Study guide

Royal Conservatoire Antwerp

General Cultural Courses

AP HOGESCHOOL ANTWERPEN

Academic year 2026—2027

Content

1. *Introduction* 3
2. *Overview* 4
3. *Music history 1* 5
4. *Music history 2* 6
5. *Music history 3, 4, and 5* 7
6. *Introduction to the arts and humanities 1* 12
7. *Introduction to the arts and humanities 2* 13
8. *Literature study* 14
9. *Research skills* 15
10. *Introduction to artistic research* 16
11. *Artistic research* 17
12. *Research fast course* 17
13. *Research transition program* 17
14. *Artist in society* 18
15. *Introduction to Entrepreneurship in the Arts* 19

1. Introduction

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

Start of classes and attendance:

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

Live on campus:

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

Language use during lessons:

Although the Bachelor of Music is a Dutch program, lessons are often given from two language perspectives: Dutch and English. If you start the program as a non-Dutch speaking student, you may not yet have a sufficient level of the Dutch language and you could use some help and practice to express yourself and to learn specific terminology. However, since the field of work for musicians is also very international, it is also important for everyone to be able to express themselves in English as the general language. That is why we also consciously work with and around language in the supporting courses.
A number of course units take place in both Dutch and English: you will find the information in this study guide, in the timetable, and on the DigitAP page of the relevant courses. Nevertheless, it is recommended to have a sufficient level of both Dutch and English.
Would you like to improve your knowledge of Dutch and/or English? Then look at the options in the study guide of Elective courses.
Do you have any questions about language? Please contact Joanna.Britton@ap.be.

Stephanie Proot
Responsible Artistic Staff

2. Overview

Course unit	B1	B2	B3	M1	M2
MUSIC HISTORY 1	X				
MUSIC HISTORY 2		X			
MUSIC HISTORY 3, 4 AND 5			X*		
MUSIC HISTORY 3, 4 AND 5				X°	
MUSIC HISTORY 3, 4 AND 5					X°
INTRODUCTION TO ARTS AND HUMANITIES 1	X				
INTRODUCTION TO ARTS AND HUMANITIES 2		X			
LITERATURE STUDY 1		X**			
LITERATURE STUDY 2			X**		
RESEARCH SKILLS	X				
INTRODUCTION TO ARTISTIC RESEACH		X			
ARTISTIC RESEARCH			X		
MASTERPAPER & LECTURE PERFORMANCE					
RESEARCH FAST COURSE					
ARTIST IN SOCIETY			X		
ENTREPRENEURSHIP				X	

X* = not for option Voice
X° = Composition and Music Pedagogy

ASM: Stephanie Proot

Course representatives:

Music history	Stephan Weytjens
Introduction to the Arts and Humanities	Dimitri Goossens
Research	Yves Senden
Artist in society	Jeroen Malaise
Entrepreneurship	Jeroen Malaise

3. Music history 1

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

Teacher: Stephan Weytjens

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

Course materials:

- Weytjens, Stephan, Introduction to Western Music History, part 1: Classical Antiquity to Renaissance
- Weytjens, Stephan, Introduction to Western Music History, part 2: Baroque and Classical era
- PowerPoint presentations with musical examples and exam questions available via DigitAP

Duration and contact hours:

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

Schedule of Curriculum Concerts:

Check DigitAP

Assessment format:

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

Assessment standards:

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

4. Music history 2

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

Teacher:
Stephan Weytjens (semester 1) and Yves Senden (semester 2)

Contents: Western classical music history from 1800 to today.

Course materials:

- Weytjens, Stephan, Introduction to Western Music History, part 3: Music in the Romantic Era
- Buckinx, B. en Y. Senden, De Muziekgeschiedenis van de 20ste eeuw [English Deepl translation available]
- PowerPoint presentations with musical examples and exam questions available via DigitAP

Duration and contact hours:

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

Curriculum Concerts: Check DigitAP

Assessment format:

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

Assessment standards:

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

5. Music history 3, 4, and 5

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

Course content:
Modules: various modules from music history.

