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Master's Programme
Faculty of Arts and Social Sciences

Entering the Field: Social Justice in Contemporary Literature and Arts

Full course description

In this course, we study works of contemporary literature and art through the topical lens of social justice and through the critical lens of key theoretical texts from relevant fields, such as postcolonial studies, gender and sexuality studies, environmental and health humanities, and critical age and disability studies. We establish how and to what effect contemporary literature and arts are intimately connected with issues of social justice. These include racial injustice, class and gender inequalities, environmental justice, the rights of migrants and refugees, the stigmatisation of LGBTQ+ people, ageism and ableism. We explore the relationship between 21st-century literature and arts on the one hand and contemporary issues of social justice on the other by studying influential works from literature, the visual arts, performing arts, and film. We then study key texts from critical and cultural theory that help us develop a deeper understanding of these works in the context of social justice. We also explore how contemporary literature and arts not only reflect on and/or represent issues of social justice, but also how they can actively intervene in the spheres of politics and society at large.

Course objectives

Upon completion of this course, students are able to:

understand the relation between contemporary theories and social justice issues;

apply key theories from relevant academic fields and disciplines to selected works of contemporary art and literature;

identify and take part in topical academic and societal debates on how contemporary art and literature engage with issues of social justice

develop an informed and critical perspective on contemporary art and literature with a focus on social justice;

translate their informed understanding into a presentation and a library research paper on the topic.

Recommended reading

Refugee Tales, Volume 1, edited by David Herd & Anna Pincus

Bernardine Evaristo's novel *Girl, Woman, Other* (2019)

Dana Walrath's graphic memoir *Aliceheimer's*

CLA4000

Period 1

5 Sep 2022

28 Oct 2022

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [C. Höne](#)

Assessment methods:

Final paper, Participation, Presentation

Keywords:

contemporary literature and art social justice postcolonial studies gender and queer studies health humanities environmental humanities theories of intersectionality

Faculty of Arts and Social Sciences

Research and Writing I

Full course description

This skills training runs parallel to the content course Entering the Field. The skills training focuses on finding, exploring and summarising the readings that students will use when they write their library research paper in the content course. Through interactive lectures and tutorial sessions, students will learn how to use online catalogues, how to read and summarise academic texts, how to write a literature review, and how to give formal peer feedback. Attention will be given to the use of bibliographic software, the principles of correct referencing, and how to avoid plagiarism. To practice their reading and writing skills, students will write a literature review of three readings. The skills training is assessed through writing peer feedback on two literature reviews of fellow students.

Course objectives

Upon completion of this course, students are be able to:

use library resources and online catalogues

read and summarise academic texts

write a literature review

give formal peer feedback

Recommended reading

Abbott, A. (2014). *Digital Paper. A Manual for Researching and Writing with Library and Internet Materials*. The University of Chicago Press.

Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). *The Craft of Research*. University of Chicago Press.

Nygaard, L. (2015). *Writing for Scholars: A Practical Guide to Making Sense & Being Heard*. Sage

MAC4501

Period 1

5 Sep 2022

28 Oct 2022

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

- [P.F. Peters](#)

Teaching methods:

PBL, Assignment(s), Lecture(s)

Assessment methods:

Presentation and paper

Keywords:

Online catalogues, reading and summarising, literature review, referencing, plagiarism, peerfeedback

Faculty of Arts and Social Sciences

Researching the Field: Positionality in Relation to Cultural Objects, Theories and Methods

Full course description

The phrase “researching the field” will be understood in this course as how research starts with orientation of the researcher to the problems of social injustice in the field that they identify: a field is not pre-existing then, but a matter of framing. Researching the field will orientate the CLA arts and culture student to three main components that become combined in a richly layered critical and cultural analysis: Cultural objects, Theories, and Methods. Each week Tutorial A focuses on the interrelation of theoretical concepts and method/ologies, in which students assess the research presented in assigned readings. In Tutorial B students will collaboratively develop an analysis of the cultural object trying out methods and conceptual framing paired for the week. In preparation for the final assignment of a research paper (a mini-thesis), the tutorials will provide students with a variety of methods, theories, and cultural objects so they can experiment with and practice attuning different combinations. Next to the tutorial meetings, three plenary sessions with FASoS researchers on how they position themselves in their respective fields will enable students to gain insight into the dilemmas and ethics involved while doing research engaged with critical theories and cultural interventions.

