

Master's Programme

## Semester 1

Faculty of Arts and Social Sciences

# Kunst, cultuur en erfgoed studeren

### Full course description

Tijdens dit seminar leren studenten een aantal belangrijke benaderingen van kunst, cultuur en erfgoed en de belangrijkste theorieën en concepten die hierbij horen. Ook leren zij deze op een zinvolle manier toe te passen bij de bestudering van concrete cultuur- en erfgoedpraktijken. Het seminar bestaat uit een werkgroep en een aantal hoorcolleges met verplichte literatuur over verschillende benaderingen van kunst, cultuur en erfgoed zoals cultuursociologie, economie van kunst en cultuur, (kunst)geschiedenis, conservation studies, memory studies en erfgoedstudies. In de werkgroep staat de thematiek van waardering van kunst- en cultuuruitingen uit en in heden en verleden centraal, met bijzondere aandacht voor kunst- en cultuurbeleid. Tijdens de werkgroep leren de studenten relevante theorieën en concepten toe te passen op concrete cultuurpraktijken rond thema's als: waarden, functie, gebruik, interpretatie en presentatie van kunst, cultuur en erfgoed, cultuurbeleid en/of marktwerking, cultuurbehoud en conservering, authenticiteit, cultureel erfgoed (materieel en immaterieel), omstreden verleden, werelderfgoed en lieu de mémoire. Daarbij leren de studenten ook de positie en de rol van de verschillende actoren en factoren in maatschappelijke en beleidsmatige vraagstukken rond kunst, cultuur en cultureel erfgoed systematisch te analyseren, en leren zij zelf cultuurbeleid te analyseren en te evalueren.

### Course objectives

- Studenten beschikken over domeinspecifieke kennis en inzichten (cultuursociologie, economie van kunst en cultuur, (kunst)geschiedenis, memory studies en erfgoedstudies) en kunnen deze vertalen naar maatschappelijke en professionele praktijken van kunst, cultuur en cultureel erfgoed.
- Studenten zijn zich bewust van de bredere, interdisciplinaire context van het vakgebied en van de maatschappelijke en professionele praktijken van kunst, cultuur en cultureel erfgoed.
- Studenten beschikken over kennis en inzicht met betrekking tot cultuur- en erfgoedbeleid (van overheden en maatschappelijke organisaties).
- Studenten kunnen cultuurbelevingsvraagstukken, -doelen en -instrumenten, alsmede manieren van evalueren identificeren, beschrijven, contextualiseren, analyseren en kritisch vergelijken
- Studenten kunnen zelfstandig en onafhankelijk oordelen over de hierbovengenoemde thema's en praktijken.
- Studenten beschikken over management skills op het terrein van cultuurbeleid en fondsenwerving.

### Prerequisites

Geen

## Recommended reading

Halbertsma, M. & Kuipers, M. (2014). *Het erfgoeduniversum. Een inleiding in de theorie en praktijk van cultureel erfgoed*. Bussum: Coutinho.

Klamer, A. (ed) (1996). *The Value of Culture. On the relationship between economics and arts*. Amsterdam: Amsterdam University Press and Ann Arbor: University of Michigan Press.

Maanen, H. van (2009). *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*. Amsterdam: Amsterdam University Press.

Meerkerk, E. van & Van den Hoogen, Q. (eds) (2015). *Cultural Policy in the Polder. 25 Years Dutch Cultural Policy Act*. Amsterdam: Amsterdam University Press.

Smith, L. (2006). *Uses of Heritage*. Abingdon: Routledge.

KCE4040

Period 1

1 Sep 2021

22 Oct 2021

[Print course description](#)

ECTS credits:

12.0

Instruction language:

Dutch

Coordinator:

- [J.J. de Jong](#)

Teaching methods:

PBL, Lecture(s), Assignment(s), Work in subgroups, Working visit(s)

Assessment methods:

Presentation, Participation, Final paper

Keywords:

Kunst, cultuur, erfgoed, cultuurbeleid, cultuurbehoud, cultuurwaarden, omstreden erfgoed, authenticiteit, lieu de mémoire, werelderfgoed

Faculty of Arts and Social Sciences

## Arts and Audiences 1

### Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, museum and media studies as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to and interact with audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training.

