



## Arts & Culture (Ma)

Vrije Universiteit Amsterdam - Faculteit der Geesteswetenschappen - M Kunst- & cultuurwetenschappen - 2017-2018

De MA Kunst- en Cultuurwetenschappen (Arts & Culture) kenmerkt zich door een brede focus op verschillende domeinen van de cultuursector. Hier volg je vakken in specialisaties die aansluiten op de ontwikkelingen in kunst, architectuur, media, erfgoed, creatieve industrie en design. Terwijl sommige specialisaties de actualiteit in een historisch perspectief plaatsen, gaan andere expliciet in op de hedendaagse context van kunst, cultuur en media. In onze programma's verdiep je je in de geschiedenis, theorie, analyse, in vele dwarsverbanden, en maak je kennis met het onderzoek van de staf, maar ook met onderzoeksprojecten in allerlei culturele instellingen en bedrijven. De stad Amsterdam – het culturele hart van Nederland - biedt een unieke voedingsbodem om academische verdieping te koppelen aan de expertise van professionals.

Er zijn vijf afstudeerrichtingen:

- Architectuurgeschiedenis
- Comparative Arts and Media Studies
- Design Cultures
- Contemporary Art History
- Kunst, Markt en Connaisseurschap

[Opleidingsschema](#)

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## Master Kunst- & cultuurwetenschappen, afstudeerrichting Architectuurgeschiedenis

Volg de verplichte modules (48 studiepunten) en volg modules ter waarde van 12 stp in de vrije ruimte.

Opleidingsdelen:

- [Afstudeerrichting Architectuurgeschiedenis, keuze](#)

Vakken:

Naam	Periode	Credits	Code
<a href="#">Architectuur masterexcursie buitenland</a>	Periode 5+6	6.0	L_KBMAKGS012
<a href="#">Architectuurkritiek</a>	Periode 4	6.0	L_KBMAKGS011
<a href="#">Architectuurtheorie</a>	Periode 2+3	6.0	L_KBMAKGS014
<a href="#">Masterscriptie architectuurgeschiedenis</a>	Ac. Jaar (september)	18.0	L_KBMAKGSSCR
<a href="#">Seminar Architecture</a>	Periode 1+2+3	9.0	L_KBMAKGS013
<a href="#">Trending Topics Arts and Culture</a>	Periode 1+2+3+4+5	3.0	L_KAMAKGS025

## Afstudeerrichting Architectuurgeschiedenis, keuze

Kies 12 stp uit het aanbod.

Vakken:

Naam	Periode	Credits	Code
<a href="#">Architectural and Town Planning Heritage</a>	Periode 1	6.0	L_KBMAERF004
<a href="#">Challenging Eternity. Heritage, Urbanistic Interventions and the City of Rome</a>	Periode 5+6	9.0	L_AAMAALG003
<a href="#">Historical Landscape and Archaeological Heritage</a>	Periode 1	6.0	L_AAMAERF001
<a href="#">Individuele masterverdieping in de architectuurgeschiedenis A</a>	Ac. Jaar (september)	9.0	L_KBMAKGS009
<a href="#">Individuele masterverdieping in de architectuurgeschiedenis B</a>	Ac. Jaar (september)	6.0	L_KBMAKGS010
<a href="#">Seminar Contemporary Art</a>	Periode 1+2+3	9.0	L_KAMAKGS027
<a href="#">Stage architectuurgeschiedenis</a>	Ac. Jaar (september)	12.0	L_KBMAKGSSTA
<a href="#">Werkcollege master beeldende kunst</a>	Periode 1+2+3	9.0	L_KAMAKGS014

## Master Kunst- & cultuurwetenschappen, afstudeerrichting Comparative Arts and Media Studies

Choose elective/internship worth 12 credits.

Opleidingsdelen:

- [Afstudeerrichting Comparative Arts and Media Studies, keuze](#)

Vakken:

Naam	Periode	Credits	Code
<a href="#">Crossmedial Exhibitions</a>	Periode 4	6.0	L_ZAMAACW015
<a href="#">Master Thesis Comparative Arts and Media Studies</a>	Ac. Jaar (september)	18.0	L_ZAMAACWSCR
<a href="#">Media Aesthetics (after the Media)</a>	Periode 2	6.0	L_ZAMAACW019
<a href="#">Reading Concepts of Intermediality</a>	Periode 1+2+3	9.0	L_ZAMAACW014
<a href="#">Transmedia Storytelling</a>	Periode 1	6.0	L_ZAMAACW018
<a href="#">Trending Topics Arts and Culture</a>	Periode 1+2+3+4+5	3.0	L_KAMAKGS025

## Afstudeerrichting Comparative Arts and Media Studies, keuze

Choose electives/internship worth 12 credits.

Vakken:

Naam	Periode	Credits	Code
<a href="#">Academic English: Advanced Writing for Master Students</a>	Periode 2	3.0	L_ETMAALG002
<a href="#">Academic English: Remedial Writing for Master Students</a>	Periode 2	6.0	L_ETMAALG001
<a href="#">Art Criticism</a>	Periode 4+5	6.0	L_KNMAKGS010
<a href="#">Collecting Curating and Display I</a>	Periode 1	6.0	L_KAMAMUS021
<a href="#">Collecting Curating and Display II</a>	Periode 2+3	6.0	L_KAMAMUS022
<a href="#">Design, History and Culture</a>	Periode 1	6.0	L_AAMAACW003
<a href="#">English Text Editing MA</a>	Periode 2	6.0	L_ETMAALG004
<a href="#">Gothic Spaces</a>	Periode 5	6.0	L_ELMALTK004
<a href="#">History and Theory</a>	Periode 2+3	6.0	L_GCMAGES014
<a href="#">Master Seminar Sound Heritage</a>	Periode 4	6.0	L_KBMAERF005

Master Tutorial Games Theory and Analysis	Ac. Jaar (september)	6.0	L_ZAMAKCW002
Media Art History: The Digital Divide	Periode 2+3	6.0	L_KAMAKGS028
Methods of Design Analysis: The Meanings of Design	Periode 1+2	9.0	L_ZAMAACW013
Narratology	Periode 2	6.0	L_ELMALTK003
Seminar Architecture	Periode 1+2+3	9.0	L_KBMAKGS013
Seminar Contemporary Art	Periode 1+2+3	9.0	L_KAMAKGS027
Semiotics	Periode 3	6.0	L_ELMAENG019
Terrorscapes in Postwar Europe	Periode 4	6.0	L_AAMAERF005
The Diasporic Experience: Ethnic Cultures of America	Periode 4	6.0	L_ELMAENG014
The Graphic Novel	Periode 2	6.0	L_ELMALTK002
Tutorial Comparative Arts and Media Studies A	Ac. Jaar (september)	6.0	L_ZAMAKCW001
Tutorial Comparative Arts and Media Studies B	Ac. Jaar (september)	3.0	L_ZAMAKCW003
Work Placement Comparative Arts and Media Studies	Ac. Jaar (september)	12.0	L_ZAMAACWSTA

## Master Kunst- & cultuurwetenschappen, afstudeerrichting Design Cultures

Choose elective/internship worth 12 credits.

Opleidingsdelen:

- [Afstudeerrichting Design Cultures, keuze](#)

Vakken:

Naam	Periode	Credits	Code
<a href="#">Design in Words: Criticism, Writing and Theory</a>	Periode 4	6.0	L_ZAMAACW016
<a href="#">Design, History and Culture</a>	Periode 1	6.0	L_AAMAACW003
<a href="#">Master Thesis Design Cultures</a>	Ac. Jaar (september)	18.0	L_ZAMAADCSCR
<a href="#">Methods of Design Analysis: The Meanings of Design</a>	Periode 1+2	9.0	L_ZAMAACW013
<a href="#">The Arts and Crafts of Dutch Design</a>	Periode 4	6.0	L_AAMAACW002
<a href="#">Trending Topics Arts and Culture</a>	Periode 1+2+3+4+5	3.0	L_KAMAKGS025

## Afstudeerrichting Design Cultures, keuze

Choose electives/internship worth 12 credits.

Vakken:

Naam	Periode	Credits	Code
Academic English: Advanced Writing for Master Students	Periode 2	3.0	L_ETMAALG002
Academic English: Remedial Writing for Master Students	Periode 2	6.0	L_ETMAALG001
Collecting Curating and Display I	Periode 1	6.0	L_KAMAMUS021
Collecting Curating and Display II	Periode 2+3	6.0	L_KAMAMUS022
Crossmedial Exhibitions	Periode 4	6.0	L_ZAMAACW015
English Text Editing MA	Periode 2	6.0	L_ETMAALG004
Master Tutorial Games Theory and Analysis	Ac. Jaar (september)	6.0	L_ZAMAKCW002
Media Aesthetics (after the Media)	Periode 2	6.0	L_ZAMAACW019
Media Art History: The Digital Divide	Periode 2+3	6.0	L_KAMAKGS028
Reading Concepts of Intermediality	Periode 1+2+3	9.0	L_ZAMAACW014
Seminar Architecture	Periode 1+2+3	9.0	L_KBMAKGS013
Seminar Contemporary Art	Periode 1+2+3	9.0	L_KAMAKGS027
Transmedia Storytelling	Periode 1	6.0	L_ZAMAACW018
Tutorial Design Cultures A	Ac. Jaar (september)	6.0	L_ZAMAKCW004
Tutorial Design Cultures B	Ac. Jaar (september)	9.0	L_ZAMAKCW005
Work Placement Design Cultures	Ac. Jaar (september)	12.0	L_ZAMAADCSTA

## Master Kunst- & cultuurwetenschappen, afstudeerrichting Contemporary Art History

Opleidingsdelen:

- [Afstudeerrichting Contemporary Art History, keuze](#)

Vakken:

Naam	Periode	Credits	Code
Art Criticism	Periode 4+5	6.0	L_KNMAKGS010
Master Thesis Contemporary Art History	Ac. Jaar (september)	18.0	L_KAMACAHSCR
Media Art History: The Digital Divide	Periode 2+3	6.0	L_KAMAKGS028
Methods and Theories of Art History	Periode 1	6.0	L_KAMAKGS403



<a href="#">Seminar Contemporary Art</a>	Periode 1+2+3	9.0	L_KAMAKGS027
<a href="#">Study Trip</a>	Periode 4	6.0	L_KAMAKGS029
<a href="#">Trending Topics Arts and Culture</a>	Periode 1+2+3+4+5	3.0	L_KAMAKGS025

## Afstudeerrichting Contemporary Art History, keuze

Choose electives worth 6 credits.

Vakken:

Naam	Periode	Credits	Code
<a href="#">Collecting Curating and Display I</a>	Periode 1	6.0	L_KAMAMUS021
<a href="#">Collecting Curating and Display II</a>	Periode 2+3	6.0	L_KAMAMUS022
<a href="#">Design, History and Culture</a>	Periode 1	6.0	L_AAMAACW003
<a href="#">Interuniversitaire masterwerkgroep Florence</a>	Ac. Jaar (september)	6.0	L_KAMAKGS023
<a href="#">Interuniversitaire masterwerkgroep Rome</a>	Ac. Jaar (september)	6.0	L_KAMAKGS024
<a href="#">Kunst, Markt en Connaisseurschap I: Geschiedenis van de Kunstmarkt en Connaisseurschap</a>	Periode 2+3	6.0	L_KAMAKGS020
<a href="#">Master Tutorial Games Theory and Analysis</a>	Ac. Jaar (september)	6.0	L_ZAMAKCW002
<a href="#">Media Aesthetics (after the Media)</a>	Periode 2	6.0	L_ZAMAACW019
<a href="#">Methods of Design Analysis: The Meanings of Design</a>	Periode 1+2	9.0	L_ZAMAACW013
<a href="#">Reading Concepts of Intermediality</a>	Periode 1+2+3	9.0	L_ZAMAACW014
<a href="#">Transmedia Storytelling</a>	Periode 1	6.0	L_ZAMAACW018
<a href="#">Tutorial Contemporary Art History A</a>	Ac. Jaar (september)	6.0	L_KAMAKCW002
<a href="#">Tutorial Contemporary Art History B</a>	Ac. Jaar (september)	9.0	L_KAMAKCW003
<a href="#">Werkcollege master beeldende kunst</a>	Periode 1+2+3	9.0	L_KAMAKGS014

## Master Kunst- & cultuurwetenschappen, afstudeerrichting Kunst, Markt en Connaisseurschap

Opleidingsdelen:

- [Afstudeerrichting Kunst, Markt en Connaisseurschap, keuze](#)

Vakken:

Naam	Periode	Credits	Code
Kunst, Markt en Connaisseurschap I: Geschiedenis van de Kunstmarkt en Connaisseurschap	Periode 2+3	6.0	L_KAMAKGS020
Kunst, Markt en Connaisseurschap II: Hedendaagse praktijk van Kunst, Markt en Connaisseurschap	Periode 4	6.0	L_KAMAKGS026
Masterscriptie Kunst, markt en connaisseurschap	Ac. Jaar (september)	18.0	L_KAMAKMCSCR
Methods and Theories of Art History	Periode 1	6.0	L_KAMAKGS403
Study Trip	Periode 4	6.0	L_KAMAKGS029
Trending Topics Arts and Culture	Periode 1+2+3+4+5	3.0	L_KAMAKGS025
Werkcollege master beeldende kunst	Periode 1+2+3	9.0	L_KAMAKGS014

## Afstudeerrichting Kunst, Markt en Connaisseurschap, keuze

Kies 6 stp uit het aanbod.

Vakken:

Naam	Periode	Credits	Code
Collecting Curating and Display I	Periode 1	6.0	L_KAMAMUS021
Collecting Curating and Display II	Periode 2+3	6.0	L_KAMAMUS022
Individuele masterverdieping Kunst, Markt en Connaisseurschap A	Ac. Jaar (september)	6.0	L_KAMAKCW004
Individuele masterverdieping Kunst, Markt en Connaisseurschap B	Ac. Jaar (september)	9.0	L_KAMAKCW005
Interuniversitaire masterwerkgroep Florence	Ac. Jaar (september)	6.0	L_KAMAKGS023
Interuniversitaire masterwerkgroep Rome	Ac. Jaar (september)	6.0	L_KAMAKGS024
Masterstage beeldende kunst 1400-heden	Periode 1+2+3	6.0	L_KAMAKGSSTA
Media Art History: The Digital Divide	Periode 2+3	6.0	L_KAMAKGS028

<a href="#">Seminar Contemporary Art</a>	Periode 1+2+3	9.0	L_KAMAKGS027
<a href="#">Stage kunst, markt en connaisseurschap</a>	Periode 1+2+3	6.0	L_KAMAKMCSTA

## Academic English: Advanced Writing for Master Students

<b>Vakcode</b>	L_ETMAALG002 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	3.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	A.J. Gambrel
<b>Examinator</b>	A.J. Gambrel
<b>Docent(en)</b>	A.J. Gambrel
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

After successfully completing this course you will be able to write an academic text in English at the C1 level of the Common European Framework of Reference [CEFR] both in terms of relevant communicative competence and grammatical accuracy and vocabulary control; you will be able to spot the major coherence problems in the drafts of your own and other people's texts, and edit the text to improve coherence; you will also have a clear sense of where your English is strong and of what areas you can work on to develop your expressive potential.

