Master Programme

Master Scientific Illustration, Master Artistic Matters

Drawn up by the dean of the Name of faculty: Faculty of Arts.

Approved by the Study Programme Committee: 30/08/2018

Approved by the faculty participation board: 31/08/2018
# Inhoud

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Reader's guide

The EER starts with a list of definitions, defining the most important matters relating to the educational and examination programmes. The rest of the EER comprises two parts:

**Part 1** comprises rules arising from the Higher Education and Scientific Research Act (WHW), the policy of Zuyd University of Applied Sciences and the policy of the programme department and the faculty. These are rules relating to how current students should progress through the study programmes and examinations and what they can expect from the institutions in that regard. These rules have been categorised in the following chapters:

**Chapter 1 General provisions.** Describes the programme concerned, to whom the EER applies, when it needs to be published, and who is responsible for this.

**Chapter 2 The Board of Examiners.** Describes the tasks of and authorities held by the Board of Examiners as well as how students can contact the committee and for what reasons.

**Chapter 3 Admission to the study programme.** Indicates which regulations apply to admission and where they can be found. The regulations themselves are not featured here.

**Chapter 4 Structure of the study programme.** Describes the regulations set and decisions made regarding the structure of the study programme. This concerns matters in which the programme department has an obligation towards students and matters in which students have an obligation towards the programme department. No description is included of the details of the study programme. That is included in part 2.

**Chapter 5 Academic guidance counselling and monitoring of academic progress.** Provides the guarantee that a student can access academic guidance counselling (AGC). Details of how this takes place are not given here but in part 2 of the EER.

This chapter also describes how often and in what form reports are produced and communicated to the student regarding the academic progress, who has end responsibility for these reports, and how the student can lodge an objection if he/she does not agree with the content of the report.

**Chapter 6 System of unit examinations and concluding examinations.** Describes the regulations set and decisions made regarding unit examinations and concluding examinations within the study programme. This concerns matters in which the programme department has an obligation towards students and matters in which students have an obligation towards the programme department. No description is included of the details of the unit examination programme. That is included in part 2.

**Chapter 7 Degree certificates and statement.** This chapter describes the documentary evidence issued once a student has passed a unit examination or concluding examination, who this is issued by, and who signs it. It also describes the degree title and the criteria subject to which the citation 'cum laude' (distinction) is awarded.

**Chapter 8 Improper conduct and fraud.** This chapter defines improper conduct and fraud, and establishes the procedure applicable in such cases and the consequences.
Chapter 9 Appeals and right of complaint. This chapter relates to appeals regarding decisions made by the director/dean or the Board of Examiners on the basis of the EER. It describes the procedure and sets out with whom an appeal can be lodged. The chapter also describes the kind of complaints that can be submitted, to whom, and where the complaints regulations can be found. The complaints regulations themselves are not featured here.

Chapter 10 Special facilities and circumstances beyond the control of the student with regard to unit examinations. This chapter describes the types of cases in which students can make use of special or additional facilities when sitting unit examinations and concluding examinations. It also describes the procedure for how students can sit unit examinations at a later date, having missed them due to specified special circumstances or circumstances beyond their control.

Chapter 11 Iudicium abeundi (expulsion order). This chapter describes what happens if the behaviour of a student (not the academic performance) demonstrates that he/she is not suited to the profession to which the study programme logically leads.

Chapter 12 Concluding provisions – adoption & amendment – evaluation. This chapter describes circumstances under which actions may deviate from the provisions of the EER, who decides on this, and what should happen in cases not provided for in the EER. It also sets out the procedure according to which the EER has been formulated and how changes to the EER should be dealt with. (The Higher Education and Research Act [WHW] also states that changes are not permitted during the period of validity of the EER.)

The transitional measures for students who have fallen behind with their studies during a study programme that is no longer up-to-date (for instance as a result of changes to the curriculum) are also set out here. Lastly, this chapter explains who is responsible for the evaluation and any necessary adjustments.

Part 2 sets out the educational and examination programme. Chapter 1 of part 2 provides all information relating to the structure of the teaching and unit examinations, broken down by variant, final specialisation, and block. Part 2 also provides information about the academic year timetable, the block structure, the unit examination regulations, and the academic guidance counselling.
Definitions

Definitions applied in these regulations:

*Academic guidance counsellor/mentor*
A staff member who monitors the academic progress of the student and who mentors the student in this regard.

*Academic year*
The period commencing on 1 September of any year and ending on 31 August of the following year [ART. 1.1 WHW]

*Accelerated variant*
A track of 180 ECs within the Bachelor's-level programme and oriented towards students with a VWO (pre-university) diploma [ART. 7.9a, WHW].

*Assessment*
A method or set of methods for grading the competences or standardised procedures that enable assessment of competences.

*Bachelor's-level programme*
Initial HBO (higher vocational education) study programme [ART. 7.3 and 7.3-a WHW]. A student who has passed the final examination will be awarded a Bachelor's degree. For each study programme, the Board of Governors will add such information to the degree title as it decides.

*Board of Examiners*
The Board of Examiners is the body responsible for determining in an objective and expert manner whether a student meets the conditions laid down by the education and examination regulations regarding the knowledge, understanding, and skills required for the award of a degree. [ART. 7.12. WHW]

*Board of Governors*
The Board of Governors [ART. 10.2, WHW] of the Zuyd University of Applied Sciences Foundation with the tasks and authorities as set out in the most recently adopted version of the Zuyd University of Applied Sciences Administrative and Management Regulations.

*Certificate of Experience*
The certificate stating the competences the individual has demonstrated as assessed against a specific, nationally-recognised standard, the level of those competences, and how the competences have been demonstrated.

*CMR*
The Central Participation Council [ART. 10.17 WHW]

*Competence*
Competence is the capacity to apply and further develop available knowledge, understanding, skills, and attitude in order to adequately perform concrete tasks in professional life.

*Concluding examinations*
The propaedeutic (first-year phase) or final examinations of a study programme [ART. 7.8 and 7.10 WHW].

*Contact Hour*
A scheduled hour during which one or several students are physically in contact with a lecturer, supplemented by the hours that arise on the basis of arrangements between student(s) and lecturer(s), as set out in the EERs.
In this case, an 'hour' is understood to be sixty minutes.

*CROHO*
The Central Register of Higher Education Study Programmes containing all study programmes leading to an HBO (higher vocational education) degree certificate with the degree title attached thereto, subject to passing the final examination leading thereto [ART. 6.13 WHW]
Dean
The head of the faculty as referred to in ART. 10.3 b, paragraph 2, WHW. In accordance with Article 23, paragraph 5 of the Executive Regulations, the dean's duties include drafting the teaching programmes and the programme-specific section of the EER.

Degree certificate
Documentary evidence issued by the Board of Examiners that the student has passed the propaedeutic examinations or the final examinations of a study programme included in the CROHO [ART. 7.11 WHW].

Diploma supplement
A standardised addition to the degree certificate/diploma containing relevant details of the study programme, based on the model developed by the European Commission, the Council of Europe, and CEPES, the educational arm of UNESCO.

Dispute Advice Committee
The committee that issues advice on payment of student fees, enrolments, and termination of enrolments, the award of degrees, etc. [ART. 7.63-A WHW]

Dual study programme
Study programme whereby one or more periods of study may be exchanged for periods of work experience related to the programme. Such a study programme will therefore contain study and work elements. The work element is a part of the study programme and can therefore qualify for course credits [ART. 7.7 WHW]

EC
European Credit, a unit that represents 28 hours of academic work. The EC is equal to a course credit [Article 7.4, paragraph 1, WHW]. When a unit examination is taken and passed, the student is awarded the number of ECs corresponding to that study unit as listed in part 2 of this EER.

ECTS
European Credit Transfer System enables the transfer of students between countries by expressing study load in a way that allows comparison (in European Credits).

Elective options
A group of study units from a study programme, including projects, as chosen by a student to enable him/her to emphasise his/her own competences within his/her study programme.

Enrolment year
The period of continuous enrolment of a student commencing on the date of enrolment for a study programme and ending twelve months thereafter.

Examinations Appeals Board
The Examinations Appeals Board (Appeals Board) [ART. 7.60-63 WHW].

Examiner
A person designated by the Board of Examiners (and who may or may not be an employee of the university of applied sciences) who administers the unit examinations and documents the results thereof [ART. 7.12c WHW].

Exemption
Full or partial exemption from the requirement to sit a unit examination in order to satisfy the enrolment or admissions conditions and/or to obtain course credits in respect of sitting final examinations.

External assignment
A request from a legal entity other than the Zuyd University of Applied Sciences to one or more study programmes of the institution oriented towards having a student or group of students perform an assignment. The dean has the power to make a binding recommendation for the performance of this assignment, in observance of the authorities of the Board of Examiners.

External student
Someone registered as an external student at the institution [ART. 7.32 WHW] and as such is only attending for the purposes of sitting examinations [ART. 7.36 WHW]
Facility  
Steps taken by an authorised staff member or body within the institution to provide the student with assistance with the aim of supporting and guiding his/her study progress.

Faculty participation board  
The participation board of a faculty [ART. 10.25 WHW].

Fraud  
‘Fraud’ means any severe attributable act or failure to act by a student with the object of rendering the examiner partially or fully incapable of giving an accurate assessment of the acquisition of competences by that students or any other student.

Improper conduct  
Any act or failure to act by a student that disrupts the effective provision of education or that prevents or restricts the ability of the examiner to form an accurate opinion as to the student’s acquisition of competences.

Institution  
Zuyd University of Applied Sciences as run by the Zuyd University of Applied Sciences Foundation, registered in Heerlen.

Key project  
A key project is a study unit evaluated by one or more examiners and on the basis of which the relevant competence acquisition of a programme can be demonstrated. This may be a dissertation (e.g. Bachelor's thesis), internship/work placement report, artwork(s), performance, etc.

Learning abroad agreement  
Agreement between the student and the Board of Examiners in which the relevant educational institutions set out the agreements regarding his/her educational experiences abroad, in accordance with the ECTS system.

Learning path  
The study units in which the student wishes to be examined, either at the same time or in sequence, in order to acquire the competences relevant to a study programme. A student wishing to follow a learning path not defined in this EER requires the permission of the Board of Examiners.

Major  
The core study units of a study programme, in which all students must sit unit examinations to acquire the competences necessary to be awarded a degree certificate.

Master's study programme  
Initial HBO (higher vocational education) study programme [ART. 7.3 WHW], upon completion of which the student is awarded a Master's degree.

Nominal study load  
The study load excluding the time involved in resitting unit examinations and the preparation for those examinations.

Partial examination  
An test, the grade for which contributes to the grade for the unit examination of which it is a part. The EER will specify the weighting factor of every partial examination. Partial examinations are referred to as ‘tests’ in Osiris.

Part-time study programme  
A study programme designed so that in addition to studying, the student can also carry out other work. This work may qualify for course credits in the form of exemption ECs or, subject to conditions imposed by the Board of Examiners, be treated as study units.

Plagiarism  
Copying the works, thoughts, and reasoning of others and presenting them as one’s own work.

Practical exercises  
Practical exercises involve one or more cohesive study units whereby the examiner is able to grade the performance of the student through observation.

Student  
The person registered as a student of the institution [ART. 7.32-7.34 WHW].
**Student counsellor**
A staff member who advises the student on matters involving study and student life. The student counsellor also assists and mediates in personal problems of any kind, material or otherwise.

**Study load**
The standardised load in terms of time allocated to each study programme and study unit expressed as whole ECs [ART. 7.4 WHW] and as set out in the EER.

**Study plan**
A progression of study units agreed between the student and his/her mentor/academic guidance counsellor in order to be eligible for the final examinations. This progression may differ from the sequence of the standard programme.

**Study programme**
A cohesive package of study units aimed at achieving well-defined objectives as to knowledge, understanding, skills, and attitude that the student following such programme must acquire [ART. 7.3 WHW]. Study programmes may be full-time, part-time, or a dual study programme, and taught up to Bachelor’s degree level.

**Study Programme Committee**
A Study Programme Committee is set up for each programme or group of programmes, consisting of students and lecturers. Study Programme Committees provide advice on the amelioration and safe-guarding of the quality of the programme, including the EER. The WHW gives rights to these committees, such as the right to information and the right of facilitation.

**Study unit**
A cohesive package of competences to be acquired, expressed as whole course credits.

**Unit examination**
A unit examination must be sat for each study unit which tests the knowledge, understanding, attitude, and skills of the candidate, and that evaluates the results of the examination. A unit examination may consist of multiple partial examinations. The results of unit examinations can be viewed in Osiris under the reference ‘course result’. Partial examinations are referred to as ‘tests’ in Osiris.

**WBP**
The *Personal Data Protection Act* [BULLETIN OF ACTS AND DECREES 2000: 302], plus any subsequent amendments and additions.

**Weekday**
A day, not being a Saturday or Sunday, or any generally observed holiday or national holiday designated by the government not falling during any free time scheduled by the Board of Governors.

**WHW**

**Work experience agreement**
Agreement between the student, the dean for the study programme for which he/she is registered, and the organisation where the student undertakes the work experience element of the study programme. The work experience agreement sets out concrete terms regarding external learning activities within the student’s learning path for a pre-determined length of time.

**WSF 2000**
The *Student Grants Act* [Bulletin of Acts and Decrees 2000 no. 571], plus any subsequent amendments and additions.
Part 1. Rules on teaching and unit examinations
Chapter 1 General Provisions

Article 1.1. Scope

Paragraph 1
These Education and Examination Regulations apply to Master of Arts in Fine Art & Design, track Scientific Illustration, a master programme that is a collaboration between the Arts Faculty of the ZUYD university of applied sciences and the Faculty of Health, Medicine and Life Sciences of the Maastricht University and track Artistic Matters with Croho study programme code 70095 for full-time and part-time study education. These regulations apply to all students registered for this study programme and to external students unless indicated to the contrary in the text.

Paragraph 2
The student cannot derive any rights from Education and Examination Regulations (EER) that applied in previous academic years, unless these rights form part of a transitional scheme as referred to in article 12.4.

Article 1.2. Disclosure and publication

The dean will arrange for publication of the applicable EER prior to 1 September of the academic year to which the EER pertains, so the student can formulate a good opinion of the content and structure of the teaching and the examinations.
Chapter 2 The Board of Examiners

Article 2.1. Board of Examiners, tasks and authorities

Paragraph 1
Every study programme has its own Board of Examiners or shares one with a group of other study programmes within a faculty.

Paragraph 2
The Board of Examiners is the body responsible for determining in an objective and expert manner whether a student meets the conditions laid down by the education and examination regulations regarding the knowledge, understanding, and skills required for the award of a degree.

Paragraph 3
Students can approach the Board of Examiners for:

a. a request for exemption from one or more unit examinations
b. a request for exemption from the obligation to participate in practical exercises for the purposes of permission to sit the unit examinations in question, which may or may not involve alternative requirements
c. a request for waiver of the entrance requirements for sitting a unit examination
d. a request for admission to variants/learning paths subject to the approval of the Board of Examiners
e. a request for the extension of the period of validity of a successfully completed unit examination or partial examination
f. a request to sit extra unit examinations
g. a request for facilities and modifications due to a disability or chronic condition
h. a request for academic facilities in consideration of the requester’s practise of competitive sports at an elite level
i. a request to depart from the EER if its application would lead to a decidedly unreasonable situation
j. an objection against an assessment by an examiner

Paragraph 4
The Board of Examiners can be reached via msi@zuyd.nl and examencommissie.mafad.dbkv@zuyd.nl.


Chapter 3 Admission to the study programme

Article 3.1. Admission

Paragraph 1
Admission to the study programme takes place in observance of the provisions of the Regulations on Enrolment of Zuyd University of Applied Sciences. These regulations are available on www.zuyd.nl.

Paragraph 2
The request for admission is to be submitted to the Dean via a form that can be found on http://www.zuyd.nl/studeren/masters/scientific-illustration/admission and http://www.zuyd.nl/studeren/masters/adm/admission. The request is to be accompanied by evidence that is necessary for assessing whether the applicant can be admitted onto the Master’s study programme.

Article 3.2 Admission requirements

Paragraph 1
In addition to requirements as described in the Regulations on Enrolment of Zuyd University of Applied Sciences, the following quality-related admission requirements:
1 A completed professional or academic bachelor degree;
2 A portfolio with his/her own work which proofs sufficient entrance competences; A motivation letter. (AM)
3 Verifiable motivation and capability to further explore the content of the curriculum themes;
4 Talent in drawing (from observation) specifically for MSI.
5 A research attitude.
6 Verbal communicative skills in English;
Each applicant has to submit a digital portfolio and when this is sufficient/she will be invited for an admission interview in which the above mentioned points will be tested.

