



Master Arts & Culture, Specialization Design Cultures
VU University Amsterdam - Faculteit der Letteren - M Arts & Culture - 2013-2014

The one-year international Master's programme in Design Cultures at VU University Amsterdam focuses on current developments in the fields of media, arts, and design. It offers an interdisciplinary track which researches product, graphic and fashion design in a broad cultural context. The MA programme combines a comparative approach with a historical and theoretical focus.

The programme in Design Cultures is a one-year programme and consists of core seminars (30 ec), electives/internships (12 ec) and a thesis (18 ec). It is all about the study of product design, graphic design and fashion in a broad diverse cultural context. The focus is on both the designer as 'author' and the complex chain of production, sale, consumption and criticism in which design operates and derives its many different meanings. Design Cultures restores design as the core object of academic interest without detracting from the cultural and material context in which it operates. The programme combines a generalist, comparative approach to design with a clear focus on history and theory.

[Programme overview \(pdf\)](#)

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Specialization Design Cultures, Electives

Choose tutorial/elective/internship worth 12 credits.

Courses:

Name	Period	Credits	Code
Academic English: Advanced Writing for Master Students	Period 3	3.0	L_ETMAALG002
Academic English: Remedial Writing for Master Students	Period 2	6.0	L_ETMAALG001
Crossmedial Exhibitions	Period 4	6.0	L_ZAMAACW015
Culture and Identity in Organizations	Period 2	6.0	S_CIO
Literature Visualized	Period 1	6.0	L_ELMAENG007
Migrations and Circulations	Period 2+3	9.0	L_GAMAGES013
Reading Concepts of Intermediality	Period 1+2+3	9.0	L_ZAMAACW014
Seminar Architecture	Period 1+2+3	9.0	L_KBMAKGS013
Trajectory Culture and Power	Period 1	6.0	L_GAMAGES010
Trajectory Global and Local. Global Changes and Human Choices	Period 1	6.0	L_GAMAGES011
Transmedia Storytelling	Period 1+2+3	9.0	L_ZAMAACW012
Work Placement Design Cultures	Ac. Year (September)	12.0	L_ZAMAADCSTA

Academic English: Advanced Writing for Master Students

Course code	L_ETMAALG002 ()
Period	Period 3
Credits	3.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. M. Hannay
Teaching staff	prof. dr. M. Hannay
Teaching method(s)	Seminar
Level	400

Course objective

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 .

Course content

This course is a partly remedial and partly finetuning course. It 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'.

Form of tuition

6 hrs seminar per week, in two blocks of three hours

Type of assessment

[A section of] a research paper or a dissertation in progress, approx. 3000 words; a series of editing assignments; an analysis of and report on the weak areas in one's own English.

Course reading

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

Entry requirements

At least one year of university study, including experience in writing academic text; premasterstudents may also follow this course as long as they have completed an academic skills course.

Target group

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

Remarks

Before the start of the course, you must submit a sample of your own unedited work. An analysis of this will provide the basis for a part of the course content. The course has obligatory attendance. If you miss more than two sessions you will not be allowed to complete the course.

Academic English: Remedial Writing for Master Students

Course code	L_ETMAALG001 ()
Period	Period 2
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	G.A. Dreschler MA
Teaching staff	G.A. Dreschler MA, drs. F. Teunissen
Teaching method(s)	Lecture, Seminar
Level	400

Course objective

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 error 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 level B2 for linguistic accuracy and B2/C1 for relevant communicative competence.

Course content

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 Dutch, the essentials of English punctuation, formal style).

Form of tuition

2 hrs lecture per week; 2 hrs seminar per week

Type of assessment

Grammar and writing assignments during the course; final online grammar test plus academic paper of 2000 words.

Course reading

- Hannay, M. & J.L. Mackenzie (2009). Effective Writing in English. 2nd edition. Bussum: Coutinho.
- Separate grammar materials via Blackboard

Entry requirements

Registration as a master student.

Target group

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

Remarks

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

Crossmedial Exhibitions

Course code	L_ZAMAACW015 ()
Period	Period 4
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. I.L. Blom
Examinator	dr. I.L. Blom
Teaching staff	dr. I.L. Blom
Teaching method(s)	Seminar
Level	400

Course objective

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.

