

# Arts and Culture

After the foundation phase of the Arts & Culture programme, you will choose one of four specialisations:

- Cultures of Knowledge and Technology
- Literature, the Arts and Culture
- Political Culture
- Media Culture

You can also choose to combine parts of the different specialisations. The freedom of choice in the specialisation phase allows you to further specialise in the areas that you are interested in during the elective semester in the third year.

## Cultures of Knowledge and Technology

Our daily lives have become so dependent on science and technology that our society is often called a 'culture of knowledge' or a 'culture of technology'. Medical science prolongs our lives. Biotechnology allows us to eat strawberries in winter. Psychology has given us personality tests and refined our understanding of human behaviour. Environmental science has enabled us to capture the clean power of the sun and wind.

The overwhelming presence of technology may lead people to believe that science equals progress. But scientific developments have led to many new social and political problems. In the Cultures of Knowledge and Technology specialisation, you will study science and technology as social and cultural phenomena.

Some of the topics covered include:

- Artificial intelligence
- Democratic control over scientific progress
- Prognoses for the future
- Sustainable development

## Literature, the Arts and Culture

No society is without art and culture, be it high art, pop art or popular culture. Artists and writers represent their opinions and interpretations through their work, and learning to interpret that work and think about its place in contemporary society is of the utmost importance. In the Literature, Art and Culture specialisation, you will learn about the relationships between art, culture and society. The specialisation focuses on moral issues related to cultural identity, (post-) secular quests for meaning and the precarious position of the arts.

You will explore issues like:

- The meaning of autonomy in the arts
- Art and literature criticism
- Utopianism
- Aesthetic and social innovation

## Political Culture

It is an exciting time in history, as this generation will see the emergence of new forms and functions of politics and political institutions. Our traditional view of politics revolves around the democratic nation-state. However, the power of traditional political institutions is now being tested. European integration is limiting the autonomy of individual countries and independence movements are challenging the authority of nation-states. Fewer citizens are joining political parties and new, supranational institutions that influence politics are developing.

In the Political Culture specialisation, you will examine politics from a variety of perspectives. You will deal with various political theories and will ask important questions about representative government. You will also be challenged by questions regarding developments in the European Union, in environmental policies, and in multicultural society.

You will examine various political issues, including:

- Poverty and wealth
- Globalisation and localism
- Inclusion and exclusion

## Media Culture

Citizens are increasingly empowered by technology to create digital images, videos, audio recordings, websites and blogs. At the same time, media is rapidly converging. Newspapers appear in both print and digital formats, and newspaper circulation is decreasing. Radio broadcasts are transmitted by both radio towers and satellites, and are often available as podcasts on the internet. Television can be watched online and books, magazines and articles can be downloaded onto digital devices and read without ever printing them.

New media and media convergence are bringing dramatic changes to our society. Wars are prepared and, to a certain extent, held in the media. People often play massive online games longer than they work for their bosses. To some extent, we define who we are and how we feel about ourselves on the basis of logos and commercials.

In this specialisation, you will examine the influence of media culture on our society. You will also examine new media in the context of old media and how the shift from the latter to the former affects society and our perceptions of reality.

You will actively use new media, such as:

- Weblogs
- Wikis
- Digital photography
- Audio and video recordings

## First year courses

# Bachelor Arts and Culture year 1 regular

Faculty of Arts and Social Sciences

## Diagnostic Test: English Language

### Full course description

This compulsory diagnostic test aims at determining a student's English proficiency level and at making them aware of the importance of the English language in the core programme. The lowest scoring 20% will have to complete a writing task in the form of a summary. They will also have to attend a follow-up interview with one of the language trainers, when the results of the tests will be discussed, and further advice will be given how to improve active skills.

### Course objectives

This diagnostic test aims at preventing students from dropping out because of problems with their English language skills. The test aims at determining students' English proficiency level and at making them aware of the importance of the English language in the programme. Advice will be given to those who need to improve their English.

### Recommended reading

Materials provided during course.

## ACU1505

### Period 1

5 Sep 2016

3 Feb 2017

[Print course description](#)

ECTS credits:

0.0

### Instruction language:

English

### Coordinator:

[N.P. Wylie](#)

### Teaching methods:

Assignment(s)

### Assessment methods:

Computer test

### Keywords:

Language skills

Faculty of Arts and Social Sciences

## Mentor programme

### Full course description

The Mentor Programme BA AC serves to help students to tackle academic challenges during their

studies, especially in the first year. Transition from secondary school to university is never easy. Many students will sooner or later experience a period during which their study does not work out the way they expected it to and this especially happens in their first year. The Mentor Programme has been designed with this in mind and is first and foremost aimed at easing transition to university and helping students 'survive' the first year. The core component of the Mentor Programme for first-year students is the student-mentor relationship. Students are assigned to a mentor and a mentor group in their first year. They will have group meetings and individual meeting with their mentor. Meetings centre on the study expectations and experiences of the students. The objective of the Mentor Programme is twofold. First, it aims to assist students in becoming a successful student. To become a successful student they need to become engaged in their own academic development; to become what is often termed a "self-regulated learner". Second, the programme offers students a social and academic community of peers in which they can exchange experiences, reflect on successes, challenges, opportunities and problems and learn from each other. Students receive 1 ECTS for completing the Mentor Programme.

## ACU1506

### Period 1

5 Sep 2016

9 Jun 2017

[Print course description](#)

ECTS credits:

1.0

### Instruction language:

English

### Teaching methods:

Skills, PBL

### Assessment methods:

Assignment

Faculty of Arts and Social Sciences

## Apollo and Dionysus incl. Introduction in Ethics

### Full course description

This course aims to provide an overview of the different ethical traditions in the history of Western civilisation. It focuses upon a number of influential world views and their moral implications - from the tenets of Socrates and Plato to those of Nietzsche and Foucault -, and considers the ways in which such views were bound to clash with the reality of the human condition. Starting-point of the course is the continuous tension between very rational, philosophical-ethical systems on the one hand, and some alternative, more comprehensive approaches to morality on the other hand, as for example expressed in Greek tragedy and other works of literature, in which the inadequacy of an exclusively rational approach - and indeed of any form of one-sidedness - is a major theme. The course then will not only introduce explicitly philosophical ethical theories in their historical context, but it also deals with more implicit images of 'the good life' as expressed in works of literature.

### Course objectives

Knowledge and understanding of the origins of ethical views in modern western civilisation.

## Recommended reading

Blackburn, Simon. (2001). *Being Good. A short introduction to Ethics*. Oxford: Oxford University Press (compulsory). Copleston, F.C. (1985). *A History of Philosophy. Book One (which contains vols. I, II and III)*. New York: Doubleday (Image Books). (capita selecta). Nussbaum, Martha C. (1986). *The Fragility of Goodness. Luck and ethics in Greek tragedy and philosophy*. Cambridge: Cambridge University Press.

### ACU1000

#### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

10.0

#### Instruction language:

English

#### Coordinator:

[J. Spruyt](#)

#### Teaching methods:

PBL

#### Assessment methods:

Written exam

#### Keywords:

History of ideas, ethics, Plato, Nietzsche, Greek tragedy, (post-)modernism

Faculty of Arts and Social Sciences

## Entering the Humanities

### Full course description

This course offers an introduction into general academic skills, such as essay-writing, searching in the library, and reading academic texts. With regard to the latter, within *Entering the Humanities* students will analyse historical, philosophical, and social scientific texts.

### Course objectives

To give an elementary preparation to the students to study in an interdisciplinary and PBL environment.

### ACU1504

#### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[A.A. Kluveld](#)

**Teaching methods:**

Assignment(s), Lecture(s), Paper(s), PBL, Skills

**Assessment methods:**

Assignment, Final paper, Attendance, Participation

**Keywords:**

General skills for PBL, library skills

Faculty of Arts and Social Sciences

## Research and Writing I, part 1

### Full course description

"Research and Writing I" introduces students to the reading, writing, and research skills necessary to succeed at the University level. The course encompasses period 1, 2 and 3 (September until January). During period 1 and 2, students will complete three written assignments designed to develop and refine their reading comprehension, writing skills, and revising skills. The third assignment supports students in choosing a topic for the paper which they write in period 3. In parallel, they attend lectures by FASoS staff members presenting their research on (cultural) memory. This "Memory Lecture Series" gives students an initial overview of possible topics in Arts and Culture research. During period 3, students focus on writing their own paper. They submit 5 assignments: a main research question and (sub-)questions; a table of contents including headlines and brief section summaries; a draft of their research paper; an oral presentation on their research results; and the final version of their research paper. During the tutorials in period 3, students present and discuss their research and writing progress. They will receive (individual) tutor feedback, and learn how to give peer feedback.

### Course objectives

The goal of the initial group meetings and tutor feedback in period 1 and 2 is to endow students with reading and writing skills which will be invaluable as they proceed through the Arts & Culture programme. In period 3, students will have to master...

Students will have to master significant stages in writing an academic paper. The tutorials will support students in formulating a research question, structuring their paper and writing about their insights. Students will have to present their research results, while likewise providing and receiving peer feedback on oral as well as written presentations of their research.

### Recommended reading

Jackson, H. (2005). Good grammar for students. London: Sage. Rawlins, J. (1999). The writer's way (4th ed.). Boston/New York: Houghton Miffling. Booth, W., Colomb, G., & Williams, J. (2008). The craft of research. Chicago: The University of Chicago Press. Rawlins, J. & Metzger, S. (2012). The writer's way (8th ed.). Boston: Wadsworth.