### Inhoud vak

This course focuses on resolving linguistic issues that individual students still have in their English, and on further refining (academic) style and textual coherence. On the one hand the idea is to resolve issues that participants still have with their English, and on the other hand it is about learning to use structures that can make one's writing more 'interesting'.

### Onderwijsvorm

2 seminars of 2 hrs each week; one week of individual appointments.

### Toetsvorm

Takehome editing assignments (50%); edited versions of a text you've written before this course (50%); an analysis of and report on the weak areas in one's own English (required, no grade).

### Literatuur

Hannay, M. & J.L. Mackenzie (2009). *Effective Writing in English*. 2nd edition. Bussum: Coutinho. There will also be separate materials posted on Canvas.

### Vereiste voorkennis

This course is only open to master students who already have experience in writing academic texts in English.

### Doelgroep

Master and research master students who are relatively experienced writers and who wish to further develop the quality of their written academic English.

### Overige informatie

The course has an 80% obligatory attendance.

## Academic English: Remedial Writing for Master Students

<b>Vakcode</b>	L_ETMAALG001 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	drs. I.M.W. 't Hart MPhil
<b>Examinator</b>	drs. I.M.W. 't Hart MPhil
<b>Docent(en)</b>	drs. I.M.W. 't Hart MPhil
<b>Lesmethode(n)</b>	Hoorcollege, Werkcollege
<b>Niveau</b>	400

### Doel vak

After successfully completing this course you will be able to write a well-structured English text in a formal style about a subject related to your own study, free of serious lexical and grammatical errors which would have an adverse effect on the readability of the text. In terms of the Common European Framework of Reference you will have achieved at least level B2 for linguistic accuracy and B2/C1 for relevant communicative competence.

### Inhoud vak

This course involves (a) a practical introduction to basic aspects of the grammar of contemporary English, focusing on the problems that students typically have when writing formal English, (b) a remedial treatment of the macrostructures of academic texts in different disciplines, and (c) help in getting to grips with the basic problems involved in writing good, formal English (e.g. differences between English and other languages, the essentials of English punctuation, formal style).

### Onderwijsvorm

2 hrs lecture per week; 2 hrs seminar per week

### Toetsvorm

Early diagnostic writing assignment during the course; final online grammar test plus academic paper of 2000 words. The final mark is based on the grammar test and the academic paper, both of which need to have a pass mark.

### Literatuur

Hannay, M. & J.L. Mackenzie (2009). *Effective Writing in English*. 2nd edition. Bussum: Coutinho.

Foley, M. & D. Hall (2003). *Longman Advanced Learners' Grammar: A self study & practice book with answers*. Longman/Pearson.

**Vereiste voorkennis**

Registration as a master student.

**Doelgroep**

For Dutch and international students who feel insecure about their English.

**Overige informatie**

The course has obligatory attendance. If you miss more than two weeks you will not be allowed to complete the course.

## Architectural and Town Planning Heritage

<b>Vakcode</b>	L_KBMAERF004 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. E.M. van Hellemond
<b>Examinator</b>	dr. L.R. Egberts
<b>Docent(en)</b>	dr. F.H. Schmidt, dr. E.M. van Hellemond, dr. L.R. Egberts
<b>Lesmethode(n)</b>	Hoorcollege, Excursie
<b>Niveau</b>	400

**Doel vak**

After following this course, the aim is that you as a student:

- a) Understand the historiography and interdisciplinarity of the heritage concept in relationship to the built and urban environment;
- b) Are able to apply these understandings to a self-chosen, contemporary restoration or re-use case study;
- c) Can critically assess various approaches to material aspects of heritage, in such a way that you are able to produce arguments for and against contemporary interventions in heritage environments;
- d) Become aware of your own role as a heritage academic to debates in society, in such a way that you are able to contribute critically and constructively to events and debates
- e) Be able to present and exchange ideas with your fellow students with other disciplinary backgrounds on restoration and re-use cases;
- f) Become more self-directed in your approach to your studies, in such a way that you are aware of your specific interests and motivated to let these guide you through this master course.

**Inhoud vak**

Architectural and Town Planning Heritage is one of the introductory courses of the Master Heritage Studies. It is meant as a course in which the central concepts of the master course, such as heritage, monument, identity, spatial transformations and identity come together. As the group of students is as interdisciplinary as our academic field, we will analyze and discuss these concepts based on literature that reflects shifts of thought in the field. We will also question and apply them in lectures and individual presentations. In order to get acquainted with the heritage world outside the university's compound, we will make excursions and welcome guest speakers and you will individually visit heritage events and report about them. A final written exam will wrap up

the course's learning and challenge you to critically assess the understandings and insights you have acquired.

### Onderwijsvorm

seminars and excursions

### Toetsvorm

Heritage event visit 10%

Excursions: preparation and participation 10%

Presentation 30%

Take-home exam 50%

### Literatuur

To be announced on Canvas.

### Doelgroep

Master students Heritage Studies (compulsory), master students

Architectural History (optional).

## Architectuur masterexcursie buitenland

<b>Vakcode</b>	L_KBMAKGS012 ()
<b>Periode</b>	Periode 5+6
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. F.H. Schmidt
<b>Examinator</b>	dr. F.H. Schmidt
<b>Docent(en)</b>	dr. F.H. Schmidt
<b>Lesmethode(n)</b>	Excursie, Werkcollege
<b>Niveau</b>	400

### Doel vak

Het kunnen uitleggen en interpreteren van stedenbouwkundige en landschappelijke ensembles en structuren, gebouwen en architectonische objecten ter plekke kennismaken met de specifieke stedenbouwkundige en architectonische tradities en karakteristieken van een stad of gebied, en de receptie daarvan in de architectuurgeschiedschrijving; het in de praktijk brengen van verworven kennis en vaardigheden op het gebied van mondeling en schriftelijk presenteren in de vorm van bijdragen aan een wetenschappelijk verantwoorde reisgids en referaten ter plekke.

### Inhoud vak

Excursiedoel van dit jaar wordt later bekend gemaakt.

### Onderwijsvorm

Werkcollege, Excursie. Voorafgaand aan de excursie vinden in Nederland meerdere, verplichte voorbereidende bijeenkomsten plaats. Raadpleeg hiervoor tijdig het online rooster.

### Toetsvorm

Een aantal korte essays en referaten die ter plekke worden gehouden.

Organisatie en coördinatie van een of meerdere dagdelen van de excursie.

## Literatuur

Wordt in overleg met de deelnemers vastgesteld

## Vereiste voorkennis

Bachelor op het gebied van architectuurgeschiedenis of kunst en cultuur

## Doelgroep

Masterstudenten Architectuurgeschiedenis. Studenten Heritage Studies kunnen zich aanmelden voor deelname, maar hebben niet automatisch recht op deze excursie

## Overige informatie

De excursie vindt plaats in periode 6. De definitieve datum wordt z.s.m. bekendgemaakt. In reguliere bijeenkomsten in periode 5 wordt het programma voorbereid.

M.b.t. de financiën: voor deze excursie wordt deelnemers dringend aangeraden tijdig een eigen financiële bijdrage te reserveren. De VU dekt niet alle kosten van de excursie, maar biedt een tegemoetkoming aan (indien de cursus met goed gevolg wordt afgerond). Onder de te maken kosten moet gedacht worden aan de reiskosten (zowel internationaal als ter plaatse), verblijfkosten, entrees voor musea, maaltijden etc. De begeleidende docenten zullen hun best doen om zoveel mogelijk gratis entrees of entrees met korting te regelen. De docent informeert de deelnemers tijdig of vervoer en verblijf gezamenlijk geregeld worden of niet.

## Architectuurkritiek

<b>Vakcode</b>	L_KBMAKGS011 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. E.M. van Hellemond
<b>Examinator</b>	dr. E.M. van Hellemond
<b>Docent(en)</b>	dr. E.M. van Hellemond
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Inhoud vak

This course aims at developing both writing skills and a critical stance on the field of architecture, providing students with the practical and methodological tools they need to evaluate our built environment. Through close-reading the work of renowned architecture critics, as well as reviewing new building projects, exhibitions and each other's work, students will train themselves as professional architecture critics. Your reviews are possibly published in online architecture media.

## Onderwijsvorm

Seminars; excursions.

## Architectuurtheorie

<b>Vakcode</b>	L_KBMAKGS014 ()
<b>Periode</b>	Periode 2+3
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. E.M. van Hellemond
<b>Examinator</b>	dr. E.M. van Hellemond
<b>Docent(en)</b>	dr. F.H. Schmidt, dr. E.M. van Hellemond, dr. L.R. Egberts, M.J.M. van Beek MA
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Inzicht krijgen in het theoretisch debat op het gebied van architectuur, stedenbouw en/of landschap door systematische studie en onderlinge vergelijking van een aantal teksten. Het kunnen onderkennen en bespreken van de belangrijkste thema's in dit debat.

### Inhoud vak

Theorie (en historiografie) van architectuur, stedenbouw en/of landschap zoals deze in een, zelf geselecteerd, aantal studies behandeld wordt.

### Onderwijsvorm

De module bestaat uit zelfstudie. Studenten stellen zelf - in overleg met de coördinator en een gespecialiseerde docent - een literatuurlijst samen over een onderwerp naar keuze (op het gebied van de theorie/geschiedenis van architectuur, stedenbouw en/of landschap) en worden hierover mondeling getentamineerd. In periode 1 zijn er twee (verplichte) plenaire bijeenkomsten; in week 2 worden studenten geholpen met het samenstellen van hun lijst en kunnen vragen worden gesteld; in week 5 wordt de definitieve lijst vastgesteld en een datum voor het tentamen gepland. Ter voorbereiding op het tentamen schrijft de student een essay waarin de gelezen literatuur beknopt wordt samengevat en kritisch vergeleken, dat als uitgangspunt voor het mondeling tentamen wordt gebruikt.

### Toetsvorm

Toetsing bestaat uit een mondeling tentamen (100%) van ongeveer 45 minuten.

### Literatuur

Literatuurlijst, zelf samen te stellen in overleg met een van de docenten. Een uitgebreide bibliografie met toelichting en enkele voorbeeldlijsten, zijn bij aanvang van de cursus via Canvas beschikbaar.

### Vereiste voorkennis

Bachelor Architectuurgeschiedenis of vergelijkbare voorkennis

### Doelgroep

Master studenten Heritage Studies, master studenten Kunst & Cultuurwetenschappen CAMS, Design Cultures, Contemporary Art History en Kunst, Markt en Connaisseurschap, studenten van de Research Master Visual Arts, Media and Architecture,



## Art Criticism

<b>Vakcode</b>	L_KNMAKGS010 ()
<b>Periode</b>	Periode 4+5
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. S. Lutticken
<b>Examinator</b>	dr. S. Lutticken
<b>Docent(en)</b>	dr. S. Lutticken
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Learning to reflect critically on contemporary art and culture by writing reviews of current exhibitions; analysing art in well-written and well-structured critical texts.

### Inhoud vak

The students write five reviews that will be discussed in class. As the aim is to write well-argued reviews of contemporary art exhibitions, the discussions will focus on form as well as on content; on the craft of writing as well as on the cogency of the observations and value judgements in these texts. Additionally, there are a few sessions on the history and current state of art criticism. The focus is on visual art, but contemporary visual art is inter- or postmedial in nature, which means that art criticism too cannot be content with conventional definitions of what constitutes visual art.

### Onderwijsvorm

Seminar

### Toetsvorm

Assessment on the basis of the written reviews and participation in class.

### Literatuur

T.b.c.

### Vereiste voorkennis

BA art history or equivalent

### Doelgroep

MA students art history, CAMS, VAMA, MA Museumconservator, Design Cultures

## Challenging Eternity. Heritage, Urbanistic Interventions and the City of Rome

<b>Vakcode</b>	L_AAMAALG003 ()
<b>Periode</b>	Periode 5+6
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels

<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. G.L.M. Burgers
<b>Examinator</b>	prof. dr. G.L.M. Burgers
<b>Docent(en)</b>	prof. dr. G.L.M. Burgers
<b>Lesmethode(n)</b>	Werkcollege, Excursie
<b>Niveau</b>	400

### **Doel vak**

Rome is the city par excellence to study the complex interrelations between urban development, heritage politics, the preservation and transformation of cultural heritage. The aim of this course is a better understanding of the historical roles that cultural heritage has fulfilled within the broader framework of national and European identity construction. Next to that, the students develop their own view of how ancient and recent heritage can be preserved and transformed within a setting of urban dynamism and rapid transformations.

### **Inhoud vak**

Rome is one of the oldest cities in Europe and its cultural heritage embodies classical and modern ideals, which have left their imprint on the city. But its appearance and structure are also shaped by the daily realities typical of an ever expanding Mediterranean metropolis. Rome is a city of contrasts where old and new, past and present, come together and sometimes clash.

The course elaborates on the following themes:

1. Sites and monuments: Making the students familiar with the major sites, monuments and urbanistic interventions in Rome
2. History and Concepts: Evaluation of the concept of heritage and its history.
3. Heritage, politics and nationalism: History of the use of the heritage of Rome for national and other political purposes.
4. Urban development: History of the urban development of Rome and its problematic relation to archaeology
5. Heritage, History and the Public: Ethics and methods of communication with the audience.
6. Challenges for future management: Marrying urban development with heritage management; new heritage concepts (landscape), urban landscape archaeology, outreach, heritage management and citizenship.
7. Design Interventions: programming old and new functions and spatial claims of stakeholders and preparing interventions for/with designers.

### **Onderwijsvorm**

An introductory seminar and a three-days crash course on heritage issues and Rome's history and topography will be presented at Amsterdam for students from Dutch universities (January 2018).

Students studying at non-Dutch universities only participate in the ten-days excursion to Rome (March 2018).

### **Toetsvorm**

On-site oral presentations, active contribution to plenary discussions, assignments and a reflective essay. The complexity of the topic of discussion varies according to the student's curriculum. Participants receive credit after submitting their final paper.

## Literatuur

Reader.

