



Master Kunst- & cultuurwetenschappen, afstudeerrichting Design Cultures
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.

Inhoudsopgave

Afstudeerrichting Design Cultures, keuze	1
Vak: Academic English: Advanced Writing for Master Students (Periode 2)	1
Vak: Academic English: Remedial Writing for Master Students (Periode 2)	2
Vak: Collecting Curating and Display I (Periode 1)	3
Vak: Collecting Curating and Display II (Periode 2+3)	5
Vak: Crossmedial Exhibitions (Periode 4)	6
Vak: Design in Words: Criticism, Writing and Theory (Periode 4)	8
Vak: Design, History and Culture (Periode 1)	9
Vak: English Text Editing MA (Periode 2)	10
Vak: Master Thesis Design Cultures (Ac. Jaar (september))	12
Vak: Master Tutorial Games Theory and Analysis (Ac. Jaar (september))	12
Vak: Media Aesthetics (after the Media) (Periode 2)	14
Vak: Media Art History: The Digital Divide (Periode 2+3)	15
Vak: Methods of Design Analysis: The Meanings of Design (Periode 1+2)	16
Vak: Reading Concepts of Intermediality (Periode 1+2+3)	17
Vak: Seminar Architecture (Periode 1+2+3)	18
Vak: Seminar Contemporary Art (Periode 1+2+3)	20
Vak: The Arts and Crafts of Dutch Design (Periode 4)	21
Vak: Transmedia Storytelling (Periode 1)	22
Vak: Trending Topics Arts and Culture (Periode 1+2+3+4+5)	23
Vak: Tutorial Design Cultures A (Ac. Jaar (september))	25
Vak: Tutorial Design Cultures B (Ac. Jaar (september))	26
Vak: Work Placement Design Cultures (Ac. Jaar (september))	27

Afstudeerrichting Design Cultures, keuze

Choose electives/internship worth 12 credits.

Vakken:

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

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
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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.

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 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.

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

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.

Crossmedial Exhibitions

Vakcode	L_ZAMAACW015 ()
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 in Words: Criticism, Writing and Theory

Vakcode	L_ZAMAACW016 ()
Periode	Periode 4
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	J. Ozorio de Almeida Meroz
Examinator	J. Ozorio de Almeida Meroz
Docent(en)	J. Ozorio de Almeida Meroz
Lesmethode(n)	Hoorcollege
Niveau	400

Doel vak

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

Inhoud vak

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

Onderwijsvorm

Seminars, excursions.

Toetsvorm

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

Literatuur

Digital reader provided by your tutor.

Vereiste voorkennis

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

Doelgroep

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

Design, History and Culture

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.

Master Thesis Design Cultures

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

Inhoud vak

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

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.

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 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

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.

The Arts and Crafts of Dutch Design

Vakcode	L_AAMAACW002 ()
Periode	Periode 4
Credits	6.0
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

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

Inhoud vak

Since the 1990s, the notion of Dutch design gained momentum. It is usually defined as a type of conceptual practice in the fields of graphic, fashion, product and interior design in The Netherlands. Its emergence is explained as the product of a typically Dutch cultural identity. The problem with the definition/explanation of Dutch Design is that it is not representative of the complexity and profusion of both cultural and material diversity in the Netherlands. Firstly, it excludes all types of cultures even within Dutch borders that do not conform to the stereotype of Dutch culture/identity. Secondly, it excludes all

types of 'things' that do not conform to Modernist aesthetics/ideals. In short, the equation of Modernism with a typically Dutch culture/identity/mentality creates a very narrow and exclusive canon of Dutch Design. This course proposes a new programme for researching 'Dutch Design' today.

Onderwijsvorm

Seminar, excursion and field work.

Toetsvorm

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

Literatuur

To be announced

Vereiste voorkennis

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

Doelgroep

Master's students Art and Culture, Programme Design Cultures

Overige informatie

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

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 Design Cultures A

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

Doel vak

Students gain:

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

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

Inhoud vak

ORAL LITERATURE EXAM, 6 EC

Course description:

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

Onderwijsvorm

Self study. Please note that it is strongly advised to prepare and take the exam between December and March. You may take the exam either in the

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

Toetsvorm

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

Study load:

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

1 EC = 28 study hours

6 EC x 28 = 168 study hours = 4.5 weeks full time and 4 pages per hour

(English; other languages)

Literatuur

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

Vereiste voorkennis

Academic MA level

Aanbevolen voorkennis

Academic MA level

Doelgroep

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

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

Overige informatie

This is an elective in your MA program.

Tutorial Design Cultures B

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

Doel vak

Students gain:

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

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

Inhoud vak

ORAL LITERATURE EXAM, 9 EC

Course description:

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

Onderwijsvorm

Self study.

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

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

Toetsvorm

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

Study load:

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

1 EC = 28 study hours

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

Literatuur

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

Vereiste voorkennis

MA or Research MA level

Aanbevolen voorkennis

MA or Research MA level

Doelgroep

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

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

Overige informatie

This is an elective in your MA program.

Work Placement Design Cultures

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

Inhoud vak

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

Onderwijsvorm

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

Overige informatie

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