In period 3 you will be introduced to key developments concerning the ever-changing relationship

between arts and its audiences. First you will study changing notions of 'visitors', 'audiences', 'users' and 'the public' looking at the historical and sociological context of the various definitions of the concepts and the implications of varying terminologies on academic and professional ways of studying audiences. We will then study and critically question related concepts of 'audience engagement' and 'public participation' by drawing on theories from education and media studies with a special focus on digital practices in museums. Following on the different forms of engagement, we will then consider the impact of space on audiences, including traditional white cubes, post-industrial and public spaces as well as digital spaces. Period 3 will conclude with questions related to recent developments and broader notions of audience engagement, such as social inclusion (and exclusion) and the role of the arts in processes of social innovation.

## Course objectives

At the end of the course, students are able to:

- demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in museum studies, audience research, curatorial studies, and cultural education;
- demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship with an emphasis on participatory practices;
- differentiate between the relevant stakeholders, actors and factors in diverse practices related to audiences;
- use professional skills to work with audiences in the fields of arts and culture;
- collaborate with a societal partner within a research assignment;
- critically analyse cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

## Prerequisites

There are no pre-requisites for this module.

## Recommended reading

Duncan, C. (1995). 'From the princely gallery to the public Art Museum' *Civilizing Rituals: Inside Public Art Museums*, London: Routledge, pp. 21-47.

Abt, J. (2011). The Origins of the Public Museum. In: Sharon Macdonald (ed.). *A Companion to Museum Studies*. Malden, USA; Oxford, UK; Victoria, Canada: Blackwell, pp. 115-134.

Eilean Hooper-Greenhill (2000) Changing Values in the Art Museum: rethinking communication and learning, *International Journal of Heritage Studies*, 6:1, 9-31.

AHE4029

Period 3

3 Jan 2022

28 Jan 2022

[Print course description](#)

ECTS credits:

5.0

Instruction language:

- [E.L. Sitzia](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper, Presentation

Keywords:

engaging audiences, participatory practices, Innovation, audience research, cultural education, Curatorship

Faculty of Arts and Social Sciences

## Schrijf- en Onderzoeksvaardigheden

### Full course description

Deze vaardigheidstraining bereidt de studenten voor op het schrijven van de afstudeerscriptie. In de eerste weken, formuleren en herformuleren de studenten hun onderzoeksvraag en koppelen deze aan relevante methodes en theorieën. Tegelijkertijd werken studenten aan een eerste versie van hun onderzoeksvoorstel. In de derde week, nemen studenten deel aan een peer-review workshop waarbij ze elkaars voorstellen kritisch evalueren en van constructieve feedback voorzien. In de laatste week finaliseren de studenten hun onderzoeksvoorstel voor de scriptie. Dit voorstel wordt door de scriptiebegeleider beoordeeld.

### Course objectives

Aan het eind van deze module zijn studenten in staat om:

- een probleemstelling en werkbare onderzoeksvraag te formuleren;
- de onderzoeksvraag met relevante methoden en theorieën te verbinden;
- het onderzoeksvoorstel van medestudenten kritisch doch constructief te evalueren;
- een onderzoeksproject op MA niveau te ontwikkelen;
- een onderzoeksvoorstel op MA niveau te schrijven.

### Prerequisites

Geen

### Recommended reading

Booth, W. C., Colomb, G. G., & Williams, J. M. (2016). *The Craft of Research*. Chicago and London: University of Chicago Press.

Nygaard, L. (2015). *Writing for Scholars: A Practical Guide to Making Sense & Being Heard*. London: Sage.

