



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

Vrije Universiteit Amsterdam - Faculteit der Geesteswetenschappen - M Kunst- & cultuurwetenschappen - 2016-2017

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
Architectural Theory	Periode 1	6.0	L_KBMAALG001
Art Criticism	Periode 4+5	6.0	L_KNMAKGS010
Design, History and Culture	Periode 1	6.0	L_AAMAACW003
Film Narratology	Periode 2	6.0	L_ELMAENG016
Literature and Society	Periode 1	6.0	L_AAMALEC001
Master Seminar Visual Art	Periode 1+2+3	9.0	L_KAMAKGS015
Methods of Design Analysis: The Meanings of Design	Periode 1+2	9.0	L_ZAMAACW013
Museumconservator, verzamelen en presenteren a	Periode 1	6.0	L_KAMAMUS008
Seminar Architecture	Periode 1+2+3	9.0	L_KBMAKGS013
Seminar The Material Book	Periode 1	6.0	L_NOMANED010
The Diasporic Experience: Ethnic Cultures of America	Periode 2	6.0	L_ELMAENG014
The Gothic Gaze	Periode 5	6.0	L_ELMAENG010
Visual Art and the American Poet	Periode 2	6.0	L_ELMAENG009
Work Placement Comparative Arts and Media Studies	Ac. Jaar (september)	12.0	L_ZAMAACWSTA

### Academic English: Advanced Writing for Master Students

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

**Doel vak**

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

**Inhoud vak**

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

**Onderwijsvorm**

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

**Toetsvorm**

Takehome editing assignments (30%); edited versions of a text you've written before this course (70%); 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 Blackboard.

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

## Academic English: Remedial Writing for Master Students

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

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

### Doel vak

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

### Inhoud vak

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

### Onderwijsvorm

2 hrs lecture per week; 2 hrs seminar per week

### Toetsvorm

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

### Literatuur

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

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

### Vereiste voorkennis

Registration as a master student

### Doelgroep

For Dutch and international students who feel insecure about their English

### Overige informatie

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

## Architectural Theory

<b>Vakcode</b>	L_KBMAALG001 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen

<b>Coördinator</b>	dr. F.H. Schmidt
<b>Examinator</b>	dr. E.M. van Hellemond
<b>Docent(en)</b>	dr. E.M. van Hellemond
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### Doel vak

Gain a clear understanding of theoretical debates in architecture, urban planning and/or landscape architecture, through the systematic study and comparison of a number of texts. Being able to recognize and discuss important themes within these debates.

### Inhoud vak

Theory (and historiography) of architecture, urban planning and/or landscape architecture as treated in a number of selected texts and studies.

### Onderwijsvorm

The module consists of private/home study. On the advice of the coordinator and a specialized teacher, the student studies chooses a prescribed selection ('package') of texts (books), about a specific topic within the field of theory/history of architecture, urban planning and/or landscape architecture and take an oral exam. In periode 1 there are two (compulsory) meetings. In week 2 the students are advised on the selection of their prescribed books; in week 5 a definitive list is fixed and a date for the exam is planned. In preparation for the exam the student prepares a written essay that surveys and critically compares the studied texts that will serve as starting point and reference at the oral exam.

### Toetsvorm

Oral exam of 45 minutes (100%).

### Literatuur

Sets of prescribed texts, to be determined and selected individually after consultation with one of the teachers. A wide selection of options with additional information will be available in blackboard.

### Vereiste voorkennis

Bachelor in architectural history; bachelor in MKDA or similar prior knowledge

### Aanbevolen voorkennis

A strong affinity with aspects of architecture, urban planning and/or landscape architecture is recommended.

### Doelgroep

This English version of the course Architectuurtheorie is an elective, specifically aimed at MA students in Heritage Studies, and the Arts & Culture specializations Design Cultures, Comparative Arts & Media Studies.