Course objectives

Upon completion of this course, students are able to:

learn to identify and employ relevant methods in arts and culture to the study of the arts, cultural objects and artifacts.

understand the relation between contemporary theories and social justice issues

develop appropriate theoretical and methodological approaches to interpret works of arts and cultural production with a focus on social justice

critically assess a work of art and cultural production in the format of research essay that includes self-reflection on the orientation of the researcher to the socio-cultural problems being studied

Recommended reading

Sara Ahmed, "Feminism is Sensational," in *Living a Feminist Life*, Durham: Duke University Press, 2017, pp 21-42.

Mieke Bal, "Introduction" and "Chapter 1: Concept," in *Traveling Concepts in the Humanities: A Rough Guide*, Toronto; University of Toronto Press, 2002, pp. 3-21, 22-55 (selection).

Stuart Hall, "Cultural Studies and Its Theoretical Legacies [1992]," in *Essential Essays Volume 1: Foundations of Cultural Studies*, ed. David Morley, Durham: Duke University Press, 2019, pp. 71-110.

Cherríe Moraga, "Entering the Lives of Others: Theory in the Flesh" and "La Güera," in *This Bridge Called My Back: Writings by Radical Women of Color*, eds. Cherríe Moraga and Gloria Anzaldúa. New York: Kitchen Table: Woman of Color Press, 1983 2nd edition, pp. 23, 27-34.

CLA4001

Period 2

31 Oct 2022

23 Dec 2022

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [E.A. Steinbock](#)

Teaching methods:

Assignment(s), Lecture(s), Work in subgroups

Assessment methods:

Attendance, Final paper

Keywords:

Theories: Intersectionality, Post-Humanism, Coloniality & Decolonization, Debility/Disability, Trans-Inter-Queer Methods: intersectional categories, Comparative analysis, archival research, narrative and discourse analysis, and visual analysis

Research and Writing II

Full course description

This skills training is related to the content course Researching the Field. The skills training will teach students how to analyse primary and secondary sources in an original way. Students will learn how to formulate a research question. This research question guides the writing of their research paper in the content course. They will also learn how to construct convincing arguments, and how theories are used to create an analytical or interpretative framework. These skills will be practiced in the writing of a two page proposal for the paper that students write in the content course. This paper will be assessed as E/P/F. As a preparation for the writing of the thesis proposal in period 3, students will work on the topic and research question for their MA thesis.

Course objectives

At the end of the course, you are able to

make academic and original use of primary and secondary sources

formulate a research question

understand how arguments are constructed

write a research paper proposal

understand how theories are used to construct an analytical framework/interpretation

formulate a thesis research question.

Prerequisites

Research and Writing I

Recommended reading

Abbott, A. (2014). *Digital Paper. A Manual for Researching and Writing with Library and Internet Materials*. The University of Chicago Press.

Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). *The Craft of Research*. University of Chicago Press.

Nygaard, L. (2015). *Writing for Scholars: A Practical Guide to Making Sense & Being Heard*. Sage

MAC4502

Period 2

31 Oct 2022

23 Dec 2022

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

- [P.F. Peters](#)

Teaching methods:

Assignment(s), Lecture(s), PBL

Assessment methods:

Final paper

Keywords:

Primary and secondary sources, research question, Argumentation, Research proposal, Analytical

Framework

Faculty of Arts and Social Sciences

"What If...?" Speculative Fiction in Search of More Just Futures

Full course description

To a certain extent, all literature and art is speculative in that they imagine possible worlds separate from the reality we live in. Speculative fiction – encompassing fantasy, science fiction, magic realism, horror, utopia and dystopia –, however, is the genre that does so quintessentially.

In this course, we will study the affordances of speculative fiction to critically reflect on the past and the present to give shape to futures that are more socially just – futures that depart from Orwell's classic dystopian image of "a boot stamping on a human face." We focus largely (albeit not exclusively) on literary works, cinema, and television that engage with "what if..." questions about pressing societal transformations that relate to, for instance, reproductivity, care, global pandemics, climate change, and decolonization.

In the tutorials and lectures, you will be introduced to the genre of speculative fiction and the ways in which its artistic form can be studied in connection to its ideological signification. Theoretical insights will be paired with critical readings of primary works in an archive of speculative fiction (mostly from the 21st century) that we develop together. Exploring this archive will result in two writing exercises: 1) a creative one (non-graded) in which you are invited to use your imagination to rewrite an episode of one of the primary texts under study, and 2) a professional review (graded) of contemporary work of speculative fiction (literature, film, or TV series) in which you will assess the alternative social and political aspirations articulated in it.