## ACU1900

### Period 1

5 Sep 2016

3 Feb 2017

[Print course description](#)

ECTS credits:

7.0

### Instruction language:

English

### Coordinator:

[A.S. Richterich](#)

### Teaching methods:

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

### Assessment methods:

Presentation, Final paper

### Keywords:

Writing an academic paper, presenting research results, (cultural) memory, reading, Writing, and revising skills; research skills

Faculty of Arts and Social Sciences

## Knowledge and Criticism

### Full course description

Knowledge and Criticism examines the role of science in modern, western culture. Advanced science and technology are often understood as the hallmarks of all that makes us modern. How has this situation arisen? On what choices and assumptions is modern science based? Knowledge and Criticism answers these questions by going back to the founders of modern science (like Descartes and Newton), to the Enlightenment ideals of knowledge and progress (like those expressed in the French Encyclopédie), and to the reaction against all this during the Romantic era (with poets like Keats and Goethe). Students will also investigate the present: what do scientists do today, and how does their work fit into our culture and society? This course builds on your knowledge of Greek and medieval philosophy acquired in ACU1000/CW1000 Apollo and Dionysus. It prepares the ground for the great modernisation themes in ACU1002/CW1002 Disenchantment and Ideology. Its focus is also related to ACU2000/CW2000 Network Society.

### Course objectives

Insight into the significance of science in modern western culture and knowledge of the Scientific Revolution, Enlightenment and Romanticism.

### Recommended reading

Peter J. Bowler and Morus, Iwan Rhys, Making Modern Science. A Historical Survey (Chicago: The University of Chicago Press, 2005). Steven Shapin, The Scientific Revolution (Chicago: The University of Chicago Press 1996). R.R. Palmer, Joel Colton and L. Kramer, A History of the Modern World 10th edition (New York etc.: McGraw-Hill 2006) or any later edition.

## ACU1001

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

10.0

### Instruction language:

English

### Coordinator:

[R.F.J. de Bont](#)

### Teaching methods:

PBL

### Assessment methods:

Final paper, Written exam

### Keywords:

scientific revolution, Enlightenment, Romanticism, science & society

Faculty of Arts and Social Sciences

## Reading Philosophy

### Full course description

This course introduces some early modern philosophers (René Descartes, Benedito de Spinoza, and Immanuel Kant) and traces their influence in modern philosophy.

### Course objectives

The module pursues two aims: • Students learn to read and understand difficult texts which pose many challenges, like complicated long sentences, old fashioned expression and complex terminology; • Students gain an insight into the ideas and philosophical intuitions that shaped the early modern period.

### Recommended reading

The course manual contains all the philosophical source texts that students have to study. Recommended: The Routledge Encyclopedia of Philosophy. This online resource can be accessed through the portal of the Library:

<http://ifiles.ub.unimaas.nl/metalib.asplang=eng&source=ON&subject=ALL&st attitel=rep>

## ACU1500

### Period 2

31 Oct 2016

23 Dec 2016



[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[D.M. Cressman](#)

**Teaching methods:**

Work in subgroups, Lecture(s)

**Assessment methods:**

Take home exam

**Keywords:**

Scientific revolution, enlightenment, critique, modernity

Faculty of Arts and Social Sciences

## Disenchantment and Ideology incl. Research and Writing I, part 2

### Full course description

In the nineteenth century the western world experienced a profound transformation. Traditional, predominantly agrarian society made way for an industrial one; the hierarchical social order was challenged by growing individualism and egalitarianism; and authoritarian government was gradually replaced by parliamentary democracy and suffrage. The French Revolution and the Industrial Revolution marked the beginning of this process of modernisation. Modernisation profoundly changed the view of man and society. Society was no longer viewed as immutably anchored in tradition or God's will. The idea of social design, the desire to create a better or perfect world, is a crucial characteristic of the modern way of thinking. People began to believe that the future could be planned and shaped in a rational manner. The ideal of social design entailed political conflicts and struggles about the reconstruction of society and these were based on political ideologies such as liberalism, conservatism, socialism, and nationalism, which implied various views of man. In the context of secularisation, a new view of man and society also emerged in science, in biomedical science and sociology in particular. The traditional view of the world and man's position in it was dominated by Christian religion as well as magic and symbolic thinking. The Enlightenment and science paved the way for a secular world-view, in which man was not so much considered as a special being because God had endowed him of her with a soul and his or her moral destiny lay beyond this world. More and more man was viewed and studied as a natural and social being. In this course the rise of modern society will be studied from the perspective of the fundamental ambiguities of this transformation. On the one hand modernisation was a process of liberation: liberation from the shackles of traditional society, from age-old social hierarchies, from authoritative and oppressive political structures, and from dogmatic ways of thinking. On the other hand modernisation resulted in new problems such as disruption and disorientation and it also implied the need to adapt to new rules, pressures, and disciplinary systems.

### Course objectives

Understanding the political, social-economic and cultural modernisation of European society from the late eighteenth until the early twentieth century.

## Recommended reading

Various relevant textbooks are used.

### ACU1002

#### Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

10.0

#### Instruction language:

English

#### Coordinator:

[H. Oosterhuis](#)

#### Teaching methods:

PBL, Lecture(s)

#### Assessment methods:

Written exam, Final paper

#### Keywords:

democracy, industrial revolution, biomedical and social science, secularisation

Faculty of Arts and Social Sciences

## Debates among historians

### Full course description

The skills-training is about fundamental characteristics and problems of history as an academic discipline and its relation to history as the reality of the past and history as (collective) memory.

### Course objectives

The first objective, which starts from reading and understanding completed historical works, is to provide insight in the interpretative nature of historiography, the characteristics of historical debates, and the strengths and weaknesses of particular historical interpretations. The second objective, which concerns the way how historians use sources in their research and how their understanding of sources is related to their interpretations of and controversies about the past, is to introduce students to primary historical sources and their problems and pitfalls in order to encourage a critical and methodical approach to historical sources. The focus is on the understanding and contextualisation of sources in relation to historical interpretations and debates.

### Recommended reading

Several articles and chapters from various books.

### ACU1501

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[H. Oosterhuis](#)

**Teaching methods:**

PBL, Work in subgroups, Lecture(s)

**Assessment methods:**

Take home exam, Participation

**Keywords:**

Historical interpretation and debate, historical sources, political ideology and identity

Faculty of Arts and Social Sciences

## Style and Modernity

### Full course description

The concepts of style and modernity are intimately linked. In the course of the 19th century, literature, visual arts and architecture are increasingly characterized by a multitude of styles and currents. Their amount will only increase in the 20th century. Nineteenth-century realism functions as a crucial pivotal point within this evolution, even though it is often described as a 'styleless style'. Realist painters and writers investigate, through their art, what it might mean to be modern and how to depict this modern life, without idealizing or moralizing it. Surprisingly enough, this uncensored depiction of modern life brought along an increasing emphasis on the stylistic means of art, before finally arriving at the aestheticism of the fin- de-siècle. However, the importance of the concept of 'style' is not limited to art works or literary texts. It is an equally relevant category when analysing the fashioning of modern life or other cultural domains in which the idea of style plays at first sight only a minor role. This module investigates the transformations of the concept of style in visual arts, literature, film and the possible role of style in the analysis of politics and science.

## ACU1003

**Period 5**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

10.0

**Instruction language:**

English

**Coordinator:**

[B. de Bruyn](#)

**Teaching methods:**

PBL

**Assessment methods:**

Participation, Take home exam

**Keywords:**

literary history, realism, modernism, style, Urbanization

Faculty of Arts and Social Sciences

## Analysis of Paintings and Literary Texts

### Full course description

How to analyse a work of art? This skills training can best be characterized as a kind of speed learning introduction into the basics of two academic disciplines that specialise in this area: art history and literature studies. The dual disciplinary orientation is reflected in a dual structure. Section 1 (the art history part) is devoted to the visual art form of painting; section 2 will deal with the textual art form of narrative literature, or more specifically the novel. Each section is constructed around a concrete case study topic. That is to say both in the painting section as in the literary text section one single artwork will be the starting point and remain central. The case study format provides the opportunity to study the process of analysing artworks in depth. We will be analysing the artworks in focus in several steps, applying various analytical models: content analysis, comparative analysis, stylistic analysis, formal analysis, contextual analysis, significance analysis.

### Course objectives

Developing skills in visual analysis and critical reading. Students learn how to analyse a visual and literary work of art, how to talk about it and, last but not least, how to write about it.

### Recommended reading

Barnet, Sylvan (2011). A Short Guide to Writing about Art. Boston, Mass; Pearson Education. Bal, Mieke (1997). Narratology. Introduction to the Theory of Narrative. Toronto: University of Toronto Press

## ACU1502

**Period 5**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[W.B.J. Goossens](#)

**Teaching methods:**

Paper(s), PBL

**Assessment methods:**

Participation, Final paper

**Keywords:**

Visual arts,literary texts,art history,literature studies,picture analysis,narratology, style

Second year courses

## Bachelor Arts and Culture year 2 regular

Faculty of Arts and Social Sciences

### Network Society

#### Full course description

Almost every year, researchers, essayists and journalists introduce new characterisations of our modern times. We live, so they tell us, in a knowledge economy, the age of genetics or the information society. Many of these diagnoses refer to new developments in technology. How are we to interpret such characterisations? How do we evaluate them? The course teaches students to explore the nature and backgrounds of common characterisations of modern society and to assess the related assumptions and implications. This is done by looking at the concept of 'network society' - the concept is a prominent feature in the current public debate on the nature and future of Western society. What do the terms 'network' and 'network society' stand for? Who introduced and defended these terms, and in what context? What developments are regarded as characteristic of the 'network society'? If we contrast these developments with historical examples of similar processes, does that mean that we have to reconsider our views about network society? What assumptions about technology development underlie network thinking? In what way is this open to criticism? How can we respond to the never- ending stream of predictions about future network technology that we face? Does democracy (still) have any meaning in a network society? And how do artists, in the practice around new media, shape and comment on network society?

#### Course objectives

- To offer insight into the nature and backgrounds of the concept of 'network society';
- To offer an introduction to research in the history and sociology of technology;
- To assess common characterisations of modern society in terms of their assumptions and implications.