## Vereiste voorkennis

The course is a joint initiative of CLUE+, the Royal Netherlands Institute in Rome (KNIR), the master Heritage Studies at VU University Amsterdam and Herity International. It is open for credit to 20 students from the Netherlands and abroad (in particular Master and Research Master students), with an interest in the relation between Archaeology, (Art and Architectural) History, Heritage Studies and Urban Planning and Urban or Landscape Design. Students are asked to write an application letter, containing their motivation, education, c.v. and list of marks and to fill in an application form. Students have to register through the website of the KNIR by using the following url ([www.knir.it/nl/meld-je-aan.html](http://www.knir.it/nl/meld-je-aan.html)). The deadline for registration is in December 2017 and will be announced in the fall of 2017. Selection (of a maximum of 20 students) will close in December 2017 at the latest.

## Doelgroep

Ma and ReMa students from the Netherlands and abroad, with an interest in the relation between Archaeology, (Art and Architectural) History, Heritage Studies, Urban Planning and Urban or Landscape Design  
Students are selected!

## Overige informatie

The course is 9 ects for students from Dutch universities and 7 ects for students studying abroad. It comprises:

1. An introductory three-days crash course in Amsterdam (January 2018) on heritage issues
2. A ten-days excursion to Rome (March 2018).

## Application and Enrolment

Entry to the course is through a call for application, which will open in November 2017. Students are asked to write an application letter, containing their motivation, education, CV and list of marks, and to fill in an application form.

Students have to register through the website of the KNIR by using the following url ([www.knir.it/nl/meld-je-aan.html](http://www.knir.it/nl/meld-je-aan.html)). The deadline for registration is in December 2017 and will be announced in the fall of 2017. Selection (of a maximum of 20 students) will close in December 2017 at the latest.

Non-VU University students (Dutch and foreign), who are selected, have to subscribe as a subsidiary student at VU University Amsterdam, also if you are already a subsidiary student at a Dutch university. For information and rules about the enrolment as subsidiary student please visit: <http://www.vu.nl/en/programmes/admission-and-application/registration-secondary-courses/index.asp>

## Facilities in Rome

Selected students from Dutch universities will be housed in the Royal Netherlands

Institute in the Villa Borghese Park, the other students in a pension nearby. From there, it is only a short walk to the historical center of Rome. The accommodation consists of shared bedrooms (bedding and towels are present) and includes a bathroom, washing machine and wireless

internet. Furthermore, all participants have access to the library of the Royal Netherlands Institute. No meals are provided, but the accommodation includes ample cooking facilities. Students are responsible for their own airfare and travel to Rome, meals and other consumptions.

#### Fees

1. €700,- for all those who are not a (subsidiary) student at the VU University Amsterdam, University of Groningen, University of Leiden, University of Amsterdam, Radboud University Nijmegen or Utrecht University, needing accommodation in Rome.
2. €350,- for students living in Rome, NOT needing accommodation. This sum covers the educational fees.
3. The fee for students studying at Dutch universities still has to be established (max. €150,- ).

The above includes tuition fees, accommodation, most excursions (including most entry fees for museums and archeological sites) and a syllabus with course material.

Travel expenses and meals are excluded.

## Collecting Curating and Display I

<b>Vakcode</b>	L_KAMAMUS021 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.R. Vermeulen
<b>Examinator</b>	dr. I.R. Vermeulen
<b>Docent(en)</b>	dr. I.R. Vermeulen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

#### Doel vak

- Deepening of knowledge and insight into recent theories of the collecting, curating and display of art objects and cultural artefacts from an historical and contemporary perspective.
- Provides theoretical and historical orientation in preparation for the Internship Curating Art and Cultures, and for the core module Curatorial Practices in the Contemporary World (I+II).

#### Inhoud vak

This course provides a broad overview of the theoretical and historical aspects of collecting, curating and display, and is designed to create a common ground for the students admitted to the MA program Curating Art and Cultures, whatever their background discipline may be. It takes as its starting point four themes that play out through a variety of cultural institutions and curatorial practices

(Public and Democratization; Collecting and Display; Exhibition Practices; and The Museum in a Globalized World), and examines these from theoretical, historical and contemporary perspectives.

### **Onderwijsvorm**

Lectures, seminars and excursions.

### **Toetsvorm**

Discussions/ session organization (30%, continual), paper pitch (20%, week 6), final paper (50%, week 14), participation (avv, continual).

### **Literatuur**

To be announced.

### **Vereiste voorkennis**

A university bachelor's diploma giving access to the MA Curating Art and Cultures.

As part of this diploma the BA course Exhibition Machines is recommended, or an equivalent museological course.

### **Doelgroep**

Mandatory for students admitted to the MA Curating Art and Cultures. Can also

be followed as an elective for students from the MA Art and Culture programmes

specialising in Contemporary Art History, Kunst, Markt en

Connaisseurschap,

Comparative Arts and Media Studies, Design Cultures, the Research MA Critical

Studies in Art and Culture, or the MA Museumstudies (UvA), as well as those with

a BA degree in Art History, Media, Kunst, Design en Architectuur,

Cultural Studies,

History, Media Studies or Archaeology. Students wishing to take the

course as an

elective should contact Rachel Esner ([r.esner@uva.nl](mailto:r.esner@uva.nl)) and Ingrid

Vermeulen

([i.r.vermeulen@vu.nl](mailto:i.r.vermeulen@vu.nl)).

### **Overige informatie**

The MA Curating Art and Cultures is a joint programme of the VU and the UvA.

Collecting, Curating and Display I is taught at the UvA in period 1,

Collecting, Curating

and Display II at the VU in period 2. Both courses form a single whole

(2x 6 ECTS),

and can not be followed separately.

## **Collecting Curating and Display II**

<b>Vakcode</b>	L_KAMAMUS022 ()
<b>Periode</b>	Periode 2+3

<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.R. Vermeulen
<b>Examinator</b>	dr. I.R. Vermeulen
<b>Docent(en)</b>	dr. I.R. Vermeulen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### **Doel vak**

- Deepening of knowledge and insight into recent theories of the collecting, curating and display of art objects and cultural artefacts from an historical and contemporary perspective.
- Provides theoretical and historical orientation in preparation for the Internship Curating Art and Cultures, and for the core module Curatorial Practices in the Contemporary World (I+II).

### **Inhoud vak**

This course provides a broad overview of the theoretical and historical aspects of collecting, curating and display, and is designed to create a common ground for the students admitted to the MA program Curating Art and Cultures, whatever their background discipline may be. It takes as its starting point four themes that play out through a variety of cultural institutions and curatorial practices (Public and Democratization; Collecting and Display; Exhibition Practices; and The Museum in a Globalized World), and examines these from theoretical, historical and contemporary perspectives.

### **Onderwijsvorm**

Lectures, seminars and excursions.

### **Toetsvorm**

Discussions/ session organization (30%, continual), paper pitch (20%, week 6), final paper (50%, week 14), participation (avv, continual).

### **Literatuur**

To be announced.

### **Vereiste voorkennis**

A university bachelor's diploma giving access to the MA Curating Art and Cultures.

As part of this diploma the BA course Exhibition Machines is recommended, or an equivalent museological course.

### **Doelgroep**

Mandatory for students admitted to the MA Curating Art and Cultures. Can also be followed as an elective for students from the MA Art and Culture programmes specialising in Contemporary Art History, Kunst, Markt en Connaissieurschap, Comparative Arts and Media Studies, Design Cultures, the Research MA Critical Studies in Art and Culture, or the MA Museumstudies (UvA), as well as those with a BA degree in Art History, Media, Kunst, Design en Architectuur, Cultural Studies, History, Media Studies or Archaeology. Students wishing to take the course as an elective should contact Rachel Esner ([r.esner@uva.nl](mailto:r.esner@uva.nl)) and Ingrid Vermeulen ([i.r.vermeulen@vu.nl](mailto:i.r.vermeulen@vu.nl)).

### Overige informatie

The MA Curating Art and Cultures is a joint programme of the VU and the UvA.

Collecting, Curating and Display I is taught at the UvA in period 1, Collecting, Curating and Display II at the VU in period 2. Both courses form a single whole (2x 6 ECTS), and can not be followed separately.

## Crossmedial Exhibitions

<b>Vakcode</b>	L_ZAMAACW015 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.L. Blom
<b>Examinator</b>	dr. I.L. Blom
<b>Docent(en)</b>	dr. I.L. Blom
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

To gain insight in the theory and practice of crossmedial exhibitions. How do exhibition curators, exhibition designers, policy makers and financiers, marketing managers and the press, deal with exhibitions that clearly cross the borders of different media and art forms? Because of the nature of the subject matter, the course will not limit itself to a study of the available literature on the subject but also give students direct contact with the Dutch museum and exhibitions world, seen from different professions & perspectives. Thus giving first hand insight into wideranging and sometimes also conflicting interests within the Dutch cultural territory. Intrinsically the course deepens discussions within museum and exhibition studies in the 21th century.

### Inhoud vak

This course focuses on one cross-medial event (a major temporary or permanent exhibition) in which different stakeholders have dealt with the problem of intermediality: policy makers, financiers, curators, designers, multimedia creatives, p.r. agents and the press. How did these various parties deal with artistic practices that surpass medial boundaries, when their backgrounds are mostly mono-medial? About audience participation, narrativity, exhibition design, the use of new media (incl. social media): how does the museum of the 21st century deal with this? Previous exhibitions analyzed were "The Art of Fashion. Installing Allusions" (Museum Boijmans, 2009), "Illusions of Reality. Naturalist Painting, Photography and Cinema, 1875- 1918" (Van Gogh Museum, 2010), "Amsterdam DNA" (Amsterdam Museum, 2012), "Oskar Fischinger" (EYE, Amsterdam 2013), "Jeff Wall" (Stedelijk Museum, 2014), "Anthony McCall"/"Jean Desmet's Dream Factory" (EYE, 2015), Michelangelo Antonioni/Close Up (EYE, 2015-2016), and Happy Birthday Marilyn/ 1917: Romanovs & Revolutie (De Nieuwe Kerk/Hermitage).

### Onderwijsvorm

Seminar. Weekly meetings (max. 4 hours), including lectures, discussions with professionals, excursions, and presentations. Students read texts for literature discussions, prepare questions to the professionals and start and give updates on their own research, related to the course's content. They hold a (single or group) presentation, focusing on museums, exhibitions, and art or media, in relation to crossmediality. The presentation is the prologue to the (individual) final essay.

### Toetsvorm

100 percent attendance, assignments, presentations and essay. Failing to be present at the first meeting or the presentation may result in removal from the course.

### Literatuur

Articles, either e-book or on Canvas.

### Vereiste voorkennis

Bachelor degree in Comparative Arts and Media Studies or comparable bachelor's programmes in Art, Media or Cultural Studies.

### Doelgroep

Master students CAMS (Comparative Arts and Media Studies). Limited access to outsiders. The number of regular CAMS students will determine whether outsiders will be admitted (course allows for 25 students in total).

## Design in Words: Criticism, Writing and Theory

<b>Vakcode</b>	L_ZAMAACW016 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	J. Ozorio de Almeida Meroz
<b>Examinator</b>	J. Ozorio de Almeida Meroz



<b>Docent(en)</b>	J. Ozorio de Almeida Meroz
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### Doel vak

Familiarise yourself with key publications in the field of design criticism and the ways in which critics have assessed design over the last century. Learn to give constructive criticism on examples of design in our daily living environment, exhibitions and lectures, and learn how to provide your academic colleagues with useful feedback. Understand the difference between how design is presented and how it is received by critics and society at large. Learn to connect alternative ways of examining design products with knowledge from your own background as a designer or cultural studies student. Study the many ways in which design is culturally reproduced.

### Inhoud vak

This course aims at developing both writing skills and a critical stance on the field of design, providing students with the practical and methodological tools they need to evaluate the designed world. Together we will explore the practice and profession of evaluating design. The discussion of a collection of historical and contemporary critical texts will be combined with an exploration of how to write a design critique, which ideally takes into account the history, production, display and consumption of certain items and products. Your reviews are possibly published by online design media.

### Onderwijsvorm

Seminars, excursions.

### Toetsvorm

As acquiring writing skills is the most important objective of this class we have two 1000-word and one 1500-word writing assignments planned, which respectively equal 40% and 60% of your final grade. Students are asked to prepare a 15-minute presentation on the work of one of the design critics we discuss during class in expert groups of three.

### Literatuur

Digital reader provided by your tutor.

### Vereiste voorkennis

An academic bachelor, or a minor, in Arts, Literature, Culture, Design or Media Studies.

### Doelgroep

Master students in Design Cultures, Architecture and/or exchange students with backgrounds in Arts, Literature, Culture, Design or Media Studies.

## Design, History and Culture

<b>Vakcode</b>	L_AAMAACW003 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels

<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. M.H. Groot
<b>Examinator</b>	dr. M.H. Groot
<b>Docent(en)</b>	dr. M.H. Groot
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### **Doel vak**

Students learn to:

- Analyse contemporary forms of design in a critical way and relate them to contemporary design cultures and to the writing of design history;
- Reflect on design from engaged perspectives by considering and using ethical and moral frameworks, and the value of design practices and design history for such frameworks;
- Express critical insights in texts of a theoretical and philosophical nature in panel discussions, and in relation to forms of design;
- Evaluate presentations of their peers;
- Present a poster pitch of their research in class;
- Write an academic paper, level 400, 5000 words.

### **Inhoud vak**

In this seminar we will address how we can write about design in view of current design practices in our culture and society. Taking our case-studies

from the most critical and cutting edge contemporary design: projects which interact with biological sciences, biotechnologies, and technological progress,

we will discuss how these current practices are addressed in a design discourse.

These forms of design comprise practices from a growing number of international artists and designers.

They reflect on the biosciences and technologies in our society by way of future scenarios

and speculative realities about what might happen to humans and animals when particular technologies are becoming part of our daily lives.

The course will also address how we can relate such futuristic types of design

to writings on design history? How has speculative and futuristic design been dealt with up until now?

We will analyse this by reading different texts, reflecting on the presentations and exhibitions of designers, on different media related to design projects, and on websites related to the topic.

We will also connect design projects to ethical and cultural questions and debates in our society.

### **Onderwijsvorm**

Research and lecture seminar with student panel presentations about course readings, group discussions about course readings, poster pitches and a written end paper.

### **Toetsvorm**

Panel presentation: 20%  
Poster pitch presentation: 10%  
Written paper: 70%

The final grade is the average of the three grades (20%, 10%, 70%), as mentioned.

This average must be 6.0 minimal in order to pass the seminar.

In addition, the final paper (70%) must be graded with 6.0 minimal.

Students may opt for one second chance if this paper is graded lower than 6.0.

### Literatuur

The main course book is:

Anthony Dunne and Fiona Raby, *Speculative Everything. Design, Fiction, and Social Dreaming.* (Boston: MIT, 2013).

Please note that additional readings to be discussed for each week will be assigned during the course!