Prerequisites

At the end of this course, you will

have learned what is characteristic of the genre of speculative fiction,

understand the relation between speculative fiction and social justice issues,

Contemporary Literature and Arts: Cultural Interventions and Social Justice

be able to develop appropriate theoretical and methodological approaches to interpret works of speculative fiction with a focus on social justice,

be able to critically assess a work of speculative fiction in the format of review for a professional audience.

Recommended reading

Allan, K. (Ed.). (2013). Disability in science fiction. Palgrave.

Carrington, A. M. (2016). Speculative blackness: The future of race in science fiction. University of Minnesota Press.

Gill, R. B. (2013). The uses of genre and the classification of speculative fiction. *Mosaic: An Interdisciplinary Critical Journal*, 46(2), 71-85.

Lothian, A. (2018). Old futures: Speculative fiction and queer possibility. New York University Press.

CLA4002

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [A.M.C. Swinnen](#)

Teaching methods:

Assignment(s), Lecture(s), Work in subgroups

Assessment methods:

Final paper

Keywords:

Speculative fiction, genre, futurity, social justice, queer, crip, decolonial

Faculty of Arts and Social Sciences

The Politics of National Identity

Full course description

The concept of national identity is both a characteristic and a contested element of modern (including contemporary) political culture. Expectations at the end of the twentieth century that processes of globalisation would soon end the political relevance of national identities turned out to be short-sighted. Indeed, the last twenty years have witnessed a strong rise in political discourse on national identity, especially by right wing politicians but also by left leaning politicians, and by mainstream and populist parties alike. The course has two main foci, one empirical, the other political-philosophical. First, it discusses the way national identities are constructed and kept alive

Contemporary Literature and Arts: Cultural Interventions and Social Justice

through political discourse and the cultivation of instances, images and narratives of collective memory (and is thus a component of modern political culture). Secondly, it will address the political philosophy of national identity and make students reflect on recent contributions on the presumed uses and dangers of cultivating national identities for liberal democracies.

Course objectives

This course aims to enable students to

1. critically evaluate the conceptions of national identity used in academia and politics
2. distinguish and discuss several ways in which national identities are constructed
3. critically evaluate the liberal nationalist argumentation in favour of national identities

Recommended reading

Malešević, S. (2006). *Identity as Ideology. Understanding Ethnicity and Nationalism*. Houndsmill: Palgrave Macmillan.

Özkırmı, U. (2005). *Contemporary debates on nationalism. A critical engagement*. Houndsmills: Palgrave Macmillan.

Skey, M. & Antonsich, M. (Eds.) (2017) *Everyday Nationhood. Theorising Culture, Identity and Belonging after Banal Nationalism*. London: Palgrave Macmillan.

MPC4002

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [E.P.M. Stoffers](#)

Teaching methods:

PBL, Lecture(s), Assignment(s)

Assessment methods:

Final paper

Keywords:

Nationalism, National Identity, identity politics, liberal nationalism

Faculty of Arts and Social Sciences

Cultural Industries & Social Change 1

Full course description

The course explores the relationship between cultural industries and social change. In period 3, the elective focuses on giving students theories and background knowledge that will allow them to critically understand this relationship. We start with the definition of cultural industries as ‘those institutions (mainly profit-making, but also state ... and non-profit organisations) that are most directly involved in the production of social meaning’ (Hesmondhalgh 2007). As such, the cultural industries comprise not only culture in the narrower sense, such as the fine or visual arts, but also broadcasting, content-related aspects of the internet, music, fashion, lifestyle, and the list goes on. Via theories and examples, we further profile the cultural industries, explore their history, and critically discuss the role cultural industries play in society. We examine how the advent of neoliberalism and globalization have, throughout the past decades, changed the ways in which cultural industries organize themselves and contribute to the economy. What are the benefits and challenges of this re-organization? Which advantages and which challenges have emerged for different actors and social groups that either belong to or are affected by the cultural industries? To answer these and related questions, we focus in particular on questions of labor and inclusivity in the cultural industries; on the clustering of cultural industries in cities and regions (‘creative cities’); on the interplay between cultural policy and the cultural industries; and on issues of power, logistics and value creation on the global art markets.

Course objectives

Upon completion of this course, students will be able to:

distinguish, compare and interrelate different concepts and theories of the cultural industries

understand and conceptualize how the cultural industries have been impacted by socio-economic, political, technological developments of the late twentieth and early twenty-first century

identify and historically contextualize contemporary challenges and trends in the contemporary cultural industries (socio-political, economic and environmental)

apply concepts and theories of the cultural industries to examples and case studies of their choice

analyze the cultural industries using a range of relevant theoretical approaches

Recommended reading

Hesmondhalgh, D. (2007) *The Cultural Industries*. Sage.