### ACU2000

**Period 1**

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

8.5

**Instruction language:**

English

**Coordinator:**

[H. van Lente](#)

**Teaching methods:**

PBL

**Assessment methods:**

Written exam

**Keywords:**

Science, technology and society studies, Manuel Castells, networks and networking, art, politics and activism on the internet, vulnerability of the network society, conceptual analysis

Faculty of Arts and Social Sciences

## Close to the Foreign

### Full course description

In this skills training students learn to study behaviour and customs in their own environment as if they belonged to a 'foreign' culture. Their guideline will be a number of research topics closely connected to the themes of the course Network Society, to which this skills training belongs. These topics will address the daily use (or non-use) of network technologies such as mobile phones, the internet and email. In teams, students design their own ethnographic research project. Before carrying out independent research in their own environment for a week, students will be prepared for this in three skills training meetings.

### Course objectives

Objectives In this skills training students are trained in ethnographic research methods (observations, interviews) for studying behaviour and customs in their own environment as if they belonged to a 'foreign' culture.

## ACU2500

**Period 1**

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[H. van Lente](#)

**Teaching methods:**

PBL

**Assessment methods:**

Presentation, Final paper

**Keywords:**

Ethnography, interviewing, (participant) observation, learning by doing

Faculty of Arts and Social Sciences

# Research and Writing II

## Full course description

In this second Research and Writing course, students will conclude their basic studies with the writing of an academic paper, in which they will examine an Arts and Culture theme of their choice and in which they will have achieved a basic level of academic competence. During period 1 and 2, students select and delineate their topic and conduct a systematic search for sources and material. They then compose a Literature Review on the basis of key sources. This review will be the starting point for the academic paper in period 3. The emphasis in this course is on the independent selection and definition of the topic of the paper, on the formulation of the research problem it addresses and the research question it sets out to answer and on building a solid and convincing argumentation that is supported by the productive use of relevant secondary sources.

## Course objectives

Independently writing an academic paper on a self-chosen subject within the field of Arts and Culture.

## Recommended reading

Booth, W., Colomb, G., & Williams, J. (1995). *The craft of research*. Chicago: The University of Chicago Press. Jackson, H. (2005). *Good grammar for students*. London: Sage. Rawlins, J. (2002). *The writer's way* (5th ed.). Boston: Houghton Miffling. Seale, C. (Ed.). (2004). *Researching society and culture*. London: Sage.

## ACU2900

### Period 1

5 Sep 2016

3 Feb 2017

[Print course description](#)

ECTS credits:

7.0

### Instruction language:

English

### Coordinators:

[M. Reithler](#)

[J.H. de Roder](#)

### Teaching methods:

Lecture(s), Assignment(s), PBL

### Assessment methods:

Assignment, Final paper

### Keywords:

Research skills, research design, Writing skills, formatting, language and rhetorical skills, structuring, argumentation.

# Cultural Pluralism

## Full course description

Contemporary western societies are characterised by cultural plurality: different social communities have different values, life styles and levels of tolerance. Over the past two decades, this diversity has become a growing source of concern about how to properly reconcile the demands of plurality and identity, in order to safeguard social and cultural cohesion. The course examines a number of normative dilemmas that arise from the current co-existence of a diversity of cultural traditions; discussions are about Western values and Islam; universalism and relativism; modernity, secularism, and the come-back of religion; human rights and animal rights; globalization and inequality; terrorism and the politics of fear.

## Course objectives

To acquire insight into the dilemmas of cultural pluralism in a globalized world. Acquiring an intellectual vocabulary for describing, analysing, understanding and evaluating the dilemmas of cultural pluralism; being able to apply this vocabulary in academic and real life situations, both independently and as part of a team.

## Recommended reading

Bhikhu Parekh: Rethinking Multiculturalism J.M. Coetzee: Elisabeth Costello.

### ACU2001

#### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

8.5

#### Instruction language:

English

#### Coordinator:

[H.J. Pott](#)

#### Teaching methods:

PBL, Lecture(s), Paper(s), Presentation(s)

#### Assessment methods:

Participation, Assignment, Final paper

#### Keywords:

Identity, values, Pluralism, secularism, politics of emotion

Faculty of Arts and Social Sciences



# Theory of Science and Interdisciplinarity

## Full course description

The main questions in the series of lectures 'Theory of Science and Interdisciplinarity' are the following: What exactly are scientific theories? What can and cannot be expected from scientific theories? How exactly do scientific theories emerge and to what extent can you rely on them? To begin with, these questions will be approached from different academic perspectives, viz. philosophy, history and literary criticism. It will be shown that despite huge differences between them, the basic method employed in these disciplines is essentially one and the same. Subsequently we shall deal with the notion of interdisciplinary: When is interdisciplinary called for? What can be expected from it and what should we perhaps be afraid of? Is there a methodological middle ground between (sometimes very) different disciplinary perspectives that will allow us to do interdisciplinary research? What is the surplus value of this type of research when compared to more 'ordinary' approaches? And last not least: What is the difference between interdisciplinarity and multidisciplinary?

## Course objectives

The aim of the course is to introduce students to some basic elements of the theory, history and sociology of academic practices, by providing not only some thorough theoretical background but also a number of practical examples of disciplinary and interdisciplinary research. It is within this framework that Arts and Culture acquires a clear profile, and that the interdisciplinary nature of the contents of the programme may be understood.

## Recommended reading

Burke, Peter (2001). *New Perspectives on Historical Writing*. Oxford: Blackwell. Eco, Umberto (1990). *The Limits of Interpretation*. Bloomington: Indiana University Press. Essler (1972). *Analytische philosophie I: Methodenlehre, Sprachphilosophie, Ontologie, Erkenntnistheorie*. Stuttgart: Kröner. Hanson, Norwood Russel (1979 [1958]). *Patterns of Discovery: an Inquiry into the Conceptual Foundations of Science*. Cambridge: Cambridge University Press. Holland, Norman & Schwartz, Murray M. (2009). *Know Thyself: Delphi Seminars*. Gainesville: PsyArt Foundation.

## ACU2501

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

3.0

### Instruction language:

English

### Coordinator:

[M.S.J.M. Kardaun](#)

### Teaching methods:

Lecture(s)

### Assessment methods:

Take home exam

### Keywords:

Theory of science, disciplinarily, interdisciplinary, philosophy of mind, history, literary criticism

## Academic Skills II

### Full course description

This course continues from Academic Skills 1 and focuses on developing research skills. Students will be taught how to correctly use different databases and how to distinguish between different academic sources. These skills will be used in the completion of a literature review on a topic of their choosing.

### Course objectives

Like Academic Skills One, the goal of this course is to endow students with habits and skills that will help them meet the standards we have set for written work.

## ACU2502

### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

1.0

### Instruction language:

English

### Coordinator:

[D.M. Cressman](#)

### Teaching methods:

PBL

### Assessment methods:

Portfolio

Second and third year courses > see Specialisation courses

Specialisation courses

## Major Cultures of Knowledge and Technology

Faculty of Arts and Social Sciences

## Frankenstein's hope; problems of demarcation and democracy in technological culture

### Full course description

The key questions in this course are: how do we evaluate science and technology in modern cultures; and how are the relations shaped between science, technology, and politics? The course consists of three interconnected elements: In group sessions, a number of questions, conceptual frameworks and theoretical approaches will be introduced by discussing some key texts related to the field of Science

Technology & Society studies (STS). In a number of lectures, staff members who are active in the STS field will provide insights into both the content and the practice of their research. During the course, students will work in pairs on an empirical case study about a controversial technology. A broad range of disciplinary perspectives is drawn upon: History of science and technology provides case studies of controversies that offer insight in the complicated relations between science, technology and society. Sociology of science and technology provides analyses of the practices of scientists and engineers, and of all the work that is needed to make scientific findings relevant to politics. Philosophy of technology provides tools and concepts to evaluate developments in modern science and technology. Does science offer a solid and objective base for decision making? Or does it introduce a mechanical rationality into politics that shuns a substantive debate on central aims and values? Does technology produce monsters that threaten civilization? Or does it offer solutions for daunting problems of health, poverty, and global security (as was the hope of Victor Frankenstein)?

## Course objectives

- Introduction to the field of Science Technology and Society Studies - Insight in the role of science and technology in modern democracies - Understanding the precautionary principle - Practicing research and presentation skills

## Corequisites

- [Entering the Field: Cultures of Knowledge and Technology I](#)

## Recommended reading

Collins, H. M., & Pinch, T. J. (1998). *The Golem: What You Should Know About Science* (2nd edition). Cambridge: Cambridge University Press.

## ACU2003

### Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[M. Reithler](#)

### Teaching methods:

Lecture(s), Assignment(s), PBL

### Assessment methods:

Final paper, Presentation

### Keywords:

Technological culture, democratization, science technology society studies, precaution, scientific expertise

# Entering the Field: Cultures of Knowledge and Technology I

## Full course description

The 3 ECTS skills seminar Entering the Field Cultures of Knowledge and Technology I will acquaint students with key texts, recurring topics and research puzzles in Science, Technology and Society studies (STS). EtFI consists of a series of seminars based on the discussion of key texts, highlighting specific themes, debates and approaches in STS. The tutorial will introduce two thesis frames, in which research themes and problems, theories and methodological approaches are presented in an integrated manner. The final exam will consist of two final papers (1.000-1.200 words each).

## Course objectives

Introducing students to Cultures of Knowledge and Technology as a scholarly field; acquainting students with specific debates, theories and methodologies in Science, Technology and Society studies (STS); introducing students to two thesis frames in the specialization Cultures of Knowledge and Technology; preparing students for their third year specialization course and BA thesis.