## Art Criticism

<b>Vakcode</b>	L_KNMAKGS010 ()
<b>Periode</b>	Periode 4+5

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

### Doel vak

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

### Inhoud vak

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

### Onderwijsvorm

Seminar

### Toetsvorm

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

### Literatuur

T.b.c.

### Vereiste voorkennis

BA art history or equivalent

### Doelgroep

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

## Crossmedial Exhibitions

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

**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 or an event) in which different stakeholders have dealt with the problem of intermediality: policy makers, financiers, curators, designers, multimedia creatives, p.r. agents and the press. How did these various parties deal with artistic practices that surpass medial boundaries, when their backgrounds are mostly mono-medial? 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), and Michelangelo Antonioni/Close Up (EYE, 2015-2016).

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

**Toetsvorm**

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

**Literatuur**

Articles, either e-book or on Blackboard.

**Vereiste voorkennis**

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

**Doelgroep**

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

## Design, History and Culture

<b>Vakcode</b>	L_AAMAACW003 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. M.H. Groot
<b>Examinator</b>	dr. M.H. Groot
<b>Docent(en)</b>	dr. M.H. Groot
<b>Lesmethode(n)</b>	Hoorcollege
<b>Niveau</b>	400

### Doel vak

Students learn to:

- Analyse contemporary forms of design in a critical way and relate them to the writing of design history;
- Reflect on design from engaged perspectives of ethical and moral frameworks, and the value of design history for such frameworks;
- Express critical insights of readings of a theoretical and philosophical nature in panel discussions;
- Evaluate presentations of their peers in referent panels;
- Present a poster pitch of their research project before class;
- Write a literature review of academic quality level 400.

### Inhoud vak

In this seminar we will address how we can write about design and design history in view of current design practices which reflect on biotechnologies in our culture and society. Taking our case-studies from the most critical and cutting edge contemporary design: design projects which interact with the biological sciences and biotechnologies, also called Bio-Design, we will discuss how these current practices are addressed in a design discourse. Bio-Design comprises practices from a growing number of international artists and designers. Bio-Design reflects on the biosciences and biotechnologies 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.

How can we relate these futuristic types of design to writings on design history? How has speculative and futuristic design been dealt with up until now? We will analyze this by examining literature, reflecting on the presentations and exhibiting of Bio-Design, on different media related to projects by designers, and on the role of design in (sf)films and websites related to the topic. We will also connect Bio-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 written paper.

### Toetsvorm

Panel presentation and review panel: 20%

Poster pitch presentation: 10%

Written literature review: 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.

Additional readings will be assigned during the course!

The following book gives a handy overview of Bio-Design projects:

William Myers and Paola Antonelli (eds.), *Bio Design: Nature. Science. Creativity,* Thames & Hudson Ltd, 2012.

### 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

## Film Narratology

<b>Vakcode</b>	L_ELMAENG016 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. R.V.J. van den Oever
<b>Examinator</b>	dr. R.V.J. van den Oever
<b>Docent(en)</b>	dr. R.V.J. van den Oever
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

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

### Inhoud vak

The starting point of the course is the theory of narratology as developed for the novel. Subsequently, we trace how other genres have inspired adaptations of the initial theory of narratology, in particular film, television, and comics.

**Onderwijsvorm**

Seminar meetings, 2 x 2 hours per week.

**Toetsvorm**

In-class 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 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.

**Lecture Series**

<b>Vakcode</b>	L_KAMAKGS018 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	3.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. G.E.E. Verstraete
<b>Examinator</b>	prof. dr. G.E.E. Verstraete
<b>Docent(en)</b>	prof. dr. G.E.E. Verstraete
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

The lecture series offers MA students of Art and Culture insights into current research issues of the discipline, and to introduce them to one of the classical formats of humanities practice in the professional field, which is the scholarly lecture and debate. Students get further insight into research topics of faculty members and researchers from outside the VU, both nationally and internationally. On a broader scope, the lecture series is also intended to offer a platform for conversation and discussion across the scientific community that is in between students, staff, guest speakers, and the broader public.