Paragraph 2
If an applicant possesses a degree certification from a completed Bachelor’s study programme, but does not meet the quality-related criteria, he/she may still be admitted. Before the applicant can sit the concluding examination of the study programme, or one or several unit examinations of the study programme, the Dean must first determine that the lacuna has been resolved.

Article 3.3 Limitations on the choice of study programme variant

Limitations apply to the admission to the Master’s study programme regarding the choice of study programme variants (full-time, part-time, or a dual study programme). These limitations are: fulltime education
Article 3.4 Admissions in case of lacunae and language requirements

Paragraph 1
If an applicant possesses a degree certification from a completed Bachelor’s study programme, but does not meet the admission criteria as described in the EER, he/she may still be admitted. Before the applicant can sit the concluding examination of the study programme, or one or several unit examinations of the study programme, the Dean must first determine that the lacuna has been resolved.

Paragraph 2
The language level required is IELTS Scale 5.0 or a comparable level. (IELTS = International English Language Testing System, see www.ielts.org).

Article 3.5 Proof of admission/communication with the applicant

Paragraph 2
Each person admitted to the Master’s study programme receives a proof of admission from the Dean. In all cases, this proof of admission states the Master’s study programme and, if applicable, the study programme variant or variants onto which the person has been admitted. In addition to this, the proof of admission always states the deadline within which the person must have enrolled for the Master's study programme.

Paragraph 2
Applicants whose request for admission has been rejected will be informed of this in writing, including the reasoning behind the decision.
Chapter 4 Structure of the study programme

Article 4.1. Variants and final specialisations

Paragraph 1
The study programme Master of Arts of Fine Art & Design, track Scientific Illustration and track Artistic Matters has the variant full-time study.

Paragraph 2
The study programme offers the following final specialisation(s):

1. Biomedical illustration: students are trained to make accurate visualisations of topics from the clinical, medical and biological domain.
2. Art specifically in debating laboratories, Design: jewellery, Media: Intercultural media and innovation.

Article 4.2. Start of the study programme

The study programme starts on 1 September 2018. Only re-enrolling students can start on another moment, when agreed by the Exam Committee and Academy director.

Article 4.3. Language of instruction

Paragraph 1
The language of instruction of the programme is English because the study programmes prepares students for an international career.

Paragraph 2
If a study unit is offered in a language other than the language of instruction specified in paragraph 1, this will be stated in the description of the study unit in question provided in chapter 1 of part 2.

Article 4.4. Format of the programme

Paragraph 1
The study programme is made up of study units. There is a final examinations at the conclusion of each study programme.

Paragraph 2
A study unit is a cohesive body of competences to be acquired. There is a unit examination for each study unit.

Article 4.5. Study load and distribution

Paragraph 1
The study programme's total study load is 120 EC in all.

Paragraph 2
A student who enrols for a study programme will be offered a nominal study load of at least 60 ECs per academic year. This curriculum is scheduled over a minimum of 40 course weeks.
Paragraph 3
The dean is responsible for offering an adequate number of timetabled contact hours in order to achieve a good quality of teaching within the teaching concept and to give the student the opportunity to feel involved with the study programme personally and in terms of his/her studies. Each year the dean, the Study Programme Committee, and the Board of Examiners will evaluate, at a minimum, the number of actual contact hours.

Paragraph 4
Students following a study programme to enter a profession for which statutory requirements have been laid down regarding the acquiring of competences for practising such a profession will be given the opportunity within the study programme to satisfy such requirements.

Article 4.6. Practical exercises

Paragraph 1
The dean may assign one study unit or a cohesive group of study units the status of practical exercise. All practical exercises will be listed as such in part 2, chapter 1.

Paragraph 2
By means of a practical exercise, the examiner shall make an assessment of the student through observation.

Paragraph 3
If participation in a practical exercise is conditional on passing a specific unit examination or partial examination with an adequate grade, this will be described in chapter 2. If sitting a unit examination is conditional on the successful completion of a practical exercise, this will be described in chapter 2.

Article 4.7. Specific clauses governing the part-time variant

For the part-time variant of the track SI the Board of Examiners may, under conditions yet to be determined, deem that work carried out by a student outside the study programme should be treated as a study unit of that study programme. The relevant procedure can be found. The track AM has no part-time variant.

Article 4.8. Specific clauses governing dual variant

The study programme has no dual variant.

Article 4.9. Programme structure

Paragraph 1
The structure of the study programme is set out in part 2, chapter 1. This paragraph lists for all variants, including any accelerated variants of the study programme, the following information for each academic year, by study unit (including practical exercises):
1. name of the study unit
2. the competences acquired through the study unit
3. the period(s) in which the study unit is offered
4. any applicable admission requirements for the study unit
5. the work form(s) in which the study unit is offered
6. the number of ECs expressed in whole numbers that the study unit comprises
7. the number of contact hours timetabled for the study unit
8. the minimum number of contact hours of academic counselling to which each student is entitled
9. attendance requirement, if any, for study units or components of study units
10. the unit examination format; if partial examinations are set, the number, format, and weighting factor of the partial examinations will be stated
11. the week in which the unit examination is offered
12. the opportunities for resitting unit examinations and (insofar as applicable) partial examinations

Paragraph 2
Additionally, for practical exercises, chapter 1 of part 2 states:
- the method of distributing and allocating places
- the method of support
- what preparation is expected of the student
- the assessment standards to be applied
- how and when the assessment is to be made
- the opportunity for resitting examinations, and for interrupting or cutting short examinations
- whether any costs are payable by the student

Paragraph 3
Not applicable.

Article 4.10. Restriction of admission to final specialisations

Paragraph 1
If a student does not meet the following conditions relating to the unit examination results earned, the dean will determine that the student cannot be admitted to the final specialisation Master Scientific Illustration or one of the specialisation in Master Artistic Matters: The student can start with the graduation project as soon as he/she has finished the final assignment of all themes (man, animal and surgery) track SI and the final assignment of all themes (artistic research, artistic craftsmanship, intermediality and creative entrepreneurship) track AM.

Paragraph 2
In his decision, the dean will take personal and extraordinary circumstances into account. Before making a decision, the dean shall give the student the opportunity to present his case. He will also request recommendations from the student counsellor.

Article 4.11. External assignment

Paragraph 1
The dean may decide to invite one or more students to carry out an external assignment as an alternative to one or more study units of the study programme.
Paragraph 2
The Board of Examiners of the study programme in which the student is enrolled will make the decision on whether the external assignment can replace one or more programme components.

This decision will be made in consideration of, at a minimum, the content, level, scope, and organisation of the external assignment as an adequate replacement for the proposed programme component.

Article 4.12. Study plan

Paragraph 1
In consultation with his/her mentor or academic guidance counsellor, a student can draft a study plan for the optional course profile describing his/her choices for the learning path.

Paragraph 2
A student may, with the prior approval of the Board of Examiners, sit one or more unit examinations at another education institution. If a unit examination is sat at an education institute in another country, the relevant education institutes should have signed a learning abroad agreement.
Chapter 5 Academic guidance counselling and monitoring of academic progress

Article 5.1. Academic guidance counselling

Paragraph 1
A student will be assigned a staff member or team of staff members by the study programme department who will be responsible for the academic guidance counselling or related activities.

Paragraph 2
Chapter 3 of part 2 describes the structure of the academic guidance counselling per academic year.

Article 5.2. Monitoring of academic progress

Paragraph 1
A student is entitled to review documentation of his/her academic progress, including a list of unit examination results, at least twice per year of enrolment, at appropriate intervals throughout the year.

The students have access to their ‘dropbox’ in which the final artworks and assessment forms are stored. They can read their assessment forms but not change or delete them. Whenever a curriculum part is finished they have to upload the final artwork in the appropriate folder with a link that is provided to them at the start of the study. The teacher will then assess the work and place the assessment form in their folder.

Paragraph 2
The dean will ensure that the academic progress report correctly reflects the results achieved by the student.

Paragraph 3
If the student is of the opinion that the academic progress report is incorrect or incomplete, he/she must register an objection in writing to the Board of Examiners within 20 working days.
Chapter 6 System of unit examinations and concluding examinations

Article 6.1. Unit examinations and partial examinations

Paragraph 1
Every study unit concludes with a unit examination.

Paragraph 2
A unit examination may consist of multiple partial examinations. Chapter 1 of part 2 describes the individual partial examinations in the context of the larger unit examination. This includes, at a minimum, the weighting factor.

Paragraph 3
By means of a practical exercise, the examiner shall make an assessment of the student through observation. The structure and organisation of practical exercises and their assessment are the responsibility of the Board of Examiners of a study programme.

Paragraph 4
A unit examination – including several cohesive partial examinations – may be an assessment; the conditions set on assessment and the sitting of such an assessment are set out in part 2, chapter 1.

Article 6.2. Resits

Paragraph 1
Per year of enrolment, the student may sit at least one re-sit per unit examination or partial examination.

Paragraph 2
The Board of Examiners may make an exception to the rule of paragraph 1 for internship/work placement projects and long-term external assignments if it is not possible to redo the internship/work placement or assignment in the same year of enrolment.

Paragraph 3
Resits will only be offered for unit examinations or partial examinations of a study unit that the student has not passed.

Article 6.3. Attendance requirement

Paragraph 1
Attendance of the teaching elements is required in the following circumstances:
- the examiner can only assess the student by observing his/her procedures and actions
- the students’ procedures/actions depend on the actual presence of their fellow students
The attendance requirements will be stipulated in part 2, chapter 1.
Paragraph 2
If the assessment of a practical exercise is based in part on an attendance requirement in the practical exercise, then the attendance requirement will be equivalent to a partial examination.

**Article 6.4. Concluding examinations**

Paragraph 1
The final examination is deemed to have been completed when all unit examinations for all study units belonging to the study programme have been successfully completed. The Board of Examiners establishes that this is the case and makes the decision to award the certificate.

Paragraph 2
The Board of Examiners may elect to depart from paragraphs 1 and 2 and assess a student’s knowledge, understanding, and skills independently prior to determining the result of a concluding examination.

**Article 6.5. Assessments**

Paragraph 1
Unit examination grades will only be given by the examiners on the basis of the Dutch ten-point scale or on the basis of the related quality grading scale. The following conversion table is used by the examiners to compare grades:

<table>
<thead>
<tr>
<th>Dutch grade</th>
<th>Description/ beschrijving</th>
<th>ECTS grade</th>
<th>ECTS-definition</th>
<th>U.S.-equivalent</th>
<th>OSIRIS-grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>excellent/ uitstekend</td>
<td>A+</td>
<td><strong>excellent</strong> - outstanding performance with only minor errors</td>
<td>A+</td>
<td>EX (excellent)</td>
</tr>
<tr>
<td>9</td>
<td>very good/ zeer goed</td>
<td>A</td>
<td>good</td>
<td>A+</td>
<td>ZG (zeer goed)</td>
</tr>
<tr>
<td>8</td>
<td>good/goed</td>
<td>B</td>
<td><strong>very good</strong> - above the average standard but with some errors</td>
<td>A</td>
<td>GO (goed)</td>
</tr>
<tr>
<td>7</td>
<td>Satisfactory/ ruim voldoende</td>
<td>C</td>
<td><strong>good</strong> - generally sound work with a number of notable errors</td>
<td>B</td>
<td>RV (ruim voldoende)</td>
</tr>
<tr>
<td>6</td>
<td>sufficient/voldoende</td>
<td>D</td>
<td><strong>satisfactory</strong> - fair but with significant shortcomings</td>
<td>C</td>
<td>VO/VLD (voldoende/voldaan)</td>
</tr>
<tr>
<td>5</td>
<td>pass/voldoede</td>
<td>E</td>
<td><strong>sufficient</strong> - performance meets the minimum criteria</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>almost sufficient/bijna voldoende</td>
<td>FX</td>
<td><strong>fail</strong> - some more work required before credit can be awarded</td>
<td>F</td>
<td>OV/NVD (onvoldoende/ niet voldaan)</td>
</tr>
<tr>
<td>3</td>
<td>fail/onvoldoende</td>
<td>F</td>
<td><strong>fail</strong> - considerable further work is required</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>poor/zeer onvoldoende</td>
<td>F</td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(&gt;=9,5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.5&lt;x&lt;9.5</td>
<td>very good/ zeer goed</td>
<td>A</td>
<td>good</td>
<td>A+</td>
<td>ZG (zeer goed)</td>
</tr>
<tr>
<td>7.5&lt;x&lt;8.5</td>
<td>good/goed</td>
<td>B</td>
<td><strong>very good</strong> - above the average standard but with some errors</td>
<td>A</td>
<td>GO (goed)</td>
</tr>
<tr>
<td>6.5&lt;x&lt;7.5</td>
<td>Satisfactory/ ruim voldoende</td>
<td>C</td>
<td><strong>good</strong> - generally sound work with a number of notable errors</td>
<td>B</td>
<td>RV (ruim voldoende)</td>
</tr>
<tr>
<td>5.5&lt;x&lt;6.5</td>
<td>sufficient/voldoende</td>
<td>D</td>
<td><strong>satisfactory</strong> - fair but with significant shortcomings</td>
<td>C</td>
<td>VO/VLD (voldoende/voldaan)</td>
</tr>
<tr>
<td>4.5&lt;x&lt;5.5</td>
<td>pass/voldoede</td>
<td>E</td>
<td><strong>sufficient</strong> - performance meets the minimum criteria</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>almost sufficient/bijna voldoende</td>
<td>FX</td>
<td><strong>fail</strong> - some more work required before credit can be awarded</td>
<td>F</td>
<td>OV/NVD (onvoldoende/ niet voldaan)</td>
</tr>
<tr>
<td>3</td>
<td>fail/onvoldoende</td>
<td>F</td>
<td><strong>fail</strong> - considerable further work is required</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>poor/zeer onvoldoende</td>
<td>F</td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(2.5=x&lt;3.5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Paragraph 2
A unit examination is passed with a grade of 5.5 or higher; equivalent, in qualitative terms, to at least sufficient/pass or voldoende. The qualitative term voldaan indicates a sufficient result.

Paragraph 3
After the sitting of one or more resits for a study unit, the examiner shall register the highest of the results obtained as the result for this study unit.

Paragraph 4
The Board of Examiners shall immediately allocate to the student the ECs earned by passing a unit examination or resit following registering of the assessment by the examiner(s).

Paragraph 5
All unit examinations for study units must be passed with a satisfactory result. It is not possible to compensate a poor score with a good score at the level of unit examinations; however, a compensation scheme may be applied in the case of partial examinations (see part 2, chapter 2).

Paragraph 6
Every student has the right to see the assessment of his/her unit examinations and to have an explanation of the way in which the result was determined. This right to see the assessment expires after 20 working days following the publication of the result earned.

Paragraph 7
The validity of unit examination results or of the granting of exemptions is, as a rule, unlimited, provided that the student has been continuously enrolled for the relevant study programme. If the period of validity for one or more unit examinations is limited, this will be stated in chapter 1 of part 2 in reference to the unit examination in question. The period of validity of the unit examination will also be stated there.

Paragraph 8
The Board of Examiners may either limit or extend the period of validity of the unit examination results or exemptions. After re-enrolment, the Board of Examiners may require an additional or substitute unit examination.

Paragraph 9
Not applicable.

Article 6.6. Exemptions and provisions concerning validation of prior learning

Paragraph 1
The Board of Examiners may grant exemptions for sitting one or more unit examinations if the student has already met the requirements of a unit examination or concluding examination.
Paragraph 2
Exemption may be granted based on unit or concluding examinations previously passed, or on competences acquired outside higher education.

Paragraph 3
The Board of Examiners will exercise restraint in allowing exemptions. It will use the following guidelines:
- Examiners who are experts in the field must always be included in the decision.
- The competences acquired are at least equal to the level and the content of the competences of the study unit for which a complete or partial exemption from the unit examination is being considered.
- The examiners’ judgement is based on the existence of valid documents, including the certificate of experience. The validity is to be determined on the basis of the relevance of the content of the experience gained.
- No exemption can be granted for a final project/final research project. Final projects/final research projects are defined as Graduation Project.

The Board of Examiners is to draw up a report of the exemptions granted.

Paragraph 4
The Board of Examiners shall provide the applicant with a written proof of exemption which shall specify as a minimum the date on which the exemption is granted, the relevant unit examination(s), and the length of validity of the exemption.

Paragraph 5
A student wishing to be considered for an exemption from one or more unit examinations must submit a written request, stating reasons, to the Board of Examiners, accompanied by the documentation demonstrating that he/she meets the requirements for the study unit in question.