Course content

This course focuses on one cross-medial event (a major temporary or permanent exhibition or an event) 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? What about narrativity, exhibition design, the use of new media, and that of social media in modern exhibitions? Previous exhibitions analyzed were "The Art of Fashion. Installing Allusions" (Museum Boijmans, Rotterdam, 2009), "Illusions of Reality. Naturalist painting, photography and cinema, 1875- 1918" (Van Gogh Museum, Amsterdam 2010), "Amsterdam DNA" (Amsterdam Museum 2012), and "Oskar Fischinger" (EYE Filmmuseum, Amsterdam 2013).

Form of tuition

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 their own research, related to the course's content. They hold a (duo) presentation, focusing on museums, exhibitions, and art or media, in relation to crossmediality. The presentation is the prologue to the (individual) final essay.

Type of assessment

100 percent attendance, assignments, presentations and essay. Failing to be present at the first meeting automatically means removal from the course.

Course reading

Articles, will be put on Blackboard.

Entry requirements

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

Target group

Master students Comparative Arts and Media Studies. Limited (possibly no) access to outsiders. The number of regular CAMS students will determine whether outsiders will be admitted (course allows for 25 students in total).

Culture and Identity in Organizations

Course code	S_CIO ()
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Period	Period 2
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Sociale Wetenschappen
Coordinator	prof. dr. H. Ghorashi
Teaching staff	prof. dr. H. Ghorashi
Teaching method(s)	Lecture, Study Group
Level	500

Course objective

The aim of this course is to provide the necessary knowledge and reflection to enable critical understanding of the processes of exclusion and inclusion within organizations. By reflecting upon different approaches to identity and power in organizations, this course contributes to creating an academic foundation to contextualize organizational practices related to culture and diversity within broader theoretical and societal frameworks. In addition, the course will stimulate a rethinking of oft-employed concepts and approaches, such as power and diversity, in order to deal with the new challenges of the present and the future.

Course content

In this time of ubiquitous cultural diversity, which some refer to as the context of super-diversity, we are witness to contradictory processes. On the one hand there is an increasing demand for culturally sensitive measures and cultural recognition in different social spheres. On the other, we see a growth in culturally exclusionary practices in a variety of domains. The same paradox is visible within organizations. While it is believed that the organizations of the future will be inclusive organizations embracing all available talent and reaching diverse target groups, there is an increasing sense that they are driving around in circles never reaching a destination. The main focus of this course will be on the ways that organizational processes are shaped and reshaped through the interface with societal discourses that construct particular images of otherness. These images contribute to processes of inclusion or exclusion within organizations, affecting access to (power) positions. These images of otherness concern not only a horizontal division of identities but have a normative aspect by presenting the other as deviation of the norm. By contextualizing organizational processes within societal discourses this course will provide an understanding of explicit and subtle processes which contribute to the prominence of certain identities above others along with the ways in which the intersection of identities becomes a source of dominance or exclusion. The other related concepts for this course will be diversity, (discursive) power, and alterity.

Form of tuition

Lectures and group presentations

Type of assessment

The assessment is based on a final exam (70%) and a group presentation (30%) during the course. The students need to pass both parts.

Course reading

Will be announced on Blackboard

Entry requirements

Participation in the Organization Sciences course

Target group

Students of the Master's Programme

Remarks

Students choose either this course or the Changing Organizational Culture course.

Design in Words: Criticism, Writing and Theory

Course code	L_ZAMAACW016 ()
Period	Period 4
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. F.M.W. Flore
Teaching staff	dr. S. Lutticken, dr. F.M.W. Flore
Teaching method(s)	Lecture
Level	400

Course objective

This course focuses on the development of a critical attitude towards different aspects of 'design cultures' on the one hand and of writing skills on the other. After completing this course, students must be capable of evaluating design, constructing a critical argument and assessing the critiques of others.

Course content

This course will explore the practice/profession of evaluating design. A discussion on a collection of historical and contemporary critical texts will be combined with an exploration of the question how to write a design critique. Students will be asked to write several articles or reviews for specific media, taking into account the history, production, display and consumption of design.

Form of tuition

Seminars in combination with presentations by design critics.

Type of assessment

Evaluations will be on the basis of participation, small written reviews and a larger review article.

Course reading

See course manual on blackboard.

Entry requirements

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

Target group

Master's students Arts and Culture, specialization Design Cultures

Design, History and Culture

Course code	L_AAMAACW001 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. G. Lees-Maffei
Teaching staff	dr. G. Lees-Maffei
Teaching method(s)	Lecture
Level	400

Course objective

The course provides a thematic and chronological overview of the history of design since 1850 up to today. It covers the most relevant design trends and historical debates internationally. At the end of the course, the student will acquire a good understanding of the various design ideas and their relevance today. The students will be able to independently explore relationships between the fields of culture, technology, socio- economics and design. After completing this course, the student will be able to present their own design-historical research following a structured and analytical approach.