**Inhoud vak**

Lectures related to current research topics of invited guest lecturers

**Onderwijsvorm**

Lecture and seminars

**Toetsvorm**

Attendance and written summary/evaluation

**Literatuur**

TBA

**Doelgroep**

Mandatory for students of the MA Arts and Culture (CAMS, Design Cultures, Art History, Architectural History). Open to other MA students

**Overige informatie**

Lecture Series of 3 ec obligatory to all students of MA Arts and Culture

**Literature and Society**

<b>Vakcode</b>	L_AAMALEC001 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. K. Steenbergh
<b>Examinator</b>	dr. K. Steenbergh
<b>Docent(en)</b>	dr. K. Steenbergh
<b>Lesmethode(n)</b>	Werkcollege, Hoorcollege
<b>Niveau</b>	400

**Doel vak**

After passing this course, you will:

- understand the complex ways in which literary texts and visual culture respond to social changes, but also may (help) bring about such changes;
- have a broad overview of early modern ecocritical theory;
- have an understanding of the historical changes that impacted (views of) the relation between human and non-human in the early modern period;
- be proficient in reading early modern English literary texts;
- be able to discuss the texts and images on the syllabus from an ecocritical perspective in seminar discussions;
- be able to apply ecocritical theory to literary texts in a written response to an early modern text.

**Inhoud vak**

Ecocriticism: Early Modern Literature and Visual Culture

In this course, we will explore the changing relation between humans and their natural environment in the early modern period (1550-1700). Even if we associate topics like climate change, overpopulation, air pollution and the exploitation of natural resources more readily with our current time frame, many of these environmental issues first emerged in the sixteenth and seventeenth centuries. We will be reading early modern literature and analyzing visual sources from the perspective of ecocriticism, exploring together how early modern texts and images responded to social factors that impacted the relation between humans and their environment. Developments that we will be focusing on include the explosive growth of the city of London in the period, the beginnings

of colonialism, the enclosure of the commons, the Reformation, the rise of empirical science, and changing ideas of the self and subjectivity. We will not only consider the ways in which literature and visual culture respond to these changes, but view text and images as part of the process of change.

### Onderwijsvorm

This course consists of a series of seminars which require your active participation. Attendance is therefore compulsory (see the course syllabus for more information).

### Toetsvorm

The learning aims of this course will be assessed by means of class participation (20%); a paper proposal with annotated bibliography (30%) and a final paper (50%). You need to score a pass grade (5.5 or higher) for your final paper in order to pass the course. RMA students will be expected to read more broadly in ecocritical theory and bring their reading to the class discussion, as well as write a longer final paper.

### Literatuur

To be announced in the course syllabus, which will be posted on Blackboard well in advance of the start of the course.

### Vereiste voorkennis

This course assumes a basic knowledge of early modern English literature (the literary canon, cultural history, and the ability to read early modern English). If you took (a) BA course(s) in early modern/Renaissance English literature, you should be able to keep up with this course. The level of written and spoken English in this course is high.

### Doelgroep

All MA students of the MA track English Literature in a Visual Culture and RMA students in the Literature Track.

## Master Seminar Visual Art

<b>Vakcode</b>	L_KAMAKGS015 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	A.M. Bartholomew
<b>Examinator</b>	A.M. Bartholomew
<b>Docent(en)</b>	A.M. Bartholomew
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

In depth engagement with a specific topic of modern/contemporary art history. Identification, formulation, elaboration, and (oral and written) presentation of individual and collective research projects. Preparation for writing of master thesis through training of research skills.