Paragraph 6
Exemptions can be granted on the basis of a certificate of experience if:
- the competences acquired as described in the certificate of experience are at least equal in terms of level and content to the competences of the study units being considered for exemption
- the certificate of experience gives evidence of the level and content per competence
- the certificate of experience was issued by an organisation authorised to evaluate prior competences
- the certificate of experience was issued no more than five years ago

Article 6.7. Organisation of unit examinations and concluding examinations

Paragraph 1
Examiners and other parties involved in unit examinations shall preserve the absolute confidentiality regarding the content of a written examination until the examination paper is handed out to the students.
Paragraph 2
A written unit examination shall be sat under the supervision of at least one examiner or an invigilator appointed to supervise on behalf of the examiner. All other unit examinations shall be sat under the supervision of at least one examiner.

Paragraph 3
To sit a unit examination, a student must be able to prove his/her identity by means of a student identification card or his/her original and valid driver’s license, ID card or passport. If this is not possible, the student will be immediately excluded from taking the unit examination and the examiner or invigilator must notify the chairperson of the Board of Examiners accordingly.

Paragraph 4
A student who sits a unit examination must follow all instructions of the Board of Examiners, the examiner, or other persons designated by the Board of Examiners. Any breach by the student constitutes improper conduct on which grounds he/she can be excluded from further participation in the examination.

Paragraph 5
The unit examination regulations applicable within the study programme are set out in part 2 of chapter 2. Any breach by a student constitutes improper conduct on which grounds the student can be excluded from further participation in the examination.

Paragraph 6
A student is entitled to prompt notification of the assessments of the unit examinations he/she has taken. 'Prompt' is defined as: no later than fifteen working days following the sitting of the unit examination, unless there are good reasons for extending this period and the student is notified of this delay as soon as possible.

Paragraph 7
The period between sitting a unit examination and a resit in the same study unit must be at least five working days. Before the resit, the student must have been offered the opportunity to look at a marked unit examination or resit of a unit examination previously taken.

Article 6.8. Registration for unit examinations

Paragraph 1
The student must register to sit unit examinations and resits for study units in the major, in accordance with a registration procedure laid down by the Board of Examiners. This procedure is set out in part 2, chapter 3.

Paragraph 2
In no eventuality may a fee be charged to students for registration for or participation in unit examinations and resits.
Article 6.9. Retention of unit examination and concluding examination papers and projects

Paragraph 1
a. Written unit examination work and/or other documentary evidence shall be retained for a period of at least 60 working days following its assessment by the Board of Examiners.
b. The programme department is responsible for retaining the key documents. The method of retention is dependent on the nature of the key document.
c. For the purposes of the accreditation process, key documents will be retained for a period of at least seven years.
d. At the end of the period of storage, the work will be destroyed or returned to the student on request. Proof that a unit examination has been passed will be kept for ten years.

Paragraph 2
Proof of the award of a degree certificate will be kept by the dean for a period of at least 50 years and will specify as a minimum:
- the personal details of the student
- the study programme and date on which the propaedeutic examinations were passed
- the study programme and date on which the final examinations were passed

Paragraph 3
The dean will retain documentation for the provision of a statement as referred to in Article 7.2 for a period of at least ten years. This documentation includes:
- the personal details of the student
- the study programme and period of enrolment of the student
- a list of the unit examinations passed

Article 6.10. Personal contributions

Paragraph 1
Enrolment as a student is not dependent on any other financial contribution apart from the tuition fees.

Paragraph 2
The purchase of certain study necessities is considered necessary for the study programme. The costs of these study necessities are estimated at €450 to €1000 (average) per study year based on fulltime study.

This refers to the following course materials and other study aids:
- textbooks/reading material
- studie trips
- compulsory education supplies (for example software licences)
Information will be provided in the study guide.

Paragraph 3
Participation in educational activities such as excursions and work visits as part of the study programme may be subject to additional costs. Possible activities and the associated costs will be communicated at the start of the academic year.
Paragraph 4
Students who cannot or do not wish to pay the costs referred to in paragraph 3 will be offered an equivalent alternative.

Paragraph 5
A student unable to bear the costs of study necessities or activities due to demonstrable personal and extraordinary circumstances may submit a request in writing to the dean for financial assistance or exemption from the payment obligation.

Paragraph 6
Before making a decision on any request as referred to in paragraph 5, the dean will obtain recommendations from the student dean.

Paragraph 7
The dean will make a decision on the request within 20 working days, and notify the student thereof in writing.
Chapter 7 Degree certificates and statement

Article 7.1. Degree certificates

Paragraph 1
As evidence that a unit examination has been passed, the examiner will issue a document stating as such, or the result and corresponding assessment will be entered into OSIRIS.

Paragraph 2
As evidence that the student has passed the final examination, the Board of Examiners issues a degree certificate listing at least the following details: the name of the study programme [as given in CROHO when the student enrolled in the programme], the concluding examination components, and where relevant any statutory authority related thereto, the degree level, and the date of the most recent accreditation or new study programme review. This shall be signed by at least the dean and the chairperson of the Board of Examiners.

Paragraph 3
On behalf of the Board of Governors, the dean shall award the degree of Master of Arts in Fine Art and design to a student who has passed the final examinations of a study programme; information shall be added to the degree award specifying the subject or professional field to which the degree relates.

Paragraph 4
The Board of Examiners shall not issue a degree certificate until the dean has confirmed that the certificate may be issued. The degree certificate is to be dated as the date on which the Board of Examiners establishes that the student has passed the final examinations. This date is deemed to be the date of graduation.

Paragraph 5
The degree certificate will bear the citation 'cum laude' when the following conditions are met:
- The minimal grade of the graduation project is an 'A' on all competences'
- The student has achieved 90 EC within two years and has started graduation with the maximum delay of six months. (full-time)
- The student has achieved 90 EC within four years and has started graduation with the maximum delay of one year. (part time)

Grade A – very good is awarded with ‘Cum Laude’
Grade A+ – excellent is awarded with ‘Summa Cum Laude’

Paragraph 6
The degree certificate for the study programme is to be issued with a Diploma Supplement, a model text of which is set out below.
Diploma Supplement
Zuyd University of Applied Sciences | Nieuw Eyckholt 300 - 6419 DJ Heerlen – The Netherlands

This Diploma Supplement follows the model developed by the European Commission, Council of Europe and UNESCO/CEPES. The purpose of the supplement is to provide sufficient independent data in order to improve the international “transparency” and fair academic and professional recognition of qualifications (diplomas, degrees, certificates etc.) for academic and professional purposes. It is designed to provide a description of the nature, the level, the context, the contents and the status of the studies that were pursued and successfully completed by the individual named on the original qualification to which this supplement is appended. The supplement does not give any value judgement, statement on equivalence or suggestions as to recognition. Information is provided on all of the eight sections. If this should not be the case, the reason for not including the sections concerned will be given.

1 Information identifying the holder of the qualification
1.1 Family name:
1.2 Given birth names:
1.3 Date of birth:
1.4 Place of birth:

2 Information identifying the qualification
2.1 Name of qualification and title conferred:
2.2 Main field(s) of study for the qualification:
2.3 Name and status of awarding institution:
2.4 Language(s) of instruction/examination:

3 Information on the level of the qualification
3.1 Level of qualification:
3.2 Official length of programme:
3.3 Access requirement(s):

4 Information on the contents and results gained
4.1 Mode of study:
4.2 Programme requirements:
4.3 Programme details:
Subjects Dutch Credits European Credits
4.4 Grading scheme:
4.5 General degree:
4.6 Date of latest accreditation or review:

5 Information on the function of the qualification
5.1 Access to further study:
5.2 Professional status:

Article 7.2. Statement

A student who has passed more than one unit examination but to whom no degree certificate can be issued will receive, on request, a written statement listing the unit examinations that have been passed and indicating the ECs awarded.
Chapter 8 Improper conduct and fraud

Article 8.1. Improper conduct

Paragraph 1
Improper conduct is defined as:
- during the examination, failure to follow the instructions of the Board of Examiners, the examiner, or other persons designated by the Board of Examiners (see Article 6.8, paragraph 4 of this EER).
- violation of the rules set out in the examination regulations (Article 6.8, paragraph 5 of this EER).

Paragraph 2
The Board of Examiners may exclude a student from participation or further participation in a unit examination if the student engages in any improper conduct.

Article 8.2. Fraud

Paragraph 1
Fraud is defined as: the deliberate acts or failure to act of a student – including plagiarism – that make it partially or wholly impossible for an accurate assessment to be made of the student’s knowledge, understanding, and skills.

Paragraph 2
Fraud is also defined to include: serious and attributable acts or failure to act of a student that make it partially or completely impossible to obtain a correct evaluation of the knowledge, understanding, or skills of another student.

Paragraph 3
If fraud is proved or suspected, the examiner or the appointed invigilator shall notify the Board of Examiners of this fact in writing, and supply the relevant proof. The Board of Examiners shall give the student the opportunity to present his/her case.

Paragraph 4
A first instance of fraud will be punished by the Board of Examiners by declaring the sitting of the unit examination invalid and by giving the student a reprimand, to be recorded in OSIRIS. In the event of any repeat fraud, the student will be excluded from taking any unit examinations for any study programmes at Zuyd University of Applied Sciences for a period of six months and will be given a study recommendation advising withdrawal from the programme. These decisions extend to all Zuyd study programmes.
Chapter 9 Appeals and right of complaint

Article 9.1. Appeals

Paragraph 1
A student can file an appeal against a decision made by the dean or Board of Examiners under this EER with the Examinations Appeals Board, in accordance with the Examinations Appeals Board Regulations of the Zuyd University of Applied Sciences. These regulations are available on Zuydnet. An appeal must be submitted to the Legal Protection Office (see paragraph 4).

Paragraph 2
A student who has submitted an appeal under the Examinations Appeals Board Regulations of the Zuyd University of Applied Sciences retains the right to sit unit examinations on condition that he/she is enrolled for the relevant study programme.

Paragraph 3
A student or external student – including prospective or former students – may as an interested party submit an appeal to the Dispute Advice Committee concerning the payment of tuition fees, enrolment, termination of enrolment, award of degree, etc. An appeal must be submitted to the Legal Protection Office (see paragraph 4)

Paragraph 4
A student may submit an objection or appeal via the Legal Protection Office, which can be contacted by e-mail at: rechtsbescherming@zuyd.nl. No objection or appeal will be considered unless it has been submitted through this office.

Article 9.2. Right of complaint

Paragraph 1
A student – either individually or as one of a group – may as an interested party submit a complaint to the Ombudsman concerning the conduct of a staff member, a student, or a body of the institution pursuant to the provisions of the Zuyd University of Applied Sciences Ombudsman Assistance Regulations. These regulations are available on Zuydnet.

Paragraph 2
A student wishing to invoke and file a complaint under the Complaints against Undesirable Conduct Regulations or the Ombudsman Assistance Regulations must do so through the complaints office rechtsbescherming@zuyd.nl.

Paragraph 3
A student submitting a complaint or objection pursuant to this article retains the right to sit unit examinations on condition that he/she is enrolled for the relevant study programme.
Chapter 10 Special facilities and circumstances beyond the control of the student with regard to unit examinations

Article 10.1. Special facilities

Paragraph 1
Students who face extreme personal or extraordinary circumstances can make use of special or extra facilities for sitting unit examinations or concluding examinations.

Paragraph 2
Personal and extraordinary circumstances are defined as:
- pregnancy or long-term illness
- disability or chronic illness;
- exceptional family circumstances such as the care for a blood relative or other close family member who is suffering from long-term illness; or the existence of a long-term mental and/or social problem whether or not combined with financial problems within the family as a result thereof
- membership of the CMR, faculty participation board, student committee, or study programme committee, or other activities as identified by the Board of Governors with which the student is involved within the context of the organisation and management of the institution
- membership of the board of a foundation aimed at continuing to provide student assistance or such tasks as the Board of Governors shall consider comparable, with the additional requirements that the student has final management responsibility and that the role occupies a significant part of his/her time
- membership of the board of a student organisation recognised by the Board of Governors or the dean having a direct benefit for the institution and faculties, with the additional requirement of a significant time commitment
- an insufficiently achievable study programme
- competitive sports at an elite level by participating in a recognised competitive sport component or a comparable activity at the highest national or international level, as set out in the Zuyd University of Applied Sciences Elite-level Sport scheme
- other circumstances regarded by the Board of Governors or the dean as exceptional circumstances

Paragraph 3
a. A student wishing to invoke personal and exceptional circumstances must submit a written request to the Board of Examiners. The request must give reasons and be accompanied by as much documentary evidence in support as possible, together with a recommendation from the student counsellor. The Board of Examiners shall make a decision within 15 working days and notify the student of that decision in writing.

Paragraph 4
In the event of personal and extraordinary circumstances of a permanent or chronic nature, the Board of Examiners may allocate the facilities for the entire period of enrolment of the
student for the study programme in question, with no prejudice to the provisions in the Regulations regarding studying with a functional impairment.

Article 10.2. Circumstances beyond the student’s control and other personal circumstances

Paragraph 1
Any student prevented from sitting a unit examination due to circumstances beyond his/her control and/or other personal circumstances, and who still wishes to sit the examination in the current academic year must submit a request to do so to the Board of Examiners as soon as possible, stating the nature of the circumstances of prevention. The Board of Examiners will then make a decision on this request within 15 working days.
Chapter 11 Iudicium abeundi (expulsion order)

Paragraph 1
The dean will terminate or reject the enrolment of a student in the study programme if the student's behaviour or expressions/language is evidence of his/her *unsuitability to practice one or more of the professions* for which his/her study programme serves as training, or for the practical training for professional practice. This refers to extreme moral and physical unsuitability for professional practice. [ARTICLE 7.42 WHW]

Paragraph 2
Before the dean makes a decision as referred to in paragraph 1, he/she will obtain the recommendations of the Board of Examiners and, if the student is already enrolled, from the student counsellor.

Paragraph 3
Prior to a decision, the dean will grant the student or prospective student the opportunity to be heard.

Paragraph 4
If a staff member of the institution or an examiner is of the opinion that the student is unsuitable as described in paragraph 1, he/she shall notify the dean of this belief in writing without delay.
Chapter 12 Concluding provisions – adoption & amendment – evaluation

Article 12.1. Hardship clause

In the event that the application of this EER disproportionately harms the interests of an individual student during his/her enrolment, the student may submit a written objection to the Board of Examiners against the regulations being applied to him/her. The Board of Examiners shall reach a decision within fifteen working days in which it will weigh the individual interests of the student against the interests of the programme department, and shall notify the student of its decision in writing.

Article 12.2. Unforeseen circumstances

Cases that these regulations do not provide for and which require an immediate decision will be decided on by the body competent to do so. If the competent body is the Board of Examiners, for instance in the case of unit examinations and concluding examinations, this decision may be made by the chairperson.

Article 12.3. Adoption and amendment

§ 1
This EER is to be adopted by the dean before 1 July 2018 and requires the consent of the faculty participation board and Study Programme Committee. The dean ratifies the EER.

Paragraph 2
During its period of validity, the EER cannot be amended.

Paragraph 3
These education and examination regulations enter into force on 1 September 2016 and may be cited as: EER Master of Arts in Fine Art and Design for the tracks Scientific Illustration and Artistic Matters. 2018-2019.

Article 12.4. Transitional measures

- Resits of assignments from previous years can be scheduled in consultation with the program committee
- If parts of the program do no longer exist, due to curriculum changes, an alternative assignment is offered. It is the responsibility of the student to communicate this with the program committee. The Examination Committee has to approve the changed program.

Article 12.5. Evaluation

The dean is responsible for the regular evaluation of the EER and – for the purposes of monitoring and, where necessary, adjusting the study load – shall take into consideration matters such as the time requirement for the student under the study load.
Part 2. The program and the examination process
Chapter 1 Content of the program and the examination process

1.1. Objective of the study program

1.1.a Track Scientific Illustration

Key Components of the program
The teaching program is build up in three themes (Man, Animal, Human and Animal Surgery). Each of the themes consists of three to five components and each component involves one or more assignments, which deal with various aspects of scientific illustration and in which various visualisation techniques are practised and applied. The assignments are gradually built up in complexity, leading up to the level required for professional practice.

Education Qualifications
Upon completion of the course, a student should have acquired a number of qualities in terms of knowledge, understanding and skills or competences. The Master Scientific Illustration is based on educational qualifications in the following areas: drawing skills, research skills, communication and collaboration, personal and professional development etc.