## Corequisites

- [Frankenstein's Hope: problems of demarcation and democracy in technological culture](#)

## Recommended reading

Syllabus

### ACU2710

#### Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

3.0

#### Instruction language:

English

#### Coordinators:

[R.P.J. Hendriks](#)

[C.C.M. Mody](#)

#### Teaching methods:

PBL, Skills

#### Assessment methods:

Written exam

#### Keywords:

Scholarly debates, Theories, methods, thesis frames, STS

# The Design of Man

## Full course description

Are people like machines, something that can be assembled? What only recently seemed inconceivable is apparently becoming reality these days. Bio-technologists have taken first steps towards producing life outside the bounds of 'natural' reproduction. Techniques such as artificial insemination, in-vitro fertilisation and embryo transplanted look like a piece of cake compared to what biomedical engineers hold in store for us: living tissues created in test tubes, organs produced in the laboratory, gene therapy to prevent illness and, the ultimate feat, the ability to clone people. The ideal of designing and enhancing man is age old: its foundation was laid in Enlightenment. Freed from divine providence and tradition, man would obtain the chance to define his fate by being able, thanks to scientific insight, to shape his very nature according to his will - an ideal that would flourish in the nineteenth and twentieth centuries. In this course the ideal of planned design and enhancement (but also their limitations) is the starting-point for studying the history and current developments of life sciences and humanities. The question of the design of body, mind and behaviour will be investigated in the context of several fundamental controversies in the nineteenth and twentieth-century history of the life sciences and the human sciences. Design also offers an approach to investigate the social role of these sciences. The growth of scientific knowledge about man cannot be seen without taking account of the increasing regulation of human life in modern society. How are we to assess this development? Is this a matter of 'discipline' forced on people? Or does modern man have a strong need for scientific knowledge to give direction and shape to his life, partly because that knowledge crucially increases his options?

## Course objectives

Understanding the nineteenth- and twentieth-century history of the life and human sciences in the context of modern society.

## Corequisites

- [Entering the Field: Cultures of Knowledge and Technology II](#)

## Recommended reading

Smith, R. (1997). *The Fontana History of the Human Sciences*. London: Fontana  
Malik, K. (2001). *Man, Beast and Zombie. What Science Can and Cannot Tell Us About Human Nature*. London: Phoenix.

## ACU2011

### Period 5

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[H. Oosterhuis](#)

### Teaching methods:

PBL, Skills, Training(s), Paper(s)

**Assessment methods:**

Final paper

**Keywords:**

Biomedical and human sciences, social design, modernisation

Faculty of Arts and Social Sciences

## Entering the Field: Cultures of Knowledge and Technology II

### Full course description

The 3 ECTS tutorial Entering the Field Cultures of Knowledge and Technology II will acquaint students with key texts, recurring topics and research puzzles in History and theory of the human and life sciences. The tutorial complements EtF I and consists of a series of seminars based on the discussion of key texts, highlighting specific themes, debates and approaches in the history and theory of the human and life sciences. The tutorial will introduce two thesis frames, in which research themes and problems, theories and methodological approaches are presented in an integrated manner. The final exam will consist of two final papers (1.000-1.200 words each).

### Course objectives

Introducing students to Cultures of Knowledge and Technology as a scholarly field; acquainting students with specific debates, theories and methodologies in History and theory of the human and life sciences; introducing students to two thesis frames in the specialization Cultures of Knowledge and Technology; preparing students for their third year specialization course and BA thesis.

### Corequisites

- [The Design of Man](#)

### Recommended reading

Syllabus

## ACU2711

**Period 5**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[F.G. Huisman](#)

**Teaching methods:**

Assignment(s), Lecture(s)

**Assessment methods:**

Participation, Final paper

**Keywords:**

Scholarly debates, Theories, methods, thesis frames, history and theory of human and life sciences

Faculty of Arts and Social Sciences

# Doing Research in Cultures of Knowledge and Technology

## Full course description

Engaging students in a concrete research project on a research theme from the field of Cultures of Knowledge and Technology, the 12 ECTS Course Researching Cultures of Knowledge and Technology will acquaint students with doing hands-on research. The course starts with a concise, joint introduction to the research theme of Responsible Research and Innovation (RRI) and recapitulates the main methodological approaches in the field of CKT. After the first part of the course students will be divided over three subordinate research projects, each centered on a dimension of RRI. Students working in the subgroups will approach their dimension of the central theme from the perspectives as introduced during the first part. They will study the perspective more in depth and apply it in their research. Students will be formulating a research problem, collect and/or generate research materials, process and analyze these in terms of the conceptual framework and scholarly debates that they explored.

## Course objectives

To further practice the main research skills in in Cultures of Knowledge and Technology by relating a research problem to scholarly debates in the field, and applying its main theories and methodologies in a concrete research project, and thus to acquire a more in-depth understanding of the opportunities and limitations of the different research approaches in CKT.

## Recommended reading

Methodological readings from the thesis frames + materials depending on projects

### ACU3010

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[E. Homburg](#)

**Teaching methods:**

Research, Work in subgroups

**Assessment methods:**

Written exam, Presentation

**Keywords:**

research project, method, responsible research and innovation

Faculty of Arts and Social Sciences

## Vademecum thesis writing Cultures of Knowledge and Technology

### Full course description

The 6 ECTS tutorial Vademecum Thesis writing supports the writing of a BA thesis proposal and prepares and supports the BA thesis writing in the major Cultures of Knowledge and Technology. During the 4th period students are working on 7 assignments that are concerned with: writing a one pager on their preliminary ideas in line with one of the CKT thesis frame; reviewing existing BA thesis; formulating a research problem; collecting research materials; finding an analytical framework; drafting a BA thesis proposal; peer reviewing; finalizing the BA thesis proposal. The work on these assignments is supported by secondary readings and lectures on research and writing skills; presentations and discussions in the tutorial group meetings; and individual meetings with their supervisor. The tutorial results in a BA thesis proposal. In the 5th period three inter vision meetings are planned in which students present and discuss their work in progress.

### Course objectives

Exploring a concrete subject and approach for a BA thesis within one of the CKT thesis frames; applying insights acquired in the second year specialization courses and Entering the fields seminar; preparing students for their BA thesis by writing a BA thesis proposal.

### Corequisites

- [Bachelor thesis specialisation CKT](#)

### Recommended reading

Booth et al. (2012)

## ACU3710

**Period 4**

6 Feb 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

6.0

**Instruction language:**

English

**Coordinator:**

[R.P.J. Hendriks](#)



**Teaching methods:**

Assignment(s), Presentation(s)

**Assessment methods:**

Assignment

**Keywords:**

Exploratory research, thesis frames, thesis proposal

Faculty of Arts and Social Sciences

## Bachelor thesis specialisation CKT

### Full course description

The Bachelor thesis is a major component of the CW/AC programme and invites students to conduct an in-depth analysis of topics, problems and approaches they have encountered during their studies. As the final academic project of the CW/AC Bachelor program, it enables students to materialise their individual academic profile through a concrete academic product. The Bachelor thesis has a length of 8,000-10,000 words. Preparation starts in the fourth period of the third year when students write their BA thesis proposal. Students are free in their choice of topic, provided that it relates to their CW/AC major and thesis frames, as well as to the research expertise of staff available for supervision. It is imperative that students apply the skills acquired in the courses Academic Skills I and II, Research and Writing 1 & 2 and the major tutorials in year 2 and 3.

### Course objectives

With the Bachelor thesis the students show their ability - to use their knowledge and insights (including methodological skills) to address theoretical and practical issues in their field - to work independently - to communicate their ideas and insights in writing to the reader

### Corequisites

- [Vademecum thesis writing Cultures of Knowledge and Technology](#)

### Recommended reading

Booth, W.C., Colomb, G.G., & Williams, J.M. (2008). *The Craft of Research*. (3rd, rev. ed.). Chicago: The University of Chicago Press. Greetham, B. (2009). *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave Macmillan. Rawlins, J., & Metzger, S. (2009). *The Writer's Way*. (7th, rev. ed.). Boston: Houghton Mifflin. Seale, C. (2004 or later). *Researching Society and Culture*. London etc.: SAGE. Zinsser, W. (2006). *On writing well; the classic guide to writing nonfiction*. [30th anniversary edition]. New York: Harper Collins.

## ACU3900

**Period 4**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[R.P.J. Hendriks](#)

**Assessment methods:**

Final paper

**Keywords:**

Research problem statement, theory, methodology, argumentation, writing, use of sources

## Major Literature, the Arts and Culture

Faculty of Arts and Social Sciences

### Modernity and the Arts I

#### Full course description

The specialization Literature, Art, Culture deals with the changing relationships between aesthetic modernity and techno-scientific modernity. This course is about art as a utopian project, i.e. the arts as a revolutionary vanguard which aspires towards the revolutionization of society through aesthetic innovation. It starts with Romanticism, to focus on the twentieth-century avant-garde, and ends with the demise of the avant-garde in the fifties of the previous century, analyzing the reasons why art as a utopian project has failed in the eyes of many. Just like the accompanying skills seminar Entering the Field: Literature, Art, and Culture I, this course devotes considerable attention to the analysis of primary works of art and literature which are exemplary for the various innovatory artistic movements discussed in the course. Course and skills seminar thus take their bearings from the LAC Thesis Frame 1 (The Analysis of Aesthetic Artefacts). In addition, it includes an exercise in conceptual analysis (Thesis Frame 4), which is premised upon a concept that is central to both aesthetic and techno-scientific modernity, i.e. autonomy.

#### Course objectives

This course aims to introduce you into firmly established patterns of thought and aesthetic practices regarding the revolutionary potential of the arts in modernizing Western societies. More specifically, it introduces you into the conceptual analysis of the claims to autonomy that have shaped both aesthetic and social aspirations of modern artists and writers. Finally, the course aims to train you into the close analysis of works of art and literature, in conjunction with the skills seminar Entering the Field: Literature, Art, and Culture I.

#### Corequisites

- [Entering the Field: Literature, Art, and Culture I](#)

### ACU2013

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[B. de Bruyn](#)

**Teaching methods:**

PBL, Lecture(s), Training(s)

**Assessment methods:**

Attendance, Participation, Final paper

**Keywords:**

Modernity and modernization, avant-garde, autonomy, originality, engagement

Faculty of Arts and Social Sciences

## Entering the Field: Literature, Art, and Culture I

### Full course description

The first Entering the Field (EtFI) skills seminar will train you in close reading in the broadest sense of the term (including the analysis of visual artefacts such as paintings and films), equipping you with indispensable tools for analyzing individual aesthetic works in depth. It runs parallel to the first specialization course Modernity and the Arts I. The seminars introduce you to the basics and fundamentals of the field, its methodologies, in order to prepare you for doing research yourself. The courses are organized around well-chosen topics that enable you to deal with specific issues in greater theoretical depth, and offer you training in a limited number of methodologies in a more 'hands-on' or 'do-it-yourself' fashion. This means that the approaches introduced in the skills seminar will recur in the workshops that form part of the parallel course.