**Inhoud vak**

Course related to research topic and/or projects of the staf members art history. In the academic year 2015-2016, the course will be taught by Prof. Dr. Katja Kwastek. the topic of the werkcollege MA kunstgeschiedenis 1800 to today will be "From Romanticism to the Post-Digital: Slow (Media) Art"

**Onderwijsvorm**

Lecture, seminar, excursion (conditionally), active participation

**Toetsvorm**

Oral presentation, essay

**Literatuur**

To be announced via blackboard

**Vereiste voorkennis**

BA diploma conform with the entry requirements for the MA Kunstgeschiedenis

**Doelgroep**

MA students art history and VAMA, open to students of CAMS, Design Cultures, and Architectural History

## Master Thesis Comparative Arts and Media Studies

<b>Vakcode</b>	L_ZAMAAWSCR (501651)
<b>Periode</b>	Ac. Jaar (september)
<b>Credits</b>	18.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.L. Blom
<b>Examinator</b>	dr. I.L. Blom
<b>Docent(en)</b>	dr. I.L. Blom, dr. J.I.L. Veugen, prof. dr. G.E.E. Verstraete, S. Scholz MA
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

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

**Inhoud vak**

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

**Onderwijsvorm**

Thesis.

**Toetsvorm**

A preliminary meeting will be held late October. Working plans & contracts are handed in mid-December and discussed early January. Around 1 April formal presentations will be held, which will be graded and account for 10% of the final grade. Complete first versions are handed in 1 May, final versions mid-June.

**Literatuur**

For the manual of the Master's Thesis and additional guidelines: see VU-net. The course also makes use of a Blackboard site.

**Vereiste voorkennis**

The courses Transmedia Storytelling and Reading Concepts of Intermediality.

**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.

## Methods of Design Analysis: The Meanings of Design

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

**Doel vak**

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

**Inhoud vak**

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

**Onderwijsvorm**

Lectures, seminars, discussions and group presentations.

**Toetsvorm**

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

**Literatuur**

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

**Vereiste voorkennis**

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

**Doelgroep**

Master's students Arts and Culture, program Design Cultures

**Overige informatie**

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

**Museumconservator, verzamelen en presenteren a**

<b>Vakcode</b>	L_KAMAMUS008 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Nederlands
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. I.R. Vermeulen
<b>Examinator</b>	dr. I.R. Vermeulen
<b>Docent(en)</b>	dr. I.R. Vermeulen
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

**Doel vak**

Verdieping van kennis en inzicht op het terrein van recente theorieën over verzamelen en presenteren van objecten van kunst en cultuur, steeds in historisch verband gezien. Theoretisch en historisch geörienteerde voorbereiding op het praktijkjaar en het practicum over actuele museumproblematiek van de masteropleiding Museumconservator.

**Inhoud vak**

Aan de hand van vier thema's wordt ingegaan op recente tendensen in de museumpraktijk: kunstmusea en de consequenties van globalisering, franchising en branding; de gemengde presentatie van kunst en geschiedenis als alternatief voor classificatiesystemen; functies van collectiepresentaties en tentoonstellingen, in samenhang met de positie van de curator; actuele kwesties bij verzamelbeleid en collectievorming.

**Onderwijsvorm**

Hoorcollege, discussiecollege, museumpracticum

**Toetsvorm**

Referaat (40%), paper (60%)

## Literatuur

Als handboeken worden gebruikt: Ellinoor Bergvelt, Debora J. Meijers, Mieke Rijnders (red.), Kabinetten, galerijen en musea. Het verzamelen en presenteren van naturalia en kunst van 1500 tot heden, Open Universiteit/WBOOKS Zwolle 2013; Andrew McClellan, The Art Museum from Boullée to Bilbao, Berkeley/Los Angeles 2008. Overige literatuur wordt opgegeven via blackboard.

## Vereiste voorkennis

Bachelordiploma dat toegang geeft tot de masteropleiding Museumconservator of de masteropleidingen Kunst- en Cultuurwetenschappen. Exhibition machines (L\_AABAMKD201; 6 pt) of een vergelijkbare module wordt aanbevolen.

