Academic year 2025/2026

Assessment plan

Bachelor Art History

1 / Vision of teaching and assessment

In accordance with the University's policy our educational vision is student-oriented, activating, research-driven and practice-based in nature. The acquisition of knowledge and skills is best embedded in learning groups, in which a variety of pedagogical approaches is used and interaction between staff and students is central to encourage students to become active and responsible participants in their own learning process. In order to achieve this, the teaching programme of the Bachelor's programme in Art History comprises five principles:

1. a learning environment where teaching and professional practice are closely connected during alternating theoretical and practical lessons;
2. a variation of complementary teaching and assessment methods, that leave room for educational innovation; for instance object-based teaching, active learning, and teaching in situ (e.g. museum, studio, urban and rural environments);
3. small-scale teaching, enabling close contact between staff and students, thus fostering mutual commitment to the programme;
4. high quality teaching staff, all academic ranks engaged in teaching in all phases of the Bachelor's programme;
5. a chronologically evolving curriculum that is research- and practice-based and represents the academic status-quo of the field.

The degree programme views **assessment** as integral to a programme's content and aims, and thinks that assessment should be varied and theory- as well as practice- oriented. Assessment is evenly and alternatingly distributed throughout the year(s) and assesses students' (1) knowledge, (2) academic skills, and (3) critical embedding of and reflection on the subject matter. It also changes according to changes in society and our vision conforms to that the Tuning Standard for Art History: 'The assessment strategies linked to Art History studies are linked to more general assessment strategies, but respond to the specific needs of the discipline too. The profound shifts in the areas covered by Art History which took place during the last decades directly affected the way in which educational goals are being set [...] Traditional syllabi, methods, or rules are being – and have to be – revised in order to correspond to current needs and realities.'[1]

[1] http://www.unideusto.org/tuningeu/images/stories/HUMART/Reference_Points_for_the_Design_and_Delivery_of_Degree_Progra mmes_in_Art_History_-_Brochure.pdf, 15-17.

The assessment system conforms to the focus points of each of the different phases of the programme. Corpus knowledge and academic skills are tested both orally and in writing during the first year. The written tests take the form of exams that combine knowledge and essay questions, multiple-choice exams and papers of between 400 words (summaries and annotated bibliographies) and 1500 words (an essay about a primary source or artefact). In addition to oral presentations (text analyses and visual analyses), the students also participate in group-discussions. Oral exams are prepared and conducted in small groups during the first and second years.

The number of written exams decreases in the second year, while the required number and length of papers and portfolios increases (between 1500 and 4000 words). These tests include comparative analysis, object biographies, academic treatises and essays, and sometimes also visual and auditory materials are incorporated, e.g. analytical drawings, mapping, video documents. Oral exams are generally in the form of a presentation, often held on location (e.g. building, region, museum, sculpture garden or studio). Students also prepare and lead discussions or conversations; for example, a group of students may be required to prepare a conversation with an artist or architect in their studio, and/or actively participate in in-class assignments related to group discussions.

In the third year, the emphasis lies on designing and carrying out independent research, with a focus on an object/building/region during the field trip abroad and the final project, and gaining experience in the professional field, via discussions with professionals, organizing exhibitions and symposia, and holding presentations on location. The written assessments come as papers, portfolios and the thesis. Oral tests are usually conducted individually in the form of longer presentations that are prepared and provided on location. A practice-oriented and publicly accessible test is held during the last semester of the third year, whereby groups of students organize an exhibition, symposium or produce a publication or policy-report. The Bachelor's thesis and the research in situ-project are the final projects of the bachelor, which makes them key to assessing the final level realized by the students. The combination of research- and practice-based courses in this last semester mirrors the aim of the degree programme to prepare students for the professional field and for a relevant Master's or Research Master's programme.

2 / How to follow the assessment cycle (from design to evaluation and optimization)

The programme complies with the faculty's guidelines for the design and evaluation of tests, which are shown schematically in the figure below.