### Vereiste voorkennis

BA Art History, BA Cultural studies, or an equivalent

### Doelgroep

MA students Design Cultures and related fields

### Overige informatie

This is a research and lecture seminar

## English Text Editing MA

<b>Vakcode</b>	L_ETMAALG004 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. M. Hannay
<b>Examinator</b>	prof. dr. M. Hannay
<b>Docent(en)</b>	prof. dr. M. Hannay
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

- The course has a vocational value. Many translators also do editing work. But it can also be very valuable for refining your own writing skills, as editing is really part of writing.
- The course develops specific skills, in particular relating to reading, error spotting and formulation.
- From a theoretical point of view the course aims (a) to further develop your insights into the relationship between cohesion and coherence; (b) to introduce you to the problems concerned in explaining the source of error: many problems in second language writing may be put down to interference from the first language, but problems also have other sources; (c) to problematize the notion of error.

### Inhoud vak

- You first get an overview of what editing involves, plus a number of diagnostic exercises. You will get the opportunity to do the same exercises again at a later stage in the course.
- We then go on to look at matters concerning correctness at the level of the word, phrase and clause. This is called category 1 editing. There is a strong check function to this part: you should be already be reasonably comfortable with spotting, explaining and correcting the most frequent errors relating to spelling, punctuation, lexical choice, lexical grammar and clause grammar.
- Then you get an overview of category 2 editing, which involves message management. Special attention is paid to the categories of ordering, linking, coordinating and sentencing.
- There are exercises throughout, starting with material where you have to spot just one error in a sentence and then becoming more and more complex. Over the last two weeks of the course you will be dealing with text segments where anything at all may be wrong.
- There will be special treatment of alleged cultural differences between writing in Dutch and English.

### Onderwijsvorm

4 hrs per week

### Toetsvorm

A dossier of editing assignments (70% of the mark) plus a position paper on the practice of professional editing (30% of the mark).

### Literatuur

A reading list will be placed on Canvas

### Vereiste voorkennis

This course is open to master students who have a strong BA background in English language.

### Doelgroep

Master students who wish to develop basic editing skills and refine their own writing process.

### Overige informatie

The course has obligatory attendance. If you miss more than two sessions you will not be allowed to complete the course.

## Gothic Spaces

<b>Vakcode</b>	L_ELMALTK004 ()
<b>Periode</b>	Periode 5
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. A.S. Raghunath
<b>Examinator</b>	dr. A.S. Raghunath
<b>Docent(en)</b>	dr. A.S. Raghunath
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

This MA course aims to explore the relationship between the Gothic and ideas of space, location and liminality. Gothic has perennially been associated with the unseen, the hidden, the taboo and the course will look to explore how this central theme has been present in Gothic literary production from the mid-Eighteenth Century to the present. This study will allow students to develop independent research skills throughout the programme and we aim to examine why the Gothic remains both current and important in culture today.

**Inhoud vak**

The course will examine a range of texts from a variety of cultural domains, both literary and visual, to explore the connections between the Gothic and space. Our programme will be organised chronologically from the 18th Century to the present to highlight the development of Gothic from a popular form of literature that was at the outset seen as 'low-brow' and unimportant to (arguably) one of the most widespread cultural genres of literature in the 21st Century.

**Onderwijsvorm**

lecture and seminar (two hours a week each)

**Toetsvorm**

one 4000 word essay

**Literatuur**

tbc

**Vereiste voorkennis**

BA degree

**Doelgroep**

MA/RMA students of literature.

## Historical Landscape and Archaeological Heritage

<b>Vakcode</b>	L_AAMAERF001 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. J. Renes
<b>Examinator</b>	prof. dr. J. Renes
<b>Docent(en)</b>	prof. dr. G.L.M. Burgers, prof. dr. J. Renes
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

**Doel vak**

Knowledge of the frameworks, legal rules and regulations for treating archaeological heritage and culture historical landscapes in the Netherlands;  
 knowledge of changes in contemporary culture historical policies in the Netherlands; knowledge of the genealogy and history of the term

heritage; knowledge of the various opinions on archaeological and landscape heritage in the past decades;  
critical reflection on the use of the term heritage in contemporary (archaeological) preservation policies and the management of historical landscapes.

### **Inhoud vak**

In these introductory lectures theoretical, historiographical and practical topics are dealt with, that are connected with the interest and the care for historical landscapes and archaeological heritage. In the theoretical part, among other matters, attention will be paid to recent heritage opinions. The historiographic part treats the history of the archaeological heritage policies and the interest in the historical natural and cultural landscape. Practical training contains the programs and legal rules and regulations for dealing with landscapes and archaeological monuments, like methods of valuation and selecting, restoration and re-destining and preservation. The course consists of lectures. Discussions will be stimulated.

### **Onderwijsvorm**

lectures

### **Toetsvorm**

Take-home exam.

### **Literatuur**

will be communicated later

### **Vereiste voorkennis**

bachelor in history, geography, archaeology, history of architecture and studies that are related to heritage and are admitted through a decision of the Exam Committee.

### **Doelgroep**

masterstudents Heritage Studies and students of other heritage programs at a master level. Master students Archaeology of ACASA (VU/UvA)

### **Overige informatie**

Attending the lectures is mandatory

## History and Theory

<b>Vakcode</b>	L_GCMAGES014 ()
<b>Periode</b>	Periode 2+3
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. C.M. van den Akker
<b>Examinator</b>	dr. C.M. van den Akker
<b>Docent(en)</b>	dr. C.M. van den Akker
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

The aim of the course is to acquire an overview of current issues in historical theory. Students will be able to present arguments in favor for and against certain positions in the debates among historical theorists.

**Inhoud vak**

This course aims to provide an overview of current issues in historical theory. We will discuss themes such as the nature of historical representation, the presence of the past, historical experience, the politics of history, historical injustice, and the actuality of historicism.

Students will write an essay on one of these issues and present their views in class. Students in the Research Master programme should realize that slightly more is expected from them in terms of the level of their argumentation.

**Onderwijsvorm**

Lectures and seminars.

**Toetsvorm**

Essay (75%), oral presentation and participation at the seminars (25%).

**Literatuur**

To be announced.

**Doelgroep**

Students MA and ResMa History; MA Philosophy.

## Individuele masterverdieping in de architectuurgeschiedenis A

<b>Vakcode</b>	L_KBMAKGS009 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	9.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. F.H. Schmidt
<b>Examinator</b>	dr. F.H. Schmidt
<b>Niveau</b>	400

**Doel vak**

Het verdiepen van een thema uit het masterprogramma, ter versterking van de inhoudelijke samenhang, of om professionele vaardigheden te ontwikkelen.

**Inhoud vak**

Naast de niet-verplichte onderdelen die als keuze worden aangeboden kan een student ervoor kiezen om voor 6 stp. of 9 stp. een individueel traject af te leggen, (b.v. door inhoudelijke verdieping van een van de drie disciplines: architectuurgeschiedenis, archeologie of historische geografie of door diepgaande studie van een bepaalde periode (Middeleeuwen, twintigste eeuw). De individuele verdieping kan ook worden gebruikt als voorbereiding op specifieke vaardigheden op de arbeidsmarkt (b.v. het presenteren van erfgoed in een tentoonstelling), of voor literatuurstudie of archiefonderzoek. De invulling van dit

onderdeel wordt per student met de begeleidende docent vastgesteld.

**Toetsvorm**

Werkstuk of mondeling tentamen

**Vereiste voorkennis**

Bachelor Architectuurgeschiedenis of vergelijkbare voorkennis

**Doelgroep**

Master studenten Erfgoedstudies

**Overige informatie**

Docenten: F. Schmidt, T. Verlaan, M. van Beek

## Individuele masterverdieping in de architectuurgeschiedenis B

<b>Vakcode</b>	L_KBMAKGS010 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. F.H. Schmidt
<b>Examinator</b>	dr. F.H. Schmidt
<b>Niveau</b>	400

**Doel vak**

Het verdiepen van een thema uit het masterprogramma, ter versterking van de inhoudelijke samenhang, of om professionele vaardigheden te ontwikkelen.

**Inhoud vak**

Naast de niet- verplichte onderdelen die als keuze worden aangeboden kan een student ervoor kiezen om voor 6 stp. of 9 stp. een individueel traject af te leggen, (b.v. door inhoudelijke verdieping van een van de drie disciplines: architectuurgeschiedenis, archeologie of historische geografie of door diepgaande studie van een bepaalde periode (Middeleeuwen, twintigste eeuw). De individuele verdieping kan ook worden gebruikt als voorbereiding op specifieke vaardigheden op de arbeidsmarkt (b.v. het presenteren van erfgoed in een tentoonstelling), of voor literatuurstudie of archiefonderzoek. De invulling van dit onderdeel wordt per student met de begeleidende docent vastgesteld.

**Toetsvorm**

Werkstuk of mondeling tentamen

**Vereiste voorkennis**

Bachelor Architectuurgeschiedenis of vergelijkbare voorkennis

**Doelgroep**

Master studenten Erfgoedstudies

**Overige informatie**

Docenten: F. Schmidt, T. Verlaan, M. van Beek

## Individuele masterverdieping Kunst, Markt en Connaissanceurschap A



<b>Vakcode</b>	L_KAMAKCW004 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Niveau</b>	400

## Individuele masterverdieping Kunst, Markt en Connaisseurschap B

<b>Vakcode</b>	L_KAMAKCW005 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	9.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Niveau</b>	400

## Interuniversitaire masterwerkgroep Florence

<b>Vakcode</b>	L_KAMAKGS023 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.R. Vermeulen
<b>Examinator</b>	dr. I.R. Vermeulen
<b>Docent(en)</b>	dr. I.R. Vermeulen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Het Nederlands Interuniversitair Kunsthistorisch Instituut (NIKI) te Florence organiseert jaarlijks diverse werkgroepen op bachelor-, master- en researchmasterniveau over karakteristieke aspecten en benaderingswijzen van de Italiaanse kunst, in het bijzonder van de kunst in Toscane in de periode 1400-1700. Kennismaking met collecties, bijzondere locaties en eventueel bezoek aan congres(sen). Zie voor meer informatie <http://www.niki-florence.org>

### Inhoud vak

De inhoud wordt t.z.t. bekend gemaakt op de site van het NIKI. Zie <http://www.niki-florence.org>

### Onderwijsvorm

Hoor- en responsiecolleges, excursies naar collecties en monumenten, literatuurstudie

### Toetsvorm

Referaat, werkstuk

### Literatuur

De literatuur wordt t.z.t. bekend gemaakt op de site van het NIKI.

Zie <http://www.niki-florence.org>

### Vereiste voorkennis

Bachelordiploma dat toegang biedt tot de masteropleidingen Kunst- en cultuurwetenschappen, en de researchmasteropleiding Arts & Culture: Visual Arts, Media and Architecture

### Doelgroep

Masterstudenten Kunst- en cultuurwetenschappen, afstudeerrichtingen Kunstgeschiedenis, Design Cultures, Comparative Arts and Media Studies en Architectuurgeschiedenis; en researchmasterstudenten Arts & Culture: Visual Arts, Media and Architecture

### Overige informatie

Geïnteresseerden wordt verzocht eerst contact op te nemen met Ingrid Vermeulen ([i.r.vermeulen@vu.nl](mailto:i.r.vermeulen@vu.nl)); studenten dienen zich aan te melden via de website van het NIKI; voor de reis- en verblijfkosten zijn in een aantal gevallen beurzen beschikbaar; voor meer informatie zie <http://www.niki-florence.org>

## Interuniversitaire masterwerkgroep Rome

<b>Vakcode</b>	L_KAMAKGS024 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.R. Vermeulen
<b>Examinator</b>	dr. I.R. Vermeulen
<b>Docent(en)</b>	dr. I.R. Vermeulen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Kennis en inzicht verwerven in de kunst en cultuur van Italië, en van Rome in het bijzonder, op locatie in het Koninklijk Nederlands Instituut Rome (KNIR) en de stad Rome. Het analyseren en evalueren van actueel, maatschappelijke casussen binnen verschillende vakgebieden.

### Inhoud vak

Het Koninklijk Nederlands Instituut Rome (KNIR) biedt wetenschappelijke masterclasses aan voor onder meer studenten kunstgeschiedenis. De inhoud wordt bekend gemaakt op de website van het KNIR: <http://www.knir.it>.

**Onderwijsvorm**

Hoor- en werkcolleges, excursies, literatuurstudie.

**Toetsvorm**

Actieve deelname, referaat, werkstuk.

Controleer de website van het KNIR: <http://www.knir.it>.

**Literatuur**

Literatuur wordt nader bekend gemaakt.

**Vereiste voorkennis**

Bachelordiploma dat toegang geeft tot de master Kunst- en Cultuurwetenschappen, specialisaties Kunstgeschiedenis, Comparative Arts and Media Studies, Designcultures en Architectuurgeschiedenis, en de researchmaster Arts & Culture: Visual Arts, Media and Architecture

**Doelgroep**

Masterstudenten Kunst- en Cultuurwetenschappen, specialisaties Kunstgeschiedenis, Comparative Arts and Media Studies, Designcultures en Architectuurgeschiedenis, en researchmasterstudenten Arts & Culture: Visual Arts, Media and Architecture

**Overige informatie**

Geïnteresseerden wordt verzocht contact op te nemen met Ingrid Vermeulen ([i.r.vermeulen@vu.nl](mailto:i.r.vermeulen@vu.nl)); voor de reis- en verblijfkosten zijn in sommige gevallen beurzen beschikbaar; voor meer informatie zie <http://www.knir.it>.

## Kunst, Markt en Connaisseurschap I: Geschiedenis van de Kunstmarkt en Connaisseurschap

<b>Vakcode</b>	L_KAMAKGS020 ()
<b>Periode</b>	Periode 2+3
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Examinator</b>	dr. D. Meuwissen
<b>Docent(en)</b>	dr. J.P. ten Berge, dr. I.R. Vermeulen, dr. D. Meuwissen
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

**Doel vak**

Verwerven van inzicht in de geschiedenis en het functioneren van de kunstmarkt voor beeldende kunst, vanaf de vroegmoderne tijd tot heden. Kennis maken met de rol die de kunsthandel speelt en heeft gespeeld als bemiddelaar tussen kunstenaar en publiek, en met de impact die de markt heeft op de productie van kunst, het kwaliteitsoordeel en op de kunstgeschiedenis.

**Inhoud vak**

In deze cursus, gegeven door eigen docenten en specialisten van buiten de

VU, komen diverse aspecten van de kunstmarkt aan de orde, zoals de geschiedenis en het functioneren van de kunstmarkt (kunsthandel, galeries, kunstbeurzen, veilinghuizen); de distributie van kunst; de impact van de markt op de kunstproductie; de invloed van internet en globalisering; musea en de markt; de totstandkoming van prijzen; nieuwe markten als China, India; etc. Bij de referaatopdracht gaat het om thema's gerelateerd aan de geschiedenis van de kunstmarkt, alsmede om case studies over de 'markt-geschiedenis' van individuele kunstenaars.