Working method:
- Atelier/Studio Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. All assignments are explained in an introduction and/or lecture. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Fellow students play an important role by discussing the subject with each other and exchanging ideas. Throughout the curriculum, the MSI team works with students to develop and refine their problem-solving and visual storytelling skills.
- Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.
- Lab practice:
The program has human and animal dissection practical. During these sessions students have to perform dissections themselves and analyse the anatomy. The dissection stages have to be recorded in notes, sketches, photographs and drawings. Students take part in the dissection lab in groups.
- Practical at the Academic Hospital Maastricht (Maastricht University Medical Center+):
The students observe during a surgical procedure and make sketches, notes and photographs.
- Workshops:
Several traditional and modern digital techniques are introduced in workshops. Some visualisation techniques are explained to a more advanced level that others and it is up to the student whether he/ she will develop the skills of the techniques offered.

Guest Lectures: In addition to formal classes and lectures, guest speakers are invited to give presentations about their profession, sometimes followed by workshops related to their professional field.
1.1.b Track Artistic Matters

Key components of the program
The program is build up with the focuses on 4 generic learning trajectories between the 3 specialisations: artistic research, intermediality, artistic craftsmanship and entrepreneurship. It will also include specific learning trajectories by master classes of each specialization. The second year emphasizes on individual coaching via master classes and exposure via exchanges/ internships/ promotion, lectures and is concluded with a final exam within the specialization.

Education Qualifications
Upon completion of the course, a student will have acquired a number of relevant qualities in terms of knowledge, understanding, skills, and competences. The Maastricht Master of Arts for Fine Art & Design is based on the academic qualifications in the areas listed in the provided yearly schedule.

Working method:
- Atelier/Studio model:
The central teaching method is that the students work independently on the realization of their proposals and assignments in the academy or external designated studios. All assignments are explained in an introduction and/or lecture. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Fellow students play an important role by debating the content with each other and exchanging ideas. Throughout the curriculum, the AM team works with students to develop and refine their problem-solving and visual storytelling skills.
- Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.
- Practical at the different partners from this track and specialisations such as JVE, Maastricht University, OCE/Canon, CODA.
- Workshops:
The 4 trajectories and specific skills are introduced in workshops. Some trajectories are explained to a more advanced level that others and it is up to the student whether he/she will integrate the skills and knowledge of the offered content.

Guest Lectures: In addition to formal classes and lectures, guest speakers are invited to give presentations about their profession, sometimes followed by workshops related to their professional field.
- Guest Lectures:
In addition to formal classes and lectures, guest speakers are invited to give presentations about their profession, sometimes followed by workshops related to their professional field.
1.1.1 Content and study blocks

Students don’t have to register for examinations. They deliver their finished assignments before the deadlines, which can be found in the schedule.

1.1.2.a Competences track Scientific Illustration

**Competences to make a visual investigation**

The Scientific Illustrator is able to approach the visualisation theme in a methodical and investigative way.

the student:

1.1 realizes that the visualisation helps to spread knowledge and to construct knowledge of the object or process that has to be visualised.
1.2 distinguishes in the process of visualisation the sketch, design, final result and has understanding of the different stages of visualisation as necessary research stages of a visualisation study.
1.3 has understanding of the meaning of the different visualisation stages serving the necessary organization of content focused on external communication (to the scientist, the publicist) and can use the results of the previous stages.
1.4 the Scientific Illustrator makes a distinction between the external visible human and animal anatomy, the underlying anatomy and functions and the, by science described, interaction needed for visualisation

**II Object investigative skills**

The Scientific Illustrator is able to methodically apply at a basic level some study methods of anatomical structures of man and animal.

De student:

2.1 is well capable of observing professional scientific study and make use of the results.
2.2 is able to acquire the required knowledge methodically by himself and can collect and investigate supportive material for specified visualisation issues.
2.3 is at a basic level capable to dissect (parts of) animals and humans and to observe a process of professional dissection and make a(visual) registration the results.
2.4 Can, at a basic level, perform a dissection or can observe a professional dissection process. He or she is capable of observing steps in the process of dissection and (visual) make registrations of the results that serve the visualization issues well.
2.5 is able to study the topography and the area of surgery and can make a registration of the surgical procedure (photo, sketch, note).
2.6 is able to register effectively (visual) and document their own study results in various stages of research, in particular by drawing and using (digital) photography.

**III Visually interpretive abilities**

The Scientific Illustrator is capable to make his own clear visual interpretation of the topic that is in accordance to the scientific description

The student:

3.1 is familiar with - and has critical understanding of classical and contemporary scientific illustrative approaches, in particular concerning human, animal and surgical procedure and can reproduce some of these approaches.
3.2 is, in particular, capable of visualising the relationship between the musculoskeletal system and external form of man and animal (for visualisation of the appearing on the surface of anatomical structures of man and animal (muscle, skeleton).
3.3 is capable of visualising a broad anatomical scientific approach of man and animal from macroscopic to microscopic level.
3.4 is capable of displaying (micro) surgical instrumentation in use (hand) and the operating environment in man and animal.
3.5 is capable of illustrating the process of professional (micro) surgery in humans and animals.
3.6 is capable of visualisation (imaginative reproduction) of deeper and / or not directly visible processes.

IV Technical capabilities
The Scientific Illustrator can make use of various visualisation tools and techniques predominantly 2D and some 3D for the display of a three-dimensional scientific reality
The student:
4.1 is capable of visualisation by using a broad range of materials and techniques: pencil, various chalk, charcoal, pen, pen and ink, ink wash, pastel watercolour / mixed media (digital) photography and computer techniques / graphics software.
4.2 can make use of the effects of composition, form and counter form, proportions and spatial context, 2D-3D, recognizing skeleton points on the surface and making use of the principles of sculptural shapes (convex-concave).

V Abilities to transfer
The student:
5.1 is able to make use of specific developed visualisation capacities concerning a characteristic scientific context so that the characteristics of this scientific context are done right.

VI Knowledge of biomedical science
The student:
6.1 is familiar with the specific approaches and relevant principles of biomedical science.

VII Knowledge of human and animal anatomy and life functions
The Scientific Illustrator is familiar with and has understanding of human and animal anatomy and life functions on both macroscopic and microscopic level.
The student:
7.1 is familiar with modern and historical anatomical scientific knowledge including the Latin terminology of humans and animals, can read scientific studies in this area, and can verbal communicate the knowledge.
7.2 at least has drawn the human skeleton, torso, digestive organs, respiratory system, cardiovascular system, urinary and reproductive system, nervous system and endocrinon, as well isolated as in relation to their function and their musculoskeletal position.

VIII Dealing with ethical issues
The student:
8.1 is familiar with - and has understanding of ethical issues and issues concerning the use of animals, patients, human remains and does act with ethical considerations regarding this field.
**IX Knowledge of ethology, comparative animal anatomy and embryology**
The student:
9.1 is familiar with and has an understanding of ethology, comparative animal anatomy and embryology.

**X Knowledge of professional practice**
The student:
10.1 is familiar with medical, biological and surgical illustration in the (national and international) professional practice.

**XI Personal professional capabilities**
*The Scientific Illustrator has developed a range of personal and professional capabilities.*
The student:
11.1 works with high accuracy and concentration
11.2 has a well-developed ability of perception and observation.
11.3 possesses well-developed business entrepreneurial capacities (commercial considerations, financial considerations, corporate entity).
11.4 focuses on quality.
11.5 is capable to work with an analytical approach.
11.6 can work with people from different disciplines.
11.7 the artwork of scientific illustrator demonstrates that he/ she can communicate with people from different disciplines.
11.8 is capable to give a presentation of used methods, considerations and arguments for diverse audiences (scientists, colleagues).
1.1.2.b Competences and evaluation criteria, track Artistic Matters
The specific track competences are not included in this primal, these may be found in the competence matrix. Which will be provided at the beginning of the academic year.

<table>
<thead>
<tr>
<th>1. Creative ability</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The student can produce authentic visual work that results from research and in which the artistic vision is evident. The visual work creates meaning and originates from the personal ambition of the maker.</td>
</tr>
<tr>
<td>1.1 The student develops an idea that is the foundation of a concept through association, analysis and interpretation of a art/design request.</td>
</tr>
<tr>
<td>1.2 The student translates an idea into a product in an imaginative, original and inventive manner.</td>
</tr>
<tr>
<td>1.3 The student uses media, techniques and materials – and their effects - to produce the work.</td>
</tr>
<tr>
<td>1.4 The student works constructively, inventively, creatively and vigilantly with the concept principles from the perspective of their artistic vision.</td>
</tr>
<tr>
<td>1.5 The student produces signature work portraying a personal vision or theme.</td>
</tr>
<tr>
<td>1.6 The student positions their vision, ambition and work within a wider cultural and social perspective and takes responsibility for this.</td>
</tr>
<tr>
<td>1.7 The student employs practical and/or theoretical research methods to develop and deepen their work.</td>
</tr>
<tr>
<td>1.8 The student creates meaning that is of value for people, culture and society.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Capacity for critical reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. The student is able to study their own work and working method, as well as those of others, through reflection, analysis, critique, positioning and assessment.</td>
</tr>
<tr>
<td>2.1 The student expresses their personal development as an artist/designer in relation to their artistic vision and work.</td>
</tr>
<tr>
<td>2.2 The student maintains a constant discussion about work and working methods and uses the findings to further develop their work.</td>
</tr>
<tr>
<td>2.3 The student assesses their own work and working method and can understand the implications of choices and decisions and can subsequently justify these.</td>
</tr>
<tr>
<td>2.4 The student assesses their own work in terms of artistic value and how this corresponds with their intentions. The student assesses the work of others in terms of artistic value and how this corresponds to the intentions of the maker.</td>
</tr>
<tr>
<td>2.5 The student positions himself/herself critically in respect of their own specialism, the social context and topicality in relation to their work and working method.</td>
</tr>
<tr>
<td>2.6 The student evaluates the results of their study and uses this for critical reflection.</td>
</tr>
<tr>
<td>2.7 The student asks critical questions, is open to questions from others, and gives and receives feedback in a constructive manner.</td>
</tr>
</tbody>
</table>
### 3. Capacity for growth and innovation

#### 3

The student can continue to develop and deepen their own work and working method and, in doing so, contributes to the development of the profession, their specialism, culture and society.

#### 3.1

The student is open to new knowledge, insights and skills, acquires these and, in doing so, is able to deal with changing circumstances.

#### 3.2

The student wishes to further develop their personal artistic vision and authorship.

#### 3.3

The student uses findings to the benefit of the further development of their oeuvre and professional position.

#### 3.4

The student uses findings to contribute to their specialism and to society.

#### 3.5

The student develops their own actions and work through feedback from others.

### 4. Organisational ability

#### 4

The student can construct and maintain an inspiring and professional work situation.

#### 4.1

The student organises their work process, seeking an inspiring balance between the making/designing activities and activities creating favourable conditions.

#### 4.2

The student develops their own work process and manages all aspects of the work process and the involved disciplines in an interdependent manner.

#### 4.3

The student takes the necessary professional measures required for them to work as an artist /designer in the long term.

#### 4.4

The student negotiates the organisational, financial and subject-specific aspects of their professional practice with relevant stakeholders or clients.

#### 4.5

The student makes contacts that are relevant for a network and maintains this network.

#### 4.6

The student uses their qualities to acquire assignments.

### 5. Communicative capacity

#### 5

The student can express their ideas, concepts, work, working method and artistic vision to professionals and the public within and outside their specialism.

#### 5.1

The student uses their verbal and written skills to present their work and working method and to explain these to professionals and the public.

#### 5.2

The student is able to communicate in word and image regarding their work and working method, as well as generating a reputation for their work.

#### 5.3

The student explains their work and working methods to others outside their specialism and their own discipline and, in doing so, bridges the gap between their discipline and the public domain.

#### 5.4

The student expresses their position within their specialism and society.
### 6. External orientation

<table>
<thead>
<tr>
<th></th>
<th>The student is able to actively and critically relate to the context in which they are working.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1</td>
<td>The student relates their work to the work of fellow artists/designers past and present and, in doing so, creates links within their own discipline and with other art disciplines within an international context.</td>
</tr>
<tr>
<td>6.2</td>
<td>The student uses a range of cultural and social sources and can refer to and name these within their own work.</td>
</tr>
<tr>
<td>6.3</td>
<td>The student’s work is focused on the user and they acquire the knowledge required to adequately adapt to users’ needs.</td>
</tr>
<tr>
<td>6.4</td>
<td>The student hones their artistic ambitions at the interface between their intentions and the public reception thereof.</td>
</tr>
<tr>
<td>6.5</td>
<td>The student has a vision of the role and place of ‘art’ and or ‘design’ and the profession within society.</td>
</tr>
<tr>
<td>6.6</td>
<td>The student understands who the players are within the profession and uses these for their own positioning within their future field of work.</td>
</tr>
<tr>
<td>6.7</td>
<td>The student adapts to technological developments and knows how to use these at a high-quality level within their work.</td>
</tr>
<tr>
<td>6.8</td>
<td>The student evaluates and discusses discipline-related subjects with other professional artists/designers.</td>
</tr>
</tbody>
</table>

### 7. Ability to collaborate

<table>
<thead>
<tr>
<th></th>
<th>The student can collaborate with others to independently and actively contribute to creating an artistic product or process.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>The student achieves their own work-related goals in consultation with others.</td>
</tr>
<tr>
<td>7.2</td>
<td>The student understands their own qualities and identity and uses these to good effect within a collaboration.</td>
</tr>
<tr>
<td>7.3</td>
<td>The student acts strategically and respectfully with regard to the various roles, responsibilities, interests and qualities involved in the collaboration.</td>
</tr>
<tr>
<td>7.4</td>
<td>The student uses their own discipline to contribute to multidisciplinary collaborations.</td>
</tr>
</tbody>
</table>
1.2 Description of the educational and examination program

1.2.1 a track Scientific Illustration

Introduction program
The curriculum consists of three themes:
1. ‘Man’ (A),
2. ‘Animal’ (B)
3. ‘Surgical intervention in man and animal’ (C).
Several workshops and guest lectures will be given besides the regular curriculum (D and E).

The three themes consist of 3 to 5 curriculum parts. Each part consists of one or more assignments in which several aspects of scientific illustration and drawing techniques will be trained. The level of the assignments has an increasing learning curve, finally resulting in the professional practice level (A3, B5, C3 en C4).

The final graduation consists of three parts:
1. a graduation project (F), resulting in a printed publication.
2. oral examination (G)
3. graduation exhibition (H)

The student makes a portfolio with artwork, which are made during the study.
The printed publication and the portfolio can serve as promotional material for the introduction in professional practice.

A  MAN
The theme ‘Man’ includes the following components:
1. the skeleton of the torso
2. the anatomical model of the torso
3. the anatomical specimen
A1 Skeleton of the torso

Techniques and materials: Graphite pencil 2H-HB-2B, standard paper 100x70cm, 200 grs

Assignment (deadlines in yearly provided schedule):

- Draw with pencil in several grades a ventral view of the skeleton of a human torso (vertebral column, thorax and pelvis) and the scapula and clavicula, as detailed as possible (scale 1:1).
- Finally add the nomenclature in Latin on transparent or scan the drawing and make a layout with the nomenclature, in the computer.

Competences: The curriculum unit contributes to competence I - IV

Working method:
Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also, the other students play an important role by discussing the subject with each other and exchanging ideas.

Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: Non

Obligation to attend: The introductions of the curriculum components are compulsory. The student manages his/her own time after the introduction. When a student is unable to join without his/her fault, a new appointment can be scheduled in consultation with the teacher's team.

Contact hours: Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.
A2. **The anatomical model of the torso**

**Techniques and materials:** Graphite pencil, standard paper 70x50 cm, 200 grs.

**Assignment (deadlines in yearly provided schedule):**
This assignment consists of three parts:

A2: **The Anatomical Model Graphite Pencil**

- Draw, as detailed as possible, a ventral view of the “somso”-model, with the content of (thorax and) abdomen and supply a number of structures with their Latin names, using indicating lines. Use graphite pencil in several grades, scale 1:1.
- Draw, as detailed as possible, a ventral view of the “somso”-model, without the content of the abdomen and supply a number of structures with their Latin names, using indicator lines. Use graphite pencil in several grades, scale 1:1.

See figure 1 for EC per assignment component
**Competences:** The curriculum unit contributes to competence I - IV

**Working method:**
Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also, the other students play an important role by discussing the subject with each other and exchanging ideas.

Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

**Access requirement:** Non

**Obligation to attend:** The introductions of the curriculum components are compulsory. The student manages his/ her own time after the introduction. When a student is unable to join without his/her fault, a new appointment can be scheduled in consultation with the teacher’s team.

**Contact hours:** Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.

**Learning Objectives:**
In the assignments as written in A1 and A2 the students explore by means of observation, measuring and drawing the structural interdependency and “contents” of the thorax, abdomen and pelvis. In addition to acquiring factual anatomic knowledge and familiarising with Latin terminology *1), they should be skilled in the discipline of observation and as a result they shall understand the three-dimensional relation of skeleton and internal organs.