## Doelgroep

Verplicht voor studenten van de masteropleiding Museumconservator. Keuzevak voor studenten van de masteropleiding Kunst- en cultuurwetenschappen, afstudeerrichting Kunstgeschiedenis, Comparative Arts and Media Studies en Design Cultures; de researchmaster Kunst- en cultuurwetenschappen, programma VAMA. Studenten die deze module als keuzevak willen volgen wordt verzocht vooraf contact op te nemen met Ingrid Vermeulen ([i.r.vermeulen@vu.nl](mailto:i.r.vermeulen@vu.nl)).

## Overige informatie

De master Museumconservator wordt door UvA en VU gezamenlijk aangeboden. Verzamelen en presenteren b aan de VU vormt één geheel met Verzamelen en presenteren a (L\_KAMAMUS008) aan de UvA (gezamenlijk 2x 6 stp). Het vak is verplicht voor studenten van de master Museumconservator. Studenten die deze module als keuzevak willen volgen wordt verzocht vooraf contact op te nemen met Ingrid Vermeulen ([i.r.vermeulen@vu.nl](mailto:i.r.vermeulen@vu.nl)).

## Reading Concepts of Intermediality

<b>Vakcode</b>	L_ZAMAACW014 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. G.E.E. Verstraete
<b>Examinator</b>	prof. dr. G.E.E. Verstraete
<b>Docent(en)</b>	dr. S. Lutticken, prof. dr. G.E.E. Verstraete, prof. dr. K. Kwastek
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Doel vak

At the end of the course the student

- Has a general understanding of the historically developed relationships between various arts and media and the way critics have defined these.

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

### **Inhoud vak**

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

### **Onderwijsvorm**

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

### **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, Literature, Culture 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 certain bachelor courses or reading lists.

## **Seminar Architecture**

<b>Vakcode</b>	L_KBMAKGS013 ()
<b>Periode</b>	Periode 1+2+3
<b>Credits</b>	9.0
<b>Voertaal</b>	Engels

<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. F.H. Schmidt
<b>Examinator</b>	dr. F.H. Schmidt
<b>Docent(en)</b>	dr. F.H. Schmidt
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Inhoud vak

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

## Seminar The Material Book

<b>Vakcode</b>	L_NOMANED010 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. P.H. Moser
<b>Examinator</b>	dr. P.H. Moser
<b>Docent(en)</b>	dr. P.H. Moser
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

This course seeks to introduce students to an approach that is currently of great importance in textual studies: the text as a material object. While literary students are used to focusing on the linguistic code of a text (the content, or narrative), this course focuses on the bibliographic code (such as typography, layout, binding, owner's marks and illustrations). The aim of the course is to explore how meaning is conveyed by these material features as well as by the words of the text. Students will learn how to apply this approach on a given text, to discuss their research with fellow students and to share and evaluate their findings both orally and on paper.

### Inhoud vak

We will focus on the output of one publishing house, Cassell & Co (also known as Cassell, Petter & Galpin). It was founded in the nineteenth century by John Cassell (1817-1865), a self-taught man who was a strong advocate for the Temperance Movement and who worked as a tea and coffee merchant as well as a publisher. They published a huge variety of books and journals destined for a very wide audience of common readers, from fictional work (by authors such as Shakespeare, Bunyan, Milton, and Harriet Beecher Stowe) to nonfictional work (all sorts of educational books and reference works, such as Cassell's Book of Knowledge, Cassell's Popular Science, The Story of the Heavens and Celebrities of the Century). Most of the books are lavishly illustrated with prints and

photos, and some have decorative bindings designed by Walter Crane. The VU University Library owns a large amount of books that were published by Cassell from the 19th to the 21st century.

You will conduct your own (individual) research project, studying the material features of one publication by Cassell & Co. in more depth or comparing one material feature in several publications (e.g. bindings, illustrations, advertising). This will result in a written research paper and an oral presentation of your findings. Throughout the course, you will read and discuss theoretical literature on material textuality.