### Onderwijsvorm

De module bestaat uit hoor- en responsiecolleges, schriftelijke opdrachten en referaten, aangevuld met enkele bezoeken aan veilinghuizen, een kunstbeurs en enkele kunsthands.

### Toetsvorm

Verplichte aanwezigheid en actieve deelname, literatuurtentamen (60 procent), referaat en schriftelijke opdrachten (samen 40 procent).

### Literatuur

De verplichte tentamenliteratuur wordt aan het begin van de cursus bekend gemaakt, maar bestaat in elk geval uit:

F. Vermeylen, 'The Commercialization of Art: Painting and Sculpture in Sixteenth-Century Antwerp', in: M. Ainsworth (ed.), *Early Netherlandish Painting at the Crossroads. A Critical Look at Current Methods*, New York 2001, pp. 46-61.

Eric Jan Sluiter, 'Determining Value on the Art Market in the Golden Age: An Introduction', in: Anna Tummers en Koenraad Jonckheere (red), *Art Market and Connoisseurship. A Closer Look at Paintings by Rembrandt, Rubens and their Contemporaries*, Amsterdam 2008, pp. 7-29.

Chris Stolwijk, 'De groote middelaar tusschen den artist en de verzamelaar: kunsthandelaren in Amsterdam en Den Haag in de tweede helft van de negentiende eeuw', *Uit de schilderswereld. Nederlandse kunstschilders in de tweede helft van de negentiende eeuw*, Leiden 1998, pp. 187-249.

Olav Velthuis, *Imaginaire economie: hedendaagse kunstenaars en de wereld van het grote geld*, Rotterdam 2005, 143 pp.

### Vereiste voorkennis

Bachelor Kunstgeschiedenis of MKDA met als specialisatie Kunst

### Doelgroep

Master studenten Kunst- en cultuurwetenschappen, afstudeerrichting Kunstgeschiedenis.

## Kunst, Markt en Connaisseurschap II: Hedendaagse praktijk van Kunst, Markt en Connaisseurschap

<b>Vakcode</b>	L_KAMAKGS026 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Examinator</b>	dr. D. Meuwissen
<b>Docent(en)</b>	prof. dr. K. Kwastek

<b>Lesmethode(n)</b>	Hoorcollege, Werkcollege, Excursie
<b>Niveau</b>	400

## Master Seminar Sound Heritage

<b>Vakcode</b>	L_KBMAERF005 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. J. Fidom
<b>Examinator</b>	prof. dr. J. Fidom
<b>Docent(en)</b>	prof. dr. J. Fidom
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Sound Heritage aims to identify, assess and answer the questions that arise when sounds and sound concepts approved in the past are considered to be preserved.

### Inhoud vak

Sound Heritage explores what sounds and sound concepts have been approved in the past; under what conditions these might be considered heritage today; and what saving such concepts for future generations actually means. In order to keep this huge and new research field manageable, Sound Heritage focuses on music-related sounds and sound concepts. Two historic 'sound carriers' will be used as research topics: pipe organs and high-end sound systems, as they both document what sounds once were considered convincing.

A major complication is that sound is volatile: it exists only in the now, and only in one's own ears. This means that Sound Heritage researchers need to question listening cultures and skills developed in the past, as well as to question and develop own ones. Put differently: artistic activity (listening to sound in music) will necessarily be a major element in this seminar, to be integrated in otherwise 'normal' epistemic research strategies. This confronts us with quite a few basic philosophical/aesthetical issues. What is it to listen, and what to negotiate sound? How does sound come into existence, and does it ever cease to exist? To complicate matters even more, sound recording and reproducing technology, an indispensable tool for Sound Heritage researchers, is problematic by definition.

During the seminar, these issues will be addressed in a series of lectures and interactive workshops. Additionally, in order to make Sound Heritage as practice-based as possible, the seminar includes a fair amount of field work as well. In the 2018-edition of the seminar, Sound Heritage students will be assigned, as a group, to map the network resulting from and producing the preparations of the restoration of the world-famous Schnitger Organ at Zwolle, built in 1721 and given a different sound in the 1950s, by identifying and assessing relevant sources (including interviewing significant 'actors'); and by exploring which roles sound recordings (of the organ, in the past and by the students themselves) play. Eventually, the students are asked to advise

and/or assist the people involved in the decision-making process. Next to that, students will have to do 'solo research' as well, by critically assessing the sound systems used by themselves in their everyday life.

### **Onderwijsvorm**

Lectures, guest lectures by leading professionals in related research fields, workshops, field work. The focus is on active participation. Attendance mandatory.

### **Toetsvorm**

Presentation of and report on the field work assignment (to be produced as a group; 40%); presentation annex essay on the student's own sound systems (30%); participation in the discussions during class (30%).

### **Literatuur**

Online reader in preparation. Students may already start reading the contributions by Sterne, Ihde, and Murray Schafer to the Sounds Studies Reader; explore the online Journal of Sonic Studies. A good introduction to the issues to be addressed is the e-book Music as Installation Art by Hans Fidom (downloadable for free on [www.orgelpark.nl](http://www.orgelpark.nl)).

### **Vereiste voorkennis**

Admission to the Master Heritage Studies. Furthermore, the course is open for other Master students at the Faculty of Humanities. Students from other faculties or other universities have to apply by mail.

Attitude is essential: students need to be open to (develop) new ways of thinking and of doing research (connecting and interrelating artistic and epistemic strategies), and to be highly interested in music, sound, history, technology, sociology, and philosophy.

### **Aanbevolen voorkennis**

Students that attended the honors course Music: Listening & Philosophy are well-prepared. The biennial seminar Sound Heritage alternates with this honors course.

### **Doelgroep**

Sound Heritage is developed for students that are interested to work for heritage agencies, and/or to become professional researchers in the field of (immaterial) heritage preservation, restoration, reconstruction, etc.

### **Overige informatie**

The biennial seminar Sound Heritage is an initiative of the endowed chair Organ Studies at VU University. It is multidisciplinary by nature, critically exploring and connecting the fields of Heritage Studies, Sound Studies, Music and Art Studies, Philosophy, Technology, and their respective histories. Language: English. Two groups of students cooperate in this seminar: research master students and 'normal' master students.

## **Master Thesis Comparative Arts and Media Studies**

<b>Vakcode</b>	L_ZAMAACWSCR (501651)
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	18.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen

<b>Coördinator</b>	dr. I.L. Blom
<b>Examinator</b>	dr. I.L. Blom
<b>Docent(en)</b>	dr. I.L. Blom, dr. J.I.L. Veugen, prof. dr. G.E.E. Verstraete, S. Scholz MA
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

The programme of Comparative Arts & Media Studies culminates in the Master's thesis, which gives you the opportunity to demonstrate your research skills and your competence as a critic. The thesis also shows your ability to systematically gather, select and interpret information, to create a theoretical framework, and to argue a case in an independent, objective and responsible manner.

### Inhoud vak

The Master is completed by a thesis on a topic related to the programme and supervised by one of our academic staff.

### Onderwijsvorm

Thesis.

### Toetsvorm

A first preliminary meeting will be held late October. Set ups are expected mid-December and discussed with staff. Official working plans & contracts are handed in end of January. Around end of April formal presentations will be held, which will be graded and account for 10% of the final grade. Complete first versions are handed in around 1 June, final versions late June/early July.

### Literatuur

For the manual of the Master's Thesis and additional guidelines: see VU-net. The course also makes use of a Canvas site (follow up to the Blackboard system).

### Vereiste voorkennis

The courses Transmedia Storytelling L\_ZAMAAACW018 and Reading Concepts of Intermediality L\_ZAMAAACW014.

### Doelgroep

Master's Students Comparative Arts and Media Studies.

### Overige informatie

Proposals unrelated to the Master will not be accepted. Writing proper English is required.

## Master Thesis Contemporary Art History

<b>Vakcode</b>	L_KAMACAHSCR ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	18.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. K. Kwastek

<b>Docent(en)</b>	dr. D. Meuwissen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Master Thesis Design Cultures

<b>Vakcode</b>	L_ZAMAADCSCR ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	18.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.C. Gimeno Martinez
<b>Examinator</b>	dr. J.C. Gimeno Martinez
<b>Docent(en)</b>	dr. F.H. Schmidt, dr. J.C. Gimeno Martinez, dr. M.H. Groot
<b>Lesmethode(n)</b>	Hoorcollege, Werkgroep
<b>Niveau</b>	400

### Inhoud vak

The programme culminates in the Master's thesis, which gives you the opportunity to demonstrate your research skills, your competences, and your ability to systematically gather, select and interpret information and to argue a case in an independent, objective and responsible manner. There are a couple of preparatory meetings in November and December to discuss the research topics and the thesis schedule. Students give two presentations of their research progress in February and April.

## Master Tutorial Games Theory and Analysis

<b>Vakcode</b>	L_ZAMAKCW002 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.I.L. Veugen
<b>Examinator</b>	dr. J.I.L. Veugen
<b>Niveau</b>	400

### Doel vak

In this tutorial the student will gain knowledge and insight in historical, theoretical and practical aspects of computer and video games in general and in story-structured computer and video games in particular, from a research point-of-view. (S)he will also gain knowledge and insight in the differences that exist between story-structured computer and video games and other narrative media, in particular film. This knowledge will enable the student to compare narrative computer games with other narrative media. After the course the student will be able to analyse computer games on aspects of genre, character, space, time and sound. The student will also gain knowledge and insight into the most important issues in game research and will be



able to assess these issues critically from a research point of view. Having completed the tutorial successfully the student is able to initiate and complete their own research into narrative computer games.

### **Inhoud vak**

Computer and videogames have become both a common as well as popular medium in today's society. Despite the fact that games are a relatively young medium, games have been studied from a humanities perspective almost as long as narrative computer games have been around. In this tutorial, the student will use theory and practical assignments to study narrative elements of computer and video games. The knowledge of narrative, or story-structured games, is necessary both to get a better understanding of the medium of the computer game itself, as well as to better understand how the medium differs from other narrative media such as books and film. In addition, as media texts are used less and less as individual entities but increasingly function in convergence with other media texts e.g. ASSASSIN'S CREED (2007 – present), which not only consists of several game texts but also includes books, comics, graphic novels, and (animated) films, a better understanding of computer games in relation to other media texts is indispensable in our present-day media landscape. Although the course focuses on theoretical and analytical aspects of computer games from an international research perspective, questions relating to production, design, distribution and reception are inherently linked to the study of computer and videogames and will therefore be addressed as well. Although the overall course focuses on narrative computer games as entertainment, the knowledge gained is also necessary to look at games from other humanities' perspectives such as art, heritage studies and/or history or to study games in a different context such as education or cultural history.

### **Onderwijsvorm**

For individual students or small groups self-study with assignments. Students taking this tutorial in period 5 can also follow (response) lectures, seminars and practical classes.

### **Toetsvorm**

Weekly theoretical assignments and practical assignments (self-assessed), research assignment (paper). The research paper may be a preliminary research for your master thesis. You should hand in the weekly assignments on time. If you are late, this will be reflected in your final grade.

### **Literatuur**

- Simon Egenfeldt-Nielsen, et. al. Understanding Video Games: The Essential Introduction 2nd edition (2013) or 3rd edition (2016)
- Veugen, Connie, Computer Games as a Narrative Medium. Amsterdam (Doctoral Dissertation) 2011. Online available at [www.veugen.net/](http://www.veugen.net/)
- Stockburger, A., The Rendered Arena: Modalities of space in video and computer games. London: Unpublished doctoral thesis available at <http://www.stockburger.co.uk/research/abstract.html>
- other texts and specifics see studyguide.
- game: GABRIEL KNIGHT SINS OF THE FATHER 20th Century Anniversary Edition (2014)

### **Aanbevolen voorkennis**

Knowledge of film theory and analysis is advisable.

### **Doelgroep**

MA students in the Humanities whose (research) thesis necessitates formal knowledge of computer games are strongly advised to take this course; students with a personal or (future) professional interest in computer games can take the course as well.

### Overige informatie

This elective can be taken in period 2 or period 5. Students who took the BA MKDA: Media or have taken a course on game analysis are exempt from making the assignments.

## Masterscriptie architectuurgeschiedenis

<b>Vakcode</b>	L_KBMAKGSSCR (528651)
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	18.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. F.H. Schmidt
<b>Examinator</b>	dr. F.H. Schmidt
<b>Niveau</b>	400

### Doel vak

Met de scriptie geeft de student er blijk van in staat te zijn volgens wetenschappelijke normen onderzoek te doen. De scriptie is een in goed Nederlands (eventueel Engels) geschreven verslag van het verrichte architectuurhistorische onderzoek; de tekst is van wetenschappelijk niveau, met verantwoording van de gebruikte bronnen en literatuur. In de scriptie geeft de student er blijk van dat hij/zij in staat is om op heldere wijze te schrijven over het onderzoek dat tot een masterscriptie heeft geleid en aan te geven wat de eigen inbreng daarin is.

### Inhoud vak

Het onderwerp en de inhoud van de scriptie worden in overleg met de begeleidende docent vastgesteld.

### Toetsvorm

Beoordeeld worden inhoud, visie, betoogtrant en schrijfstijl van de scriptie. De scriptiehandleiding bevat een voorbeeld van het door begeleider en tweede lezer gehanteerde beoordelingsformulier.

### Literatuur

In overleg met de docent

### Vereiste voorkennis

Bachelordiploma Architectuurgeschiedenis of vergelijkbare voorkennis

### Doelgroep

Master studenten Architectuurgeschiedenis

### Overige informatie

Op VU-Net is een scriptieprotocol beschikbaar, dat voor docent en student als handleiding geldt.

## Masterscriptie Kunst, markt en connaisseurschap

<b>Vakcode</b>	L_KAMAKMCSER ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	18.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Docent(en)</b>	dr. D. Meuwissen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Masterstage beeldende kunst 1400-heden

<b>Vakcode</b>	L_KAMAKGSSTA ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.R. Vermeulen
<b>Niveau</b>	400

### Doel vak

De student leert wat in een werksituatie kan worden geëist en hoe de tot dan toe vergaarde academische kennis en ervaring in de praktijk kunnen worden gebracht.

### Inhoud vak

De inhoud van de stage is afhankelijk van de stageopdracht die tot stand komt in overleg tussen de begeleider van de instelling waar de stage wordt gelopen en de stagebegeleider op de universiteit.

### Onderwijsvorm

Stage

### Toetsvorm

Stageverslag. De eindbeoordeling komt tot stand in overleg tussen de begeleider van de instelling waar de stage wordt gelopen, en de stagebegeleider op de universiteit.