### Course objectives

This skills seminar aims to give you insight into the differences between communication through ordinary propositional language and aesthetic communication; to improve your aptitude in coming to terms with hermetic, innovatory aesthetic artefacts that do not yield their meaning at first glance, and to familiarize you with key concepts and issues relating to the interpretation of works of art and literature. In addition, it wants to impart an initial understanding of the major shifts in scholarly inquiry into the arts from a focus on the work to a focus on the institutional context of the work.

### Corequisites

- [Modernity and the Arts I](#)

## ACU2712

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[B. de Bruyn](#)

**Teaching methods:**

Lecture(s), Skills

**Assessment methods:**

Attendance, Participation, Take home exam

**Keywords:**

Close reading, iconography, structuralism, poststructuralism

Faculty of Arts and Social Sciences

## Modernity and the Arts II

### Full course description

This course takes its lead from the situation of radical cultural pluralism which emerged after the demise of the avant-garde, under the impact of globalization, migration and the postwar emancipation of various subaltern groups (women, gays, ethnic minority groups, etc. As art (history) gives up on the idea of linear development towards a single purpose, while subaltern groups claim a place in canons they were previously excluded from, the shaping impact of social institutions on art is foregrounded. From this perspective, art can no longer be defined by inherent distinctive qualities. Rather, the idea gains ground that art is conceived and experienced as such because of its embedding in specific institutional contexts. The question is how contemporary art is produced, distributed and in a cultural condition of radical pluralism, and also how it conceives of its social mission in contemporary society. This course is premised upon Thesis Frame 3 (Cultural Institutions), while catering to Thesis Frame 4 (Concepts) through conceptual analysis of the pivotal concept of art world.

### Course objectives

This course aims to make you aware of the shaping impact of cultural institutions such as musea, publishing houses, galleries, and markets on the production, distribution and reception of works of art and literature, indeed, on the very concept of 'art' itself. In addition, it addresses the question of how one can conceptualize and practice socially engaged art after the demise of the avant-garde. Finally, it provides training in qualitative research methods that will enable you to study the art world.

### Corequisites

- [Entering the Field: Literature, Art, and Culture II](#)

## ACU2014

**Period 5**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[P.F. Peters](#)

**Teaching methods:**

PBL, Lecture(s), Training(s), Work in subgroups, Presentation(s)

**Assessment methods:**

Attendance, Participation, Final paper

**Keywords:**

Art world, are controversies, Pluralism, end of art history, site-specific art, politics of location

Faculty of Arts and Social Sciences

## Entering the Field: Literature, Art, and Culture II

### Full course description

The second Entering the Field (EtFII) skills seminar will introduce you into theories and [methodologies] concerning the institutional contexts that shape the production, distribution and reception of works of arts and literature. It runs parallel to the second specialization course Modernity and the Arts II, which will train you in specific forms of institutional analysis, most notably ethnographic approaches (interviewing, participant observation), and discourse analysis.

### Course objectives

EtFII aims to impart insight into the shaping impact of cultural institutions on the production, distribution and reception of art and literature, and into the historicity of these institutions. It introduces students into crucial methodological concepts for coming to terms with the institutional contexts of art, i.e. 'field', 'habitus', 'art world', 'site-specificity', and 'politics of location'.

### Corequisites

- [Modernity and the Arts II](#)

## ACU2713

**Period 5**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[P.F. Peters](#)

**Teaching methods:**

Lecture(s), Skills

**Assessment methods:**

Attendance, Participation, Final paper

**Keywords:**

Field, habitus, Art world, Pluralism, site-specificity, politics of location.

Faculty of Arts and Social Sciences

# Doing Research in Literature, Art, and Culture

## Full course description

This course analyzes the arts as technologies of cultural remembrance, the current obsession with commemorating the past and recycling aesthetic forms and styles from former periods being another manifestation of the radical pluralism and eclecticism that has followed upon the demise of the avant-garde and the loss of belief in stories of progress. It recapitulates the text-oriented and institution-oriented methodologies of the first two course periods, while adding an introduction into reception-aesthetics and reception-history (thesis frame 2: practices). For processes of cultural remembrance always go hand in hand with fierce controversies about the shifting meanings of monuments, memorials and affiliated symbolic remnants of the past. After a theoretical introduction into reception-studies and memory studies, students are invited to choose one strand out of the following three options: 1. The recycling of specific aspects of aesthetic traditions in contemporary literature and art. 2. The design of monuments and memorials for public space, including the controversies they have generated. 3. Forms of aesthetic response to collective historical trauma, including the controversies accompanying attempt to represent the unrepresentable.

## Course objectives

This course aims to familiarize students with a basic conceptual vocabulary for doing memory studies, as well as specific research techniques for inquiring into the reception side/experience side of aesthetic artefacts. Generally speaking, it trains students in designing, implementing and reporting on a small-scale research project in the field, as a preparation for the bachelor thesis.

### ACU3011

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[U.G.S.I. Brunotte](#)

**Teaching methods:**

PBL, Lecture(s), Training(s)

**Assessment methods:**

Attendance, Participation, Final paper

**Keywords:**

Memory (collective, communicative, cultural), trauma, intertextuality, representation, ritual, reception

Faculty of Arts and Social Sciences

# Vademecum thesis writing Literature, Art, and Culture

## Full course description

This skills seminar prepares students for writing their bachelor thesis within the field of the major Literature, Art and Culture. It assists students in the step-by-step development of a research proposal for their BA thesis. Students will work on a series of preparatory assignments and draft proposals. The work on these assignments is supported by secondary readings and lectures on research and writing skills; presentations and discussions in the tutorial group and individual meetings with the (prospective) thesis supervisor. For this, a timely matching of student and supervisor is essential. The seminar will support students in making the choices and decisions that have to be made before they can start their BA thesis. The seminar will depart from the thesis frames and methodologies introduced in the Entering the Field seminars in the second year. Students will also start compiling a bibliography and listing primary materials for their thesis project. Finally, students will be trained in providing, receiving and processing feedback on draft proposals. All this will be integrated in a final BA thesis proposal. The research and writing for the thesis proper covers period 5 and a part of the non-scheduled period. During the 5th period three inter-vision meetings are planned in which students present and discuss their work in progress.

## Course objectives

At the end of this course students will have: - gained further insight into main thesis subjects and approaches in the field of the major Media Culture; -acquired knowledge about the key stages of research design for their BA thesis project; - learned to communicate ideas and insights that lead to a BA.

## Corequisites

- [Bachelor thesis specialisation LAC](#)

## Recommended reading

W.C. Booth, Colomb G.G. & William J. M. (2008). The Craft of Research. 3rd edition. Chicago: University of Chicago Press. Rawlins, J., & Metzger, S. (2009). The Writer's Way. (7th, rev. ed.). Boston: Houghton Mifflin.

## ACU3711

### Period 4

6 Feb 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

6.0

### Instruction language:

English

### Coordinator:

[E. Wesseling](#)

### Teaching methods:

Assignment(s), Lecture(s)

### Assessment methods:

Presentation, Assignment

**Keywords:**

Research skills, thesis frames, methodology, research design, writing, thesis proposal

Faculty of Arts and Social Sciences

## Bachelor thesis specialisation LAC

### Full course description

The Bachelor Thesis is a major component of the AC/CW programme and invites you to reflect upon and conduct a more indepth analysis of topics, problems and/or approaches you have encountered during your studies and the specialization phase in particular. As the final academic project of the AC/CW bachelor program it enables students to convey and materialize their individual academic profile through a concrete academic product. Unlike any other courses in the AC/CW programme it offers you the opportunity to choose your own topic and work independently. As a matter of fact, this is one of the main differences between writing a normal paper and writing a Bachelor Thesis. Another difference concerns the length of the papers 8,000-10,000 words which is substantially longer than most papers you have been writing so far, or that you will still write during the remainder of your bachelor studies. During period 4 students prepare a proposal for their Bachelor Thesis and make a choice for a supervisor. The writing of the Bachelor Thesis takes place during period 5 and your topic should be related to the specialisation and the CW/AC curriculum. You should also apply the skills acquired in the courses Research and Writing 1 & 2 and the Research Tutorial in the third year.

### Course objectives

The students show their ability:

- To systemize theoretical and practical knowledge acquired during the study and specialisation phase;
- To use their knowledge and insights (incl. methodological skills);
- To address theoretical and practical issues related to their specialisation;
- To work independently;
- To communicate their ideas and insights in writing to the reader;
- Of researching, summarizing and logical reflection on the reading materials.

### Corequisites

- [Vademecum thesis writing Literature, Art, and Culture](#)

### Recommended reading

Booth, W.C., Colomb, G.G., & Williams, J.M. (2008). *The Craft of Research*. (3rd, rev. ed.). Chicago: The University of Chicago Press. Faculty of Arts and Social Sciences. (2009/2010). *Style Sheet CW/AC*. Maastricht. F Geetham, B. (2009). *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave Macmillan. Rawlins, J., & Metzger, S. (2009). *The Writer's Way*. (7th, rev. ed.). Boston: Houghton Mifflin.

## ACU3901

### Period 4

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**



English

**Coordinator:**

[E. Wesseling](#)

**Teaching methods:**

PBL

**Assessment methods:**

Written exam

## Major Political Culture

Faculty of Arts and Social Sciences

### The European State

#### Full course description

In previous centuries, the formal organisation of politics in Europe was arranged through the state. In the course of the centuries, the state has developed into a unique concentration of power which has taken on a large number of responsibilities. As a power state, the European state functioned in a system of competing states and had to provide external security. As a constitutional state, it had to provide internal stability and security. In fulfilling these responsibilities, the state also made attempts at regulating economic and social life. Partly under pressure from changing economic circumstances, new types of states developed: the mercantilist state, the market-oriented liberal state and the welfare state. Towards the end of the eighteenth century, the state organised itself as nation-state, embodying the nation as a whole. In this context, it also developed into the democratic state. Today, the democratic welfare and nation-state has come under great pressure. All kinds of developments in our culture indicate that the state we know so well is in the middle of a transformation process, again. To understand the role of politics in our contemporary culture, it is necessary to have insight in the origin and function of this state. The aim of this course is to provide this framework based on historical and political science literature.

