene Cookbook: Recipes and Opportunities for Future Catastrophes* by Zane Cerpina and Stahl Stenslie (2022) *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* by Anna Tsing (2015). *Experimental Eating.* Tom Howells. (2014). *On Food & Cooking: The Science And Lore Of The Kitchen* by Harold McGee (1984).
Work form:	At the start we will conduct a series of short tasting exercises, discuss and debate food as an artistic medium and experiment with perception, memory and terroir. Then—working alone or in groups of 2-3—students will prototype a food ritual, recipe or tool that relates to taste and a particular time and/or place. These prototypes may require students to identify, assemble and draw on knowledge from multiple domains (including areas such as food science, taste & perception, gastronomy, space science, environmental science etc.), and synthesize these learnings into a coherent artistic project that can be exhibited, eaten or performed during a final public presentation. In addition to experiments with smell, taste and materiality, students can combine print,

	sculpture, media and performative elements to create their final artworks.
	The course is co-taught by the artist duo the Center for Genomic Gastronomy (Cathrine Kramer & Zack Denfeld) who will introduce students to food as a medium for artistic research and assist them in assembling relevant ingredients, techniques and research during the course.
Schedule, time, venue:	10:00-16:00, M—F. No classes on WED.
Teachers:	The workshop leaders are Cathrine Kramer & Zack Denfeld, from the Center for Genomic Gastronomy (https://genomicgastronomy.com/) / Office of Life + Art (http://www.lifeandart.io/).
Information:	TBA
Type of course:	Elective
Level:	
Language:	English
Osiris course code:	
Prior qualifications/ Pre-requisites:	(if applicable)

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

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