Students obtain anatomical knowledge of the digestive system, the respiratory system and the cardiovascular system.

In assignment A1 the student practices: form and negative space, proportions, simple foreshortening perspective and precise drawing skills (in which ratio and form are checked using a ruler/ compass tools).

In assignment A2 the student practices: the spatial context 2D-3D, proportions, the principles of form and shapes (convex/ concave). The student acquires anatomical knowledge concerning the gastrointestinal tract (digestive system), respiratory tract (airways) and circulatory tract (heart and blood vessels). Gaining this anatomical knowledge also serves as a preparation for the anatomy lab practice (A3). The static / stylized image of the plastic model is completed with observations of the realistic anatomy in the dissecting room. *2)

*1) The aim is not to master as complete as possible a quantity of Latin names, but the students are taught that mastering a basal rate of Latin is necessary during their studies and in practice, to avoid elementary mistakes in the artwork.

*2) Prior to the first dissecting room visit is a “dissecting room introduction” organized. This introduction is obligatory.
A3. The anatomical specimen

Techniques and materials: Graphite pencil, watercolour, (digital) photography, paper 160/200 grs, Saunders watercolour paper

Assignment (deadlines in yearly provided schedule):
A3a: The Anatomical Specimen, dissection and registration
  - Dissect a part of the human body after consultation with the teachers.
  - Draw with pencil in several grades a series of registrations as detailed as possible of several dissection steps (number and view in consultation with the teacher). Scale 1:1.

A3b: The Anatomical Specimen, final artwork
  - Make an illustration in watercolour (or another technique in colour), from the same perspective as in the registration series and try to incorporate as many data (observations) as possible from your registrations. Scale 1:1.
  - Keep track of hours that you spend working on the final artwork.

See figure 1 for EC per assignment component

Competences: The curriculum unit contributes to competence I - IX and XI

Working method:
Part 1: Lab practice:
During this lab practice the student learns to dissect, to observe and to record. These practical sessions are supported by instruction lectures. Students take part in the practical in groups.
Part 2: Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students.
Also, the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: A1 and A2 achieved.

Obligation to attend: Students must be present at all lab lectures. If the student is prevented, he/she must communicate this in time with the instructor.

Contact hours:
Part 1: lab practice: dissection and recording ± 28 contact hours and 28 hours of independent work (in 7 days).
Part 2: final artwork: every day there is a teacher present and available for consultation and feedback. The contact hours are varying.
**Learning Objectives:**

Component A3 requires students to engage in dissection studies and record their findings, providing them with a method that will allow them to examine anatomical structures effectively and to represent these structures accurately. Students prepare for the dissections by studying the relevant area of the body with the help of books, atlases, prospected specimens and anatomical models.

Each student dissects a part of the human body (usually an extremity) and makes a series of detailed drawings to register a number of dissection steps. Students also take photographs of the completed specimen. All data thus collected are used to produce a preliminary design (a black-and-white halftone drawing) that serves as a preparation for a detailed watercolour of the specimen. In this design light and dark can be examined. Special attention is paid to definition of textures and the choice of colours. A "translation" should be made of the colours as they are seen on the specimen to a more 'realistic' colour.

The process students go through in this component (A3) is intended to simulate professional practice.

Well before students start to work on their watercolours, they study a number of anatomical atlases to examine the various technical solutions that illustrators have designed and implemented in the past.

Furthermore, time management is crucial in this project. Concentrating for a long period on a delicate watercolour drawing can be exhausting. Efficient management of time and energy by alternating between assignments helps to stay focused.
B  ANIMAL
The theme ‘Animal’ consists of five components:
1. the mammalian locomotor system
2. the animal in vivo
3. dissection of the laboratory rat
4. the mammalian skull
5. a second animal

B1.  The mammalian locomotor system (plaster cast)

Techniques and materials: Graphite pencil, Paper 200 grs 50x70 cm.

Assignment (deadlines in yearly provided schedule):
- Draw with pencil a lateral view of the locomotor system of a mammal (plaster cast dog, lion). Scale 1:1.
- Draw the skeleton into your drawing, with pen and ink on transparent paper or with the computer (adobe Illustrator).

Competences: The curriculum unit contributes to competence I - IV

Working method:
Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also, the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: Non

Obligation to attend: The introductions of the curriculum components are compulsory. The student manages his/ her own time after the introduction. When a student is unable to join without his/her fault, a new appointment can be scheduled in consultation with the teacher’s team.

Contact hours: Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.
B2. Illustrating the animal in vivo

Techniques and materials: graphite pencil.

Assignment (deadlines in yearly provided schedule):
- Make a series of drawings/sketches of a living animal (The species can vary depending on the availability).

Competences: The curriculum unit contributes to competence I - IV and VII - IX

Working method:
Life drawing: drawing from a model under supervision.

Access requirement: Non

Obligation to attend: Students must be present at the lectures. If the student is prevented, he/she must communicate this in time with the instructor.

Contact hours: 8 hours

Learning Objectives:
In the assignments as written in B1 and B2 the students explore by means of observation, measuring and drawing the relationship between the musculoskeletal system and the external form of the (lab) animals.
In assignment B1 the student practices: form and negative space, posture, proportions, perspective foreshortening and precise drawing skills (in which ratio and form are checked using a ruler/compass tools). The student acquires anatomical knowledge about the musculoskeletal system of a mammal by exploring the relationship between the skeleton and the muscles. Superficial skeleton points are used as markers by which the skeleton is drawn onto the external form of the animal.
In assignment B2 the student practices: form and negative space, the spatial context 2D-3D, proportions, the principles of sculptural shapes, and the ability to project (imagine) the anatomy of the skeleton in a moving animal while drawing. In this section, we focus on ethology (behavioural science) of the mammal.
This assignment also serves as preparation for the comparative anatomy lab practice (B3). Dissecting animals that you have drawn in life before gives rise to a discussion about the use of animals.
For this purpose, an “introduction dissection lab rat” is organized before the first practical. This introduction is obligatory. During this meeting we will discuss the ethical aspects of the use of animals in medical and biomedical research, industry and education.
B3. Dissection of the laboratory rat

Techniques and materials: graphite pencil, paper, digital camera, computer.

Assignment (deadlines in yearly provided schedule):

B3a: Dissection of the Laboratory Rat, dissection
Make during dissection of the laboratory rat and after completion of the dissection classes a series of pencil drawings/sketches of the dissection stages and anatomy systems. Scale: at least 1:1, preferably larger.

- B3b: Dissection of the Laboratory Rat, registration and final artwork
Document the dissection stages also by digital photographic recordings.
In consultation with the teachers an anatomical system or anatomical dissection is chosen from the registrations to elaborate in a final illustration(s). Text and illustration are combined in a comprehensive infographic and must be presented in a layout that could be one out of a biology book for students. Terminology (in Latin or English) should be added in a logical and aesthetic way to the educational page.

- Keep track of hours that you spend working on the final artwork.

See figure 1 for EC per assignment component

Competences: The curriculum unit contributes to competence I - IX and XI

Working method:
Part 1: Lab practice:
During this lab practice the student learns to dissect, to observe and to record. These practical sessions are supported by instruction lectures. Students take part in the dissection lab in groups.

Part 2: Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students.
Also, the other students play an important role by discussing the subject with each other and exchanging ideas.

Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: B1 and B2 achieved.

Obligation to attend: Students must be present at all lab lectures. If the student is prevented, he/she must communicate this in time with the instructor.

Contact hours:
Part 1: Lab practice: dissection and recording ± 40 contact hours and 40 hours of independent work (in 10 days).
Part 2: final artwork: every day there is a teacher present and available for consultation and feedback. The contact hours are varying.
**Learning Objectives:**
Besides acquiring dissecting skills, the student practises: form and negative space, proportions, the principles of sculptural shapes (convex/ concave) and precise drawing skills (in which ratio and form are checked using a ruler/ compass tools). During dissection also the hand-eye coordination is developed and trained, which is a very important skill for a good illustrator.

The lab rat is chosen because this animal is commonly used in (medical and biomedical) research and alumni are likely to get assignments about this animal in future professional life. During 6 lab practical's, students will gain insight into the structure and function of the following systems: digestive tract (digestive system), respiratory tract (airways), circulatory tract (heart and blood vessels), urinary tract, genital tract, nervous system, and the basic embryology is.

The comparative anatomy (human /animal and animal/animal) plays an important role in these sessions.

Every student has their ‘own’ specimen and is responsible for it during all sessions, which means that the student gets familiar with the various preservation methods.

Understanding the structure and function of the various systems in the rat is of great importance in microsurgical illustration of the lab rat C3.
B4. The mammalian skull

**Technique and material:** Graphite pencil, Schoellers Hammer 4R paper

**Assignment (deadlines in yearly provided schedule):**
- Draw with pencil on SH paper (graphite pencil several grades) a ventral view, as detailed as possible, of the skull a mammal (without mandibula). There are several species available.
  - Scale: a large skull (like a horse skull) 1:1 or smaller; an average skull 1:1 and a small skull 2:1 or 3:1 or larger if necessary.
- Keep track of hours that you spend working on the total assignment and specify the activities.

**Competences:** The curriculum unit contributes to competence I - V

**Working form:**
Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also, the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

**Access requirement:** B1 and B2 achieved.

**Obligation to attend:** The introductions of the curriculum components are compulsory. The student manages his/ her own time after the introduction. When a student is unable to join without his/her fault, a new appointment can be scheduled in consultation with the teacher’s team.

**Contact hours:** Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.

**Learning Objectives:**
In this assignment students learn how an anatomical structure can be visualised effectively and detailed in a halftone technique. In the assignment the student practises: form and negative space, proportions, the principles of sculptural shapes (convex/ concave), depth of field, perspective and precise drawing skills (in which ratio and form are checked using a ruler/ compass tools). During the assignment, extra attention is paid to the surface texture and illumination (light and dark). Every student has their personal skull and is responsible for it during the accomplishment of the assignment.
Furthermore, time management is crucial in this project. Concentrating for a long period on a delicate graphite drawing can be exhausting. Efficient management of time and energy by alternating between assignments helps to stay focused.

**B5. A second animal**

**Techniques and material:** Graphite pencil, colour technique (free of choice), digital photography, other digital (interactive) media.

**Assignments (deadlines in yearly provided schedule):**
- B5a: Record by means of photographs and drawings/sketches a number of dissection stages during the dissection (without supervision) of a second animal.
- Document the dissection stages also by digital photographic recordings.
- B5b: In consultation with the teachers (who play the role of client to whom you want to sell the illustration) an anatomical system is chosen from the registrations to elaborate in (a) final illustration(s) in a drawing medium at choice. Text and illustrations are combined in a comprehensive infographic or composition drawing and must be presented in a layout for a specific target audience. Terminology (in Latin or English) and text should be added in a logical and aesthetic way to the functional/educational page.
- Make an estimate of the time you are going to spend on it and calculate a quote.
- Keep track of hours that you spend working on the research, sketches and final artwork. At the end of the project the prices, time and efficiency are evaluated.

See figure 1 for EC per assignment component

**Competences:** The curriculum unit contributes to competence I – IX and XI

**Working form:**

**Part 1: Lab practice:**
*During this lab practice the student learns to dissect, to observe and to record. These practical sessions are supported by instruction lectures. Students take part in the practical in groups.*

**Part 2: Atelier Model:**
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students.
*Also, the other students play an important role by discussing the subject with each other and exchanging ideas.*

**Self-study:**
*At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.*

**Access requirement:** B1 and B2 achieved.
**Obligation to attend:** Students must be present at all lab lectures. If the student is prevented, he/she must communicate this in time with the instructor.

**Contact hours:**
Part 1: lab practice: dissection and recording ± 8 contact hours and 40 hours of independent work.
Part 2: final artwork: Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.

**Learning Objectives:**
In this assignment, students learn to dissect an animal independently and register the dissection stages using drawings and photographs. This data is then processed to produce a correct composition drawing or infographic in a drawing medium of choice.
In the preparation of the artwork as described in the assignment, acquired skills in B3 are applied practically.
Choices between stylized and realistic visualizations are made in order to get the best results in form and function. Storytelling plays an important role in this assignment.
The procedure in B5 is a simulation of professional practice. Time management and business aspects are trained.
The ‘Surgery on man and animal’ theme consists of four components:
1. microsurgery on the laboratory rat (instruments and hands)
2. microsurgery on the laboratory rat (experimental animal model)
3. microsurgery on the laboratory rat (surgical procedure)
4. surgery in the hospital (Maastricht University Medical Center+)

C1 Instruments and hands

Techniques and materials: Graphite pencil, pen and ink, several drawing templates, computer.

Assignment (deadlines in yearly provided schedule)
C1a Instruments and hands
- Make a series of (line) drawings (construction drawings) of several (micro)surgical instruments.
- Make a series of hand studies.
- Draw the skeleton of the hand in one or two of the studies.

C1b Instruments and hands final artwork
- Make a line drawing of one of the hand studies with an instrument

Competences: The curriculum unit contributes to competence I – VI

Working form:
Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also, the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: non

Obligation to attend: The introductions of the curriculum components are compulsory. The student manages his/ her own time after the introduction. When a student is unable to join without his/her fault, a new appointment can be scheduled in consultation with the teacher’s team.

Contact hours: Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.
Learning Objectives:
In this assignment, students learn line drawing techniques in which hands and instruments can be visualised effectively. By doing the assignment he/she trains an understanding of form and negative space, proportions (frontal and ¾ views), perspective, foreshortening and precise drawing skills (in which ratio and form are checked using a ruler/compass tools).
The sketches and drawings of the instruments are drawn into ink, where special attention is paid to the technical aspects of drawing with pen and ink and the use of various types of tools and rulers.
The anatomy of the hand is studied and the student draws the skeleton of the hand in one or two of the studies to understand the relationship between form and function of the hand. The assignment in C1 serves as preparation for C2 and C3.
C2  Microsurgery of the laboratory rat (experimental animal model)

Techniques and materials: Graphite pencil, watercolour, animal model (MD PVC-rat), instruments.

Assignment (deadlines in yearly provided schedule):
- Make a watercolour (scale 1:1) of a simulated microsurgical intervention on a model of the laboratory rat using the recordings of hand positions done by a micro surgeon (slides, photographs). Gather all material you can use to make a convincing illustration (your hand studies, instrument construction drawings, registrations and photos of your rat dissections, veterinary anatomy books).

Competences: The curriculum unit contributes to competence I – VI

Working form:
Atelier Model:
The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also, the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: non

is a teacher present and available for consultation and feedback. The contact hours are varying.

Learning Objectives:
In this assignment, students learn line drawing techniques in which hands and instruments can be visualised effectively in colour (watercolour, colour pencil). By doing the assignment he/she trains form and negative space, proportions, perspective, foreshortening and precise drawing skills (in which ratio and form are checked using a ruler/compass tools). The student has to come up with solutions to the specific problems that arise when working with slides/photos, for example the distortions caused by the lens of the camera. The model, instead of a real rat and the fictitious surgery was chosen to avoid unnecessary use of animals.
By using the material and examples collected during the dissection classes of the laboratory rat (colour photos and drawings) the student makes a realistic picture of the abstracted animal model and the contents of the abdomen. Just like in the professional practice he/she has to be creative to produce a good illustration with help of all available facts and examples, which are not always ideal.
In preparation for the final artwork in colour, the student makes a black/white halftone version to determine the light fall. Because the student uses an imaginary light source, he/she is forced to reconstruct the high lights and shadows.
The assignment in C2 serves as a preparation for C3.
C3 Microsurgery on the laboratory rat (surgical procedure)

Techniques and materials: Graphite pencil, fine liners, videotapes ‘microsurgery on the laboratory rat’, computer.

Assignment (deadlines in yearly provided schedule):
- Analyse the microsurgical procedure and make a surgery report, followed by a illustrations list (that fits best with the chosen target audience. For instance: illustrating for patient education demands a different approach than illustrating for medical specialists.
- Make an estimate of the time you are going to spend on it and calculate a quote.
- Keep track of hours that you spend working on the research, sketches and final artwork. At the end of the project the prices, time and efficiency are evaluated.
- Make a series of line drawings of a microsurgical operation on the laboratory rat using existing recordings (videotapes).
- Complete these drawings with text and prepare them on the computer for an imaginary publication.

Competences: The curriculum unit contributes to competence I – XI

Working form:
Atelier Model: The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students.
Also, the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study: At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

Access requirement: C1 and C2 achieved.

Obligation to attend: The introductions of the curriculum components are compulsory. The student manages his/ her own time after the introduction.
When a student is unable to join without his/her fault, a new appointment can be scheduled in consultation with the teacher’s team.