#### Course objectives

Through an historical understanding of the development of state, nation and democracy in Europe since the late Middle Ages to acquire a basic knowledge and understanding of contemporary challenges and problems in our present-day society.

#### Prerequisites

None

#### Corequisites

- [Entering the Field: Political Culture I](#)

#### Recommended reading

H. Schulze : States, Nations and Nationalism (Hoboken : Wiley Blackwell, 1998).

### ACU2006

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[P.A.J. Calje](#)

**Teaching methods:**

PBL

**Assessment methods:**

Written exam

**Keywords:**

European political history : the rise of state, nation, and democracy from the late Middle Ages to the Present.

Faculty of Arts and Social Sciences

## Entering the Field: Political Culture I

### Full course description

Reading Mark Mazower's seminal "The Dark Continent: Europe's Twentieth Century" will provide students with insights into the core problems of contemporary European history. War and peace, welfare and warfare, the role of ideologies and of gender roles are among the many topics that the book covers. By moving beyond a focus of one specific national history, Mazower's work offers one of the most sweeping and encompassing analyses of the 20th in Europe, and challenges more classic and triumphalist accounts. Reading one book from cover to cover, we will also discuss the kind of interpretation and narrative that Mazower offers. Was the triumph of liberal democracy always preordained? What were its alternatives, and how powerful were they? And how do you write about all this in a book that should remain assessable?

### Course objectives

The class provides an overview of Europe's political history during the 20th century. Moreover, we will analyze forms of historical narration and the contribution of history to academic education. As an introduction into modern and contemporary political history, EtFI establishes a clear link with two thesis frames of Political Culture: The Politics of History (2) and The Politics of Identity (3).

### Prerequisites

None

### Corequisites

- [The European State](#)

### Recommended reading

Mazower, M. : Dark Continent. Europe's Twentieth Century (New York: Vintage books, 2008.)

**ACU2714**

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[P. Del Hierro](#)

**Teaching methods:**

PBL

**Assessment methods:**

Written exam, Presentation

**Keywords:**

history, Europe, 20th century, democracy and dictatorship, war and peace

Faculty of Arts and Social Sciences

## Power and Democracy

### Full course description

The European state - the national state, the democratic state, or the welfare state - is being challenged, both by antidemocratic forces from within as well as by new forms of supranational governance. How can democracy be defined and how is it related to the fundamental question of power and authority? This course is meant as a theoretical introduction into this question and invites to a critical self-reflexion. The course also aims at an interdisciplinary understanding of politics and democracy. Finally, Western theories and notions will be contrasted with non-Western experiences of politics and democracy.

### Course objectives

The course aims at a theoretical and philosophical (both empirical and normative) approach to fundamental questions of power and democracy.

### Prerequisites

None

### Corequisites

- [Entering the Field: Political Culture II](#)

### Recommended reading

- Held, D. (2006). Models of democracy. (3rd ed.). Cambridge: Polity Press

## ACU2007

**Period 5**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

9.0

**Instruction language:**

English

**Coordinator:**

[R.H. Gabriels](#)

**Teaching methods:**

PBL

**Assessment methods:**

Written exam

**Keywords:**

Political theory : democracy, power, authority.

Faculty of Arts and Social Sciences

## Entering the Field: Political Culture II

### Full course description

Is it just to feel more solidarity towards your fellow citizens than to people in other parts of the world? Do universal rights, which are valid for the whole world, exist? What are the responsibilities of powerful states or non-state actors like NGO's? What does democracy look like in a non-territorial world? What are the arguments for and against humanitarian interventionism? Those are key problems in the international politics of today. This skills training teaches you to deal with the conceptual problems related to the essentially contested concepts like global justice and human rights, and to evaluate the political problems related to those concepts.

### Course objectives

This seminar offers reflection on the conceptual and political problems related to the theme Global Justice and Human Rights. It also introduces two thesis frames of Political Culture: Thinking about Politics (1) and New Political Realms (4).

### Prerequisites

None

### Corequisites

- [\\*\\*\\* Power and Democracy](#)

### Recommended reading

Donnelly, J. : Universal Human Rights in Theory and Practice (Ithaca and London: Cornell University Press : 2003.)

## ACU2715

### Period 5

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[R.H. Gabriels](#)

**Teaching methods:**

PBL

**Assessment methods:**

Final paper, Participation, Presentation

**Keywords:**

Civil society, cosmopolitanism, nation-state, democracy, equality, global justice, human rights, humanitarian intervention, liberty, relativism, sovereignty and universalism.

Faculty of Arts and Social Sciences

## Doing Research in Political Culture

### Full course description

The content of the course is the study of 20th century totalitarianism. We will focus on the theory and scholarly debates on the nature of totalitarianism as well of on practical examples of totalitarian rule and thoughts. An historical overview of the most relevant examples (National Socialism, Fascism and Stalinism) will be followed up by an investigation into post-1945 phenomena such as political radicalism, populism and religious fundamentalism. The course will discuss whether 1945 needs to be considered a fundamental change or not. Attention will be given to the global dimension of totalitarianism linking the European experience to comparable conditions in the rest of the world. The course will finally deal with ways how contemporary societies deal with the legacies of past totalitarian experiences. Students will be trained in historical research, comparative conceptual analysis and will receive a first introduction into the study of the politics of history and memory.

### Prerequisites

None

### Recommended reading

T. Todorov, Hope and Memory, Lessons from the 20th Century, Princeton University Press, 2004.

## ACU3012

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

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

**Teaching methods:**

PBL

**Assessment methods:**

Assignment, Written exam

**Keywords:**

Totalitarianism and democracy, radicalism and extremism, political culture and the politics of history and memory.

Faculty of Arts and Social Sciences

## Vademecum thesis writing Political Culture

### Full course description

This tutorial is meant as preparation and a launching pad for the writing of your bachelor thesis. In addition to the supervision of a specialized scholar in the field of your study you will acquire additional training in the formal and practical aspects of the bachelor thesis. Formally, the tutorial extends across the periods 4 and 5. Most of the meetings and the majority of the workload, however, will be concentrated in period 4, as period 5 is devoted to the actual writing of the thesis. The tutorial will be concluded with an elaborated research plan and design, which will serve as the starting point for the bachelor thesis. The meetings will be devoted to various forms of training : supervision, intervision, peer reviewing and feed back.

### Course objectives

The tutorial will be concluded and assessed on the basis of an elaborated research plan and design for the bachelor thesis.

### Prerequisites

None

### Corequisites

- [Bachelor thesis specialisation PC](#)

## ACU3712

**Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

6.0

**Instruction language:**

English

**Coordinator:**

[P. Del Hierro](#)

**Assessment methods:**

Assignment

**Keywords:**

Faculty of Arts and Social Sciences

## Bachelor thesis specialisation PC

### Full course description

The Bachelor Thesis is a major (concluding) component of the AC/CW programme and invites you to reflect upon and conduct a more indepth analysis of topics, problems and/or approaches you have encountered during your studies and the specialisation phase in particular. As the final academic project of the AC/CW bachelor programme it enables students to convey and materialize their individual academic profile through a concrete academic final work. Unlike any other courses in the AC/CW programme it offers you the opportunity to choose your own topic and work independently. As a matter of fact, this is one of the main differences between writing a normal paper and writing a Bachelor Thesis. Another difference concerns the length of the papers 8,000-10,000 words which is substantially longer than most papers you have been writing so far, or that you will still write during the remainder of your bachelor studies. During period 5 students prepare a proposal for their Bachelor Thesis and make a choice for a supervisor. The writing of the Bachelor Thesis takes place during period 5 and your topic should be related to the specialisation and the AC/CW curriculum. Students should apply the skills and introduction acquired in the Vademecum thesis writing Political Culture.

### Course objectives

The final goal is to integrate and demonstrate the various knowledge contents and skills that have been acquired in the preparatory phase of the study in general and of the Major phase in particular.

### Prerequisites

The bachelor thesis is based on an elaborated research plan, designed in the course of the Vademecum thesis writing Political Culture.

### Corequisites

- [Vademecum thesis writing Political Culture](#)

### Recommended reading

W.C. Booth, Colomb G.G. & William J. M. : The Craft of Research (3rd edition. Chicago: University of Chicago Press, 2008.)

## ACU3902

### Period 4

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[P. Del Hierro](#)

# Major Media Culture

Faculty of Arts and Social Sciences

## Observing and representing: History of the senses

### Full course description

Observing and representing are fundamental activities, in a twofold way. Many a course on epistemology is dedicated exactly to this lofty theme. But observing and representing are also very basic and daily practices. Given this naturalness, observation and representation seem deceptively simple. This course opens up the obvious, not by addressing epistemological questions, but by studying observing and representing in daily practices, from a historical, anthropological and media point of view. Traditionally philosophers considered sight the privileged sense. In this course the other senses are given as much attention, tying in with the increased attention for hearing, smell, touch and taste in contemporary humanities, arts and aesthetics, and marketing. The course addresses the multi-sensuous character of everyday life and the introduction of new media to register and communicate sensory experiences. It introduces methods and approaches for analysing the character, role and interactions of the five senses. During the course, students do a group project in which they conduct an auto-ethnography about one of their five senses. The final assessment is an individually written paper about a concrete case related to the interactions between the five senses and media, which is based on original ethnographic and historically contextualised.

### Course objectives

Introduction to media culture; confrontation with the complexity and diversity of sensory observation; reflection on the senses, in a historical, anthropological as well as systematic perspective; study of how media record, and its producers and users, represent and transform sensory experiences; training in ethnographic research and acquaintance with the methods of auto-ethnography and historical discourse analysis.