McRobbie, A. (2018). *Be creative: Making a living in the new culture industries*. John Wiley & Sons.

Oakley, K. (2006). Include us out—economic development and social policy in the creative industries. *Cultural trends*, 15(4), 255-273.

Banks, M. (2018). Creative economies of tomorrow? Limits to growth and the uncertain future. *Cultural trends*, 27(5), 367-380.

AHE4028

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

Lecture(s), Work in subgroups

Assessment methods:

Final paper, Presentation

Keywords:

cultural industries, social transformation, creative cities, art markets, cultural policy, social justice, environmental sustainability, digitization

Faculty of Arts and Social Sciences

Arts and Audiences 1

Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, and critical museology as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to, interact with and impact audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions and dominant theories in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training and real site analysis (visitor's research, space analysis, etc). Debates will train your critical thinking and introduce you to controversial topics in the field, allow you to form an opinion and defend it through structured argumentation.

In period 3 you will be introduced to key developments concerning the ever-changing relationship between arts and its audiences. First you will study changing notions of 'visitors', 'audiences', 'users' and 'the public' looking at the historical and sociological context of the various definitions of the concepts and the implications of varying terminologies on academic and professional ways of studying audiences. You will study and critically question concepts such as 'audience engagement' and 'public participation' by drawing on literature from a range of fields. In your investigations, you will consider who is not participating and why it matters and ask yourself why do audience research. You will debate around issues related to Art participation, authority in the art institutions and Agency in the museum. Period 3 will continue with questions related to recent developments and broader notions of audience engagement. You will investigate the topic and debate on topics such as inclusion, representation in the arts and multivocality in the museum. Following on the different forms of engagement, you will then consider the impact of space on audiences, including traditional white cubes, post-industrial and public spaces as well as digital spaces. Particular attention will be

Contemporary Literature and Arts: Cultural Interventions and Social Justice
paid to multi-sensory exhibition strategies.

Course objectives

At the end of this period students will be able to:

Demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in Museum Studies, Audience research, curatorial Studies, and Cultural Education

Demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship

Recommended reading

Duncan, C. (1995). 'From the princely gallery to the public Art Museum' *Civilizing Rituals: Inside Public Art Museums*, London: Routledge, pp. 21-47.

Abt, J. (2011) *The Origins of the Public Museum*. In: Sharon Macdonald (ed.). *A Companion to Museum Studies*. Malden, USA; Oxford, UK; Victoria, Canada: Blackwell, pp. 115-134.

Hooper-Greenhill, E. (2000) *Changing Values in the Art Museum: rethinking communication and learning*, *International Journal of Heritage Studies*, 6:1, 9-31.

AHE4029

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [E.L. Sitzia](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper, Presentation

Keywords:

engaging audiences, participatory practices, Innovation, audience research, Cultural Education, Curatorship

Faculty of Arts and Social Sciences

Heritage and Society 1

Full course description

This course addresses the question of how society deals with the past. In doing so, it draws from

Contemporary Literature and Arts: Cultural Interventions and Social Justice

heritage studies, public history and archeology studies, memory studies and museum studies. The course discusses the transformation in heritage from an expert driven, nation-state and western oriented authorized heritage discourse to a more open, society oriented and therefore contested approach. Heritage is thus not understood primarily as a 'site' or 'object' but as a cultural process of meaning and memory making with tangible social and political consequences.

In Period 3, students get an overview of the main theoretical concepts and methodologies used in the various fields. They furthermore are introduced to the dominant stakeholders, actors and institutions operating in the heritage arena. In addition, they discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived.

Course objectives

At the end of the course, students are able to:

- discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived;
- possess advanced knowledge of and insight into important issues and practices in the fields of memory, culture and heritage;
- use key theories, approaches, concepts and methodologies in Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies to discuss and understand key transformations in heritage and society;
- differentiate between the relevant stakeholders, actors and factors in memory and heritage practices.

Prerequisites

None

Recommended reading

Connerton, P. (1989). *How Societies Remember*. Cambridge: Cambridge University Press.

Kopytoff, I. (1986). The cultural biography of things: Commoditization as a process. In A. Appadurai (ed.), *The social life of things. Commodities in cultural perspective* (pp. 64–91). Cambridge: Cambridge University Press.