### Vereiste voorkennis

Bachelordiploma dat toegang biedt tot de master Kunst- en cultuurwetenschappen.

### Doelgroep

Masterstudenten Kunst- en cultuurwetenschappen, afstudeerrichting Kunstgeschiedenis, Contemporary Art History en Kunst, Markt en Connaisseurschap en studenten Research Master Kunst- en cultuurwetenschappen (VAMA; Visual Arts, Media and Architecture).

### Overige informatie

Voor nadere uitleg en instructies zie de stagehandleiding.

## Media Aesthetics (after the Media)

<b>Vakcode</b>	L_ZAMAACW019 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	S. Scholz MA
<b>Examinator</b>	S. Scholz MA
<b>Docent(en)</b>	S. Scholz MA
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Students will gain insight into histories of media aesthetics, modes of problematization of concepts of medium-specific aesthetics as well as theorizations of current transformations of media aesthetics in cross-media environments. Upon completion of the course, students will be able to identify and understand recent aesthetic developments in cross-media culture and to situate them within a broader historical and theoretical context. Students will be enabled to critically relate current media aesthetics to different fields of culture and politics and define their own standpoint.

### Inhoud vak

"Media Aesthetics (after the media)" introduces histories and theories of aesthetic approaches and experiments across different media. It acts on the assumption that, if and when all experience is mediated and every process of mediation implicates aesthetic elements, aesthetics have to be analyzed as a key feature of past and current media economies, politics and ecologies. Aesthetics – understood as more than just a formal act of stylization or container for content – positions and organizes perception, as well as it structures interaction with a medium. The aesthetic relations gain even more complexity when the repeatedly proclaimed shift toward a post-media condition is taken into consideration.

Current cross-media transformations of television serve as a starting point from which the seminar will explore how access to and interaction with cultural forms is structured by media technologies and corresponding "stylizing performances". Traditionally, the aesthetic dimension of television has played a minor role in academic research and debate, the 'mundane medium' has been frequently described (if not defined) by discourses that emphasize its inferior aesthetic qualities. At the same time television's hybrid (or "messy") textuality has long anticipated tendencies of convergence and cross-mediality beyond any fixed medium-specificity. If aesthetic characteristics can no longer be strictly clustered and classified according to (allegedly) fixed boundaries of specific media, is it justified to claim that contemporary aesthetic regimes become more mutable than antecedent regimes? Using the traditionally precarious aesthetics of television as an entry point allows for a broader exploration of the ways in which media are involved in dynamic processes of a "distribution of the sensible" – facilitated not only by "traditional" media institutions like books, films, tv, museums etc., but also focusing on their concurrent interplay, and the permeation of everyday life by digital screens and interfaces.

The seminar focuses on the discussion of (among others) the following questions: How do technologies, interfaces and corresponding practices

organize and re-organize perception? How are media practices participating in the formation and re-formation of different aesthetic regimes? How are contemporary visual cultures affected by the accelerated circulation and 'overflow' of images from platform to platform, e.g. from the home tv screen to online environments to mobile devices? Are stylistic characteristics co-converging with converging technological features of a medium? Which epistemological, political and economic implications does a becoming-precarious of media aesthetics produce?

The course invites students to critically engage with existing literature on the topic, discuss current phenomena of mediation and corresponding theoretical models, collaborate in groups, and present their findings in class. Experimentation with different forms of presentation is encouraged. Final essays demonstrate the ability to build up an argument based on theory discussed in class and to analyze a media phenomenon of the student's choice.

### Onderwijsvorm

Seminar. Weekly sessions (4 hours).

### Toetsvorm

Attendance / Glossary entry / Moderation & In-class presentation / Final essay.

All assignments have to be successfully completed to receive the final grade.

### Literatuur

All literature will be made available in the online environment.

### Vereiste voorkennis

Bachelor degree in Comparative Arts and Media Studies or comparable bachelor programme in Art, Media or Cultural Studies.

### Doelgroep

Master students Comparative Arts and Media Studies. Limited access to outsiders, based on the number of major students at the CAMS master (max. 25 students in the course will be admitted).

## Media Art History: The Digital Divide

<b>Vakcode</b>	L_KAMAKGS028 ()
<b>Periode</b>	Periode 2+3
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. K. Kwastek
<b>Examinator</b>	prof. dr. K. Kwastek
<b>Docent(en)</b>	prof. dr. K. Kwastek
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Inhoud vak

This course is dedicated to artistic projects actively implementing or reflecting upon digital media. We will review the history of 'new media

art' from cybernetic artworks of the 1950s to current practices of 'post-digital' or 'post-internet' art. We will question in how far it is helpful to at all distinguish forms of new media art from the general field of contemporary art (addressed by Claire Bishop's essay on the 'Digital Divide') and in how far different methods and theories are needed to study such art forms.

#### Onderwijsvorm

seminar

#### Toetsvorm

written paper and oral presentation

#### Literatuur

to be provided via canvas

#### Vereiste voorkennis

BA in Art History, Media Studies, MKDA, or comparable

#### Doelgroep

students of the MA programmes in Art & Culture, especially Contemporary Art History

### Methods and Theories of Art History

<b>Vakcode</b>	L_KAMAKGS403 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.P. ten Berge
<b>Examinator</b>	dr. J.P. ten Berge
<b>Docent(en)</b>	dr. J.P. ten Berge, dr. S. Luticken, prof. dr. K. Kwastek, dr. D. Meuwissen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Methods of Design Analysis: The Meanings of Design

<b>Vakcode</b>	L_ZAMAACW013 ()
<b>Periode</b>	Periode 1+2
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.C. Gimeno Martinez
<b>Examinator</b>	dr. J.C. Gimeno Martinez
<b>Docent(en)</b>	dr. J.C. Gimeno Martinez
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### Doel vak

Design' represents all kind of artifacts which humans create and use on a daily basis, the designed material products of a culture. These artifacts could range from clothes to posters, or from tourism souvenirs to chairs. Some artifacts might be stylish, and others much less so. But how to study design? This course focuses on object-centred research methods and studies design as embedded in its cultural context. Students will explore design in its complexity as a signifying agent for economy, society and technology.

### Inhoud vak

This course explores a number of methods and approaches for the study of design such as John A Walker's 'Production-Consumption Model' and Igor Kopytoff's 'The Cultural Biography of Things'. Alongside, other methodologies such as the biographical method, the typological approach or the material/techniques approach are also considered.

### Onderwijsvorm

Lectures, seminars, discussions and group presentations.

### Toetsvorm

Preparatory assignments (40%) and research paper (60%). Student presence in class is required. No more than 2 absences allowed.

### Literatuur

Walker, John A. Design History and the History of Design. London: Pluto, 1989

### Vereiste voorkennis

An academic bachelor, or a minor, in the Arts, Literature, Culture, Design or Media Studies. Theoretically interested students are particularly welcome to apply

### Doelgroep

Master's students Arts and Culture, program Design Cultures

### Overige informatie

Students who do not have the proper background will be asked to make up for deficiencies by means of certain bachelor courses or reading lists.

## Narratology

<b>Vakcode</b>	L_ELMALTK003 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. B. Brink
<b>Examinator</b>	dr. B. Brink
<b>Docent(en)</b>	dr. B. Brink
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

Students become acquainted with narratology as a theoretical instrument for the analysis of both written and visual texts.

**Inhoud vak**

Using narratology (for novels) and film narratology, we compare and contrast a select number of novels and their film adaptations.

**Onderwijsvorm**

Seminar meetings, 2 x 2 hours per week.

**Toetsvorm**

Exam.

**Literatuur**

To be announced.

**Vereiste voorkennis**

None.

**Doelgroep**

This course is part of the Master's program English Literature in a Visual Culture. Students from other (Research) Master's programs are welcome.

**Intekenprocedure**

There is a slightly different enrollment procedure for this course. The standard procedure of the Faculty of Humanities has students sign up for (i) the course, (ii) the type of class (lecture and/or preferred seminar group), and (iii) the exam. However, for this course the instructor will assign the students to the seminar groups. Therefore, students should sign up for (i) the course, (ii) the lectures (if applicable), and (iii) the exam, but not for the seminar groups.

There is limited seating for this course. Priority will be given to students of the Master's program English Literature in a Visual Culture. Students from other (Research) Master's programs are initially placed on a waiting list.

**Overige informatie**

The level of English in this course is high.

## Reading Concepts of Intermediality

<b>Vakcode</b>	L_ZAMAACW014 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. S. Koevoets MA
<b>Examinator</b>	dr. S. Koevoets MA
<b>Docent(en)</b>	dr. S. Koevoets MA
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400



## **Doel vak**

At the end of the course the student

- Has a general understanding of the historically developed relationships between various arts and media and the way critics have defined these.
- Has some understanding of the cultural and historical contexts in which cross-media developments and intermediality play a major role and is able to critically reflect on these.
- Has a sound theoretical background and the capacity to relate that to an analysis of concrete objects or cases.
- Is able to hold an academic discussion individually and in larger groups; to present a sophisticated argument orally; and to sustain an academic analysis of a certain length in writing.

## **Inhoud vak**

This course offers an introduction to concepts and practices of intermediality. It offers a survey of the major concepts used in contemporary debates on the synergy between the arts and the media, and teaches the students not only to get a grip on those terms, but also to understand them in relation to each other. On the basis of these key terms, students acquire a good understanding of the theoretical debates on intermediality, while learning to analyze concrete objects and practices. Students are asked to relate the terms and theoretical issues discussed to their own disciplinary backgrounds. A close reading of "objects" and texts, will be part of the training. At the end of the course students not only understand the major (theoretical) aspects concerning intermediality, but they can also present a sophisticated analysis in writing.

## **Onderwijsvorm**

Seminar. The course combines seminars with in- class presentations by the students. Students will be encouraged to make use of Canvas or websites to exchange ideas and information.

## **Toetsvorm**

Evaluations will be on the basis of participation, presentation and final essay. RMA students will have to perform on a higher level than regular MA students

## **Literatuur**

A reader will be provided.

## **Vereiste voorkennis**

An academic bachelor, or a minor, in the Arts, Cultural or Media Studies. Theoretically interested students are particularly welcome to apply.

## **Doelgroep**

Master's students Comparative Arts and Media Studies, English Language and Culture; MPhil- students Visual Arts, Media and Architecture.

## **Overige informatie**

Students who do not have the right background will be asked to make up for deficiencies by means of reading lists.

## **Seminar Architecture**

<b>Vakcode</b>	L_KBMAKGS013 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. T. Verlaan
<b>Examinator</b>	dr. T. Verlaan
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### **Doel vak**

Training students in research strategies dealing with the history of (interior) architecture and in developing and presenting critical reflections.

### **Inhoud vak**

This course introduces students to a contemporary research topic in the field of architectural and/or urban history. The collective discussion of a series of texts and projects will be combined with the development and exploration of an individual research question relating to the central research topic. Special attention will be paid to the different levels of scale the architectural designer is confronted with with: from the urban fabric to the building's interior arrangements.

This year's seminar investigates current debates about gentrification as the ultimate consequence of a much-longer historical process, which was triggered by the urban renewal agendas of the post-war era. Specifically, we will examine the discovery of urban living in Amsterdam during the 1960s and 1970s, a time at which a younger generation started moving back to the central districts of other Western cities as well. The newcomers arrived with a sense of zeal – renovating, restoring, preserving or at least making their newly-found habitat fit for living. In their view, the urban landscapes of the nineteenth century were a more authentic living environment than the suburbs they usually had grown up in. From this perspective, inner-city districts such as Amsterdam's De Pijp, New York's Brooklyn and Berlin's Kreuzberg served as a refuge for young middle classes seeking a way out from an increasingly technocratic and bureaucratic society.

Through innovative research in local archives, students will gain a deeper understanding of the appreciation for our built environment. Questions such as why a younger generation started moving back to the inner cities in the first place and how they experienced the social and physical fabric in which they arrived are central to this course. Working with a combination of literature on themes in the fields of architecture, interior design, urban history and sociology, students will be provided with an interdisciplinary approach to architectural history.

### **Onderwijsvorm**

Seminars, excursions.

### **Toetsvorm**

Weekly assignments, presentations, midterm paper (35%) and a final paper (65%).

## Literatuur

To be announced

## Vereiste voorkennis

Bachelor in Comparative Arts and Media Studies or Art History.

## Doelgroep

Master's students Arts and Culture; MPhil-students Arts and Culture, Program Visual Arts, Media and Architecture.

## Seminar Contemporary Art

<b>Vakcode</b>	L_KAMAKGS027 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. S. Lutticken
<b>Examinator</b>	prof. dr. K. Kwastek
<b>Docent(en)</b>	dr. S. Lutticken
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Doel vak

This seminar aims to train students in research skills pertaining to the study of contemporary art, encompassing both in-depth study of specific works and oeuvres and their historical and theoretical contextualization.

## Inhoud vak

This year's course is titled "Nuclear Aesthetics" and focuses on artistic responses to the nuclear regime from Hiroshima to Fukushima and beyond. Inhabiting, as we all do, a planet that has become a global nuclear laboratory, artists have made work about nuclear energy and nuclear arms for a variety of reasons, including political and ecological concern; the boundaries with activism can be fluid. In many practices we also see an interest in what can be regarded as the fundamental aesthetic challenge of atomic energy: the invisibility or "insensibility" of radiation. As the anthropologist Joseph Masco puts it: "While the prosthetic devices that populate nuclear physics laboratories enable scientists to enter the subatomic realm and measure the material effects of plutonium and other radionuclides, most people in the nuclear age remain literally senseless to radiation, dependent in everyday life on biological, not machinic, insights."

In this respect, artists are part of "most people." And yet: can art provide ways of imagining and thinking the nuclear, the subatomic? Modern art has often replaced representation with abstraction, declaring new realities and new visions beyond, above or below mundane realism. In 1945, modernism and the avant-garde got more than they bargained for; from that moment on, from the Surrealists and Situationists to Conceptual art, we see a frequently ambiguous encounter with the nuclear, its lure and its horror. After the end of the Cold War interest waned, but since the Fukushima disaster radioactivity (its in the air for you and me, as Kraftwerk put it) is back on the agenda in

contemporary art.

Is there an aesthetic politics or political aesthetics that can be gleaned from various practices? What theoretical and historiographic tools do we need when studying such aesthetic practices (which may themselves be research-based or include a theoretical component)? We will read key texts by authors from various disciplines, view films and have discussions with artists; each student will select a research topic that can be monographic or thematic in nature, and present their findings in the form of a presentation and in writing.

### Onderwijsvorm

Seminar.

### Toetsvorm

Participants will prepare and lead the discussions of theoretical and historical texts (20% of the final grade), deliver a presentation in class as a progress report on their research (20%), and produce a final paper (60%).

### Literatuur

To be announced.