3 / Assessment dossier

a. The assessment dossier

The requirements of the assessment dossier are set out in §4 of the 'Protocol for Quality Assurance in the Assessment of Course Units' drawn up by the Board of Examiners. Some procedural adjustments are mentioned below:

When requested, the examiner of the programme provides the Board of Examiners with an 'assessment dossier' containing the following:

a. the syllabus

b. the list of marks, comprising all marks that count towards the final mark

c. - for assessments in the narrower sense of the word (i.e. tests): the test that was set, incl. model answers/key

- for written assignments: the formulation of the assignment, information about the assessment method (assessment criteria and standards) if this is not listed in the syllabus, and a selection of completed assessment forms

d. the assessment blueprint, minutes of peer-support meetings, evaluations and self-evaluations of course units, etc., if available.

b. Parties involved

In 'Rules and responsibilities for the assessment of the Faculty of Arts', laid down by the Faculty Board of Arts on 28 May 2019 (modified on 13-02-2020), all parties involved in fulfilling duties related to the assessment are described.

With regard to the assessment dossier, the following guidelines and responsibilities are relevant:
If a course is part of the periodic evaluation of the Board of Examiners, the lecturer (or course coordinator) is requested to provide the information for the assessment dossier (upload on the Brightspace site of the course). If, as a result of the evaluation, shortcomings are found in the basic quality of the assessment, the Board of Examiners will draw up a recommendation to the Cluster Board. The Cluster Board is responsible for drawing up an improvement plan with concrete measures to improve the identified shortcomings. The Board of Examiners will automatically include the course in question in its next assessment round.

4 / Assessment timetable

Overview of learning outcomes of the degree programme	See OER-part B
Matrix learning outcomes of the degree programme / course units	Appendix 1
Schematic overview of time periods intended for assessment, modes of assessment used and, if relevant, learning pathways	Appendix 2
Overview of the intended learning outcomes of the course units and their modes of assessment	Appendix 3
Additional regulations for the graduation dossier	Appendix 4

The objectives of the degree programme, set out in the learning outcomes of the degree programme (See OER-part B), form the guiding principles. All course units together fulfill a role in working towards these learning outcomes. This is reflected in a coherent curriculum with a transparent structure. The matrix of learning outcomes (Appendix 1) defines the course units that include summative assessments and distinguishes between a) course units with assessments that *lead up to* the attainment level set out in the programme-level learning outcomes and b) course units with assessments *at this attainment level* (in the latter case the learning outcomes of the course unit are thus identical to the programme-level learning outcomes of the degree programme). This distinction is expressed as follows:

‘<u>x</u>’, i.e. underlined, is used for summative[2] assessments at the level specified in the programme-level learning outcomes
‘x’ for summative assessments at lower performance levels

In parallel with the curriculum, the assessment programme (Appendix 2) offers an overview of modes of assessment and exam periods. In order to gain insight at the programme level into whether the chosen modes of assessment tie in with the learning outcomes of the course units and create a balanced mix in the run-up to the programme- level learning outcomes of the degree programme, the intended learning outcomes of the course units are related to their modes of assessment (Appendix 3). Specific rules may apply to certain components of the graduation dossier (e.g. for the thesis: approval of the thesis proposal, amount of supervision, resit) (Appendix 4).

5 / Safeguarding of assessment quality by the Board of Examiners

The Board of Examiners is responsible for safeguarding the quality of assessment at both the degree programme level and the level of individual course units.

a. Safeguarding of assessment quality at degree programme level

The Board of Examiners annually issues advice on each degree programme's draft assessment plan for the coming academic year.

b. Safeguarding of assessment quality at course unit level

The board of Examiners has a procedure for the assessments of all course units in a degree programme, bearing in mind the position of the course unit in the curriculum and in a specific learning pathway. In addition, a substantiated selection of theses is evaluated.

6 / Archiving

When selected, all necessary documents of the assessment dossier of a course unit are uploaded in the Brightspace environment. Per academic year an inventory list of all evaluated courses is made by the cluster secretariat.

[2] Summative assessment aims to assess a student's knowledge and skills. Such assessments are usually awarded a mark, accompanied by a justification of the mark (adapted from *Toetsen in het hoger onderwijs* (2017)).

7 / List of documents relevant to assessment

Faculty vision of teaching and assessment – see https://myuniversity.rug.nl/infonet/medewerkers/let/onderwijs/vision-for-education.

Rules and Regulations – the internal regulations of the Board of Examiners.