### **Onderwijsvorm**

Seminar. There are two classes each week, one in the Library Lab (at the Special Collections Department of the VU Library, on the first floor of the main building) and one in a regular classroom. The classes in the Library Lab are very much 'hands-on', whereas the other classes offer a more theoretical take on the subject. In preparation for each class, you will read book chapters and articles and do your own research.

### **Toetsvorm**

The assessment consists of three elements: peer review (20%); presentation (20%); written essay (60%). Grades will be given on a scale from 1 to 10. The presentation and the essay both need to be graded 'sufficient' (i.e. 5.5) or higher in order to complete the course. If you do not meet the deadline for your essay at the first attempt, you will be given a reduced mark. If you submit your re-sit work after the deadline you will have failed the assessment. Students in the Research Master programme will receive an extra challenging essay assignment which includes writing a 500 word abstract for a real-life conference, special issue, or funding bid.

### **Literatuur**

We will at least be reading (parts of) the following core texts:

George Bornstein, *Material Modernism. The Politics of the Page*.

Cambridge: Cambridge University Press, 2001;

Laurel Brake, *Print in transition, 1850-1910 : studies in media and book history*. New York: Palgrave, 2001;

Stephen Colclough, *Consuming texts : readers and reading communities, 1695-1870*. Basingstoke (etc.): Palgrave Macmillan 2007;

Bonnie Mak, *How the Page Matters*. Toronto (etc.): University of Toronto Press, 2011;

D.F. McKenzie, *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999;

Aileen Fyfe, *Science and salvation : evangelical popular science publishing in Victorian Britain*. Chicago: University of Chicago Press, 2004;

Leah Price, *How to do things with books in Victorian Britain*. Princeton: Princeton University Press, 2012;

Alexis Weedon, *Victorian publishing : the economics of book production for a mass market, 1836-1916*. Aldershot: Ashgate, 2003.

All books are available through UBvU. Additional texts will be announced on Blackboard.

### **Vereiste voorkennis**

Bachelor degree.

### **Aanbevolen voorkennis**

Students should have a good command of English.

## Doelgroep

Students of the MA English Literature in a Visual Culture; Students of the MA Nederlandse letterkunde en het literaire veld; Students of the Research Master Literary Studies. This course is also open to students of the MA Kunst- en cultuurwetenschappen and the MA Geschiedenis.

## Overige informatie

You are allowed to miss two classes in total, provided you notify the instructor beforehand and you do prepare the assignments due for that day.

## The Art of Comparison: Precarious Aesthetics

<b>Vakcode</b>	L_ZAMAACW017 ()
<b>Periode</b>	Periode 4
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	S. Scholz MA
<b>Examinator</b>	S. Scholz MA
<b>Docent(en)</b>	S. Scholz MA
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Doel vak

Students will gain insight into histories of media aesthetics as well as theorizations of current transformations of media aesthetics in the field of television. Upon completion of the course, students will be able to identify and understand recent developments in cross-media television and to situate these within a broader historical and theoretical context. Students will be enabled to critically relate today's television aesthetics to different fields of culture and define their own standpoint.

## Inhoud vak

The Art of Comparison: Precarious Aesthetics – Distribution of the Sensible Across Media introduces histories and theories of aesthetic experiments across different media. It acts on the assumption that all experience is mediated and that every process of mediation implicates aesthetic elements. Aesthetics – understood as more than just a formal act of stylization or container for content – organizes perception and structures interaction with a medium. Taking current transformations of television as its starting point the seminar will explore how access to and interaction with cultural forms is structured by media technologies and corresponding "stylizing performances" (John T. Caldwell). 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. Recently, the debate on so-called "Quality TV" has tried to change the picture by ascribing cinematic or literary characteristics to television, and thus legitimating the medium as an art form – by referencing to other art forms. At the same time television's hybrid 'messy' textuality has long anticipated tendencies of convergence and cross-mediality beyond any fixed medium-specificity.