KCE4500

Period 3

3 Jan 2022

28 Jan 2022

[Print course description](#)

ECTS credits:

1.0

Instruction language:

Dutch

Coordinator:

- [V.E.J.P. van Saaze](#)

Teaching methods:

PBL, Lecture(s)

Assessment methods:

Participation, Final paper

Keywords:

Scriptie, onderzoeksvorstel, Onderzoeksvaardigheden, peer-review

Faculty of Arts and Social Sciences

## Kunst en cultuur onderzoeken

### Full course description

Deze module richt zich op de rol van onderzoek in wetenschappelijke en professionele omgevingen binnen het veld van de cultuurwetenschappen. Theorieën en methoden die van cruciaal belang geacht worden voor het doen van onderzoek binnen cultuurwetenschappen worden ingeleid en besproken aan de hand van een actueel vraagstuk in het culturele veld dat in de moderne/hedendaagse tijd naar voren kwam. Onderwerpen die centraal staan in deze module zijn creatieve steden, museumstudies, kunstmarkten, kunstmarketing, publiek en educatie, digitaal erfgoed, en participatiepraktijken. Er is veel aandacht voor verschillende onderzoeksmethoden en hoe die zich verhouden tot verschillende onderzoeksvragen en -disciplines. Kwantitatieve en kwalitatieve benaderingen zoals secundaire data-analyse, surveys, kwalitatieve interviews, (virtuele) etnografie, en visuele analyse worden besproken en er wordt mee geëxperimenteerd. Het onderwerp publiek en educatie wordt ook praktisch bestudeerd bij het ontwikkelen van een publieks-/marketingstrategie voor een culturele instelling.

### Course objectives

Aan het eind van deze module zijn studenten in staat om:

- op gevorderd niveau kennis te laten zien van sleutelbegrippen, definities, theorieën over creatieve steden, museumstudies, kunstmarkten, kunstmarketing, publiek en educatie, digitaal erfgoed, en/of participatiepraktijken, binnen een geschreven onderzoeksopzet;
- te differentiëren tussen verschillende kwalitatieve en kwantitatieve benaderingen en methoden, zoals surveys, kwalitatieve interviews, (virtuele) etnografie, en visuele analyse, en deze toe te passen;
- onderzoek in opdracht uit te voeren en de onderzoeksresultaten te communiceren met specialistische en niet-specialistische publieken;

- kwantitatieve en/of kwalitatieve onderzoeksdata te gebruiken als basis voor het schrijven van een publieks-/marketingstrategie voor een culturele instelling;
- een onderzoeksplan te ontwerpen waarbij je een passende onderzoeksmethode uitkiest voor een onderwerp dat relevant is voor het veld van kunst en cultuur om een onafhankelijk kritisch oordeel te ontwikkelen over wetenschappelijke en/of maatschappelijke debatten.

## Prerequisites

Geen

## Recommended reading

Booth, W. C., Colomb, G. G. & Williams, J. M. (2008). *The Craft of Research*. Chicago and London: University of Chicago Press.

Bryman, A. (2012). *Social Research Methods*. Oxford: Oxford University Press.

Culler, J. (1994). What's the point? In M. Bal, I. E. Boer, K. Silverman, B. McHale, N. Bryson, G. Pollock & K. Moxey (Eds.), *The Point of Theory: Practices of Cultural Analysis* (pp. 13-17). Amsterdam: Amsterdam University Press.

KCE4041

Period 2

25 Oct 2021

17 Dec 2021

[Print course description](#)

ECTS credits:

12.0

Instruction language:

Dutch

Coordinator:

- C. Ernten

Teaching methods:

PBL, Lecture(s), Assignment(s), Paper(s), Presentation(s), Research, Work in subgroups, Working visit(s)

Assessment methods:

Presentation, Final paper

Keywords:

Methodes, theorie, Kunst, cultuur, erfgoed, marketing en management

Faculty of Arts and Social Sciences

## Culture and Economy 1

## Full course description

The course explores the relationship between culture and economy with regard to three main topics: cultural industries, art markets and creative cities. In period 3, the Culture and Economy elective focuses on giving students theories and background knowledge that will allow them to critically understand and analyze these three topics. Particular attention will be given to the different theories of cultural 'value' that exist within critical cultural theory, art markets and cultural policy - and to the historical transformation of cultural industries, art markets and creative cities throughout the twentieth and twenty-first centuries. Students learn how - in the late twentieth century - the creation and marketing of cultural products transformed from mass-industrial production (the culture industry) to economies of scope (cultural industries). We discuss economic challenges that the cultural industries face and how they deal with them. In this context, we also discuss the role of media convergence and digital participation ('prosumption'). Moreover, we explore the historical development of the art market, the value-chain, the current players and institutions in the art market, and their strategies and positioning. Finally, we discuss the special role cultural industries play in urban development and critically examine advantages and disadvantages of this development.