Rules and Responsibilities for the assessment of the Faculty of Arts

Teaching and Examination Regulations (TER = OER; *Onderwijs- en examenregeling*) – a legally binding document that applies to the entire cohort of students who start a degree programme in a certain academic year. The TER may also contain transitional arrangements for previous cohorts.

Matrix of learning outcomes – an appendix to the Assessment Plan that specifies the course units with *summative* assessment leading up to or at the level specified in the programme-level learning outcomes and the course units with formative assessment.

Placement manual – a manual for the placement course unit.

Syllabus – a document that sets out the details of the TER and the Assessment Plan at course unit level in accordance with the information in Ocasys.

Assessment programme – the implementation of the TER, Part A, Article 8.5

Appendix 1. Matrix of learning outcomes of the degree programme / course units

Bachelor's year 1	K. Graduates have demonstrable knowledge and understanding in a field of study that builds upon and exceeds their secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study.							T. Graduates are able to apply their knowledge and understanding in a manner that indicates a professional approach to their job or profession, and have competences for devising and deepening argumentations and solving problems within their field of study.						O. Graduates have the ability to gather and interpret relevant data, usually within their field of study, to form judgements that include balancing relevant social, academic or ethical issues.		C. Graduates are able to communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.				L. Graduates possess such study skills as are necessary for students to pursue further study with a high degree of autonomy.	
	K 1	K 2	K 3	K 4	K 5	K 6	K 7	T 1	T 2	T 3	T 4	T 5	T 6	O1	O2	C1	C2	C3	C4	L1	L 2
Semester 1																					
Beyond Antiquity: Visual Arts 400-1400	x	x			x		x	x											x	x	x
Beyond Antiquity: Architecture 400-1400	x	x			x		x	x											x	x	x
Paint to Pixel: Artists' Materials & Techniques through the Ages	x	x			x		x	x											x	x	x
Towards Modernity: Visual Arts 1400-1800	x	x			x		x	x											x	x	x

Towards Modernity: Architecture 1400-1800	x	x			x		x	x											x	x	x
Seeing and Knowing: Visual Analysis & Iconography	x	x			x		x	x			x							x		x	x	x
Semester 2																					
Style and Modernity: Architecture & Urbanism 1800-1914	x	x			x		x	x											x	x	x
Reality Contested: Visual Arts 1800-1914	x	x			x		x	x										x		x	x	x
European Cultural Metropole Excursion	x	x	x		x		x	x			x									x	x	x
Blurring Boundaries: Architecture & Urbanism 1914-now	x	x			x		x	x										x		x	x	x
Blurring Boundaries in Art 1914-now	x	x			x		x	x												x	x	x
Cultural History of European Gardens and Parks	x	x			x		x	x												x	x	x

Bachelor's year 2	K.							T.						O.		C.				L.	
	K1	K 2	K 3	K 4	K 5	K 6	K 7	T1	T2	T3	T4	T5	T6	O1	O 2	C1	C2	C3	C4	L 1	L2
Semester 1																					
Cultural Heritage in Art, Architecture and Landscape	x		x		x			x		x		x	x	x		x	x				x
Renaissance Art: Invention	x		x		x			x		x		x	x	x		x	x				x

Architecture, City & Freedom	x		x		x			x		x		x	x	x		x	x				x
Designed Landscapes 1800-present	x		x		x			x		x		x	x	x		x	x				x
Art Now	x		x		x			x		x		x	x	x		x	x				x
Perspectives in Art Theory				x						x				x		x				x	x
Semester 2																					
Art History and Architecture's Global Potentials		x	x	x	x				x			x	x	x	x	x	x			x	x
Art & Architecture of the Netherlands			x	x	x				x			x	x	x	x	x	x			x	x
European Country House Landscapes			x	x	x				x			x	x	x		x	x			x	x
Art & Environment			x	x	x				x			x	x	x		x	x			x	x
Art & Institutions			x	x	x		x		x			x	x	x	x	x	x			x	x
Architecture, Nature & Enlightenment			x	x	x				x			x	x	x		x	x			x	x