The precarious aesthetics of television can therefore serve as an entry point to a broader exploration of the ways in which media are involved in dynamic processes of a "distribution of the sensible" (Rancière) – facilitated not only by "traditional" media institutions like books, films, tv, museums etc., but rather focusing on their concurrent interplay, and the permeation of everyday life by digital screens and interfaces.

The seminar discusses the following questions (among others): How do technologies, interfaces and corresponding practices organize and re-organize perception? In what ways are media themselves shaped by aesthetic presumptions? How are media practices and user agency participating in the formation of different aesthetic regimes? How are contemporary visual cultures affected by the accelerated circulation and 'overflow' (Brooker) of images from platform to platform? Are stylistic characteristics co-converging with converging technological features of a medium? Which epistemological and political impacts do aesthetic decisions have on us, how do aesthetics help to define the way we relate to society and produce knowledge? This course encourages students not only to find and engage with existing literature and apply it to mediated phenomena of their own choice, but also to experiment with different forms of presenting their findings.

#### **Onderwijsvorm**

Seminar. Weekly sessions (max. 4 hours).

#### **Toetsvorm**

Attendance; glossary entry; in-class presentation; final essay.

#### **Literatuur**

Literature will be made available via Blackboard.

#### **Vereiste voorkennis**

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

#### **Doelgroep**

Master students Comparative Arts and Media Studies.

#### **Overige informatie**

Limited (or no) access to outsiders, on basis of the number of major students at the CAMS master (max. 25 students in the course).

## The Diasporic Experience: Ethnic Cultures of America

<b>Vakcode</b>	L_ELMAENG014 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. B. Boter
<b>Examinator</b>	dr. B. Boter
<b>Docent(en)</b>	dr. B. Boter
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

## Doel vak

After completing this course, students are able to:

- draw on theories that are relevant for an understanding of the processes of migration and transculturation as mediated in literary and visual texts
- apply theoretical concepts such as nationality, ethnicity and hybridity to representations of diaspora in North American (literary and visual) texts
- comparatively analyze diaspora texts coming from different cultural contexts
- formulate a research question, locate and interpret sources, assess the significance of their own research within the framework of current debates
- 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 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 their projects?

## Onderwijsvorm

Seminar sessions; film viewing; possibly excursion.

## Toetsvorm

Class participation; group presentations; Blackboard posts; final essay.

## Literatuur

Novels, memoirs, graphic novels, academic articles.

## Doelgroep

MA and RMA students.

## Overige informatie

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

## The Gothic Gaze

<b>Vakcode</b>	L_ELMAENG010 ()
<b>Periode</b>	Periode 5
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. A.S. Raghunath
<b>Examinator</b>	dr. A.S. Raghunath
<b>Docent(en)</b>	dr. A.S. Raghunath

<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

The aim of this course is to offer an opportunity for students to develop their understanding of the social and historical context of Gothic literature from the nineteenth century to the present.

### Inhoud vak

The material is wide- ranging: plays, film, poetry, music and novels and the course will encourage students to develop their own understanding of why Gothic remains a popular and meaningful cultural phenomenon.

### Onderwijsvorm

Seminar (2 x 2 hours a week)

### Toetsvorm

Essay of 4,000 words

### Literatuur

- \* Jane Austen, Northanger Abbey
- \* Anne Rice, Queen of the Damned
- \* Edgar Allen Poe, Complete Short Stories
- \* Angela Carter, The Bloody Chamber
- \* H.G. Wells, The Door in the Wall and Other Stories
- \* Matthew Lewis, The Monk
- \* Horace Walpole, The Castle of Otranto

### Vereiste voorkennis

Bachelor degree

### Doelgroep

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

## Transmedia Storytelling

<b>Vakcode</b>	L_ZAMAAACW018 ()
<b>Periode</b>	Periode 1
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	dr. J.I.L. Veugen
<b>Examinator</b>	dr. J.I.L. Veugen
<b>Docent(en)</b>	dr. J.I.L. Veugen
<b>Lesmethode(n)</b>	Hoorcollege, Werkcollege
<b>Niveau</b>	400

### Doel vak

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

## **Inhoud vak**

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

## **Onderwijsvorm**

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

## **Toetsvorm**

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

## **Literatuur**

Christy Dena, Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments, 2009 (Unpublished PhD dissertation). Sidney, Australia. Available online at <http://www.christydena.com/academic-2/phd/>  
Selected chapters from various books and selected articles (see BB).  
Background reading: Frank Rose. The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories, 2011.