### Vereiste voorkennis

Bachelor in Comparative Arts and Media Studies or Art History.

### Doelgroep

Master's students Contemporary Art History; Research Master's students Arts and Culture.

## Semiotics

<b>Vakcode</b>	L_ELMAENG019 ()
<b>Periode</b>	Periode 3
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. R.V.J. van den Oever
<b>Examinator</b>	dr. R.V.J. van den Oever
<b>Docent(en)</b>	dr. R.V.J. van den Oever
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Students are acquainted with various semiotic theories (Saussure, Barthes, Derrida), with a focus on the word/image-binary.

### Inhoud vak

The course starts with an exploration of the various theoretical understandings of words and images as semiotic signs. Subsequently, we retrace and position ourselves in the academic debate on the supposed superiority of words over images and vice versa.

### Onderwijsvorm

There are four two-hour seminars each week.

**Toetsvorm**

Exam.

**Literatuur**

To be announced.

**Doelgroep**

This course is part of the Master's program English Literature in a Visual Culture. Students from other (Research) Master's programs are welcome.

**Stage architectuurgeschiedenis**

<b>Vakcode</b>	L_KBMAKGSSTA (528671)
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	12.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. F.H. Schmidt
<b>Niveau</b>	400

**Doel vak**

De student leert wat in een werksituatie kan worden geëist en hoe de tot dan toe vergaarde kennis en ervaring in de praktijk kunnen worden gebracht.

**Inhoud vak**

Gezien de uiteenlopende beroepsmogelijkheden voor een architectuurhistoricus bestaan er allerlei soorten stages. De te verrichten werkzaamheden dienen zowel de stagiaire als de instelling, waar de stage wordt gelopen, ten goede te komen en van universitair niveau te zijn. De inhoudelijke begeleiding is voornamelijk in handen van iemand van de stage-instelling; de begeleider van de VU ziet toe dat de stage voldoende leereffect heeft, op masterniveau is en onderhoudt. vanaf het begin tot het einde van de stage, contact met de verlenende instelling om nadere afspraken te maken en eventueel zaken bij te stellen.

**Toetsvorm**

Verslag, en een beoordeling (onvoldoende, voldoende, goed door de instelling in samenspraak met de VU-begeleider

**Vereiste voorkennis**

Bachelor Architectuurgeschiedenis of vergelijkbare voorkennis

**Doelgroep**

Master studenten Architectuurgeschiedenis

**Overige informatie**

De student zoekt en kiest in overleg met de docent een stageplaats. De afspraken worden vastgelegd in een VU-stagecontract, dat formeel aan de examencommissie ter goedkeuring wordt voorgelegd.

- De stage bedraagt maximaal 12 studiepunten
- Een stagehandleiding, en het formulier voor de stageovereenkomst zijn

via Vu-net te downloaden

- Periode in overleg met de begeleidende docent

## Stage kunst, markt en connaisseurschap

<b>Vakcode</b>	L_KAMAKMCSTA (527674)
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Docent(en)</b>	dr. D. Meuwissen
<b>Lesmethode(n)</b>	Practicum
<b>Niveau</b>	400

### Doel vak

De student leert wat in een werksituatie geëist kan worden en hoe de tot dan toe vergaarde kennis en ervaring in de praktijk kunnen worden ingezet.

### Inhoud vak

De inhoud is afhankelijk van de stageopdracht die geformuleerd wordt door de instelling waar de stage wordt gelopen in overleg met dr. D. Meuwissen. Met de stageverleners worden duidelijke afspraken gemaakt over een zo effectief mogelijke invulling van de stage: warenkennis, catalogisering en het opdoen van kennis van de markt staan daarbij voorop. De stage sluit men af met een verslag. Met het oog op het beperkte aantal plaatsen is de stage niet verplicht gesteld. Wel wordt een stage zeer aanbevolen, zeker indien men een functie ambieert in de kunsthandel, het veiling- of galeriewezen.

### Toetsvorm

Evaluatiegesprekken en eindverslag

### Vereiste voorkennis

Bachelordiploma Kunstgeschiedenis, specialisatie Beeldende kunst.

### Doelgroep

Master studenten Kunst- en cultuurwetenschappen, afstudeerrichting Kunstgeschiedenis, traject Kunst, Markt en Connaisseurschap.

### Overige informatie

Stages worden in overleg met de docent bepaald.

## Study Trip

<b>Vakcode</b>	L_KAMAKGS029 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. K. Kwastek

<b>Examinator</b>	prof. dr. K. Kwastek
<b>Docent(en)</b>	prof. dr. K. Kwastek
<b>Lesmethode(n)</b>	Werkcollege, Excursie, Hoorcollege
<b>Niveau</b>	400

### Doel vak

Kennismaking met kunstwerken al dan niet in situ of als onderdeel van museale presentaties. Het in praktijk brengen van verworven kennis en vaardigheden in de vorm van een referaat en/of rondleiding ter plekke.

### Inhoud vak

Het reisdoel wordt in het eerste semester bekend gemaakt. Duur van de excursie is zes of zeven dagen.

### Onderwijsvorm

Excursie met referaten en groepsdiscussies ter plekke. De referaatonderwerpen worden voorbereid in nauw overleg met de begeleidende docent.

### Toetsvorm

Actieve deelname, referaat.

### Literatuur

Oprichtgebonden, in overleg met de begeleidende docent.

### Vereiste voorkennis

Bachelordiploma dat toegang biedt tot de master Kunst- en cultuurwetenschappen.

### Doelgroep

De cursus is verplicht voor masterstudenten Contemporary Art History en Kunst, Markt en Connaisseurschap. Overige master- en researchmasterstudenten Kunst- en cultuurwetenschappen kunnen een schriftelijk gemotiveerd verzoek indienen om te worden toegelaten tot de cursus.

### Overige informatie

M.b.t. de financiën: voor deze excursie wordt deelnemers dringend aangeraden tijdig een eigen financiële bijdrage te reserveren. De VU dekt niet alle kosten van de excursie, maar biedt een tegemoetkoming aan (indien de cursus met goed gevolg wordt afgerond). Onder de te maken kosten moet gedacht worden aan de reiskosten (zowel internationaal als ter plaatse), verblijfkosten, entrees voor musea, maaltijden etc. De begeleidende docent zullen hun best doen om zoveel mogelijk gratis entrees of entrees met korting te regelen. De docent informeert de deelnemers tijdig of vervoer en verblijf gezamenlijk geregeld worden of niet.

## Terrorscapes in Postwar Europe

<b>Vakcode</b>	L_AAMAERF005 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0

<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. R. van der Laarse
<b>Examinator</b>	prof. dr. R. van der Laarse
<b>Docent(en)</b>	prof. dr. R. van der Laarse
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### Doel vak

By studying specific case studies (European lieux de mémoire, museums and heritage sites) students will get acquainted with the ins and outs of terrormaps

### Inhoud vak

After 9/11 the 'War on Terror' peaked on the international political agenda. However the standard measure still is the Nazi-terror during Worldwar II, as is shown in the so called Stockholm-declaration (2000) that laid the foundation for the consensus among western political leaders for the acknowledgement of the Holocaust as the basis for postwar human rights. But how deep is this consensus? In many new EU-nations which entered in 2004 the iconic status of Auschwitz competes with other 'traumasces' and 'terrormaps' that refer to their postwar communist 'occupations' from before 1989 and the ethnic conflicts that followed, like the war in former Joegoslavia. How do these 'contested memories' relate within European space, and which memory wars are being fought on specific places? These and other questions about the dynamics of memories and the 'politics of forgetting' will be scrutinised by students.

### Onderwijsvorm

tuition

### Toetsvorm

essays

### Literatuur

will be explained at the start of the course

### Vereiste voorkennis

bachelors bachelor in history, geography, archaeology, architectural history and studies that have a relation to heritage matters

### Doelgroep

master students VU-departments Art and Culture; Antiquity; History. International Heritage Master students

### Overige informatie

Attending lectures mandatory.

## The Arts and Crafts of Dutch Design

<b>Vakcode</b>	L_AAMAACW002 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels



<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.C. Gimeno Martinez
<b>Examinator</b>	dr. J.C. Gimeno Martinez
<b>Docent(en)</b>	dr. J.C. Gimeno Martinez
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### Doel vak

The aim of this course is to analyze the construction of Dutch Design and to develop alternative approaches to the study of material culture in the Netherlands. The students get an insight in the creation and development of Dutch design and of 'Dutchness' as a constructed concept, mediated by designers, labels, design critics, institutions and promotion campaigns.

### Inhoud vak

Since the 1990s, the notion of Dutch design gained momentum. It is usually defined as a type of conceptual practice in the fields of graphic, fashion, product and interior design in The Netherlands. Its emergence is explained as the product of a typically Dutch cultural identity. The problem with the definition/explanation of Dutch Design is that it is not representative of the complexity and profusion of both cultural and material diversity in the Netherlands. Firstly, it excludes all types of cultures even within Dutch borders that do not conform to the stereotype of Dutch culture/identity. Secondly, it excludes all types of 'things' that do not conform to Modernist aesthetics/ideals. In short, the equation of Modernism with a typically Dutch culture/identity/mentality creates a very narrow and exclusive canon of Dutch Design. This course proposes a new programme for researching 'Dutch Design' today.

### Onderwijsvorm

Seminar, excursion and field work.

### Toetsvorm

Attendance is required. The evaluation will be based on in-class presentation and essay.

### Literatuur

To be announced

### Vereiste voorkennis

Students should have followed the course "Methods of Design Analysis: The Meanings of Design"

### Doelgroep

Master's students Art and Culture, Programme Design Cultures

### Overige informatie

Some classes and research will be on location outside the VU.

## The Diasporic Experience: Ethnic Cultures of America

<b>Vakcode</b>	L_ELMAENG014 ()
<b>Periode</b>	Periode 4

<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. B. Boter
<b>Examinator</b>	dr. B. Boter
<b>Docent(en)</b>	dr. B. Boter
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

After completing this course, students are able to:

- draw on theories that are relevant for an understanding of the processes of migration and transculturation as mediated in literary and visual texts.
- apply theoretical concepts such as nationality, ethnicity and hybridity to representations of diaspora in (literary and visual) texts.
- comparatively analyze diaspora texts coming from different cultural and national contexts.
- formulate a research question, locate and interpret sources, assess the significance of their own research within the framework of current debates on diaspora writing.
- explain how diaspora writing is implicated in the processes of identity formation (both collective and individual) and intercultural exchange.
- freely express their ideas in both written work and oral presentations.

### Inhoud vak

This course examines literary and visual texts that originate in a wide variety of (North American and other) diasporic cultures, and that have triggered new ways of thinking about life after migration. In their narratives and imagery of diaspora life, do authors and artists relate similar (chronological) outlines of displacement, uprootedness, intercultural encounters, transculturation and cultural hybridization? Or have they come up with new and innovative (non)plots and imageries? How do gender, race, ethnicity and nationality intersect in the representation of diaspora?

### Onderwijsvorm

Two seminars per week of two hours each; one extra film viewing session to be scheduled in the first week of the course.

### Toetsvorm

30% Class participation, including group presentation and moderation of a discussion.

30% Written posts on Canvas (weekly). Submitting all posts on time is a prerequisite for being allowed to take the exam and thus for successfully finishing the course.

40% Written exam. Students will not be allowed to compensate an exam grade that is lower than 5.5 with other partial grades.

### Literatuur

Novels, short stories, memoirs, graphic novels, academic articles. We will start off with a close-reading of three short stories from Chimamanda Adichie's collection *The Thing around Your Neck* (2009).

**Doelgroep**

MA and RMA students.

## The Graphic Novel

<b>Vakcode</b>	L_ELMALTK002 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. E.L. la Cour
<b>Examinator</b>	dr. E.L. la Cour
<b>Docent(en)</b>	dr. E.L. la Cour
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

In this course, students learn about the burgeoning field of comics studies. Particular interest will be paid to discussions of high/low culture in terms of literary studies and art discourse.

**Inhoud vak**

The starting point of this course will be an exploration of the historical advent of comics and the dismissal they faced - and are still facing - in literary studies and art discourse. After tracing comics' history, we will begin to more closely analyze a variety of different comics forms using insights from the fields of semiotics, narratology, gender studies, memory studies, and art history to name but a few approaches.

**Onderwijsvorm**

There are two two-hour seminars each week.

**Toetsvorm**

Attendance and Participation (10%), Presentation (30%), Essay (60%). Students must receive a 5.5 or higher on the essay to pass the course.

**Literatuur**

To be announced in the course syllabus, which will be posted on Canvas well in advance of the start of the course. Theoretical readings will include Groensteen, Hatfield, Eisner, McCloud, Chute, Rohy, Greenberg, Krauss, W.J.T. Mitchell, and Deleuze and Guattari. Comics readings will include Spiegelman, Satrapi, and Bechdel, among with a number of other works.

**Vereiste voorkennis**

Some historical and theoretical interest in comics or image-texts is recommended

**Doelgroep**

This course is part of the Master's program English Literature in a Visual Culture. Students from other MA or RMA programs are welcome.

## Overige informatie

The level of written and spoken English in this course is high.

# Transmedia Storytelling

<b>Vakcode</b>	L_ZAMAACW018 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.I.L. Veugen
<b>Examinator</b>	dr. J.I.L. Veugen
<b>Docent(en)</b>	dr. J.I.L. Veugen
<b>Lesmethode(n)</b>	Hoorcollege, Werkcollege
<b>Niveau</b>	400

## Doel vak

Through this course, the student will gain insight in and develop a theoretical framework for understanding the major (theoretical) concepts and practices of transmedia storytelling within film, television, (comic) books, graphic novels, computer- and alternate reality games, and web-based media.

## Inhoud vak

As exemplified by franchises such as THE MATRIX (TMS), HEROES (TMS), THE WALKING DEAD (TMS) and ASSASSIN'S CREED (TMS) transmedia practices and storytelling have made a quantum leap in the 21st Century. Transmedia stories unfold across multiple media platforms. They require a much more active attitude of their audience, who now have to become hunters and gatherers moving back and forth across various narratives, trying to stitch together a coherent picture from dispersed information. In this course, we will mainly focus on the theories of Henry Jenkins and Christy Dena to examine these media texts. We will also look at related phenomena such as paratexts, complex narratives, and fan culture. Students will acquire a good understanding of the debates on transmedia storytelling and the related phenomena. At the end of the course students not only understand the major theoretical aspects concerning transmedia practices and storytelling, they will also be able to critically research transmedia stories. On a practical level, they will gain some experience in working with a wiki. Note that this course only discusses (mostly non-branding) transmedia stories in popular media. It is a theoretical course, not a hands-on practical course on how to create transmedial stories.