Bachelor's year 3	K.							T.						O.		C.				L.	
	K1	K 2	K 3	K 4	K 5	K 6	K 7	T1	T2	T3	T4	T5	T6	O1	O2	C1	C2	C3	C4	L1	L2
Semester 1																					
Minor/Subsidiary																					
Semester 2																					
Research skills: Art/Architecture/Landscape							x	x		x		x	x				x	x	x	x	
Excursion Arts & Architecture						x	x					x	x	x	x	x		x	x		
Excursion Landscape						x	x					x	x	x	x	x		x	x		
Practice Lab: Art/Architecture/Landscape														x	x	x	x	x	x	x	x
Bachelor's Thesis Art History								x	x	x	x	x	x	x	x	x			x	x	x

Appendix 2. Learning outcomes and their assessment in course units

The learning outcomes mentioned below are based on Ocasys. Learning outcomes could be described more extensively in the syllabus of a course unit.

Ba1	**Semester 1**	
Module	Code	Learning outcome
Beyond Antiquity: Visual Arts 400-1400	LKX018P05	Be able to analyse artworks and to tell their date and place of origin; be familiar with the development of the arts over the period 400- 1400; be able to understand artworks within the historical context in which they were created.
Beyond Antiquity: Architecture 400-1400	LKX017P05	Basic knowledge of and insight in the development of European architecture of the Middle Ages. Basic knowledge of relevant terminology. Basic ability to identify, in terms of chronology and geography, typical buildings from this period.
Paint to Pixel: Artists' Materials & Techniques through the Ages	LKX022P05	Students acquire knowledge about the wide range of artists' materials and techniques and how both play a central role in the making, meaning, perception, presentation, and conservation of works of art. After the course, students are able to recognize materials and techniques and describe them using adequate terminology. They are furthermore familiar with relevant art historical writings on materials and techniques and have a basic knowledge of the field of technical art history. The following academic skills are trained: – analysing material and textual sources verbally and in writing – assembling a bibliography – conducting field work in groups
Towards Modernity: Visual Arts 1400-1800	LKX028P05	Be able to analyse artworks and to tell their date and place of origin; be familiar with the development of the arts over the period 1400- 1800; be able to understand artworks within the historical context in which they were created.
Towards Modernity: Architecture 1400-1800	LKX030P05	Upon successful completion of the course unit, students are able: - To demonstrate their knowledge and understanding of the history of architecture in the early modern period - To analyse and interpret the architecture in question (using the relevant terminology) and to relate it to a broader context - To work in teams - To execute an academic study on the topic, and to present the outcomes in a portfolio
Seeing and Knowing: Visual Analysis & Iconography	LKX025P05	In this course, students will learn about various approaches to analyzing, understanding, and interpreting works of art and architecture. Upon successfully completing the course, students will have: a) knowledge and understanding of fundamental interpretive methods b) knowledge of the terminology used in the field c) the foundational skills to look at, read and write about art and architecture.
BA1	**Semester 2**	
Style and Modernity: Architecture & Urbanism 1800-1914	LKX026P05	1. Introduction to modern architecture and urban development and exploration of the urge for innovation in this discipline. Upon successfully completing the course unit Style and Modernity 1750-1914, students will have: a) knowledge and understanding of a number of fundamental transformations in architecture in the period 1750-1914 b) knowledge and understanding of exemplary buildings and works of art from the above-mentioned period and their related sources c) Knowledge of the terminology used in the field. 2. Introduction to the discipline of art and architecture history and its societal context.
Reality Contested: Visual Arts 1800-1914	LKX024Po5	Students learn to understand the most important developments in the field of visual arts and photography between 1800-1914, and contemporary art-theoretical concepts. The course trains the following academic skills: Oral presentations, comparative visual analysis and visual memory, textual analysis, art historical terminology.
European Cultural Metropole Excursion	LKX021P05	Observation, analysis and study of buildings and art works on the spot, in connection with their historical context.
Blurring Boundaries: Architecture & Urbanism 1914-now	LKX019P05	Knowledge of the corpus and chronology of international architecture between 1914 and the present day; the ability to programmatically and stylistically distinguish the various buildings/urban ensembles/designs/ideas; knowledge of the underlying (ideological) motivations and of the designers and the ability to place them in historical perspective; the ability to reproduce the themes discussed both orally and in writing.