Course materials:
In this course unit, students may choose from various modules on offer. Students should communicate their choice of modules to the course coach and to Stephan Weytjens (stephan.weytjens@ap.be) at the start of the academic year.
The teacher will provide the requisite course materials (scores, articles, etc).

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

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

Subscription for the modules is only possible via Digitap
Questions and remarks: stephan.weytjens@ap.be

Overview modules:

SEMESTER 1

Module 1: Johann Sebastian Bach: not a stream but an ocean
Yves Senden
30 hours (NL)
Semester 1
Thursday 16:00–18:00
The Bach family has been active in music for three centuries. This module explores the background to Johann Sebastian Bach's life, whilst also providing an overview of the early and high Baroque periods. The module then zooms in on the influences that shaped the young Bach. Through a chronological overview of musical and social developments, we examine how he developed as a composer and distinguished himself from his contemporaries. All the musical genres he composed in are examined, with particular attention paid to the cantatas.
Assessment: essay on a Bach-related topic

Module 2: The Shifting Paradigms of Electronic Music
David Paolillo
30 hours (ENG)
Second half of Semester 1

Friday, 16:00–18:00

'From Tape to Data: the shifting paradigms of Electronic music' examines how technology has reshaped music throughout the 20th and 21st centuries. Inspired by Harry Lehmann's 'La révolution digitale dans la musique', the course focuses on paradigm shifts rather than linear chronology: the move from noise and recording experiments to electronic studios, the digital revolution, and today's post-digital culture. Through a combination of theory, listening and discussion, this module explores how each technological shift redefines both sound and artistic thought. The course invites students to relate these transformations to their own practice and to reflect on their role within contemporary digital music.

Assessment:

- Oral assessment: listening and discussion
- Attendance and participation

Module 3: Music Cultures of the World

Adidlia Yip

15h (ENG)

Friday, 14:00–16:00. Dates: 2, 9, 16, 23 October 2026, 13, 27 November, 4 December

The course will provide an overview of different musical practices in Asia, Africa and Latin America, including various musical genres such as classical, folk, traditional and popular styles. Basic musical concepts and skills such as rhythm, melody, harmony, metre, notation etc. will be discussed, and we will further explore the cultural, social and historical contexts that intersect with these musical styles, such as migration and globalisation.

Course outline

1. 2 OCT Introduction: Research into non-European music
2. 9 OCT Dance rhythms in Latin America
3. 16 OCT Indonesian gamelan and its influence on Western classical music
4. 23 OCT Silk and bamboo ensembles in Southern China
5. 13 NOV African rhythm theories: Polyrhythms, interlocking rhythms, cross-rhythms
6. 27 NOV Museum instruments and sound recordings: Collection, archiving and repatriation
7. 4 DEC Music and migration

Note: The topics and their order are subject to change.

Assessment:

- Attendance and participation (20%)
- 15-minute group or individual presentation or performance based on the theme of each lesson (20%)
- Research paper – 3,000 words (60%)

Module 4: Wilderness of Disciplines: Interdisciplinarity in Music

Nico Couck

15 hours (ENG)

Second half of Semester 1

Monday, 15:00–17:00

Rather than treating interdisciplinarity as a recent trend, this module examines how it has shaped music history and how it continues to change the way we listen, perform, interpret, and take artistic or even political stances today.

Interdisciplinary art is more than simply placing different art forms side by side. At its best, it creates a situation in which disciplines depend on one another and become mutually necessary.

In this module, we will explore the history of interdisciplinarity from the perspective of classically oriented music through a series of historical case studies. These include Glenn Gould's use of recording technology as a form of re-orchestration; the superimposition of Bach's music in new artistic contexts; the influence of gamelan and tap dance on American minimalism; music theatre since Kagel; the integration of folk instruments such as bagpipes into composed music, not merely as an exotic colour, but as a structural part of the musical language; the ways in which inclusivity can lead to a renewal of older artistic ideas; and more.

This module is supported by DE SINGEL and will include interactive visits linked to artists already featured in its programme, including Pussy Riot, amongst others.
Assessment: Presentation of a selected interdisciplinary case study to the participating students, focusing on historical context and the interaction between disciplines.