Contact hours: Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.

Learning Objectives:
In this assignment, students train a method/ workflow (with all specific techniques) in which a microsurgical procedure can be visualised effectively in a small series of illustrations. The surgical procedure is shown on video (dvd) to enable students to play back parts of the
procedure several times. Working from dvd also prevents the unnecessary use of real animals. Illustrating for different target audiences is trained. Students make an analysis of the operation together with the teacher. Based on the analysis they have to write a surgical report, and an illustration list. While making the list they have to think already how they will illustrate the procedure in a way that fits with a chosen target audience.

In creating these series of surgical illustrations students practise the skills that have been learned in C1 and applied in C2. The assignment in C3 is a simulation of the professional practice and serves as a preparation for C4.
C4 Surgery in the hospital

Techniques and materials: Graphite pencil, pen and ink, registration sketches, photography, computer.

Assignments (deadlines in yearly provided schedule):
- Make a series of line drawings of a surgical intervention on a patient, based on sketches, photographs and other data collected by the student in the operation room.
- Prepare these drawings for printing/ publication on the computer.
- Make an estimate of the time you are going to spend on it and calculate a quote.
- Keep track of hours that you spend working on the research, sketches and final artwork. At the end of the project the prices, time and efficiency are evaluated.

Competences: The curriculum unit contributes to competence I – XI

Working method:
Practical at the Academic Hospital Maastricht (Maastricht University Medical Center+): The students observe during a surgical procedure and make sketches, notes and photos.
Atelier Model: The central teaching method is that the students work independently on the visualisation task in the academy studio. The central learning experience for the student is created here and supported by individual assistance, which the student receives during the work, directed by the core lecturers or as required by the students. Also the other students play an important role by discussing the subject with each other and exchanging ideas.
Self-study: At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.


Obligation to attend: The teacher arranges a date with the surgeon. Students must be present an in time at the operating room in the hospital. If the student is prevented, he/she must communicate this in time with the teacher.

Contact hours:
Part 1: Operation room: recording ± 4 contact hours and 40 hours of independent work.
Part 2: Final artwork: every day there is a teacher present and available for consultation and feedback. The contact hours are varying.

Learning Objectives:
In this assignment, students reuse the method/workflow (with all specific techniques) that was trained in C3, in which a surgical procedure on humans can be visualised effectively in a series of illustrations. This time the students make their own recordings and photographs of the surgical procedure in the clinic.
Preparations for attending the operation will be done independently by the student; the surgical procedures and techniques are studied in the library and on the Internet, the student is studying the topography of the surgery area using own documentation, books, atlases,
specimen from the dissection room and anatomical models. Furthermore he/she is preparing technically for the photography. The student gets detailed instructions from the teacher on the behaviour rules (do’s and don’ts) in a surgery room and discusses the way in which an operation can be captured using the most effective photography. During surgery, the student takes notes, makes sketches and photos and gathers information that can be helpful for creating the illustrations (used instruments, peripherals, etc.). The student makes a preliminary design in pencil (or computer graphics) and discusses the plan with the teacher. In doubt the surgeon will be asked to have a look as well before the design is worked out in the final illustrations. Communication skills with professionals from the medical field are trained during this assignment and also advising skills in order to be able to advise the medical specialist about the best way to illustrate the scientific or medical subject. Knowledge of the basic anatomy and terminology in Latin and English is necessary to fulfil this assignment. The student should have developed this knowledge by then. The method in C4 is a simulation of professional practice.
D  SUPPORTING COURSES

A supporting course is defined as a course in a discipline that complements the regular curriculum. Supporting courses may be required in order to fulfil the requirements of the MSI program.

Supporting courses that are given are:
1. Life drawing, nude model and portrait
2. Life drawing with emphasis of anatomical structure
3. Basics of graphical software

D1  Life drawing, nude model and portrait

Techniques and materials: Graphite pencil, colour pencil, pastels, black chalk and charcoal, pen and ink, brush, sanguine and bistre chalk, watercolour etc.

Assignments (deadlines in schedule):
- drawing from nude model
- Drawing from skeleton and plaster models
- (self) study: 'Die Gestalt des Menschen' by G. Bammes

Drawing exercises:
- composition, form and negative space
- posture, spatial context 2D / 3D
- proportions: frontal / lateral / ¾ view
- simple perspectival foreshortening
- recognition of skeleton points on the surface
- principles of sculptural shapes (convex / concave) in relation to skeletal and muscle structure

Competences: The curriculum unit contributes to competence I - IV

Working form:
Life drawing class:
Classroom model study, under supervision.

Access requirement: Non

Obligation to attend: In the first-year students must be present at all life model classes. If the student is prevented, he/ she must communicate this in time with the teacher.

Contact hours: 8 hours a week
D2  Life drawing with emphasis on anatomical structure

Techniques and materials: Graphite pencil, colour pencil, pastels, Siberian chalk and charcoal, pen and ink, brush, computer

Components:
- life model drawing with emphasis on anatomical structure
- introduction dissecting room + short course anatomy of the musculoskeletal system

content:
- theory:
  - size and proportion
  - thorax / shoulder
  - abdomen / pelvis
  - leg / foot
  - arm / hand
  - head / neck (extra preparation for workshop 3-D face mapping)

- Drawing studies of the relationship between skeletal system, muscle groups and outer shape based on a plaster cast model of the musculoskeletal system and the skeleton.
- Drawing of projections of the skeleton and muscles in life model studies
- Introduction dissecting room + thorax / abdomen
  - Shoulder girdle / arm (in vivo and dissection room)
  - Pelvis / leg (in vivo and dissection room)

Competences: The curriculum unit contributes to competence I - IX

Working form:
Life drawing class:
Classroom model study, under supervision.

Access requirement: Non

Obligation to attend: In the first-year students must be present at all life model classes. If the student is prevented, he/ she must communicate this in time with the teacher.

Contact hours: Every day there is a teacher present and available for consultation and feedback. The contact hours are varying.
D3 Basics of graphical software

Techniques and materials: computer, hardware and software

computer exercises:
- Scanning and retouching drawings in Adobe Photoshop
- The control of the scanner from Adobe Photoshop
- Working in Adobe Photoshop with (among others) layers, selections and the tool palette
- Dealing in Adobe Photoshop with colour / colour profiles / resolution
- Making a layout and nomenclature in Illustrator
- Photoshop vs Illustrator: vector vs bitmap
- Dealing with line and tools in Adobe Illustrator
- Working with text in Adobe Illustrator
- Importing bitmaps in Adobe Illustrator, exporting vector files into Adobe Photoshop
- Printing documents from Adobe Photoshop and Adobe Illustrator (over a network)
- Adobe InDesign
- Etc.

Competences: The curriculum unit contributes to competence I – IV

Working form:
Computer lab:

Exercises in the basics of hardware and software

Access requirement: Non

Obligation to attend: Students must be present at all classes unless the student has sufficient computer skills and is able to do some assignment set by the teacher.

Contact hours: 1 semester weekly 4 hours
E WORKSHOPS AND GUEST LECTURES

A selection of the listed lectures and workshop and more are offered every year. Check your schedule for the scheduled workshops and lectures.

Offered workshops:

- Watercolour techniques: R. Trompert (Rogier Trompert Medical Art ‘- Maastricht). Duration: 2 x 1 day
- ’(Macro) photography of (animal) dissections: P. van Dijk (A / E UM). Duration: 0.5 days
- ’Face Mapping’ (3-D plastic reconstruction of the face based on the mimic musculature of the human): R. Bakker (Manimal Works) / R. Neave (RN / DS Partnership UK) / J .Spee MSI. Duration: min. 3 days
- Cinema 4D: Basic 3D control software.
- Colour pencil drawing. Duration 0.5 days
  Jessica Leenen, medical artist
- Summer Course Physical Anthropology. Duration 5.5 days
  amC Amsterdam
  - Lecture and workshop Botanical Illustration Esmée Winkel
  - Excursion to Leiden: Hortus Botanicus and University Library, Special collections: Originals Albinus and Jan Wandelaar.
  Rogier Trompert and Esmée Winkel

(Guest) lectures:

- History of scientific illustration ”(especially the medical illustration): duration: 0.5 days
  I. Wielage and J. Spee or H. Rensema
- College medical imaging AZM
  duration: 0.5 days
  (if enough interest)
  - Drawing department of the Natural History Museum NATURALIS
  Erik-Jan Bosch, scientific illustrator at Naturalis
- Medical illustrating in eye surgery. Duration 0.5 days
  Jessica Leenen, medical artist
- Lecture and workshop Botanical Illustration Esmée Winkel
- Guest lecture and workshop Dr Levent Efe, CMI, Medical illustration studios, Brunswick Australia
GRADUATION PROJECT

The MSI program assesses the realisation of all the final qualifications at master level by means of the so-called graduation project. This graduation project should be considered as a master thesis. To reach the intended high standard the program knows a rigorous procedure for both the realisation of the paper and the evaluation. The eight evaluation criteria are also applied to this final project.

A student is admitted to the final project when the previous assignments have been completed at least a sufficient level. The student perceives a project assignment in collaboration with his or her mentor. This involves a visualization issue concerning a current scientific topic. The student submits in consultation with the mentor a written proposal of the project to the core teachers. The core teachers approve the proposal regarding a time schedule. In the visualisation process, the external client obviously plays a major role. The assignment will lead to an examination publication: a professional publication of a scientific illustrator. The publication consists of the visualisation of the topic and an explanatory text. The text reflects on the visualisation process and the visualisation technique(s). This includes a necessary explanation of the need for the visualisation of this specific scientific problem and the reflection on the visualisation process. Illustrating at master level is in itself a form of research and acquiring knowledge.

The Board of Examiners (the core teachers and appointed external examiners) will assess the draft of the publication and after having decided to give permission to print the publication they agree that the graduation program as a whole is at least sufficient. The final determination of the valuation is based on the publication and an oral exam. The examiners are the core teachers, which includes the mentor of the student. They can also give their written opinion. Some of the content experts involved in the project will be present at the final examination as external examiner(s).

**Topic**

The topic of the graduation project will be determined in consultation with the teachers. In the period prior to the graduation, the student investigates potential projects, and looks for external experts who can guide a project in a specific field of (bio) medical sciences. Consider for example medical specialists, biologists, paleontologists and authors of scientific publications. The graduation project is a practical assignment. Ideally the illustrations that are created in this period are useful for the external expert. At the same time, the student develops communication skills with scientists and enlarges his or her professional capabilities. The student proposes a project to the core teachers. When a student has not found an appropriate project, teachers can advise the student and can put the student in contact with, for example, medical specialists from the University Hospital Maastricht.

**Guidance**

For the duration of the project, in consultation with the student one of the teachers is appointed as personal tutor, the mentor. Depending on the chosen topic the student and his/ her mentor will search for expertise in the Maastricht University Medical Center+ or on universities, clinics and other institutes elsewhere.
Preparation
At the beginning of the final graduation period the student will make a 'plan of action' in consultation with his/ her mentor. In a time frame is described how the various activities can be performed with optimal efficiency during this period.

Preparations for the final exam project might include:
- collecting and reading literature about the chosen topic
- the collection of existing visual material about the chosen topic
- establish contacts with content expert(s).

Effectuation
The graduation project is carried out independently and consists of three parts:
1. the design and implementation of illustrations in various techniques
2. the chosen subject, illustration techniques and materials used are described
3. the design and printing of the publication

Explanation
After the illustrations for the publication have been completed and the final exam project is described in English, the work is reviewed by the coordinators in consultation with the mentor teachers and external expert(s) to assess whether the results are of sufficient quality to be presented to the Board of Examiners.
A representative number of members of the exam committee then give their opinions. Only when this judgment is positive, there can be passed to the printing of the publication and the date of the oral examination will be set.

ad 1.
In the design phase of the illustrations it may be necessary, depending on the chosen topic, to use one or more independently dissected anatomical specimens; when it is necessary the student consults during the dissection one or more expert(s).
To visualise the chosen subject a series of illustrations designed and made, in which (where this makes sense) the widest possible variety of (drawing-)techniques is applied.
The publication should show what the technical skills of the graduate are.
During the design phase and after the completion of the artwork the student has regular contact with the mentor, the external expert(s), and the other teachers.

ad 2.
The publication is digitally designed and made print-ready using amongst others InDesign.
The design is done on the basis of an existing, fixed format.
A cover for the publication should be designed and digitally performed.
During the production phase of the publication, the student maintains contact with the printer.
The printed version of the publication should be ready at least two weeks before the oral exam to give the members of the examination board the opportunity to prepare themselves well and assess it.
G ORAL EXAM
On the basis of the printed publication, optionally supplemented with (a number of) artworks from the portfolio, an oral examination is taken by the Board of Examiners.

The exam is held in the form of an interview/ work meeting and takes approximately an hour. At the beginning of the exam, the student gives a short oral presentation of the described and illustrated subject of the publication, and the members of the committee are given the opportunity to ask questions about the content and design of the publication. After the committee has discussed their opinions the candidate will be given decisive answer.

H GRADUATION EXHIBITION
In the period between the completion of the publication and the oral exam the student (whether or not in collaboration with fellow students) sets up an exhibition. The exhibition shows as much as possible the original illustrations and artworks from the publication, possibly supplemented with a selection of works produced by the student during the study. The selection of the artworks to be exhibited will be done in consultation with the coordinators and the teachers.

See Final Exam Guide for more information
### Figure 1, Study program components (Curriculum parts)

<table>
<thead>
<tr>
<th>Code</th>
<th>Curriculum part</th>
<th>EC</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coordinator</td>
<td></td>
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<tr>
<td></td>
<td>Academic Advisor [Studie Loopbaan Begeleider (SLB-er)]</td>
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<td>Coordinator UM</td>
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<td>A2</td>
<td>Theme man: the anatomical model graphite pencil</td>
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<td>A3a</td>
<td>Theme man: the anatomical specimen, dissection and registration</td>
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<td>A3b</td>
<td>Theme man: the anatomical specimen, final artwork</td>
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<td>B1</td>
<td>Theme animal: musculoskeletal system</td>
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<td>B3b</td>
<td>Theme animal: dissection rat: registration and final artwork</td>
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<td>B4</td>
<td>Theme animal: skull elaborated in graphite pencil</td>
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<td>B5a</td>
<td>Theme animal: second animal: dissection</td>
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<td>C1a</td>
<td>Theme surgery: Instruments, hands, perspective</td>
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<td>C1b</td>
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<td>Theme surgery: microsurgery lab. rat (composition with pvc rat model)</td>
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<td>C3</td>
<td>Theme surgery: microsurgery lab. rat (surgical procedure)</td>
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<td>C4</td>
<td>Theme surgery: surgical procedure in the university hospital</td>
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<td>D1</td>
<td>Life drawing and portrait</td>
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<td>D2</td>
<td>Life drawing with emphasis on anatomical structure/ musculoskeletal system</td>
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<td>D3</td>
<td>Software</td>
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<td>E</td>
<td>Combination of guest teachers/ workshops</td>
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<td>Graduation project</td>
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Master Scientific Illustration 2018-2019
Timeline curriculum and assignments

figure 2
## Figure 3 Study load and contact hours

<table>
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<th>Code</th>
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<th>Period of the program part (approx.)</th>
<th>Contact hours</th>
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Graduation project
oral exam
graduation exhibition

Total 120

**Total study per study year**: 871

**Per study year**: 435.5
1.2.1.b track Artistic Matters

Introduction program
Based on our vision, the program is divided into two phases:
- Widening
- Personification

The program consists out of 2 major learning trajectories:

1. The 4 generic learning trajectories:
   - artistic research
   - artistic craftsmanship
   - cultural entrepreneurship/'pro-activity'
   - intermediality

2. The specific learning trajectories of each specialization
The world is changing, borders blur, systems are queried, identities be doubted and reformed. The new world has no collateral, the future is not predictable. Within the learning trajectories we want to experience this new world as a playing field of opportunities and possibilities looking at it from different angles, as the debate, the new media, advancing technology and craftsmanship. A diverse learning environment where they are able to develop their own point of views, 'products' and ways of acting.

The program is committed to the development of engaged, compassionate students who value academic and artistic excellence and education beyond traditional education, service to others, and creating a conscious community. To realize this, the course has 3 specialisations which-
- provides academic, artistic and personal support to each student so that he/she may excel and become an innovator within the art and creative world.
- works towards embodying an intentionally compassionate community between the specialisations by joined master classes and program modules.
- emphasizes a state of the art curriculum to position students for careers of the future.
- engages students in meaningful and social and cultural design/art.
- encourages students to develop mastery of their academic, personal and professional lives.