Course content

The course is divided into topics, whose historical and methodological approach is explored through case studies. Canonical design history, design discourse and the developments in both socio- economic and technological fields will be interconnected in the lectures and in the supporting literature. Each course topic explores major periods and movements - sometimes starting from a specific project or product - drawing on comparisons across disciplines and periods.

Form of tuition

Seminars and guest lectures.

Type of assessment

Evaluations will be on the basis of participation, a mid-term essay and a written exam.

Course reading

J. Woodham, Twentieth Century Design, Oxford 1997.

D. Raizman, History of Modern Design (2004), recently published in a revised and expanded 2nd edition (Laurence King and Prentice-Hall Publishers, 2010).

G. Lees-Maffei, R. Houze, The Design History Reader, Oxford/ NYC, 2010.

Additional articles on history of fashion and design historiography.

t.b.a.

Optional:

Fallan, K. Design History: Understanding Theory and Method. Oxford/ New York: Berg, 2010

Entry requirements

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

Target group

Master's students Comparative Arts and Media Studies, specialization Design Cultures.

Remarks

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

Literature Visualized

Course code	L_ELMAENG007 ()
Period	Period 1
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. D.M. Oostdijk
Teaching staff	prof. dr. D.M. Oostdijk
Teaching method(s)	Seminar
Level	400

Course objective

This is the core course of the programme and will give students a thorough theoretical background to the intricate relations between literature and visual media. Pictures are supposed to tell a thousand words, but where does this cliché come from and how truthful is it? How has the visual turn impacted literature?

Course content

Seminars

Form of tuition

Presentation, essay

Type of assessment

Using Gunther Kress' and Theo Van Leeuwen's Reading Images: The Grammar of Visual Design as our main text, we analyze how to read images and circumnavigate the intricate relationship between the visual and verbal, especially when they interact. Book illustration, movie adaptation, and ekphrastic poetry are some of the forms of literature visualized we will address, but we will also study the historical and theoretical implications of the intense relationship and rivalry between the written word and the visual image.

Course reading

Gunther Kress and Theo Van Leeuwen, Reading Images: The Grammar of Visual Design. New York: Routledge, 2006

Entry requirements

A solid oral and written command of the English language is necessary.

Target group

MA-students of English, Literature and Culture students, VAMA-students, RMA-students

MA-Thesis Design Cultures

Course code	L_ZAMAADCSCR ()
Period	Ac. Year (September)
Credits	18.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. J.C. Gimeno Martinez
Level	400

Methods of Design Analysis: The Meanings of Design

Course code	L_ZAMAACW013 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. J.C. Gimeno Martinez
Teaching staff	dr. J.C. Gimeno Martinez
Teaching method(s)	Lecture
Level	400

Course objective

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.

Course content

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.

Form of tuition

Lectures, seminars, discussions and group presentations.

Type of assessment

Class participation (20% of course grade), preparatory assignments (40%) and research paper (40%). Student presence in class is required. No more than 2 absences allowed.

Course reading

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

Entry requirements

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

Target group

Master's students Arts and Culture, program Design Cultures

Remarks

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.

Migrations and Circulations

Course code	L_GAMAGES013 ()
Period	Period 2+3
Credits	9.0
Language of tuition	Dutch
Faculty	Faculteit der Letteren
Coordinator	prof. dr. U.T. Bosma
Teaching staff	prof. dr. U.T. Bosma
Teaching method(s)	Seminar
Level	400

Course objective

This is a research seminar with the objectives to (1) introduce students to selected topics and methods of current historical and anthropological research on migration and (2) help them progress towards formulating their thesis questions, finding appropriate methods and strengthening research and presentation skills.

Course content

The course will be divided into two parts. In the first part, they will be introduced to current research projects of the instructors and discuss methods and approaches. In the second part they will be offered a choice of research assignments that feed into these projects (literature review or archival research). The output of the course is a research paper that discusses findings and their usefulness for the broader project. Additionally, RMA students will develop a research plan that builds on their assignments. Research projects will focus on the transnational circulation of ideas and ideologies, commodities and people through – for example – media, foreign investment and fashion.

Form of tuition

Seminar and supervised research

Type of assessment

Essays

Course reading

To be announced

Entry requirements

Bachelors in history or anthropology

Target group

Bachelors in history or anthropology

Remarks

Class attendance is mandatory.