SEMESTER 2

Module 5: Arnold Schoenberg: From Late Romanticism to Atonality and Twelve-Tone Composition
Stephan Weytjens
15h (ENG)
First half of Semester 2
Wednesday 10:00–12:00
The Viennese composer Arnold Schoenberg (1874–1951) was undoubtedly one of the most controversial figures in twentieth-century music. In his own time, his works were often perceived as challenging the very foundations of music itself. Yet, despite the apparent radicalism of his modernist style, Schoenberg's music remained rooted in the classical-romantic tradition. Moreover, the innovations for which he became famous did not emerge abruptly but were largely the result of a gradual and carefully considered artistic evolution.
Through a selection of Schoenberg's most significant compositions, we will trace the development of his musical language—from his late-Romantic style, strongly influenced by composers such as Brahms and Wagner, through the experimental world of free atonality, to the systematic approach of twelve-tone composition, also known as dodecaphony. Along the way, we will explore some connections between Schoenberg's music and contemporary developments in other artistic disciplines, including poetry and painting, and consider his lasting influence on subsequent generations of composers.
Assessment: A presentation of a selected composition by Schoenberg, demonstrating your understanding of the topics discussed in class.

Module 6: Traditional cultures and performances in Africa (Feb–Apr 2027)
Adilia Yip
Semester 2
Dates: Friday – 5, 26 February, 5, 12, 19 March, 30 April 2027
14:00 to 16:30 (2.5 hours)

This course aims to enhance students' understanding of traditional African music through performance, critical listening and analysis. In addition to theoretical discussion at the start of each lesson, students will collaborate online with musicians and students specialising in Xhosa musical bows from the University of Cape Town, South Africa. Through this network music project, students will explore the polyrhythms, coordination and harmonic characteristics of traditional African music, whilst also developing an understanding of the cultural context and historical significance of African musical instruments in both past and contemporary societies. The final session will be a network music performance in collaboration with the University of Cape Town. The project is supported by network music composer and conductor Sarah Rose Weaver and musical bow teacher Nomapostile Nyiki.
Lesson 1: 5 February 2027

- Introduction: Research into African traditional music
- African polyrhythms and coordination

Lesson 2: 26 February 2027

- The uhadi and umrhubhe bows of the Xhosa people in South Africa
- Sectional rehearsal

Lesson 3: 5 March 2027

- Pitch and tuning systems
- Section rehearsal

Lesson 4: 12 March 2027

- Functions, participation and communication
- Tutti rehearsals with South African musicians online

Lesson 5: 9 March 2027

- Ritual and healing music
- Online tutti rehearsals with South African musicians

Lesson 6: 30 April 2027

Performance

Assessment

- Attendance and participation (40%)
- Research article of 3,000 words; the topic could be Xhosa musical bows, the network music project, performance, personal experience, etc. (60%)

SEMESTER 1 + SEMESTER 2:

Module 7: History of Vocal Music
Sabrina Avantario (opera and oratorio) & Aäron Wajnberg (lied)
30 hours (NL/ENG)
First and second semesters

Sabrina Avantario (Opera and Oratorio)
Tuesday 14:00–16:00
29 September
6, 13, 20 October
10, 17, 24 November
5 January
2 February
24 March: Opera and Oratorio exam

Aäron Wajnberg (Lied)
Friday 9.45–11.45
5 February
26 March
16 April
23 April
30 April (reserve lesson)

This course explores and discusses the history of the art song, oratorio and opera from the singer's perspective. The course comprises 9 two-hour lessons (oratorio and opera) and 4 two-hour lessons (art song). The course is also open to non-singers and can be attended on a completely non-committal basis by singing students of other levels.
Learning objectives: The student will be familiar with the key moments in the history of the art song, oratorio and opera, viewed and examined from the singer's perspective. The student will be able to analyse an art song score and place it in its historical context. The student takes part in a class discussion and reflection after listening to opera and oratorio excerpts.