The specialisations:
The master manifests itself explicitly as the environment in which debate takes place, without taking an art political position itself. This is done in order to give optimally the floor to the participants and guarantee an optimal freedom of expression of ideas and work practices.

Art, Polis
POLIS, considers contemporary art as a dynamic network of debating practices. Artists are not problem solvers; on the contrary, they pose questions by establishing by making things. They visualize complexity, and they generate ideas in order to open up new perspectives. They are not isolated, but instead constantly relate to the social context by means of debate. The artistic practice as a debating laboratory is a strong instrument that can be used to show the intrinsic value of pluriform humanity. According to Hannah Arendt, ‘POLIS’ stands for: 'the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be.’ Professionals come in with their own practice, which then becomes the subject of discussion and critical questioning. By conducting critical debate and contextualization, the social
positioning of the artist is sharpened. The context (artistic, design, cultural or social) is not given; the master student must become aware of this himself. The master students graduate with an exhibition.

**Design, Jewellery**
Maastricht places jewellery in the context of the human dimension seeking the tension between the intimacy and the different context of jewellery. The relevance of jewellery as an outstanding and interesting field of art is not a question. The limited size invites to precision and excels, to the highest craftsmanship but also to impulsiveness. Art historians and anthropologists show more interest in the topic and makers have managed to break open the hermetic world of contemporary jewellery. This specialization will engage collaborations with fashion designers, artists, photographers, magazines and other relevant parties who will enable the student to create new contexts and stronger position in order to reach a wider public. It will challenge them to stretch the boundaries of the field from within. Not only research the importance of skills, craftsmanship and new technology but also apply them in traditional and innovative ways. What can the field gain from collaborations and most of all, is it possible to acquire new attitudes for this domain? The MA program will conclude with an exhibition or showcase where the students will present their reflective process and final work.

**Media, Intercultural Media & Innovation:**
The world today is connected, interdisciplinary, intercultural and always in transition. Mutual connection through communication is indispensable. The individual profiling space IMI is moving in this new world, with the focus on the interaction between artistry and technology. Designers and artists are challenged to establish connections and dialogue through the experiment with images and through combinations of different media (analogue and digital). Starting from his own case, the master student positions himself in this world, giving his vision and product the right to exist. He comes to authorship by redefining and combining his own medium into a hybrid media form.
In addition to carrying out artistic research and experimenting with communication tools, the master student reflects his findings in an intercultural perspective and through creative entrepreneurship he will give his thoughts and/or product a stage.
Year 1
Kick off presentation

**Content:** The objective of this presentation is to provide inside in the artistic needs, future development goals of the student.

**Techniques and materials:** not applicable

**Assignment:** The student introduces himself to the team and co students through a presentation. The form of this presentation is free of choice.

**Competences:** The curriculum unit contributes to competence: see matrix figure 4.

**Working form:** atelier/studio model, presentation

**Access requirement:** not applicable

**Obligation to attend:** Students must be present. When a student is unable to join without his/her fault, a new moment can be scheduled in consultation with the team. This must be communicated in time with the coordinator and team.

**Contact hours:** On fixed days there are teachers present and available for consultation and feedback.
To guide the students.

**Learning objectives:**

Student can clearly articulate the project description and objective of the portfolio assignment and evaluates their successes and failures, and of his future project:

- Can defend his needs as an artist
- Can identify his future position
- Can expose himself towards the world
- Can develop a plan in relation to his profile
Year 1
Artistic Research

**Content:** *Beyond clichés of art and research: research in the wild*
Engaged artistic research from the perspective of AOK starts from the premise that artistic research necessarily involves an exchange between making and thinking. The goal of the Maastricht-style of artistic research is not to explain the artistic practice, to objectify it, or to legitimize it. Nor is artistic research about instrumentalizing art. We distance ourselves from a dualistic reasoning in which the worlds of art and science are either fundamentally opposed or should be reconciled. Rather than striving for an artificial synthesis between art and science, or defending either discipline, we take the heterogeneity of arts and academic practices as a starting point. We see the multiple differences between academic knowledge and art practice as a productive starting point. Consequently, engaged artistic research at AOK arises from – and is reflexive about – basic questions about how it is to be done, what for, and where. Artistic research at AOK thus sidesteps fundamental and essentialist debates about whether art can be research, and focuses instead on enriching artistic research practice: How is artistic research done?

**Techniques and materials:** Through techniques of (self-)observation and documenting, students train their craftsmanship and cunning. By doing so, they enter into a detour that allows them to become reflexive about art in new ways. This detour is not focused on or about art, but on a substantive issue chosen and explored by each master student.

**Assignment** *(deadlines in figure 4):*
This trajectory consists of the participation of the student in the offered lectures, seminars and or workshops. These will be provided at the start of the year.
See figure 6 for EC per assignment component

**Competences:** The curriculum unit contributes to competence: see matrix figure 4.

**Working form:**
Group meetings; workshop and lectures on location.
To support students in their artistic research, group meetings are offered. During the master, students develop into artistic researchers. They do this by developing and creating their own artistic research trajectory. But they also do this by (developing) their membership of a community of artistic researchers, here, their co-students. This community takes form throughout the master, but is explicitly at issue during the group meetings. During these meetings, students work on their research approach and plan. They present their concepts supported by their arguments for them. Students have the task of giving constructive criticism.

**Self-study:**
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments and implementing the obtained artistic skills.

**Access requirement:** motivation letter and registration.
Obligation to attend: The introductions of the Artistic Research curriculum components are compulsory as are the selected workshops and or lectures by the student. The student manages his/ her own time after the introduction. When a student is unable to join without his/her fault, a new set of workshops and or lectures can be scheduled in consultation with the teacher’s team.

Contact hours: 2 hours a week in semester 2.
described in the scheme provided at the introductions of the Artistic Research curriculum components.

Learning Objectives:
Conducting the steps in critical reflection. Conducting interviews and analyzing the resultant data even work? Finding our own form of artist writing? And how can observation, imagination, conceptualization and analyzing go hand in hand?
Teach students writing and research skills needed to communicate appropriately about artistic research on a master level.

Year 1
Artistic Research Workshops and guest lectures

A selection of the listed lectures and workshops connected to Artistic Research trajectory are offered in cooperation with the Maastricht master of Theatre. Check your schedule for the scheduled workshops and lectures and additional specialisation workshops and lectures. Additional workshops will be provided at the beginning of the study year.
Year 1
Artistic Craftsmanship

**Content:** The Maastricht courses emphasize a hands-on approach. Projects are completed in approximately ten weeks and are worked out to be publicly accessible art works. Which will be part of a discourse or debate regarding a concerning content. 'Act fast, think slow' could be the motto. A series of tangible and debatable art work will be produced which will enrich the portfolio of the student during the study. These works will never be finished work but become a source of inspiration or starting point for new work. In the master program it is that nimble-fingered intuition topic and tool at a time of artistic research. We are looking for a conscientious way of translating artistic positions, take time to find the right words for new ways of thinking and creating working strategies. Always beginning and recurring to the work of the artist.

**Techniques and materials:** diverse and related to the individual projects.

**Assignment (deadlines in figure 4):**
This trajectory consists of the participation of the student in the offered lectures, seminars and or workshops and individual assignments which will be integrated in the personal project proposals for the master piece. The tailored workshops will be provided at the start of the study year.

**See figure 6 for EC per assignment component**

**Competences:** The curriculum unit contributes to competence: see matrix figure 4.

**Working form:** Atelier/ studio model

**Access requirement:** not applicable.

**Obligation to attend:** The introductions of the Artistic Craftsmanship curriculum components are compulsory as are the selected workshops and or lectures by the student. The student manages his/ her own time after the introduction of the Artistic Craftsmanship components. When a student is unable to join without his/her fault, a new set of workshops and or lectures can be scheduled in consultation with the teacher's team.

**Contact hours:** 2 hours a week in semester 3. described in the scheme provided at the introductions of the Artistic Craftsmanship curriculum components

**Learning Objectives:**

The student will gain insight in the way he/she can introduce and implement Artistic Craftsmanship in the work. Can identify his future position. They train the different ways of implementation in relation to the other generic trajectories to realize a manifestation at master level.
Year 1
Intermediality

Content:
New technological developments-ranging from new materials, new digital developments and new production techniques have their own conceptual patterns and craftsmanship. They force the artist to other strategies of the imagination. This effects the whole artistic process from concept to the perception by the public. The ‘technology’ forces the work of art to its limits with other media and knowledge areas: it is hybrid and intermedial. In doing so, intermediality can best be described as mutual contamination of the imaginative strategies of two media, within the context of one (art) work.

Techniques and materials: Various media (each with its own possibilities and limitations) can be used to highlight the work of art. diverse and related to the individual projects or process.

Assignment (deadlines in figure 4):
This trajectory consists of the participation of the student in the offered 0, seminars and or workshops and individual assignments which will be integrated in the personal project proposals for the master piece.
The (tailored) workshops will be provided at the start of the study year.

See figure 6 for EC per assignment component

Competences: The curriculum unit contributes to competence: see matrix figure 4.

Working form: Atelier/ studio model

Access requirement: not applicable.

Obligation to attend: The introductions of the Intermediality curriculum components are compulsory as are the selected workshops and or lectures by the student. The student manages his/ her own time after the introduction of the Intermediality components.
When a student is unable to join without his/her fault, a new set of workshops and or lectures can be scheduled in consultation with the teacher’s team.

Contact hours: 2 hours a week in semester 3.
described in the scheme provided at the introduction of the Intermediality curriculum components.

Learning Objectives:
The student gained insight in the way he/she can implement Intermediality in the body of works.
They have trained the different ways of implementation in relation to the other generic trajectories to realise a master piece at master level. The student will have learned how to make crossovers with the various obtained skills
Year 1  
Creative Entrepreneurship/ ‘Pro-activity’

Content: The world today is connected, interdisciplinary, intercultural and always in transition. Professionals who innovate and compete, will more than ever need to dive into this complex and hybrid world. Exploring the future of art and entrepreneurship / ‘pro-activity’ is of essence in this module, focusing on image experiments. In addition, we also look into the communication and human behavior; which is necessary to keep up with the rapidly changing communication needs and the diversity within the visual arts.

Techniques and materials: non applicable

Assignment (deadlines in figure 4):  
This trajectory consists of the participation of the student in the offered, seminars and or workshops and individual assignments set by the student in deliberation with the mentor. The outcome of these assignments will be integrated in the personal projects and manifestations. The (tailored) workshops will be provided at the start of the study year.

See figure 6 for EC per assignment component

Competences: The curriculum unit contributes to competence: see matrix figure 4.

Working form:  
Group meetings; workshop and lectures on location. 
To support students in their research towards entrepreneurship or ‘pro-activity’, group meetings are offered. During the master, students develop their own sense of creative entrepreneurship or ‘pro-activity’. They do this by developing and creating their own entrepreneurship or ‘pro-activity’ trajectory. But they also do this by (developing) their membership of a community of entrepreneurs. This community takes form throughout the master, but is explicitly at issue during the group meetings. During these meetings, students work on their creative entrepreneurship plan. They present their concepts supported by their arguments to the community of external entrepreneurs mentors. Who will be giving constructive criticism towards the plans.  
Self-study:  
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments and implementing the obtained skills.

Access requirement: not applicable.

Obligation to attend: The introductions of the CE curriculum components are compulsory as are the selected workshops and or lectures by the student.  
When a student is unable to join without his/her fault, a new set of workshops and or lectures can be selected from the offered workshops in consultation with the mentor.

Contact hours: 2 hours a week in semester 4. 
described in the scheme provided at the introductions of the CE curriculum components.
Learning Objectives: The student is not only aiming at solving problems but is capable of making these problems/issues comprehensible. Creating authorship in form and content to distinguish himself of the crowd and obtain a unique position within the field of expertise through experiment, the source of innovation. The student will gain insight in what cultural entrepreneurship means for his/her profile or positioning within the field of expertise and how this could influence the body of works. The student will shape his/her active position within the public domain.
Year 1,2
Profile of Specialisation modules

Content:
The modules of all the profiles provide academic, artistic and personal support to each student so that he/she may excel and become an innovator within the art and creative world. Works towards embodying an intentionally compassionate community between the specialisation’s by joined master classes and program modules. emphasizes a state of the art curriculum to position students for careers of the future. engages students in meaningful and social and cultural design/art. encourages students to develop mastery of their academic, personal and professional lives. Art area postgraduates, artists, professionals will demonstrate knowledge of themes, concepts, and theories of art including the ability to critically analyze and construct persuasive, supportive arguments in their research and production.

Techniques and materials: provided in the program booklet at the beginning of the academic year 2018 2019

Assignment: (deadlines in figure 4): implement the obtained knowledge and (artistic) skills in personal projects. The assignments will be partially formulated by the student in consultation with the mentor.

Competences: The curriculum unit contributes to competence: see matrix figure 4.

Working form: Atelier/studio model Workshop / Open source /instruction / Blended/ work field

Access requirement: students from a different field of expert than the profile module can access after consultation with the mentor of the module.

Obligation to attend: The profile modules are compulsory for the students attending that profile. When a student is unable to join without his/her fault, a new set of workshops and or lectures can be selected from the offered workshops in consultation with the mentor.

Contact hours: provided in the program booklet at the beginning of the academic year 2018 2019

Learning objectives:
Artworks/body of work demonstrates innovation and individuality in solutions. Artworks demonstrate student’s ability to take the assignment beyond the scope of what is mandated. All artworks evidence problem seeking, finding and solving. Student demonstrates strong awareness of other artists’ influence on their own artistic processes/approach. They are aware of the cultural and spiritual context in which they work. Student thoroughly articulates the significance of research in the presentation and in the artworks themselves.
Year 2
Master classes

Content: The master classes build further on the workshops and the generic program of year 1 and aims at training art visual artists, autonomous designers or designers who can coordinate, structure and concretise their own vision / ideas - originally create visual art that contributes to the development of the arts, based on their own artistic vision,

Techniques and materials: not applicable

Assignment: implement the obtained knowledge and (artistic) skills in personal projects.

Competences: The curriculum unit contributes to competence: see matrix figure 4.

Working form: Workshop / Open source /instruction / Blended/ work field

Access requirement: completed year 1

Obligation to attend: The masterclasses are compulsory for the students attending that profile.
When a student is unable to join without his/her fault, possible external masterclasses can be selected in consultation with the mentor.

Contact hours: depending on the duration of the given masterclasses approximately 30- 60 minutes.
But these contact hours are varying.

Learning objectives:
being able to view, analyse, interpret and assess one’s own visual work and that of others, and to be able to determine his own position in the professional field All artworks evidence problem seeking, finding and solving, to present and explain his own visual work. The student is able to set up and maintain an inspiring and functional work situation for himself. The student is demonstrating the development of ideas and the ability to use philosophical and scientific sources to form their own ideas to be able to mobilize methodologies from science and philosophy in function of their own research question, to be able to conduct research, specific to the visual work, and to report on this in writing; obtain an excellent drive to develop in their own field of expertise: as an artist, visual artist, designer, photographer or maker.
Year 2
Exchange/internship

Content: The students are introduced to the professional context in which they prefer to function after their studies. The students can measure their own knowledge, insights, skills and work behavior with another context and adjust them if necessary with a view to their further education, their master thesis, their own professional practice.

Techniques and materials: not applicable

Assignment: The student will formulate his own assignment which will help develop his (artistic) skills and knowledge

Competences: The curriculum unit contributes to competence: see matrix figure 4.

Working form: Blended/work field

Access requirement: completed year 1 and the student has to receive an approval for the exchange/internship from the mentor.

Obligation to attend: Students must be present during the duration of the exchange/internship. When a student is unable to join without his/her fault, alternative exchange projects may be followed in consultation with the mentor.

Contact hours: The contact hours are varying depending on the content of the exchange/internship/promotion program. This will be registered after consultation with the mentor after completion of year 1.

The student carefully monitors his or her exchange/internship/promotion file and delivers all required documents at the agreed time.

Learning objectives:
The student is able to use criticism in a positive way to optimize his own work; adhere to agreements made; carry out an assignment in consultation with specialists from the same and a different field.
**Year 2**

**Manifestation**

**Content:** Presentation of practice-oriented research in the form of a research article. Presentation of the experimental research/creation in the form of a short lecture.

**Techniques and materials:** not applicable

**Assignment:** The student proposes and realises a manifestation, where all the obtained (artistic) skills and knowledge of the attended workshops, lectures are integrated and show a master level of artistic competence.

**Competences:** The curriculum unit contributes to competence: see matrix figure 4.

**Working form:** Self-study:
At the master level, students should be able to gain a large part of their necessary knowledge and insight by working on their assignments.