Reading Concepts of Intermediality

Course code	L_ZAMAACW014 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. G.E.E. Verstraete
Teaching staff	dr. S. Luticken, prof. dr. G.E.E. Verstraete
Teaching method(s)	Seminar
Level	400

Course objective

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 installations, art works, 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.

Course content

We will read such concepts as text, medium, mediation, intertextuality; reproduction in a variety of theoretical texts, and relate them to concrete art works and practices.

Form of tuition

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

Type of assessment

Evaluations will be on the basis of participation, presentation and possibly final essay.

Course reading

A reader will be provided.

Entry requirements

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

Target group

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

Remarks

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

Seminar Architecture

Course code	L_KBMAKGS013 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. A.A. Nikolaeva
Teaching staff	dr. A.A. Nikolaeva
Teaching method(s)	Seminar
Level	400

Course objective

The aims are: training students in research strategies dealing with the history of (interior) architecture and in developing and presenting critical reflections.

Course content

This year the theme of the seminar is Spaces of Mobility with particular focus on airports.

This course introduces the students in a contemporary research topic in the field of architectural history. A collective discussion on 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.

Form of tuition

Seminars and excursion(s). Collective discussions and individual presentations.

Type of assessment

Regular assignments, presentations and a final paper.

Course reading

To be announced

Entry requirements

Bachelor in Comparative Arts and Media Studies or Art History

Target group

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

The Arts and Crafts of Dutch Design

Course code	L_AAMAACW002 ()
Period	Period 4
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. J.C. Gimeno Martinez
Teaching staff	dr. J.C. Gimeno Martinez, J. Ozorio de Almeida Meroz MA
Teaching method(s)	Excursion, Seminar, Lecture
Level	400

Course objective

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.

Course content

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.

Form of tuition

Seminar, excursion and field work.

Type of assessment

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

Course reading

To be announced

Entry requirements

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

Target group

Master's students Art and Culture, Programme Design Cultures

Remarks

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

Trajectory Culture and Power

Course code	L_GAMAGES010 ()
Period	Period 1
Credits	6.0
Language of tuition	Dutch
Faculty	Faculteit der Letteren
Coordinator	prof. dr. I.B. Leemans
Teaching staff	prof. dr. S. Legene, prof. dr. K. Goudriaan, prof. dr. I.B. Leemans
Teaching method(s)	Seminar
Level	400

Course objective

Getting acquainted with the most important actors in academia and in society in the field of the trajectory Culture & Power. Acquiring insight in recent theoretical and methodological debates with regards to political history, cultural history, and history of religion. Participation in public academic events. Collaboration with other participants on a presentation and a discussion of this research.

Course content

Culture & Power researches the interaction between political and cultural processes in society. What (from the Middle Ages up to now) were the important historical developments in the culture of power and the power of culture? What are the most important theories in the workings of power, the shaping of groups, the construction of value and the shaping and institutionalization of political and cultural/religious identities? Through a series of lectures and seminars, students will get acquainted with the most important research themes, research groups and researchers in this field. Students can choose between three different topics for a specific case study: traces of the colonial past, networks of nobility, or religion and tolerance. They will work closely together with a small group of students and a specialist in the field. In all the three themes, a public academic event will be organized (lecture, conference, master class), in which the students will actively take part, in order to get acquainted with and critically investigate the public presentation of academic research. In these 'laboratories' active use will be made of ICT (Collaboratories, blogs, wiki's).

Form of tuition

Lectures and seminars, participation in public academic events, design research, writing an essay.

Type of assessment

Active participation during all the gatherings. Attendance compulsory. Assignments and essay (or any other form of academic product, like a Wiki)

Course reading

Course reader:

- Pippa Norris & Ronald Inglehart, Sacred and secular: Religion and Politics Worldwide (Cambridge UP 2004)
- T.C.W. Blanning, The culture of power and the power of culture : old regime Europe, 1660-1789 (Oxford 2002)
- Lynn Hunt, Inventing human rights : a history (New York 2007)
- Jane Burbank and Frederick Cooper, Empires in world history. Power and the politics of difference. (Princeton UP 2010)

Entry requirements

The course is open to all students of the MA and RMA education History. Any other interested student can apply for admission with the coordinator.

Target group

Participants in the trajectory Culture & Power

Remarks

The language of instruction is Dutch, unless one or more participants do not speak Dutch. Class attendance is mandatory.