Blurring Boundaries in Art 1914-now	LKX020P05	Aim of this course unit is to gain knowledge of the developments of the visual arts in Western Europe and the United States from 1914 until 1990. Students have upon successful completion of the course unit: - knowledge of some important artists and artworks, and the ability to position them within a (social, political, art historical) context; - knowledge of some art movements and art forms, and are able to characterize them; - some knowledge of: art historical terminology, and correct use of it; diversity of art historical approaches; ways in which art historical knowledge is applied/present in the museum context. In this course unit the following competences are developed: - (comparative) analyses of sources (artworks and literature); - giving a clear and coherent oral presentation, debate about a subject matter with a group of peers, and review peers; -general academic skills (critical reading, thinking, communicating and describing) and course specific skills (knowledge of terms, reading and interpreting of sources as well as the ability to relate these sources to discussed artworks and literature).
Cultural History of European Gardens and Parks	LKX031P05	After completing the course, students - required an overview of the historical development of the garden - have a notion of the position and value of the garden - understand the garden in its cultural context - understand the impact of plants on the colonial development

BA 2	**Semester 1**	
Module	Code	Learning outcome
Cultural Heritage in Art, Architecture and Landscape	LKX043B05	1. Insight into the development of the Northern coastal area as a specific cultural landscape. 2. Understanding the concept of cultural heritage as it emerged in the 19th century and developed into its current form. 3. Recognize relationships between cultural heritage in art, architecture and landscape
Renaissance Art: Invention	LKX050B05	- Students are able to identify major artistic inventions and (re)discoveries attributed to Renaissance Italy. - Students can interpret an early modern artwork by connecting specific visual elements to larger issue in the cultural context of the time. - Students can read and analyze (interpret) key early modern texts on art. - Students can critically analyze aspects of the relationship between the theory and practice of art in the early modern period. - Students begin to critically evaluate narratives about art according to the question: what is emphasized in this history and what is downplayed? - Students can find scholarly articles through the RUG library catalogue, and using JSTOR.
Architecture, City & Freedom	LKX019B05	1. Upon the completion of this course students will have a basic understanding of urban plans and architectural designs (they will be able to recognise and analyse plans, sections, axonometric drawings, analytical drawings) 2. Students will be able to identify and summarise urban developments and works of architecture within their socio-political, cultural, and institutional contexts 3. Students will be able to compare and contrast 20th and 21st-century global projects with a focus on the expanding global history of architecture and urbanism 4. Students will develop skills to work in interdisciplinary teams and collaborate with colleagues on assignments; they will be able to display acquired knowledge and engage in discussions 5. Students will practice different ways of mapping urban phenomena and their historical transformations with a focus on object-based analysis

Designed Landscapes 1800-present	LKX025B05	Gain insight into the historical context, design history, layout and heritage values of various types of Modern Period designed landscapes in The Netherlands and abroad (history of modern landscape architecture. Practical training in the analysis of the landscape design, contextual interpretation and field analysis
Art Now	LKX024B05	- knowledge and understanding of reoccurring topics and debates in the international field of contemporary art; - study current developments in arts and art historical/critical discourse, reflect on the studied sources, topics/debates and approaches; - hold clear, coherent presentations on findings for a peer audience; - write an exhibition review, related to a specific topic and based on a museum visit; - contribute to conversations with artists and curators; - apply correct terminology in conversations, presentations and in writing; - skills needed for an academic profession, including the display of initiative and personal responsibility, conducting a conversation on academic level, perform a context sensitive attitude, ability to work independently and in a team and to tune to a target audience.
Perspectives in Art Theory	LKX041B05	- insight into different theoretical approaches to the histories of art, architecture, and cultural landscapes. - to be able to analyse art-theoretical and art-critical sources and obtain a critical attitude towards the different approaches. - to be able to write a paper comparing two of the approaches discussed in the course.
BA 2	**Semester 2**	
Art and Architecture of the Netherlands	LKX048B05	After completion of the course, students >will have a concise overview of Netherlandish art and architecture from Middle Ages to the present. Please note that the course will be taught on rotation and the focus on time periods may vary. Not all professors will be teaching medieval / modern / early modern. > can analyze the 'program' of architecture, and artworks in relation to the (historical) context in which they emerged >know how societal, economic and political contexts shape and re-shape culture, i.e. art and architecture, and purposefully employ art and the built environment to create a 'national' identity >understand the mechanisms of the exchange of ideals, knowledge, and skills between professions, as well as between geographical regions, i.e. the global spread of Dutch art and architecture as a consequence of its short-lived status as a hyperpower (Amy Chua) and its success in building an colonial empire >have further developed their skills to analyze art and architectural as material objects *in all domains: exercises in literature research, reviews, and occasionally research in archives *in art: early Netherlandish and 'Golden Age' painting, architecture, and objects; art and society in the Dutch colonial empire; museum collections and current debates. *in architecture: construction, material, floor plans, elevations, functions, use, and the way all these may change over time. This requires exercises in hand drawing, photo documentation, *in urbanism: street networks, street profiles, the esthetic imperatives of building codes. This requires exercises in drawing, collages, movies, etc.
European Country House Landscapes	LKX026B05	Upon successful completion of the course unit, students are able: 1. To demonstrate their knowledge of the history of castles, country houses, and landed estates in Europe (with special attention to The Netherlands); 2. To demonstrate knowledge of the current debates, main concepts, perspectives, sources and methods used by scholars (cultural historians, art historians, landscape historians, historical anthropologists) on castles, country houses, and landed estates; 3. To undertake further study in this field.
Art & Environment	LKX021B05	The main learning outcomes are: to understand some of the most important sculptural issues in twentieth-century art and in the public domain (city, landscapes, parks); - to be able to analyse art-theoretical and art-critical notions in the field of sculpture; - to obtain a critical attitude towards the art historical literature in the field of sculpture and sculpture in the public domain.
Art History and Architecture's Global potentials	LKX045B05	Students who follow this course will acquire strong competencies in discussing—advocating and repudiating—art and/or architecture as globally relevant as well as global in status (or not).