### Corequisites

- [Entering the Field: Media Culture I](#)

## ACU2008

### Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[A. Supper](#)

### Teaching methods:

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



**Assessment methods:**

Final paper, Participation, Attendance

**Keywords:**

Senses, sight, hearing, smell, touch, taste, History, discourse analysis, anthropology, sensory ethnography, embodied experience, Arts, aesthetics, sound studies, recording technologies, new media users.

Faculty of Arts and Social Sciences

## Entering the Field: Media Culture I

### Full course description

The skills seminar Entering the Field: Media Culture I will acquaint you with classic texts, recurring topics and research puzzles in the (relatively young) field of media studies. The tutorial consists of 7 meetings. Each meeting will be based around the discussion of one key text (comprising about 70 pages), highlighting the different traditions, debates and methods that characterize the field of media studies. The tutorial will address:

- different ways to define (and thus approach) media: (material/technological; institutional; medium-specific; intermedial/textual; remediation; convergence)
- different disciplinary perspectives with its recurring topics/debates: - historical (technological determinism versus contextualist/appropriation; audiences versus users) - sociological (surveillance; public sphere; globalisation; institutions) - interdisciplinary ('new' media; convergence/democratization versus 'connectivity'/exploitation)

The final exam will be a book review (anticipated length 1500 words). The book should come from the list of books read in the tutorial and the review should describe in detail the themes and arguments of the book (in its entirety) in the context of the intellectual history of the field, and provide an assessment of the book.

### Course objectives

Introduction to some classic texts in the young field of media culture, addressing its history, theory and concepts. The course also provides training in writing book reviews, which is a basic academic skill. However, summarizing, reviewing and assessing texts are competences which are required in many other professional activities.

### Corequisites

- [Observing and representing: History of the senses](#)

### Recommended reading

Bolter, J. D. and R. Grusin (1999). Remediation: Understanding New Media (pp. 2-84). Cambridge Mass./London, England: The MIT Press. Briggs, A. and P. Burke (2005). A Social History of the Media. From Gutenberg to the Internet (2nd ed; pp. 1-87). Cambridge: Polity Press. Crary, J. (1990). Techniques of the Observer: On Vision and Modernity in the Nineteenth Century (pp. 1-66; 97-136). Cambridge Mass.: The MIT Press. Turkle, S. (2011). Alone Together: Why we expect more from technology and less from each other (pp. ix-34; 151-170; 279-305). New York, N.Y.: Basic Books. Thompson, J. B. (2010). The Media and Modernity: A Social Theory of the Media (pp. 63-140). Cambridge: Polity Press. Manovich, L. (2001). The Language of New Media. Cambridge (pp. 1-74). Mass./London, England: The MIT Press. Van Dijck, J. (2013). The Culture of Connectivity: A Critical History of Social Media (pp. 3-67; 154-176). Oxford etc.: Oxford U.P.

## ACU2716

Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinators:**

[A.E.G. Jacobs](#)

[J.C.M. Wachelder](#)

**Teaching methods:**

Skills

**Keywords:**

Disciplinary perspectives, Theories, methodologies, concepts, history, remediation, public sphere, printing revolution, modernity, new media

Faculty of Arts and Social Sciences

## Logo & Imago: Identity in Media Culture

### Full course description

'Logo' and 'imago' are crucial concepts in marketing and advertising practices. At the same time, they have been subject to fierce debates in media and cultural studies, as well as the political, economic, and social sciences. This course introduces students to main theories, practices and debates regarding modern, visual media culture. In particular, it focuses on advertising, (cultural) branding, and marketing. The course is subdivided into four workshops: The first workshop introduces the general topic of the course and reflects on concepts such as signs, icons, symbols and the idea of "cultural branding". In order to provide a (methodological) framework, students are introduced to semiotics. In the second workshop, students analyse historical TV commercials. Moreover, they investigate the use of persuasion and rhetoric in advertising. The third workshop focuses on the concept of discourse and different methods of discourse analysis. Since the specialisation Media Culture also studies contemporary media developments and related cultural changes, the fourth and last workshop focuses on viral media and marketing. Throughout the course, students share their insights on a (private) weblog. Therefore, an initial skills training introduces them to the use of the blogging software WordPress.

### Course objectives

Students will be introduced to: theories related to advertisement, strategic communication and (cultural) branding; semiotics and discourse analysis; maintaining a weblog. For the course assignments, they will have to write critical analyses of recent and historic examples and developments in the field of advertising and branding.

### Corequisites

- [Entering the Field: Media Culture II](#)

### Recommended reading

Klein, N. (1999). No Logo. Taking Aim at the Brand Bullies. New York: Picador.

## ACU2009

### Period 5

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Teaching methods:

Training(s), Presentation(s), PBL

### Assessment methods:

Participation, Attendance, Written exam

### Keywords:

Cultural branding, Globalisation, advertising, persuasion, marketing, semiotics, discourse analysis, viral media

Faculty of Arts and Social Sciences

## Entering the Field: Media Culture II

### Full course description

The course “Entering the Field II” will support students in understanding research approaches in the field of Media Culture. The course 'Entering the Field II: Media Culture' will consist of tutorials and lectures devoted to the specialisation's thesis frames and relevant methodologies. It will support students in understanding research approaches in the field of Media Culture. After having completed 'Entering the Field I: Media Culture', students will be familiar with topics, theories and methods relevant to this field; e.g. remediation, Habermas' theory of the public sphere, different conceptualisations of (mediated) communication/interaction, and new media in between connectedness and connectivity. Subsequently, 'Entering the Field II' introduces students to: (1) methods and tools used for research in the field of Media Culture and (2) the types of research that can be done within Media Culture. The students will be introduced to the thesis frames which will be exemplified through lectures by FASoS staff members. These lectures will help them to understand the connection between theory, method and research. More specifically, during the seminars they will discuss how semiotics, discourse analysis and (virtual) ethnography may be applied as methods in Media Culture. The thesis frames will support students in researching issues or practices related to the media culture fields of industry/producers and users, industry/producers and media texts, and media texts and users. The thesis frames explain that in today's digital societies, we often deal with crossovers and interconnections between those fields as well as the blurring boundaries between media producers, media products and users. They aim at guiding students in narrowing down their thesis subjects (in line with the academic expertise available within FASoS), hence ensuring that they are ready to start developing ideas for their BA thesis and undertaking individual research. These seminars are also used as opportunity to introduce students to faculty members who can potentially serve as thesis supervisors.

## Course objectives

After completing the course, students should be able to recognise and understand what kind of research (methods, theories, results) is done within the field of Media Culture; they should understand how relevant methods in the Media Culture specialisation like semiotics, discourse analysis and (virtual) ethnography may be applied; and they should be familiar with the thesis frames.

## Corequisites

- [Logo & Imago: Identity in Media Culture](#)

## Recommended reading

Branston, G., & Stafford, R. (2003). The media student's book. Psychology Press. Bertrand, I., & Hughes, W. (2005). Media research methods: audiences, institutions, texts. Palgrave.

## ACU2717

### Period 5

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

3.0

### Instruction language:

English

### Coordinator:

[A.S. Richterich](#)

### Teaching methods:

Lecture(s), Work in subgroups

### Assessment methods:

Final paper, Presentation, Participation, Attendance

### Keywords:

Researching media culture, methods, research skills, Media Culture thesis frames

Faculty of Arts and Social Sciences

## Doing Research in Media Culture

### Full course description

The course Doing Research in Media Culture with the subtitle Always already new? Theorising and Historicising Old and New Media aims at theorising and historicising the complex relationship between so called “new” and “old” media in an interdisciplinary approach. Starting from the claim that media have been – at least when it comes to their discursive construction – “always already new” (Gitelman), this module will teach students to think about the transition of our mediascape in an intermedial and longue-durée perspective. While new media theories and histories tend to analyse and interpret new media technologies based on sources that promote the rhetoric of the new and revolutionary (such as advertisements produced by the industry), this course will train students in contemporary and historical discourse analysis in order to develop a critical perspective towards such

“strategies of persuasion”. This course will not give an introduction in media history, neither will it discuss the different media technologies from a historical and theoretical perspective, it will teach the students ‘how to approach and problematise the newness of new media’ from different relevant theoretical and methodological perspectives. The course is a research course build around du Gay et al's seminal work *Doing Cultural Studies. The Story of the Sony Walkman* (1997, 2013) and will subsequently introduce the students in how to do research using methods such as conceptual analysis, rhetorical analysis, semiotic analysis, discourse analysis and ethnographic research. It will show that the concept of ‘newness’ comprises not one problem but many problems and that each new approach defines ‘newness’ differently and tackles another problem, and studies different primary and secondary sources. During this course the students will gradually discover that investigating cross-overs between media producers, media products and media users asks in many cases for a combination of the different methods. Often a combination of for example ethnography, semiotic analysis or discourse analysis is needed to do justice to the complexity of our contemporary media landscape.

## Course objectives

The course will introduce students to a. Theories and histories of media change, problematising the complex intermedial relationships between old and new media in the mass media ensemble of the 19th, 20th and 21st centuries; b. Theories of media in transition, analysing the ambiguity of new media discourses and practices using concepts like ‘conservative revolution’ (Fickers), ‘convergence’ (Jenkins), ‘circuit of culture’ (Gay), ‘remediation’ (Grusin), ‘produsage’ (Bruns), ‘representation’, ‘semiotic analysis’ and ‘discourse analysis’ (du Gay, Hall, Branston), ‘(virtual)ethnography’ (Hine). c. The methodologies of conceptual analysis, rhetorical analysis, semiotic analysis, discourse analysis and ethnographic research (by focusing on both contemporary and historical sources) and concrete case studies. d. To use different research methodologies in small research projects, to read academic texts critically and to write a longer, structured academic text in preparation of the BA thesis. e. Practices of ebook publishing, writing for and constructing an ebook.