Merriman, N. (2004). *Public archaeology*. London and New York: Routledge.

Smith, L. (2006). *The Uses of Heritage*. London and New York: Routledge.

AHE4030

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [A. Sierp](#)

Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

Assessment methods:

Final paper

Keywords:

Collective memory, Identity, heritage, cultural policies, commemoration, collecting and conservation

Faculty of Arts and Social Sciences

Research and Writing III: Thesis Proposal Presentation

Full course description

This skill training builds on Research and Writing I and II and aims at preparing students for the writing of their final thesis. During the first two sessions, students will revisit and reformulate their problem statements and research questions and further develop links to appropriate methods and theories. At the same time, they start working on a draft version of their research proposal for the thesis. In week 4, students present their work-in-progress and critically evaluate each other's research proposals. Feedback on the presentation should be used to finalize the thesis proposal which is due in the second week of Period 5. The thesis proposal will be assessed by the respective thesis supervisor (to be assigned by the thesis coordinator).

Course objectives

At the end of the course, you are able to

formulate a research problem and question on the topic of your specialization;

devise a research strategy and choose appropriate methods and theories to fit with the research question;

approach and plan a thesis research project at MA level;

present and write a complete research proposal for a MA level thesis project.

Prerequisites

Research and Writing I & II

Recommended reading

Nygaard, L. (2015). *Writing for Scholars: A Practical Guide to Making Sense & Being Heard*. Sage.

Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). *The Craft of Research*. University of Chicago Press

CLA4503

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

- [V.E.J.P. van Saaze](#)

Teaching methods:

Assignment(s), PBL, Presentation(s)

Assessment methods:

Presentation

Keywords:

research design, Thesis, presentation

Faculty of Arts and Social Sciences

Time to Act: Cultural Interventions and Artivism

Full course description

This course provides students with the skills to self-reflexively put their critical understanding of art and literary interventions into practice. To that end, the course is focused on a group project in collaboration with societal partners. Structured in the format of a portfolio, this project mobilizes research, analysis, and communication to (co-)design, (co-)facilitate, and/or comment on a cultural intervention regarding an issue of social justice. This can be in the format of a creative workshop, a podcast, a video, an exhibition, a handbook, a toolkit, a reading group, a social media campaign, et cetera. To prepare for the project, students will explore concepts and case studies that address how literary and artistic practices activate new socio-political imaginaries, and how they transform contemporary modes of struggle for social justice. Students will elaborate on concepts such as artivism (art activism), emotion work, counterpublics, postcritique, queer and decolonial performance, prefiguration, and radical care, among others. Case studies change from year to year, depending on topical issues. Examples range from the adaptation of science-fiction theory in anti-racist organizing, to participatory arts in residential dementia care, from environmental artivism to the anti-colonial appropriation of urban monuments, from anti-capitalist interventions to punk-feminist craftivism, et cetera. Drawing on these studies and on their liaison with societal partners, students will – in the second half of this course – finalize their group projects, and critically reflect on this process via an individually written commentary. The course prepares students for their future work and public engagement in the social and creative sectors, organizing and campaigning, as well as public outreach, journalism, and critique.

Course objectives

Upon completion of this course, students are able to:

understand and distinguish between current interdisciplinary theories and concepts of cultural

Contemporary Literature and Arts: Cultural Interventions and Social Justice

intervention and activism;

apply concepts and theories of cultural intervention and activism to (self-)selected artistic and literary case studies;

select and integrate qualitative and empirical research methods in a collaborative and goal-oriented manner;

identify and take part in topical academic and societal debates on strategies and best practices in art and literary interventions/activism;

develop an informed and critical perspective on contemporary examples of artistic and literary interventions/activism;

translate their informed understanding of artistic and literary interventions into a research- and creativity-led intervention in relation to contemporary issues of social justice;

critically reflect on their own cultural intervention and that of others, including questions of agency, inclusiveness and positionality vis-à-vis different local and global contexts, publics, and scales.

Recommended reading

Shiner, L. (2001) *The invention of art: A cultural history*. The University of Chicago Press.

Serafini, P. (2018). *Performance action: The politics of art activism*. Routledge.

Staal, J. (2019). *Propaganda art in the 21st century*. The MIT Press.

Garrido Castellano, C. (2021). *Art activism for an anticolonial future*. SUNY Press.