Art & Institutions	LKX022B05	1. To acquire knowledge and understanding of important national (and international) art institutes, and issues of the field. 2. To carry out small-scale research and report on this, in writing.
Architecture, Nature & Enlightenment	LKX020B05	In this series, the Enlightenment is seen as the principal formative philosophy of the modern era and as a train of thought that is always there – a comparison of the 'counter-cultural' ideals of the 1960s with the views expounded in the late eighteenth century drives the point home. The course is designed as a 'cross-over' series that involves staff from art history, architectural and urban history, and landscape history. The principal aim of the series is to confront students with the impact of ideology on design (in the broadest possible sense)

BA 3	**Semester 1**	
Module	Code	Learning outcome
Minor/Subsidiary		
Jaar 3	**Semester 2**	
Research skills: Art/Architecture/Landscape	LKX047B05	Students become acquainted with the full research process from start to end; they learn how theories can be applied in research projects; they know what a good structure of a BA thesis is and know how to apply this.
Excursion Arts & Architecture	LKX030B10	- Students research in depth one particular work of art or architecture - They learn how to gather and present this information to a critical audience, in-situ, in a professional manner. - Based on their research and the presentation, students write a research paper.
Excursion Landscape	LKX032B10	1. Gain insight into major European issues of modern day landscape and/or architectural history; 2. Develop scientific skills in reading European landscapes in the field; 3. Development of scientific skills on preparing a chapter of a scientific excursion guide in English; 4. Development of scientific skills in preparing and giving an oral presentation during a scientific excursion.
Practice Lab: Art/Architecture/Landscape	LKX046B05	The project-based character of the module enables students to develop expertise and experience in their field of interest as well as professional skills by taking on particular roles within the project team, i.e. conception, organization, PR, text writing, funding, design, communication.
Bachelor Thesis	LKX999B10	Students will gain experience in analysing knowledge and insights from literature and learn to critically reflect on and synthesize these insights and to identify possible gaps and unanswered research questions the literature. In the thesis, students are expected to: · Independently collect relevant art-historical literature and other information · Distinguish between primary and secondary sources · Formulate a clear research question that can be answered in a nuanced way · Choose, substantiate and apply a suitable method · Clearly outline the resulting steps in the argumentation · Critically analyse and evaluate the problem, the material and the literature · Compare and critically reflect on the research and reviews of various different authors · Use the relevant art-historical terminology 2 · Write the text in correct Dutch or English, in accordance with the standards for academic publications in this field. The thesis may be written in a language other than Dutch or English upon consultation with the supervising lecturer. · Draw up a conclusion, also formulating questions for further research.