## Course objectives

At the end of the course, students will be able to:

- Understand and theorize the relationship between culture and economy in the context of the cultural industries, art markets, and creative urbanism;
- Grasp and distinguish between different concepts and theories of cultural 'value';
- Identify and historically contextualize key challenges and trends within contemporary cultural industries, art markets and creative urbanism;
- Apply concepts and theories of culture and economy to examples and case studies of your choice;
- Build and substantiate in academic writing a critical argument on contemporary developments within the cultural industries, art markets and creative urbanism.

## Prerequisites

There are no pre-requisites for this module.

## Recommended reading

Hesmondhalgh, D. (2007). *The cultural industries*. London: Sage.

Duncan, D. & Raymond, R. (2016-20). *Upstream podcast: Unlearn everything you learned about economics*. Available at: <https://www.upstreampodcast.org>

AHE4028  
Period 3  
3 Jan 2022

28 Jan 2022

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper, Presentation

Faculty of Arts and Social Sciences

## Heritage and Society 1

### Full course description

This course will address the question of how society deals with the past. In doing so, it will draw from Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies. The course discusses the transformation in heritage from an expert driven, nation-state and western oriented authorized heritage discourse to a more open, society oriented and therefore contested approach. Heritage is thus not understood primarily as a 'site' or 'object' but as a cultural process of meaning and memory making.

In Period 3 students will get an overview of the main theoretical concepts and methodologies used in the various fields. They will furthermore be introduced to the dominant stakeholders, actors and institutions operating in the heritage arena. In addition, they will discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived.

### Course objectives

At the end of the course, students are able to:

- discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived;
- possess advanced knowledge of and insight into important issues and practices in the fields of memory, culture and heritage;
- use key theories, approaches, concepts and methodologies in Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies to discuss and understand key transformations in heritage and society;
- differentiate between the relevant stakeholders, actors and factors in memory and heritage practices.



## Prerequisites

None

## Recommended reading

Connerton, P. (1989). *How Societies Remember*. Cambridge: Cambridge University Press.

Kopytoff, I. (1986). The cultural biography of things: Commoditization as a process. In A. Appadurai (ed.), *The social life of things. Commodities in cultural perspective* (pp. 64–91). Cambridge: Cambridge University Press.

Merriman, N. (2004). *Public archaeology*. London and New York: Routledge.

Smith, L. (2006). *The Uses of Heritage*. London and New York: Routledge.

AHE4030

Period 3

3 Jan 2022

28 Jan 2022

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [A. Sierp](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper

Keywords:

Collective memory, Identity, heritage, cultural policies, commemoration, collecting and conservation

## Semester 2

Faculty of Arts and Social Sciences

## Culture and Economy 2

### Full course description

This elective builds on the insights from Culture and Economy 1 to analyze specific examples and case studies from the fields of cultural industries, art markets and creative urbanism. The course sets a clearer focus on questions regarding the social and ecological implications of current practices within the cultural industries, art markets and creative urbanism. Case studies to be discussed include public art, starchitecture and urban branding, the art fair TEFAF, minimalist lifestyle culture, creative urban biotechnology labs, sharing initiatives and circular economy projects in cities. The course includes a field trip to Amsterdam, during which we visit creative projects with

a socio-ecological goal. During the site visit to European Fine Art Fair TEFAF in Maastricht, students get the opportunity to develop their understanding of the interrelated network of relationships between the players and institutions in the art market. This knowledge will be developed in the field, in dialogue and interaction with various actors coming together at TEFAF, such as galleries, auctioneers, art dealers, etc. Through theory and collective PBL debate, we examine how these various cultural and economic practices shape social inclusion and equality, sustainable development, and economic growth (which we discuss critically) at the local and global scales. In this course, students will co-design and conduct a group project that relates to cultural industries, art markets and/or creative urbanism and has a social and/or environmental objective. Project design workshops will be offered in weeks 1 and 3, during which students explore common interests, form groups, and develop and articulate a project proposal. The independent group project work will take place in weeks 4-7. In the end of the course, students will hold group presentations, and reflect on their projects via an individually written critical commentary.