## Onderwijsvorm

This course uses a combination of lectures, discussions and seminars. Using various theoretical frameworks, we will compare, discuss and analyse various forms and approaches of storytelling across media. Students will also hand in a proposal for and write a short paper to be 'published' in an Academic journal such as Convergence. These papers will be handed in as the final assignment.

## Toetsvorm

Attendance & active participation in class & discussions. Assignments. Proposal and final paper. See study guide and BB for specifics.

## Literatuur

Christy Dena, Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments, 2009 (Unpublished PhD dissertation). Sidney, Australia. Available online at <http://www.christydena.com/academic-2/phd/>

Selected chapters from various books and selected articles (see BB).

## Vereiste voorkennis

Bachelor's degree in Comparative Arts and Media Studies or comparable bachelor program.

## Doelgroep

Master's students Comparative Arts and Media Studies; other master's students where the course is an elective. Other master students that comply with the entry requirements.

## Overige informatie

The number of students who can participate in this course is unfortunately limited. Students who do not study CAMS therefore have a risk of being turned down, It is appreciated if you only apply for the course when you really want to participate.

Attendance and punctuality: You may miss 1 class for a valid reason. If you cannot attend, you always have to notify your lecturer by e-mail at the latest one hour before the class starts. If you do not have a valid reason or miss more than one class, you may be expelled from the course.

## Trending Topics Arts and Culture

<b>Vakcode</b>	L_KAMAKGS025 ()
<b>Periode</b>	Periode 1+2+3+4+5
<b>Credits</b>	3.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. W.A.H. Modest
<b>Examinator</b>	dr. W.A.H. Modest
<b>Docent(en)</b>	prof. dr. K. Kwastek, dr. W.A.H. Modest
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

## Doel vak

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

1. Understand the historical developments of the field of Material Culture Studies
2. Identify some of the key theoretical perspectives and thinkers of the field
3. Be able to employ theoretical perspectives in the analysis of a specific case

## Inhoud vak

This seminar explores some of the key thinkers and ideas that have shaped the increasingly popular field of material culture studies. We will introduce the main theoretical and methodological perspectives within the field, highlighting how material culture studies has influenced approaches to issues as diverse as power, consumption, taste

and style.

Since the 1970s, material culture studies has developed as a robust interdisciplinary field of enquiry, dedicated to the exploration of the meaning of things and their role in constituting our social and cultural worlds. The field has developed along different traditions, in the USA and UK for example, and has affected a range of other disciplines such as (art) history, anthropology, and design and fashion studies in different ways.

We will explore the early histories of material-based anthropology, associated for example with the British School of the late 19th and early 20th centuries, through to Gell's influential work *Art and Agency*, and the group of scholars that developed the *Journal of Material Culture Studies*. We will examine what has been described as the material turn in the social sciences and the humanities, and the now popular areas of inquiry such as ANT, New Materialism and Object Oriented Ontology, interested in the study of nonhuman agency.

### Onderwijsvorm

Seminar. The seminar will comprise three lectures, each organized around a series of readings. In addition to the lectures, we will organize three one-hour sessions to discuss the readings.

- 3 x two-hour lectures; one per month, beginning in February 2018.

- Each seminar will include a guest speaker.

- Lecture breakdown

• Introduction to the day's topic/speaker

• Guest lecturer (1hour)

• General discussion

• Follow-up discussion with students about readings.

- Dates

• Lecture 1. Friday February 16, 2018. Early development of the field [its prehistory], its key proponents and theories.

• Lecture 2. Friday March 16, 2018. Material Culture Studies, the Middle Years.

• Lecture 3. Friday April 20, 2018. Material Culture Studies Today.

- Time

• 10:00 – 12:00 – Introduction and guest lecture

• 12:00 – 13:00 – discussion of literature.

### Toetsvorm

Short written paper, of not more than 1000 words, in response to (a) specific reading(s), or relating the field of Material Culture Studies to a specific case; Class participation

### Literatuur

Will be provided.

### Doelgroep

Master's students Arts and Culture

## Tutorial Comparative Arts and Media Studies A

<b>Vakcode</b>	L_ZAMAKCW001 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen

<b>Coördinator</b>	dr. I.L. Blom
<b>Niveau</b>	400

## Tutorial Comparative Arts and Media Studies B

<b>Vakcode</b>	L_ZAMAKCW003 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	3.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.L. Blom
<b>Niveau</b>	400

## Tutorial Contemporary Art History A

<b>Vakcode</b>	L_KAMAKCW002 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. K. Kwastek
<b>Niveau</b>	400

### Doel vak

to broaden and/or deepen your knowledge and understanding of [Contemporary Art History] and train your research skills.

### Inhoud vak

Individual research project or literature review related to your MA specialization. The topic, method and envisioned outcome of the tutorial is agreed upon with an individually allocated supervisor.

### Onderwijsvorm

individual study with individual supervision

### Toetsvorm

oral exam, paper, or another format agreed upon with the supervisor.

### Literatuur

to be agreed upon with the supervisor

### Vereiste voorkennis

successful completion of 'Methods and Theories of Art History'

### Doelgroep

MA students Contemporary Art History

### Overige informatie

can be followed only in agreement with the coordinator of your specialization

## Tutorial Contemporary Art History B

<b>Vakcode</b>	L_KAMAKCW003 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. K. Kwastek
<b>Niveau</b>	400

### Doel vak

to broaden and/or deepen your knowledge and understanding of Contemporary Art History, and to train your research skills

### Inhoud vak

individual research project or literature review related to your MA specialization. The topic, method, and envisioned outcome of the tutorial is agreed upon with an individually allocated supervisor

### Onderwijsvorm

individual study with individual supervision

### Toetsvorm

oral exam, paper, or another format agreed upon with the supervisor

### Literatuur

to be agreed upon with the supervisor

### Vereiste voorkennis

successful completion of 'Methods and Theories of Art History'

### Doelgroep

MA students Contemporary Art History

### Overige informatie

can be followed only in agreement with the coordinator of your specialization

## Tutorial Design Cultures A

<b>Vakcode</b>	L_ZAMAKCW004 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. M.H. Groot
<b>Niveau</b>	400

### Doel vak

Students gain:

- understanding of the ways specialist literature deals with specific issues and analyses of a particular specialization;



- insight into structures and argumentation of specialised literature about design and cultural analysis;
- insight into ways of theorising and argumentation as regards design and design cultures as part of their specialization;
- insight into research problems and questions with regard to various forms of design and decorative arts, and museums and collections, all as regards the wider field of design cultures.

Course aims meet level 500 and provide insight into critical methodology and demands required for the MA thesis.

### **Inhoud vak**

ORAL LITERATURE EXAM, 6 EC

Course description:

The individual reading list for 6 EC covers circa 700 pages, including images. It aims to deepen the understanding of design cultures and decorative arts as regards the specialisation Design Cultures of the MA Arts and Culture. It helps students to get a better insight into theories and approaches with regard to academic studies in general, and this specialization in particular. Candidates may select a number of books and texts to make up a personal list from a given list. They can email the coordinator ([m.h.groot@vu.nl](mailto:m.h.groot@vu.nl)) for the overall list with titles to choose from and discuss their choice. Titles may cover the topic of the thesis (for c. 300 pages) and be relevant to the thesis topic from a broader point of view for another 400 pages.

### **Onderwijsvorm**

Self study. Please note that it is strongly advised to prepare and take the exam between December and March. You may take the exam either in the first months of your second semester. It is also strongly advised to first do the reading list exam and then proceed with your MA thesis.

### **Toetsvorm**

The exam will be a tutorial in the form of an oral examination of 1 hour and a written evaluation of the reading list by the candidate afterwards. A date for the oral exam will be agreed upon with the tutor.

Study load:

Tutorial oral literature exam of 1 hour, 6 EC = 700 pages

1 EC = 28 study hours

6 EC x 28 = 168 study hours = 4.5 weeks full time and 4 pages per hour (English; other languages)

### **Literatuur**

For the reading list of the specialisation Design Cultures, please contact M.H. Groot ([m.h.groot@vu.nl](mailto:m.h.groot@vu.nl)).

### **Vereiste voorkennis**

Academic MA level

### **Aanbevolen voorkennis**

Academic MA level

### **Doelgroep**

Candidates of the MA specialization Design Cultures of the MA Arts and Culture.

Candidates of other Humanities MA programmes may apply as well; please contact the coordinator M.H. Groot for consultation.

## Overige informatie

This is an elective in your MA program.

## Tutorial Design Cultures B

<b>Vakcode</b>	L_ZAMAKCW005 ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. M.H. Groot
<b>Niveau</b>	400

### Doel vak

Students gain:

- understanding of the ways specialist literature deals with specific issues and analyses of a particular specialization;
- insight into structures and argumentation of specialised literature about design and cultural analysis;
- insight into ways of theorising and argumentation as regards design and design cultures as part of their specialization;
- insight into research problems and questions with regard to various forms of design and decorative arts, and museums and collections, all as regards the wider field of design cultures.

Course aims meet level 500 and support insight into critical methodology and demands required for the MA thesis.

### Inhoud vak

ORAL LITERATURE EXAM, 9 EC

Course description:

The individual reading list for 9 EC covers circa 900 pages, including images. It aims to deepen the understanding of design cultures and decorative arts as regards the specialisation Design Cultures of the MA Arts and Culture. It helps students to get a better insight into theories and approaches with regard to academic studies in general, and for this specialization in particular. Candidates may select a number of books and texts to make up a personal list from a given list. They can email the coordinator ([m.h.groot@vu.nl](mailto:m.h.groot@vu.nl)) for the overall list with titles to choose from and discuss their choice. Titles may cover the topic of the thesis (for c. 350 pages) and be relevant to the thesis topic from a broader point of view for another 550 pages.

### Onderwijsvorm

Self study.

Please note that it is strongly advised to prepare and take the exam between December and March of your second semester in the one year MA.

It is also strongly advised to first do the reading list exam and then proceed with your MA thesis.

Research MA candidates may plan the exam in their second study year whenever their study programme allows this.

### Toetsvorm

The exam will be a tutorial in the form of an oral examination of 1 hour and a written evaluation of the reading list by the candidate afterwards. A date for the oral exam will be agreed upon with the tutor.

Study load:

Tutorial oral literature exam of 1:15 hour, 9 EC = 900 pages, including images

1 EC = 28 study hours

9 EC x 28 = 252 study hours = 6.5 weeks full time and 4 pages per hour (English; other European languages: French, German, Dutch)

### Literatuur

For the reading list of the specialisation Design Cultures you can contact M.H. Groot ([m.h.groot@vu.nl](mailto:m.h.groot@vu.nl)).

### Vereiste voorkennis

MA or Research MA level

### Aanbevolen voorkennis

MA or Research MA level

### Doelgroep

Candidates of the MA specialization Design Cultures of the MA Arts and Culture.

Candidates of other Humanities MA programmes and Research MA programmes may apply as well; please contact the coordinator M.H. Groot for consultation.

### Overige informatie

This is an elective in your MA program.

## Werkcollege master beeldende kunst

<b>Vakcode</b>	L_KAMAKGS014 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. D. Meuwissen
<b>Examinator</b>	dr. D. Meuwissen
<b>Docent(en)</b>	dr. I.R. Vermeulen, dr. D. Meuwissen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

Individueel en in groepsverband onderzoeksvragen bepalen, formuleren en uitwerken; presenteren, zowel schriftelijk als mondeling, van het verloop van het onderzoek en de resultaten ervan. Deze gerichte werkcolleges bieden studenten de gelegenheid om, onder intensieve begeleiding van docenten, zich methodisch en inhoudelijk voor te bereiden op het onderzoekswerk voor de masterscriptie.

### Inhoud vak

Werkcollege dat nauw aansluit bij lopend onderzoek van de staf Kunstgeschiedenis of kaderen binnen specifieke onderzoeksprojecten 8en - initiatieven (publicaties, tentoonstellingen, conferentie). Tijdens het academiejaar 2017-18 wordt het werkcollege gegeven door dr. Ingrid Vermeulen en dr. Daantje Meuwissen en gaat over de prentcollectie van het echtpaar Willet-Holthuysen.

**Onderwijsvorm**

Hoorcollege; werkcollege in depot Amsterdam Museum en elders; excursies; actieve deelname.

**Toetsvorm**

Referaat, werkstuk met catalogusentries.

**Literatuur**

Wordt tijdens colleges aangereikt.

**Vereiste voorkennis**

Bachelordiploma dat toegang biedt tot de master Kunstgeschiedenis.

**Doelgroep**

Masterstudenten Kunstgeschiedenis en VAMA.

## Work Placement Comparative Arts and Media Studies

<b>Vakcode</b>	L_ZAMAACWSTA (501671)
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	12.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.L. Blom
<b>Examinator</b>	dr. I.L. Blom
<b>Niveau</b>	400

**Inhoud vak**

While the Comparative Arts and Media Studies programme centers on a core set of compulsory courses, there is also opportunity for students to define their own individual tracks by means of electives and internships. As a master student in Comparative Arts and Media Studies, internships are possible at a wide range of organisations for media, art and culture located in and around Amsterdam. Visit <http://masters.vu.nl/en/programmes/arts-culture-comparative-arts-media-s> for more information and options.

**Toetsvorm**

The internship concludes with a report written by the intern (for requirements, see the Manual on VU-net).

**Vereiste voorkennis**

The internship needs to be a research internship: archival research, audience research, market research, research for a publication/exhibition/ experimentation with new media, etc. This may be either a research proposed by the student (e.g. preceding the thesis) or a research project offered by the host institution. The proposal needs to be approved by the supervisor and the Faculty Examination Board by means of a signed contract.

**Doelgroep**

Students of the Master Comparative Arts and Media Studies

**Overige informatie**

In periods 1 and 2 (other periods after consultation with the lecturer).  
Normally 12 credits but a smaller period (6 or 9 credits) is possible,  
but only after consultation with  
the Master's coordinator.

## Work Placement Design Cultures

<b>Vakcode</b>	L_ZAMAADCSTA ()
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	12.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.C. Gimeno Martinez
<b>Niveau</b>	400

**Inhoud vak**

While the Design Cultures programme centers on a core set of compulsory courses, there is also opportunity for students to define their own individual tracks by means of electives and internships. As a master student in Design Cultures, internships are possible at a wide range of organisations for design located in and around Amsterdam. Visit <http://vu.nl/nl/opleidingen/masteropleidingen/opleidingenoverzicht/c-d/d> for more information and lists of options.

**Onderwijsvorm**

Note that a valid internship for this program should be focused on research; that means its main scope should be to answer a research question relevant for the organization with which you are working. Finding a research internship is your own responsibility and we cannot guarantee you will find a place. The process of finding an internship takes time; therefore students are encouraged to start developing proposals for particular organizations before the beginning of the first semester.

**Overige informatie**

In periods 1 and 2 (other periods after consultation with the lecturer).