



Master Kunst- & cultuurwetenschappen, afstudeerrichting Design Cultures
Vrije Universiteit Amsterdam - Faculteit der Geesteswetenschappen - M Kunst- & cultuurwetenschappen - 2016-2017

Programme overview

Choose elective/internship worth 12 credits.

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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
Architectural Theory	Periode 1	6.0	L_KBMAALG001
Crossmedial Exhibitions	Periode 4	6.0	L_ZAMAACW015
English Text Editing MA	Periode 2	6.0	L_ETMAALG004
Master Seminar Visual Art	Periode 1+2+3	9.0	L_KAMAKGS015
Museumconservator, verzamelen en presenteren a	Periode 1	6.0	L_KAMAMUS008
Museumconservator, verzamelen en presenteren b	Periode 2+3	6.0	L_KAMAMUS009
Reading Concepts of Intermediality	Periode 1+2+3	9.0	L_ZAMAACW014
Seminar Architecture	Periode 1+2+3	9.0	L_KBMAKGS013
The Art of Comparison: Precarious Aesthetics	Periode 4	6.0	L_ZAMAACW017
Transmedia Storytelling	Periode 1	6.0	L_ZAMAACW018
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	dr. G.A. Dreschler
Examinator	dr. G.A. Dreschler
Docent(en)	dr. G.A. Dreschler
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 (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

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

Doel vak

After successfully completing this course you will be able to write a well-structured English text in a formal style about a subject related to your own study, free of serious lexical and grammatical 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

Vakcode	L_KBMAALG001 ()
Periode	Periode 1
Credits	6.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. F.H. Schmidt
Examinator	dr. E.M. van Hellemond
Docent(en)	dr. E.M. van Hellemond
Lesmethode(n)	Hoorcollege

Niveau	400
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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.

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 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 in Words: Criticism, Writing and Theory

Vakcode	L_ZAMAACW016 ()
Periode	Periode 4
Credits	6.0
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. T. Verlaan
Examinator	dr. T. Verlaan
Docent(en)	dr. T. Verlaan
Lesmethode(n)	Hoorcollege
Niveau	400

Doel vak

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

Inhoud vak

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

Onderwijsvorm

Seminars in combination with presentations by design critics.

Toetsvorm

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

Literatuur

See course manual on blackboard.

Vereiste voorkennis

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

Doelgroep

Master's students Arts and Culture, specialization Design Cultures

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 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

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
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 Blackboard

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.

Lecture Series

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

Master Seminar Visual Art

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

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.

Museumconservator, verzamelen en presenteren a

Vakcode	L_KAMAMUS008 ()
Periode	Periode 1
Credits	6.0
Voertaal	Nederlands
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

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).

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).

Museumconservator, verzamelen en presenteren b

Vakcode	L_KAMAMUS009 ()
Periode	Periode 2+3
Credits	6.0
Voertaal	Nederlands
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

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 geïntereerde 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).

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).

Reading Concepts of Intermediality

Vakcode	L_ZAMAACW014 ()
Periode	Periode 1+2+3
Credits	9.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	prof. dr. G.E.E. Verstraete
Examinator	prof. dr. G.E.E. Verstraete
Docent(en)	dr. S. Luticken, prof. dr. G.E.E. Verstraete, prof. dr. K. Kwastek
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 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

Vakcode	L_KBMAKGS013 ()
Periode	Periode 1+2+3
Credits	9.0
Voertaal	Engels
Faculteit	Faculteit der Geesteswetenschappen
Coördinator	dr. F.H. Schmidt
Examinator	dr. F.H. Schmidt
Docent(en)	dr. F.H. Schmidt
Lesmethode(n)	Werkcollege
Niveau	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.

The Art of Comparison: Precarious Aesthetics

Vakcode	L_ZAMAACW017 ()
Periode	Periode 4
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 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 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).
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.

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).