## Course objectives

At the end of the course, students will be able to:

- Identify and critically discuss key strategies and developments in contemporary cultural industries, art markets and creative urbanism, and differentiate between relevant actors and stakeholders in these domains.
- Identify and critically discuss economic, socio-political and environmental challenges that art markets, creative cities, creative industries currently face.
- Use relevant literature, theories and concepts in order to discuss and critically assess the role of cultural practices in the context of post-industrial restructuring, national and municipal policymaking, as well as sustainable development.
- Translate their critical reflections on the current state and challenges of art markets, creative cities or creative industries into informed strategies and advice for actors and stakeholders in these fields (project work).
- Professionally present a self-designed cultural project with a social and or environmental objective (presentation).
- Critically comment on current strategies and decisions in the fields of art markets, creative urbanism and cultural industries in the format of academic writing (using the theories and concepts acquired in this course).

## Prerequisites

Culture and Economy 1

## Recommended reading

Hesmondhalgh, D. (2007). *The cultural industries*. London: Sage.

Duncan, D. & Raymond, R. (2016-20). *Upstream podcast: Unlearn everything you learned about economics*. Available at: <https://www.upstreampodcast.org>

AHE4031

Period 4

1 Feb 2022

1 Apr 2022

[Print course description](#)

ECTS credits:

12.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper, Presentation

Keywords:

culture and economy, cultural industries, creative cities, art markets, social justice, Sustainability

Faculty of Arts and Social Sciences

## Arts and Audiences 2

### Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, museum and media studies as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to and interact with audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training.

In period 4 the programme will be tailored to the student's interests and hands-on projects with societal partners allowing students to further specialize will be offered. The course consists of 2 parts running simultaneously. The first part combines guest lectures from professionals and specialists, seminars on key topics and professional workshops. Topics that can be addressed are: impact of immersive and discursive experience on the learning experience, knowledge creation in art museums, measuring the intrinsic and extrinsic values of the arts, trends in cultural participation, ethical frameworks for digital engagement, the use of mobile apps in museums, digital archives and projects such as the Google Art Project asking for public participation, darker sides of (problematic aspects of) participation/participatory culture, ethical issues of audience research, combining offline and online research, etc.

The second part is a research assignment in collaboration with a societal partner. It can take the form of designing an exhibition, designing an art education activity, event or programme for a specific target group and institution, evaluating an education program, exhibition, presentation or app.

The focus of period 4 is on the critical analysis of cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

## Course objectives

At the end of the course, students are able to:

- demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in museum studies, audience research, curatorial studies, and cultural education and an ability to transfer this knowledge into the field;
- demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship with an emphasis on participatory practices;
- differentiate between and negotiate the interests of relevant stakeholders, actors and factors in diverse practices related to audiences;
- use professional skills to work with audiences in the fields of arts and culture;
- collaborate with a societal partner within a research assignment;
- critically analyse cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

## Prerequisites

Arts and Audience 1

## Recommended reading

To be announced

AHE4032

Period 4

1 Feb 2022

1 Apr 2022

[Print course description](#)

ECTS credits:

12.0

Instruction language:

English

Coordinator:

- [E.L. Sitzia](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper, Presentation

Keywords:

engaging audiences, participatory practices, Innovation, audience research, cultural education, Curatorship

Faculty of Arts and Social Sciences

## Heritage and Society 2

## Full course description

Period 4 will focus on the practical application of the theoretical insights developed during Heritage and Society I. During this course, the link with the professional heritage world will be established through guest lectures and project engagement. The lectures and seminars will revolve around the following questions: How can we understand the processes that turn historical events, cultural objects and practices into heritage? What gives meaning to the past? Who are the experts? Whose heritage is it? The main focus in this part of the course rests on discussing and understanding key transformations in heritage and society. This includes the transition from the local to the global (and back), the move from social to cultural memory, altering views on expertise and the shifting role of experts. Discussing those transformations will allow students to understand why heritage has become such an important aspect of contemporary society. Towards the end of the course, students will hold group presentations, and reflect on their projects via an individually written paper.