Appendix 3. Schematic overview of the assessment **programme**

BA Art History 2025-2026 – Assessment

Ba 1 – semester 1

			Block 1.1	Examination 1.1	Block 1.2	Resit 1.1	Examination 1.2	Resit 1.2	ECTS	Language
1.1	Beyond Antiquity: Visual Arts 400-1400	LKX018P05	Weekly assignments (written assignments)						5	English
	Beyond Antiquity: Architecture 400-1400	LKX017P05	Seminar assignments, excursion in Groningen	(Mid-term) Exam		Resit exam			5	English
	Seeing and Knowing: Visual Analysis & Iconography	LKX025P05	Weekly assignments (Presentations, written assignments)	Portfolio					5	English
1.2	Towards Modernity: Visual Arts 1400-1800	LKX028P05					Exam	Resit exam	5	English
	Towards Modernity: Architecture 1400-1800	LKX030P05			Seminar assignments (ungraded), excursion in Groningen		Exam	Resit exam	5	English
	Paint to Pixel: Artists Materials & Techniques	LKX022P05			Written assignment/group assignment/portfolio				5	English

Ba 1 – semester 2

			Block 2.1	Examination 2.1	Block 2.2	Examination 2.2	Resit 2.1	Resit 2.2	ECTS	Language
	Reality contested: Visual Arts 1800-1914	LKX024P05	presentation	Exam with essay question					5	English

	Style & Modernity: Architecture & Urbanism 1800-1914	LKX026P05	written assignments/draft paper						5	English
2.1	Cultural History of European Gardens and Parks	LKX031P05		Exam, portfolio			Resit exam, portfolio		5	English
2.2	Blurring Boundaries in Art 1914- now	LKX020P05			Weekly assignments (presentations, in-class assignments, peer review)	Exam		Resit exam	5	English
	Blurring Boundaries: Architecture & Urbanism 1914 now	LKX019P05			Video project	Essay		Resit essay	5	English
	European Cultural Metropole Excursion	LKX029P05			Presentation	Portfolio			5	English

Ba 2 – semester 1

			Block 1.1	**Examination 1.1**	**Block 1.2**	**Resit 1.1.**	**Examination 1.2**	**Resit 1.2**	**ECTS**	**Language**
1.1	Architecture, City & Freedom	LKX019B05	Presentation (group)	Portfolio/Outcome of participation in and grades for seminars with group presentation		Resit individual project			5	English
	Renaissance Art: Invention	LKX050B05	Presentations, written assignment in week 4	Exam		Resit written assignment and/or exam			5	English
	Cultural Heritage in Art, Architecture and Landscape	LKX043B05	Excursion assignments	Exam		Resit exam			5	English
	Designed Landscapes 1800-present	LKX025B05			Weekly assignment		Exam, Paper (group)	Resit exam and/or paper (group)	5	English
	Art Now	LKX024B05			Weekly In-class assignments,		Exam	Resit exam and/or digital	5	English

1.2					digital glossary/exhibition review			glossary/exh. Review		
	Perspectives in Art Theory	LKX041B05			Participation, lead discussion		Paper	Resit paper	5	English

Ba 2 – semester 2

			Block 2.1	**Examination 2.1**	**Block 2.2**	**Examination 2.2**	**Resit 2.1**	**Resit 2.2**	**ECTS**	**Language**
2.1	European Country House Landscapes	LKX026B05	Presentation, written assignment	Exam			Resit exam		5	English
	Art & Architecture of the Netherlands	LKX048B05	Weekly assignment (incl. analytical drawing)	Portfolio			Resit portfolio		5	English
	Art History and Architecture's Global Potentials	LKX045B05	Written assignments	Essay			Resit essay		5	English
2.2	Architecture, Nature & Enlightenment	LKX020B05			Thematic essay (group), including individual contributions	Essay		Resit essay	5	English
	Art & Environment	LKX021B05			Weekly assignments, written assignment	Exam		Resit exam	5	English
	Art & Institutions	LKX022B05				Paper		Resit paper	5	English

Ba 3 – semester 1

		Block 1.1	**Examination 1.1**	**Block 1.2**	**Resit 1.1.**	**Examination 1.2**	**Resit 1.2**	**ECTS**
MINOR								30