Assessment:

• 20% Continuous assessment
• 30% Art song (oral and/or written examination)
• 50% Opera and oratorio (oral and/or written examination)

Module 8: History of Jazz 1
Thomas Jillings
30 hours (NL/ENG)
First and second semesters
Wednesday, 12:00–13:00 (subject to change)
Students follow the regular modules in Jazz History 1 offered by the Jazz Department. / The students follow the regular classes of Jazz History 1 of the Jazz Department.
After analysing the origins of jazz at the end of the 19th century, the course covers the various jazz styles of the first half of the 20th century and discusses the leading musicians: New Orleans style, Chicago style, swing era jazz, bebop, and the styles of the 1950s (cubop, cool jazz, hard bop, soul jazz, bossa nova). We also learn to approach (jazz) history from different perspectives (formal, sociological, critical). The lessons are illustrated with audio examples and visual material.
Assessment: oral exam and essay

Module 9: History of Jazz 2
Thomas Jillings
30 hours (NL/ENG)
First and second semesters
Wednesday, 11:00–12:00 (subject to change)
Students follow the regular modules in Jazz History 2 from the Jazz specialisation. / The students follow the regular classes of Jazz History 2 of the Jazz Department.
We discuss jazz styles from the 1960s onwards (modal jazz, free jazz, fusion) and then turn our attention to European jazz, the identity crisis of jazz in the 1980s and the evolution towards the current jazz scene. We deepen our critical perspective on jazz history and the various attitudes towards jazz. The lessons are illustrated with audio examples and visual material.
Assessment: oral exam and essay

6. Introduction to the arts and humanities 1

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

Teacher: Dimitri Goossens

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

Introduction to the Arts and Humanities 1 deals with the time period from the start of culture until 1900. Themes which will be explored are: (a) awareness of vulnerability in relation to cultural production, (b) the evolution from concepts surrounding beauty or the ideal of beauty, and (c) the cohesion or dialogue between the evolutions of (a) and (b).

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

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

Assessment format:
Assignment requiring the student's critical reflection.

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

7. Introduction to the arts and humanities 2

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

Teacher: Dimitri Goossens

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

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

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

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

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

8. Literature study

Course unit	Assessment format	% of the points
Literature study 1	Knowledge test	100%
Literature study 2	Knowledge test	100%

Literature Study is a compulsory course within the Classical Music program (except for voice and composition) and contributes to a deeper understanding of the musical tradition within the student's own instrument group. Students engage with relevant texts on the history, development, and performance practice of their instrument and its repertoire. The course focuses on historical, societal, and stylistic insights: students study important works and theoretical texts that shed light on the evolution of their field. This includes both the classical tradition and later or alternative developments. Attention is also given to repertoire outside the classical canon.

Teachers use a variety of teaching methods, such as lectures and seminars, in combination with, for example, masterclasses, individual assignments, listening sessions, concerts, and excursions (to museums or instrument makers), allowing students to deepen their knowledge through practical examples and discussions, and to clearly articulate and apply insights in their artistic practice.
Literature Studies enhances understanding of the musical repertoire and the socio-historical context of the student's own instrument or instrument group, enabling them to make more informed artistic choices.

This course is an important complement to subjects such as the principal study, Chamber Music, Creative Project, and Music Practice, contributing to the development of both technical proficiency and personal artistic vision.

The course is structured differently per section/instrument group. For more information, please consult your section's study guide or the course teacher.

9. Research skills

Course unit	Assessment format	% of overall score
Research skills	Reflection assessment	100%

Teachers: Floris Van der Veken (floris.vanderveken@ap.be) and Frank Agsteribbe (frank.agsteribbe@ap.be)

Course materials:

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

Duration and contact hours:

- 20 contact houres
- Final details will be published on DigitAP

Course content:

- Introduction to the principles of artistic research
- Introduction to the basic principals of research and research in the arts.
- Introduction to the most important reference books, catalogues and databases for research in relation to music
- Start to Write: basic principles of scientific writing: types of writing, formulation of research question, focus, methodology, classification and style of writing.
- Tracing and critical reading of sources in relation to music
- Targeted applications, closely aligned with the student's own musical practice, help students become familiar with efficiently sourcing information on the one hand, and (artistically) interpreting relevant literature and existing research on the other.
- Explore and implement the Research Catalogue

Assessment format:

On-going evaluation throughout the year; testing of knowledge and skills during the lessons; a writing assignment.
Each of the five sessions are mandatory, for schedule check DigitAP.
Because of the interactive operation of the course, attendance is mandatory.