CLA4003

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

Lecture(s), Presentation(s), Project-Centered Learning

Assessment methods:

Final paper, Assignment

Keywords:

Contemporary literature, contemporary arts, activism (art activism), social movement studies, cultural politics, performance, social justice, environmental sustainability

Faculty of Arts and Social Sciences

A Dark Century: Political Violence and its Legacies

Full course description

War and mass violence have shaped the contours of society immensely. This holds true for modern and contemporary history, and will most likely continue to be the case in the future. While some have argued that, when seen from a long-term perspective, more recent history has witnessed a dramatic decline in human violence of any kind, a vast majority of scholars refute this perception and draw attention to the uninterrupted realities and to the new and multifaceted forms of mass violence. Its huge impact and long-term consequences cannot be denied, neither for the individual lives of millions, nor for societies as a whole. This course will examine the origins and nature of some pivotal examples of collective and political violence throughout recent history (20th-21st centuries), such as modern warfare, revolution, genocide, civil war, ethnic cleansing, terrorism, and state repression. But it will also take a step further by looking at the mechanisms of overcoming the legacies and effects of mass violence. Which measures have been taken to come to terms with the past and prepare societies for a new post-conflict arrangement? Societies have explored various tools and models to master violent pasts: by promoting forms of transitional justice, by civic education and public debate, through museums and monuments, by renegotiating heritage sites and landscapes, and by creating new political, social and legal frameworks. In exploring these questions, the course introduces students to the wider field of peace and conflict studies.

Course objectives

This course aims to introduce students into the recent history and contemporary challenges of war, conflict and peace, as well as in efforts to reconstruct societies after traumatic experiences of mass violence.

Recommended reading

Donald Bloxham and Robert Gerwarth, *Political Violence in the 20th Century Europe*, Cambridge University Press, 2011.

Paul Hollander, *Political Violence. Belief, Behaviour, and Legitimation*, Palgrave, 2008.

Julian Lindley-French and Yves Boyer (Eds.), *The Oxford Handbook of War*, Oxford University Press, 2012.

MPC4003

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [G.J.M. Verbeeck](#)

Contemporary Literature and Arts: Cultural Interventions and Social Justice

Teaching methods:

Lecture(s), PBL, Skills, Work in subgroups

Assessment methods:

Final paper, Written exam

Keywords:

Mass violence in the 20th and 21st centuries, introduction into peace and conflict studies, transitional justice

Faculty of Arts and Social Sciences

Research and Writing IV: Thesis Proposal

Full course description

This two-week course is focused on rewriting and finalizing the thesis proposal and responding to the feedback by the thesis supervisor. There are no tutorial sessions.

Course objectives

At the end of the course, you are able to

respond to feedback by thesis supervisor;

respond to peer feedback;

rewrite and finalize a complete thesis proposal at MA level.

Prerequisites

Research and Writing I & II & III

Recommended reading

Nygaard, L. (2015). Writing for Scholars: A Practical Guide to Making Sense & Being Heard. Sage.

Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). The Craft of Research. University of Chicago Press

CLA4504

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

- [V.E.J.P. van Saaze](#)

Teaching methods:

Assignment(s)

Keywords:

research, Thesis

Faculty of Arts and Social Sciences

Internship

Full course description

When you choose to conduct an academic internship, you are advised to link this to your thesis. Using the internship work in your thesis can take different forms. One of the options is a research internship. In that case you will carry out a research project as your internship task, the results of which you can use to (partly) answer the research question of your thesis. Another option is that the internship organization will function as a case study in your thesis research. This requires that the internship will give you the opportunity to make an in-depth study of the functioning of (part of) the internship organization. This requires access to documents, meetings and the possibility to interview key figures in the organization. It is also possible that you test out a theory in practice during your internship, for example by designing and carrying out certain programmes or projects and testing the results.

MAC4992

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [V.E.J.P. van Saaze](#)

Faculty of Arts and Social Sciences

Thesis

Full course description

A Master thesis should consist of a well-argued research paper that presents the findings of an independent methodical scholarly enquiry. It should demonstrate that students are able to:

devise and conduct research of a limited size with the use of methods and techniques relevant to the discipline or domain of the research question;

formulate a clear and feasible research question;

collect and use in a meaningful way the sources and literature that are required to answer the research question;

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analyse relevant research data and and develop a coherent argumentation write academically;

use the results to articulate a well-rounded and convincing conclusion.

Students write a thesis of 15.000 to 18.000 words.

MAC4800

Period 5

11 Apr 2023

23 Jun 2023

[Print course description](#)

ECTS credits:

18.0

Instruction language:

English

Coordinator:

- [C. Ernsten](#)

Teaching methods:

Research

Assessment methods:

Final paper

Keywords:

research