Ba 3 – semester 2

			Block 2.1	**Examination 2.1**	**Block 2.2**	**Examination 2.2**	**Resit 2.1**	**Resit 2.2**	**ECTS**	**Language**
	Bachelor's Thesis Art History	LKX999B10				Thesis		Resit: Thesis	10	English
	Research Skills: Art/Architecture /Landscape	LKX047B05	Peer review, presentation	Written assignment			Resit: written assignment		5	English

2.1	Practice Lab: Art/Architecture /Landscape	LKX046B05	Field work diary	Project of practical nature, depending on opportunities and circumstances			Resit: Depending on the form in which the test took place		5	English
2.2	Excursion Art & Architecture	LKX030B10			In-situ discussion, presentation, walk	Paper		Resit: paper	10	English
	Excursion Landscape	LKX032B10			In-situ discussion, presentation	Paper		Resit: paper	10	English

Appendix 4. Additional regulations for the graduation dossier

Assessment procedure (see also BA thesis manual):

Step 1

At the beginning of the thesis trajectory, the subjects and preferences of the students are inventoried. Based on the proposed subjects, the first supervisor is appointed based on expertise, availability, and, if possible, student preference. The BA thesis coordinator appoints a second reader, based on expertise and availability, taking care that combinations vary. All lecturers receive the overview.

Step 2

The student produces an outline and preliminary bibliography, which must be approved by first and second reader. After approval, supervision is the full responsibility of the first supervisor.

Step 3

After completion of the final version of the thesis by the student, supervisor and reader assess the thesis and fill in this form separately. After consultation, both sign the form, indicating their agreement on the assessment. The printed and signed version of the form is archived at the depart. office.

Step 4

The student receives a copy of the form.

In case that the supervisor and second reader cannot agree, they present the case to the Exam Committee and hand in this form & the thesis. The EC asks a third opinion.

Thesis Assessment Form Bachelor *Art History (History of Art, Architecture & Landscape)*

Name of Student:

Student number:

Thesis Title:

Name of Supervisor (S):

Name of Second Reader/Assessor (R):

Note: Supervisor and Second Reader need to fill in a form each and subsequently the *Final Assessment Form Thesis.*

In this report, please consider the following, by answering the following questions:

1. Problem statement/research objective, method, and theoretical framework

a) Are the aims of the thesis clearly identified and explained? Is there a well-formulated problem statement/research objective? Briefly explain.

b) Has a suitable theoretical framework and method/approach been chosen and made explicit to approach the research objective? Briefly explain.

c) Does the conclusion provide convincing answers/results to the research questions/objectives? Briefly explain.

2. Structure

a) Is the thesis coherently structured and does the structure support the main research questions / objectives? Briefly explain.

b) Are concepts clearly introduced and explained, and critically and consistently applied? Briefly explain.

3. Sources (primary and secondary):

a) Has (enough) relevant (primary and secondary) literature been adequately interpreted and integrated into the thesis?

b) Are academic and other sources discussed critically?

c) Is the bibliography/list of references relevant, sufficient and accurate and are footnotes used consistently and responsibly?

4. Quality of Academic Writing

a. How is the thesis written and is the use of language (Dutch/English) acceptable and of the required standard (i.e. range of vocabulary, grammar, occurrence of spelling mistakes and typos)?

5. Format

How is the thesis presented (i.e. consistency in lay-out, headings, tables, illustrations & captions)?

6. Process (only Supervisor):

a) Have recommended revisions been executed to a satisfying degree?

b) To what degree has the student been able to work independently?

7. Further remarks:

8. Grading:

Suggested Grade:

Groningen, dd.:

Signature:

university of groningen

Final Assessment Form Thesis

(to be completed jointly by first and second assessors, and if applicable third assessor)

Student name:		**Date started:**
Student number:		**Date completed:**
Thesis title:		
First assessor		
Second assessor		
Third assessor (if applicable)		

Final grade	
Date and place:	**Signature first assessor:**
Date and place:	**Signature second assessor:**
Date and place:	**Signature third assessor (if applicable):**
Explanation of agreed grade *(please include an explanation of the weighing of overall assessments as well as of any assessment point where assessments significantly diverge)*	