Assessment standards:

The minimum pass mark is 10/20.

10. Introduction to artistic research

Course unit	Assessment format	% of overall score
Research 2	Case-study test hands-off permanent	100%

Teachers: Anne Pustlauk (anne.pustlauk@ap.be)

Course materials:

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

Duration and contact hours:

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

Course content:

In Introduction to Artistic Research, the research knowledge and skills acquired in the previous year are further developed and applied in a focused manner. Through concrete case studies, possible models, formats, and outputs of artistic research are illustrated, and various types of research methodologies are examined. For this purpose, lectures with moderated Q&A sessions are organized; the detailed schedule will appear on DigitAP.

Students then use their own repertoire as a starting point to develop a personally relevant research topic, which will ultimately be presented to the class.

Assessment format:

Assessment of knowledge and skills during class, supplemented by an individual assignment linked to the bachelor paper or other relevant repertoire. This assignment is presented in class.

Assessment standards:

The minimum pass mark is 10/20.

11. Artistic research

Course unit	Assessment format	% of overall score
Research 4	Reflection assessment	100%

Teachers:

- Yves Senden
- Nico Couck
- Korneel Bernolet
- Anne Pustlauk
- Floris van der veken
- Umut Eldem

Course materials:

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

Duration and contact hours:

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

Course content:

Application of the knowledge and skills acquired in Research skills and Introduction to artistic research.

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

Concrete implementation: See study guide Research & lecture performance

Assessment format: Presentation through/registration in Research catalogue

Assessment standards: The minimum pass mark in 10/20

12. Research fast course

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

13. Research transition program

Students for Research Transition program join Research Skills and Introduction to artistic research: see information above.

14. Artist in society

Course unit	Assessment format	% of overall score
Artist in society	Reflection assignment	30%
	Reflection assignment permanent	70%

Teacher: Pieter Matthynssens (Music) and Wouter Hillaert (Drama)

'Artist in Society' provides a framework for the performing artist who consciously wants to position themselves within society. From both reflective and practical-artistic perspectives, students are given the opportunity to become attuned to the complexity of the societal context. They learn ways to engage with this complexity through their artistic practice and to enter into dialogue with social actors.
Students are challenged to seek inspiration and experiences in the professional field and to shape them creatively and reflectively.

Course contents:

- Cross-disciplinary introductory seminars with experts on the role and place of art and the artist in society.
- Engaging in group discussions.
- Focused exploration of the broader (socio-)artistic field.
- Creative processing and presentation of personal experiences and perspectives.

1st Semester: Group classes and reflection.
2nd Semester: Field visits, practical exploration, and a small concluding assignment.

Evaluation Methods:
Students are assessed based on their active participation in seminars and interim assignments, as well as the final reflective assignment. Attendance at lectures is mandatory, and students must complete a certain number of field visits.
Details: See DigitAP.

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

15. Introduction to Entrepreneurship in the Arts

Course unit	Assessment format	% of overall score
Introduction to	Casestudy test permanent	50%
Entrepreneurship	Casestudy test	50%

Teacher: Jeroen Malaise

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

Period and contact hours:
The material will partially be given during the sessions and partly be in the form of audio-visual modules. These modules are linked to regular assignments, which cumulate into a final assignment. There are intervision sessions with the teacher. All information is published on https://sites.google.com/view/arts-entrepreneurship/homepage.

Evaluation methods:
50%: The student is evaluated by means of a practical, interactive form in which presentations are given and assignments are carried out. This counts for 50% and is only possible in the 1st session. A paper/portfolio is also requested that also counts for 50% and can be submitted in both the 1st and 2nd examination period.
The student must pass each partial test of the course in order to pass the entire course. If a partial test is not passed, the lowest mark of the partial test becomes the mark for the entire course unit and the student is referred to the next examination period for the entire course unit. Please note: no second exam chance is possible for the partial test Permanent Evaluation. The mark for the partial test Permanent Evaluation of the first examination period is transferred to the second examination period.

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