## **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.

## Visual Art and the American Poet

<b>Vakcode</b>	L_ELMAENG009 ()
<b>Periode</b>	Periode 2
<b>Credits</b>	6.0
<b>Voertaal</b>	Engels
<b>Faculteit</b>	Faculteit der Geesteswetenschappen
<b>Coördinator</b>	prof. dr. D.M. Oostdijk
<b>Examinator</b>	prof. dr. D.M. Oostdijk
<b>Docent(en)</b>	prof. dr. D.M. Oostdijk
<b>Lesmethode(n)</b>	Werkcollege
<b>Niveau</b>	400

### Doel vak

The student will gain both a theoretical and historical perspective on the difference in which poetry and other art forms convey meaning. As an ancient art form that is still practiced today, poetry has much in common with visual art, music, theater, and dance in terms of its use of symbols and tropes and in terms of the subject matters it can address. Yet as a mostly verbal art form, it has a different mode of expression than more visual art forms, and it also has a different appeal in terms of how we understand and experience these different art forms: cognitively, intellectually, emotionally, and as an embodied experience. The course challenges these expectations, but also asks students to probe the differences and similarities between these art forms as well as the different expectations we have of what these art forms are able to communicate. Moreover students will learn how poetry and expressive arts are used outside the classroom, in society at large.

### Inhoud vak

This year the Visual Art and the American Poet focuses on grief. Using Kevin Young's anthology *The Art of Losing* as a textbook, we will each week in the first seminar zoom in on poems that reflect how poetry has the capacity to guide the speaker (and reader) through a process of reckoning, regret, remembrance, ritual, recovery, and redemption. Meanwhile, in the second seminar of the week, we will also explore how other art forms -- theater and performance, dance and movement, visual arts, multimodal approaches, and music -- can convey these same stages of mourning through different artistic practices. In this way, the student will come to an understanding how grief can be processed through the expressive arts, and how grief can be a profoundly humanizing experience.

### Onderwijsvorm

Seminars

### Toetsvorm

Participation/Attendance (10%); Presentation (30%); Essay (60%)

### Literatuur

Kevin Young (ed.), *The Art of Losing: Poems of Grief and Healing*. New York: Bloomsbury, 2013. ISBN: 978-1608-194667.

Barbara E. Thompson and Robert A. Neimeyer (eds.), *Grief and the Expressive Arts: Practices for Creating Meaning*. New York: Routledge, 2014. ISBN: 978-0415-57192.

### **Vereiste voorkennis**

Students should have a good command of English and have an interest in poetry and expressive arts.

### **Doelgroep**

MA-students of Literatures in English, VAMA-students, RMA-students

## **Work Placement Comparative Arts and Media Studies**

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

### **Inhoud vak**

While the Comparative Arts and Media Studies programme centers on a core set of compulsory courses, there is also opportunity for students to define their own individual tracks by means of electives and internships. As a master student in Comparative Arts and Media Studies, internships are possible at a wide range of organisations for media, art and culture located in and around Amsterdam. Visit

<http://vu.nl/en/programmes/international-masters/programmes/a-b/comparat>  
for more  
information and options.

### **Toetsvorm**

The internship concludes with a report written by the intern (for requirements, see the Manual on the Faculty website).

### **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. 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). Smaller period (6 or 9 credits) is possible only after consultation with the Master's coordinator, but not very common.