## Course objectives

At the end of the course, students are able to:

- discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived;
- demonstrate advanced knowledge of and insight into important issues and practices in the fields of memory, culture and heritage - and apply those insights in the context of a cultural project;
- use key theories, approaches, concepts and methodologies in Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies to discuss and understand key transformations in heritage and society;
- differentiate between the relevant stakeholders, actors and factors in memory and heritage practices;
- Professionally present a cultural project in which meaningful connections are made between theory and practice.

## Prerequisites

Heritage and Society 1

## Recommended reading

Connerton, P. (1989). *How Societies Remember*. Cambridge: Cambridge University Press.

Kopytoff, I. (1986). The cultural biography of things: Commoditization as a process. In A. Appadurai (ed.), *The social life of things. Commodities in cultural perspective* (pp. 64–91). Cambridge: Cambridge University Press.

Merriman, N. (2004). *Public archaeology*. London and New York: Routledge.

Smith, L. (2006). *The Uses of Heritage*. London and New York: Routledge.

AHE4033

Period 4

1 Feb 2022

1 Apr 2022

[Print course description](#)

ECTS credits:

12.0

Instruction language:

English

Coordinator:

- [A. Sierp](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper, Presentation

Keywords:

Collective memory, Identity, heritage, cultural policies, commemoration, collecting and conservation.

Faculty of Arts and Social Sciences

## Stage

### Full course description

Het kiezen voor een academische stage (12 ECTS) betekent dat de stage en de scriptie met elkaar zijn verbonden. Een belangrijk deel van de stagewerkzaamheden is gekoppeld aan de scriptie. Ook daarom is het nodig dat de student goed is voorbereid op de stage en invloed heeft op de stagewerkzaamheden. De stage en de scriptie kunnen op verschillende manieren met elkaar worden verbonden. Zo kan de academische stage de vorm hebben van een onderzoeksstage waarbij de student als stagetaak een onderzoeksproject uitvoert waarvan de resultaten kunnen worden gebruikt om de onderzoeksvraag van de scriptie (gedeeltelijk) te beantwoorden. Een andere mogelijkheid is dat de stageorganisatie fungeert als casestudie in de scriptie. Dit vereist wel dat de stage de student de mogelijkheid biedt om het functioneren van (een deel van) de organisatie te onderzoeken. Hiervoor is het nodig dat de stagiaire toegang heeft tot relevante informatie, vergaderingen kan bijwonen en belangrijke personen in de organisatie kan interviewen. Het is mogelijk dat tijdens een academische stage een theorie in een praktijk wordt getoetst, bijvoorbeeld door bepaalde programma's of projecten te doen en de resultaten daarvan te toetsen met behulp van een theorie.

KCE4992

Period 4

1 Feb 2022

1 Apr 2022

[Print course description](#)

ECTS credits:

12.0

Instruction language:

Dutch

Coordinator:

- C. Ernten

## Scriptie

### Full course description

De scriptie is het laatste werkstuk dat je voor de masteropleiding maakt. Het is de beslissende toets aan het eind van het onderwijsprogramma. De scriptie van een masteropleiding dient te bestaan uit een goed onderbouwde onderzoekspaper waarin de bevindingen worden gepresenteerd van een zelfstandig uitgevoerd methodisch wetenschappelijk onderzoek. Het moet laten zien dat studenten in staat zijn bent om:

- onderzoek van een beperkte omvang te ontwerpen en uit te voeren en daarvoor methoden en technieken te gebruiken die relevant zijn voor de discipline of het domein van de onderzoeksvraag; een heldere en haalbare onderzoeksvraag te formuleren;
- relevante bronnen en literatuur te verzamelen die nodig zijn voor het beantwoorden van de onderzoeksvraag;
- op een kritische manier te analyseren en een redenering op te bouwen;
- wetenschappelijk te schrijven;
- de resultaten te gebruiken om te komen tot een afgeronde en overtuigende conclusie.

De omvang van de scriptie is 15.000 tot 18.000 woorden.

KCE4800

Period 5

4 Apr 2022

30 Jun 2022

[Print course description](#)

ECTS credits:

18.0

Instruction language:

Dutch

Coordinator:

- C. Ernten

Teaching methods:

PBL

Assessment methods:

Final paper