Trajectory Global and Local. Global Changes and Human Choices

Course code	L_GAMAGES011 ()
Period	Period 1
Credits	6.0
Language of tuition	Dutch
Faculty	Faculteit der Letteren
Coordinator	prof. dr. C.A. Davids
Teaching staff	prof. dr. C.A. Davids, dr. D. Kloos
Teaching method(s)	Seminar
Level	400

Course objective

Getting acquainted with the important actors in academia and in society at large in the field of the trajectory Global and Local. Acquiring insight in recent theoretical and methodological debates with regard to globalization and the mobility of people, ideas and goods, global history and social scientific, particularly anthropological approaches to history. Collaborating with other participants on a presentation and a discussion of this research.

Course content

The trajectory 'Global and local' addresses the relation between global changes (such as flows of people, goods, capital and knowledge, environmental changes, shifting political and economic power relations) and the ways in which groups of people react to and try to influence these developments (e.g., by the formation of new social or religious

movements; the appropriation or rejection of the possibilities opened up by the strange or exotic.) This trajectory focuses on global history from a social science perspective. This specific course provides an introduction to the dynamic interrelationship between global and local through debates and case studies on the mobility of people, goods and ideas from the early modern to the contemporary period. Students will also be introduced to diverse relevant sources for this kind of history, and the institutes where these sources are gathered, archived and studied.

Form of tuition

The different themes will each be introduced in an opening class; students read about each theme and choose one for further development. Each theme is connected to a concrete activity outside the university, such as a visit to a museum, an archive and an institute with oral history archives. These will be linked to guest lectures, possibly on location. These visits will also entail the study of sources within the frame offered in the lectures and literature.

Type of assessment

Students will give presentations and complete weekly assignments, discussed in class; Each student will also write and present an end paper. Grading from 0-10

Course reading

Will be announced on blackboard.

Entry requirements

BA completed.

Target group

The course is open to all students of the MA and RMA History. Any other interested master student (in Design cultures e.g.) can apply for admission with the coordinator.

Remarks

English on demand; Class attendance is mandatory.

Transmedia Storytelling

Course code	L_ZAMAACW012 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. J.I.L. Veugen
Teaching staff	dr. J.I.L. Veugen
Teaching method(s)	Lecture
Level	400

Course objective

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

reality games, and web based media.

Course content

As exemplified by franchises such as Starwars, The Lord of the Rings, Pokemon, CSI, Heroes, Tomb Raider and Assassin's Creed cross- and transmedia development and storytelling have made a quantum leap in the 21st Century. Both cross-and transmedia stories unfold across multiple media platforms, although there is a distinct difference between the two. In this course this difference, as well as differences between branding (such as Coca Cola's Happiness Factory campaign) and non-branding stories (such as the Assassin's Creed narratives or historical (non-fiction) narratives such as In Europa or The Beagle) will be discussed and explored, as will other important aspects of these forms of storytelling such as the fact that 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.¶ Students will acquire a good understanding of the debates on cross- and transmedia storytelling, which will also include those on seriality, interactive entertainment and fan-culture. At the end of the course students not only understand the major (theoretical) aspects concerning cross-media development, but they will also be able to critically research cross- and transmedia stories. On a practical level they will gain some experience in working with a wiki.¶ Note that this course only discusses commercial and non-commercial cross- or transmedia stories in popular media.

Form of tuition

This course uses a combination of lectures, discussions and seminars. Using various theoretical frameworks, the first period will be devoted to comparing and analysing the various forms and approaches of storytelling across media. In the second period discussions will continue, but students will also work on writing an article for an academic online journal on popular media, which they will put through a (self-organized) peer review process.

Type of assessment

Attendance, active participation, chairing and contributing to the (online) discussion, peer review process and final article.

Course reading

Dena, C. (2009). Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments (Unpublished PhD dissertation). Sidney, Australia. Available online <http://www.christydena.com/academic-2/phd/>¶ Frank Rose (2011) The Art of Immersion. New York: W. W. Norton & Company.¶ Selected chapters from various sources.

Entry requirements

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

Target group

Master's students Comparative Arts and Media Studies; other master's students who fulfil the entry requirements.

Remarks

The number of students who can participate in this course is limited. Students who do not study CAMS may therefore be turned down.

Work Placement Design Cultures

Course code	L_ZAMAADCSTA ()
Period	Ac. Year (September)
Credits	12.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	Y. Jongen Cavalcanti Araujo
Level	400

Course content

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 media, art and culture located in and around Amsterdam. Visit

www.let.vu.nl/nl/opleidingen/masteropleidingen/design-cultures/internships/index.asp for more information and lists of options.

Remarks

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