**Access requirement:** year 1 and semester 1 of year 2

**Obligation to attend:** not applicable

**Contact hours:** on fixed days there are teachers present and available for consultation and feedback.
These moments will be provided at the start of the study year.

**Learning objectives:**

The student develops and executes his individual project in a creative, personal way; designing his individual trajectory in an investigative manner; prepare, organize and execute his trajectory independently, at the level of a beginning artist; in an analytical manner and support it with good argumentation; to explain his project, with the necessary background knowledge; reflecting on the feedback given; is able to present his project in an adequate way.
Presentation/Showcase

**Content:** the student presents his work and motivates his progress and advancement within the philosophy of the master program, how does he relate to the essence of the master program?

**Techniques and materials:** obtained techniques and relevant materials in order to visualise the project/product presented.

**Competences:** The curriculum unit contributes to competence: see matrix figure 4.

**Working form:** presentation

**Access requirement:** after good completion of all the previous modules.

**Obligation to attend:** Presentation/Showcase are compulsory for all students. When a student is unable to join without his/her fault, a new time frame will be scheduled in consultation with the mentor.

**Contact hours:** The contact hours are varying. On fixed days there are teachers present and available for consultation and feedback. These days will be provided at the beginning of the year.

**Learning objectives:**

Student clearly articulates the project description and objective of portfolio assignments and evaluates their successes and failures. Student thoroughly comprehends the formal elements and principles of art/design as evidenced through presentation and visually in the portfolio. Student demonstrates a thorough understanding of materials and technical processes as evidenced in the portfolio.
Graduation Project

The AM program assesses the realisation of all the final qualifications at master level by means of the so-called graduation project. This graduation project should be considered as a manifestation at master level. To reach the intended high standard the program knows a rigorous procedure for both the realisation of the manifestation and the evaluation. The evaluation criteria are also applied to this final project.

A student is admitted to the final project when the previous assignments have been completed at least a sufficient level. The student perceives a project assignment/concept in collaboration with his or her mentor and based on the students’ previous core of work. The student submits in consultation with the mentor a written proposal of the project to the core teachers. The core teachers approve the proposal regarding a time schedule. The assignment will lead to an examination presentation with accompanying products: a professional presentation and products of an artist or designer. The presentation consists (the visualisation) of the project assignment/ concept, an explanatory text & the way of implementation if applicable. The text reflects on the realisation process and the applied artistic skills.

The Board of Examiners (the core teachers and appointed external examiners) will assess the content of the project assignment /concept and after having decided to give permission to start with the realization they agree that the graduation program as a whole is at least sufficient. The final determination of the valuation is based on the presentation and an oral exam. The examiners are the core teachers, which includes the mentor of the student. They can also give their written opinion. Some of the content experts involved in the project will be present at the final examination as external examiner(s).

**Topic**
The topic of the graduation project will be determined in consultation with the teachers. In the period prior to the graduation, the student will submit his potential project, the student has the opportunity to look for one external expert who can guide the project. This guidance is without costs incurred.
The graduation project is a practical assignment.
The student proposes a project/ concept to the core teachers. When a student has not found an appropriate project/ concept, teachers can advise the student.

**Guidance**
For the duration of the project, in consultation with the student one of the teachers is appointed as personal tutor, the mentor.

**Preparation**
At the beginning of the final graduation period the student will make a ‘plan of action’ in consultation with his/ her mentor. In a time frame is described how the various activities can be performed with optimal efficiency during this period.

Preparations for the final exam project might include:
collecting and reading literature about the chosen topic; the collection of existing (visual) material about the chosen topic; establish contacts with content expert(s); establish contacts with expert(s) for the realization of the project.
**Effectuation**
The graduation project is carried out independently and consists of three parts:
1. the realization of the manifestation and presentation.
2. the realization of accompanying products.
3. Description of the process, presentation and used (artistic) skills.

**Exam**
On the basis of the presentation, the manifestation and master thesis, optionally supplemented with (a number of) relevant works from the portfolio, an examination is taken by the Board of Examiners.

The exam is held in the form of an interview/work meeting and takes approximately an hour. At the beginning of the exam, the student gives a short presentation of the project and manifestation and describes the presentation and subject of the master thesis, and the members of the committee are given the opportunity to ask questions about the content of the manifestation and presentation. After the committee has discussed their opinions the candidate will be given decisive answer.

**Graduation Exhibition**
In the period between the completion of the master thesis of the student and the exam (whether or not in collaboration with fellow students) the student sets up an exhibition. The exhibition is the manifestation supplemented with the master thesis. The work to be exhibited will be done in consultation with the coordinator, mentor and teachers.

See Final Exam Guide for more information

Figure 4. This Artistic Matters Matrix contains specific competences and deadlines which are not visible in this non-active file. The active matrix will be provided at the beginning of the academic year.
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<th>Course</th>
<th>EC</th>
<th>(Partial) Evaluations</th>
<th>Contact Hours</th>
<th>Educational Workforms</th>
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<th>Capacity for Growth and Innovation</th>
<th>Organizational Capacity</th>
<th>Communicative Capacity</th>
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<td>Presentation</td>
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<td>assignment evaluation</td>
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Zuyd Hogeschool
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<td>Week 11 class free week (19.11 – 23.11)</td>
<td>Week 10 pre-evaluation: 12.11 – 16.11</td>
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<td>Semester 2: Week 21-40</td>
<td>week class free week 20 (11.02-15.02.19) Spring break (29.04-3.05) studioweeks: 5/11-9/11; 28/01-1/02; 15/04-18/04; 17/06-21/06</td>
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<td>Week 40: Evaluation: 17.06-21.06</td>
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<td>Second occasion semester 1: 1.07 &amp; 8.07</td>
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<td>semester 2: 28.08 &amp; 29.08</td>
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<td>Specializations</td>
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<td>Art: POLIS</td>
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<td>Design: Jewellery</td>
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<td>IMI ideation and collaborative case studies in urban media design</td>
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<td>Mapping 2</td>
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| Semester 2: period 3 & 4     |

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<td>Craftsmanship/Intermediality</td>
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<td>moving / alienation</td>
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Total: 60 ec (30 generic + 30 specific)
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<td>Masterclasses profile specific</td>
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<td>IMI Creative entrepreneurship</td>
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<td>IMI Design for the future (culture Hub)</td>
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<td>IMI Design for the future (innovation)</td>
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<td>IMI branding and visual design in an urban context</td>
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<td>IMI Coaching &amp; dialogues</td>
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<td>Deepening of the positive</td>
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<td>Insight into one's own position in relation to the spiritual and intellectual context</td>
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<td>Identifying that context</td>
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<td>Formulating the research question (thesis)</td>
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<td>Master Piece</td>
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<td><strong>IMI-elective (15 ec):</strong></td>
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<td>Internship</td>
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<td>Coaching &amp; dialogues master thesis</td>
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<td><strong>Polis-elective (15 ec):</strong></td>
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<td>Exhibition as debate</td>
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<td>Taking note of each other's thesis</td>
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<td>Exhibition as a debate (work in debate)</td>
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<td>Public debate with the public</td>
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<td>Reflection</td>
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<td>Studio Programme</td>
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<td>Showcase</td>
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93/101
1.2.1.b. Attendance
Teachers (examiners) can only assess students if they have a complete overview of their artistic process. Students must therefore demonstrate their involvement in this process at all times. Assessment is based on the overall picture instead of single components.

1.2.2.b. Evaluation of the study program

See figures 4-6
The research and design assignments will be evaluated through various assessment methods, such as the practical assignment, smaller assignments, tasks, presentations and portfolio assessments. These academic products (assignments, reports, papers, etc.) will be included in the portfolio to demonstrate the student’s progress.
All of these assignments will be examined individually by the teaching staff. The semester evaluations will demonstrate how the results of these examination contribute to achieving the competency-specific.
In the Master thesis, a large part of all the previously learned, will come together and is tested on an individual level. The product and process of graduation will give a picture of the final level of the student. The total study load of the master thesis is 30 credits. As part of the master thesis, the student realizes (at least) one work that is twofold: an artistic-creative product on the one hand and an associated discursive-reflexive component, an article on the other. The artistic-creative component not only includes the end result but is also documented with all the necessary file elements, which are specific to and customary in the domain in question.
The presentation of the final result and of the associated file elements for an internal and external jury is part of the master thesis. The discursive-reflexive component contains the necessary elements to illustrate the research and development process, with particular reference to the personal choices, the references used and the situation of the problem and the personal solution in a broader context, the acquired insights and the experienced experiences in a positive and negative sense.

The assessment of the master thesis is determined for 40% by an external jury and 60% by the internal jury (supervisors). The external jury conducts product evaluation. It takes into account the quality of the work, the text and the presentation. The internal jury conducts process and product evaluation. The internal jury also takes into account the progress of the research, the total commitment of the student, the cooperation with the supervisors, the fulfillment of the agreements, and the general learning process of the student.

To guarantee the quality of the master thesis there are a number of measures:
* A Master thesis manual describes the steps to be taken and the regulations regarding supervision and assessment.
* The assessment of the master thesis is done by an internal and external jury.
* An assessment form is used for the assessment.

In order to improve reliability, the assessment to be worked with:
- Assessment criteria derived from the competences and learning objectives
- Criteria that have been made explicit in evaluation forms
- Evaluation will be done by multiple assessors, lecturers as well as the professional field.

The validity of the evaluation is guaranteed by starting from the evaluation of concrete, context-oriented assignments with a certain degree of difficulty corresponding to an equivalent in the
real world. The equation is not all-determining but specifies the lines within which work is done within that context. The assignments derive from the learning trajectories described in 1.2.1.b.

**Evaluation of the education**: takes place in accordance with the PDCA cycle and the following actors:
- Curriculum commission: curriculum development (P+A) in consultation with the work field commission (C)
- Teaching staff, develop education (P), educate (D), on the basis of surveys and or reflective conversations (C) conducted by the quality assurance employee, remedial plans will be drawn up (A) who will be submitted to the education commission (C).
- After the education commission has reflected on the remedial plan it can be amended and will then be ascertained by the curriculum commission and or management team (A).

1.3. **Invalid results of old unit examinations**

Not applicable.
Chapter 2 Examination regulations

Exams / exam regulations
Students are automatically registered for examinations. Students don’t have to register for examinations. They deliver their finished assignments before the deadlines, which can be found in the yearly schedules.

Examiners
Examiners are appointed by the Board of Examiners. Examiners determine how program components are tested and how assignments are assessed. Examiners assess the tests and record the result. Examiners determine the length of time for the test or exam is available and which aids the student may use.

Examinations
A unit is a coherent collection of a certain size to student load hours. Education Units have a size of at least 28 hours of student load (SBU). Each assignment is examined. The skills of the candidate are examined as well as the outcome of the research. There is no subdivision in partial exams within the study unit.

1.1. Exam results are graded in A t / m F.
   1.1.1. The courses and examinations are scheduled.
   1.1.2. The assessment is assessed by the supervising teacher.
   1.1.3. The student will be notified of the result within 15 working days and receives the assessment form signed by the supervising teacher.
      1.1.3.1. The student makes a copy for his own administration.
      1.1.3.2. The supervising teacher keeps a copy for the program administration.
      1.1.3.3. If the student fails the exam, the teacher will set a new date for the resit.
   1.2. Examinations of the core curriculum will be assessed using the competences and learning objectives outlined in the curriculum text and for Artistic Matters in the specific program booklets.
   1.3. Examination related to the workshops and guest lectures consists assessment of presence and commitment. And specifically, for the track Artistic Matters a good result from the trajectory workshops.
   1.4. Examination of the graduation project consists of a number assessment steps.
      1.4.1. The thesis (text, visualisations) is submitted to and approved by the reading committee (teacher members of the program committee). However, the final graphic design can be done later. The deadline of submitting the thesis is set in the timetable that is provided to the student at the start of the second year.
      1.4.2. A GO/NO-GO decision is made by the reading committee. If both mentor and program director approve, the student is given permission by the program director to publish the thesis and to present and defend it for the Committee of Examiners of the final exam. If the work is not sufficient the student receives a no-go, the thesis project can be submitted again within the same academic year, before September.
      1.4.3. The Committee of Examiners consists of: the mentor, the program director, and a delegation of the teaching staff and by at least one and up to two relevant external experts under the chairmanship of program director.
Disabilities
If a student is unable to participate in an exam due to a physical or sensory disability, the student counsellor may ask the Examination Board to exempt the student. The student counsellor will make the necessary inquiries about the nature of the disability before advising the Examination Board about a possible exemption.

Students who can demonstrate on the basis of a psychological or orthodidactic research that they are dyslexic, are eligible for the following provisions:
• extension of the regular examination time by 25%;
• taking exams in a separate room;
• flexible assessment of spelling

Based on the advice of the student or student counsellor, examiners may allow for additional exam time, appoint another room, print the examination to a custom size or make similar adjustments as necessary.

Evaluation meeting
The programs have two annual evaluation meetings in which the completed assessments of the preceding period are discussed.
1.1. Students are informed about the dates of the two evaluation meetings at the start of the study year (dates can be found in the yearly provided schedules).
1.2. All students are required to participate in these discussions.
1.3. The signed evaluation forms are available and if necessary read by the supervising teacher.
1.4. The student presents this completed visualization tasks to the core teachers to provide an overview of the student’s progress.
1.5. Core teachers can give feedback and make suggestions for additions or corrections to the assessment form if necessary.
1.5.1. Students who failed the assessment according to their supervising teacher can use the period up to the evaluation day to improve their work and get a higher grade.
1.5.2. The student fails again, then the student can resit at the next evaluation meeting or during the resit week in August.
1.6. If other teachers disagree with the supervising teacher, they have the opportunity to appeal against the assessment. A final (possibly modified) rating is then determined jointly.
2. Good results of some assignments cannot compensate for inadequate results of other assignments. Each assignment must be completed successfully.
3. Exam results are communicated to the student immediately after the examination. Within 15 working days after the examination, the student will receive the results in writing, with explanations. Track AM students can find these results in their dropbox environment. They will receive a link for their environment at the start of the year.
4. The students and the program staff keep a record of all results achieved so far. Upon request, the student will receive an interim statement. The archive for these results will be placed in dropbox.
Examination review
After reviewing the examination results, these results will last at least sixty days as determined by the responsible lecturer, or as long as the limitation period dictates. During the review period, students can review their exams and the method of assessment. They can also make an appointment with the examiner to discuss assessment criteria. After reviewing the exam, the student has the right to appeal against the examiner’s decision within twenty business days from the date of examination or date of the feedback provided by the examiner. Should a student choose not to appeal the examination decision, he/she will be refused access to the exam in the absence of a valid reason. Student can explain their reasoning to the Board of Examiners. In the event of a valid reason for providing access to the exam, the Examination Board will approach the teacher to discuss the options. Students who are unable to review their exam due to absence (i.e. studying abroad), can request a copy of the results from the Examination Board. Students will be unable to review their results without submitting a request.

Tuition
The Executive Board determines the tuition yearly for both part-time and full-time education.

The tuition fee must be paid each year before 1 October of the current academic year, then the student is registered officially.

An MSI student is no longer obliged to pay tuition, if the following conditions are met:
* the full-time student obtained 75 EC at the start of the 4th semester.
* the part-time student obtained 75 EC at the start of the 7th semester.
* The student obtained 90 EC before August 31 of the same year.
* The student started with the graduation project before August 31 of the same year.

If the student did not meet the conditions above, he/ she has to pay the then prevailing tuition.

Registration procedure/exam regulations
The next academic period cannot be started until all prior periods have been passed unless the Examination Board decides differently.

Final clauses
This regulation shall enter into force on 1 September 2018.
These regulations may be cited as the Examination Rules for the Master of Arts in Fine Art & Design.
Chapter 3 Academic guidance counselling

The Study Career Counselling (SCC (or SLB)) supervises students and prepares them for the professional labour market.

SCC is a targeted and dynamic process whereby:
- students become increasingly responsible for identifying and formulating their learning needs with respect to their study and their profession, based on their personal and professional qualities
- students are responsible for reflecting on the experiences gained
- students learn to steer their own development process
- students optimize their study and career progress
- students lay the foundations for their continued development as professional practitioners

The university supports this process and offers students the space and support to excel. More information can be found in the Academic and Career Counselling Guides for the Scientific Illustration Program and the Artistic Matters program (SLB), which is available from the academic secretary.
Chapter 4 Structure of the year

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## Track Artistic Matters

**ZUYD HOGESCHOOL**

### Schedule 2019-2019 Track Artistic Matters

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<th>Monday</th>
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**AR artistic research**

**AC artistic craftsmanship**

**IM intermediality**

**CE creative entrepreneurship/ ‘pro-activity’**