



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

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

[Programme overview](#)

[Teaching and Examination Regulations \(in Dutch\) on VUnet \(inlog\)](#)

Choose elective/internship worth 12 credits.

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Afstudeerrichting Comparative Arts and Media Studies, 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
Art Criticism	Periode 4+5	6.0	L_KNMAKGS010
Collecting Curating and Display I	Periode 1	6.0	L_KAMAMUS021
Collecting Curating and Display II	Periode 2+3	6.0	L_KAMAMUS022
Design, History and Culture	Periode 1	6.0	L_AAMAACW003
English Text Editing MA	Periode 2	6.0	L_ETMAALG004
Gothic Spaces	Periode 5	6.0	L_ELMALTK004
History and Theory	Periode 2+3	6.0	L_GCMAGES014
Master Seminar Sound Heritage	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

Academic English: Advanced Writing for Master Students

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

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

Art Criticism

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

Collecting Curating and Display I

Vakcode	L_KAMAMUS021 ()
Periode	Periode 1
Credits	6.0
Voertaal	Engels

Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. I.R. Vermeulen
Examinator	dr. I.R. Vermeulen
Docent(en)	dr. I.R. Vermeulen
Lesmethode(n)	Werkcollege
Niveau	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) and Ingrid Vermeulen (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

Vakcode	L_KAMAMUS022 ()
Periode	Periode 2+3
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. I.R. Vermeulen
Examinator	dr. I.R. Vermeulen
Docent(en)	dr. I.R. Vermeulen
Lesmethode(n)	Werkcollege
Niveau	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) and Ingrid

Vermeulen

(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

Vakcode	L_ZAMAACW015 ()
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Periode	Periode 4
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. I.L. Blom
Examinator	dr. I.L. Blom
Docent(en)	dr. I.L. Blom
Lesmethode(n)	Werkcollege
Niveau	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 21th 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, History and Culture

Vakcode	L_AAMAACW003 ()
Periode	Periode 1
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. M.H. Groot
Examinator	dr. M.H. Groot
Docent(en)	dr. M.H. Groot
Lesmethode(n)	Hoorcollege
Niveau	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

Vakcode	L_ETMAALG004 ()
Periode	Periode 2
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen

Coördinator	prof. dr. M. Hannay
Examinator	prof. dr. M. Hannay
Docent(en)	prof. dr. M. Hannay
Lesmethode(n)	Werkcollege
Niveau	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

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

History and Theory

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

Master Seminar Sound Heritage

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

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

Vakcode	L_ZAMAACWSCR (501651)
Periode	Ac. Jaar (september)
Credits	18.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. I.L. Blom
Examinator	dr. I.L. Blom
Docent(en)	dr. I.L. Blom, dr. J.I.L. Veugen, prof. dr. G.E.E. Verstraete, S. Scholz MA
Lesmethode(n)	Werkcollege
Niveau	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 Tutorial Games Theory and Analysis

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

Media Aesthetics (after the Media)

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

Vakcode	L_KAMAKGS028 ()
Periode	Periode 2+3
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	prof. dr. K. Kwastek
Examinator	prof. dr. K. Kwastek

Docent(en)	prof. dr. K. Kwastek
Lesmethode(n)	Werkcollege
Niveau	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 of Design Analysis: The Meanings of Design

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

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

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

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

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

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

Terrorscapes in Postwar Europe

Vakcode	L_AAMAERF005 ()
Periode	Periode 4
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	prof. dr. R. van der Laarse
Examinator	prof. dr. R. van der Laarse
Docent(en)	prof. dr. R. van der Laarse
Lesmethode(n)	Hoorcollege
Niveau	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 terrascapes

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 'traumascapes' and 'terrascapes' 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 Diasporic Experience: Ethnic Cultures of America

Vakcode	L_ELMAENG014 ()
Periode	Periode 4
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. B. Boter
Examinator	dr. B. Boter
Docent(en)	dr. B. Boter
Lesmethode(n)	Werkcollege
Niveau	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

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

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

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

Vakcode	L_ZAMAKCW001 ()
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Periode	Ac. Jaar (september)
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. I.L. Blom
Niveau	400

Tutorial Comparative Arts and Media Studies B

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

Work Placement Comparative Arts and Media Studies

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