## Recommended reading

Gay, P.D. (2013) *Doing Cultural Studies. The Story of the Sony Walkman*. Sage Publications, Thousand Oaks, CA. Lister, M. (2009) *New Media. A Critical Introduction*. Routledge, Milton Park, Abingdon, Oxon ; New York, N.Y.

### ACU3013

#### Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

12.0

#### Instruction language:

English

#### Coordinator:

[J.A. Post](#)

#### Teaching methods:

PBL, Skills

#### Assessment methods:

Assignment, Attendance

#### Keywords:

new media, ethnography, semiotics, discourse analysis, media theory, methodology, media

Faculty of Arts and Social Sciences

## Vademecum thesis writing Media Culture

### Full course description

This skills seminar prepares students for writing their bachelor thesis within the field of the major Media Culture. It assists students in the step-by-step development of a research proposal for their BA thesis. Students will work on a series of preparatory assignments and draft proposals. The work on these assignments is supported by secondary readings and lectures on research and writing skills; presentations and discussions in the tutorial group and individual meetings with the (prospective) thesis supervisor. For this, a timely matching of student and supervisor is essential. The seminar will support students in making the choices and decisions that have to be made before they can start their BA thesis. The seminar will depart from the thesis frames and methodologies introduced in the Entering the Field seminars in the second year. Students will also start compiling a bibliography and listing primary materials for their thesis project. Finally, students will be trained in providing, receiving and processing feedback on draft proposals. All this will be integrated in a final BA thesis proposal. The research and writing for the thesis proper covers period 5 and a part of the non-scheduled period. During the 5th period three inter-vision meetings are planned in which students present and discuss their work in progress.

### Course objectives

At the end of this course students will have: - gained further insight into main thesis subjects and approaches in the field of the major Media Culture; -acquired knowledge about the key stages of research design for their BA thesis project; - learned to communicate ideas and insights that lead to a BA.

### Corequisites

- [Bachelor thesis specialisation MC](#)

### Recommended reading

W.C. Booth, Colomb G.G. & William J. M. (2008). The Craft of Research. 3rd edition. Chicago: University of Chicago Press. Rawlins, J., & Metzger, S. (2009). The Writer's Way. (7th, rev. ed.). Boston: Houghton Mifflin.

## ACU3713

### Period 4

6 Feb 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

6.0

**Instruction language:**

English

**Coordinator:**

[J.A. Post](#)

**Teaching methods:**

Assignment(s), Lecture(s)

**Assessment methods:**

Presentation, Assignment

**Keywords:**

Research skills, thesis frames, methodology, research design, writing, thesis proposal

Faculty of Arts and Social Sciences

## Bachelor thesis specialisation MC

### Full course description

The Bachelor thesis is a major (concluding) component of the CW/AC programme and invites you to conduct an in-depth analysis of topics, problems and approaches you have encountered during your studies. As the final academic project of the CW/AC Bachelor program, it enables students to materialise their individual academic profile through a concrete academic product. The Bachelor thesis has a length of 8,000-10,000 words. The writing of the Bachelor thesis starts in the fourth period of the third year. You are free in your choice of topic, provided that it relates to the CW/AC major of your choice and the thesis frames, and to the research expertise of staff available for supervision. It is imperative that you apply the skills acquired in the courses Research and Writing 1 & 2 and the major tutorials.

### Course objectives

With the Bachelor thesis the students show their ability - to use their knowledge and insights (including methodological skills) to address theoretical and practical issues in their field - to work independently - to communicate their ideas and insights in writing to the reader

### Corequisites

- [Vademecum thesis writing Media Culture](#)

### Recommended reading

Booth, W.C., Colomb, G.G., & Williams, J.M. (2008). *The Craft of Research*. (3rd, rev. ed.). Chicago: The University of Chicago Press. Greetham, B. (2009). *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave Macmillan. Rawlins, J., & Metzger, S. (2009). *The Writer's Way*. (7th, rev. ed.). Boston: Houghton Mifflin. Seale, C. (2004 or later). *Researching Society and Culture*. London etc.: SAGE. Zinsser, W. (2006). *On writing well; the classic guide to writing nonfiction*. [30th anniversary edition]. New York: Harper Collins.

## ACU3903

**Period 4**

10 Apr 2017

9 Jun 2017

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[J.A. Post](#)

**Assessment methods:**

Final paper

**Keywords:**

Problem statement, research, theory, methodology, argumentation, organisation, style, writing, use of sources and (empirical) data, originality

Minor

## Minor Arts and Heritage

Faculty of Arts and Social Sciences

### Arts and Culture: Policy and Politics

#### Full course description

What is art? What is good art? What is the value of art and culture? Why and how should the government support or not support the arts: which art, whose culture? How about cultural participation? These are the main questions of this interdisciplinary course which will provide the students with knowledge and analytical tools necessary for understanding the many different answers to the questions. The course combines an introduction in relevant literature and theories (art history, cultural history, cultural economics, sociology of culture) with real life case studies. Students will do some collective field work by preparing and conducting an interview with a professional in the arts and culture sector. Instruction language. The approach is international and comparative.

#### Prerequisites

none

### ACU3005

**Period 1**

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Teaching methods:**

PBL

**Assessment methods:**

Final paper, Participation

**Keywords:**

art, culture, cultural policy



## Museum Meanings

### Full course description

Museums are sites for expositions of art and traces of our cultural heritage. In the way collections are gathered, displayed and appreciated by the public we can analyze and explore our society's basic values and practices. In the course Museum Meanings we study the ever changing relationship between society and its culture.

#### ACU3004

##### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

##### Instruction language:

English

##### Coordinators:

M.O.A. Prieckaerts

[J.J. de Jong](#)

## Paper Minor Arts and Heritage

### Full course description

For further information please contact the course coordinator.

### Prerequisites

course ACU3005 and/or course ACU3004

### Recommended reading

none

#### ACU3904

##### Period 3

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

6.0

**Instruction language:**

English

**Coordinator:**

[J.J. de Jong](#)

**Teaching methods:**

Lecture(s)

**Assessment methods:**

Final paper

**Keywords:**

Arts, Culture, heritage

## Minor Creative Writing

Faculty of Arts and Social Sciences

### Reading Like a Writer

#### Full course description

Story-telling is probably as old as language. For most of our recorded history, it has taken the form of myth and fable or drama and epic poetry. Short stories, in that context, are a fairly recent development, but their roots reach back to those older forms. What are the building blocks of a successful short story? What can we learn about writing from reading examples of the short form? This course will address these questions and perhaps raise a few more. We will read several short stories and discuss, through student presentations, how the stories are put together, what makes them work, what makes them moving and what lessons we can extract out of them to apply to our own work.

#### Corequisites

- [Narrative Structure: From Myth to Contemporary Story](#)

#### Recommended reading

You will read at least 24 short stories in this course. Many of the stories can be found online or in two anthologies on reserve in the library: Literature Craft & Voice, Nicholas Delbanco and Alan Cheuse, editors. McGraw Hill. ISBN 978-0-07310444-7 and The Art of the Short Story. Dana Gioia and R.S. Gwynn, editors. Pearson Longman ISBN 978-0-321-36363-3. I encourage you to buy at least one of the anthologies (most of the required reading can be found in The Art of the Short Story. In addition, I recommend reading as many Chekhov short stories as you can. They can be found online at <http://www.ibiblio.org/eldritch/ac/jr/>

## MCW3000

### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinator:**

[C. Hughes](#)

**Teaching methods:**

Assignment(s), Lecture(s), Presentation(s)

**Assessment methods:**

Attendance, Participation, Presentation, Final paper, Assignment, Portfolio

Faculty of Arts and Social Sciences

# Narrative Structure: From Myth to Contemporary Story

## Full course description

Aristotle considered plot the most important element of a dramatic work, more vital than character, setting, dialogue or any of the other members of drama's supporting cast. Other writers put the emphasis on Character. After studying the main elements of fiction in "Reading like a Writer", we home in on the story's major scaffolding: Plot, Character and Structure. How many plots are there? Do they have a common structure? And what can we learn about plot, character and structure from myth and fable? In the first half of this class, we will read, analyze and plot several myths and fables. In the last four weeks, each student will produce one contemporary short story that will be analyzed and discussed in class. In addition, each student will produce a craft analysis of a recently published novel and a final portfolio containing the results of weekly writing exercises.

## Prerequisites

Reading Like a Writer

## Corequisites

- [Fundamentals of Poetry and Translation: A Skills Course](#)
- [Reading Like a Writer](#)

## Recommended reading

Literature Craft & Voice, Nicholas Delbanco and Alan Cheuse, editors. McGraw Hill. ISBN 978-0-07-310444-7 and The Art of the Short Story; these two texts are used in both block 1 and 2 and are recommended for both blocks.

Aspects of the Novel, E.M. Forster. Mariner Books. ISBN: 978-0156091800

20 Master Plots: And How to Build Them, by Ronald B. Tobias Writer's Digest Books; 3 edition (January 12, 2012) ISBN: 978-1599635378

Mythology: Timeless Tales of Gods and Heroes Edith Hamilton. Grand Central Publishing; Reissue edition (January 1, 2011) ISBN-10: 0446574759 ISBN-13: 978-0446574754

Morphology of the Fairy Tale, Vladimir Propp , ISBN: 0-292-78376-0

The Hero With a Thousand Faces (Collected Works of Joseph Campbell), Joseph Campbell. New World Library; Third edition (July 28, 2008) ISBN-10: 1577315936 ISBN-13: 978-1577315933

Dana Gioia and R.S. Gwynn, editors. Pearson Longman ISBN 978-0-321-36363-3 and Chekhov short stories: <http://www.ibiblio.org/eldritch/ac!jr/>

## MCW3001

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[C. Hughes](#)

### Teaching methods:

Assignment(s), Lecture(s), PBL

### Assessment methods:

Attendance, Final paper, Portfolio, Presentation, Assignment

Faculty of Arts and Social Sciences

# Fundamentals of Poetry and Translation: A Skills Course

## Full course description

In this module, students will have the opportunity to put into practice the lessons they learned in periods 1 and 2 by writing every day. They will be writing short poems and translations to be discussed and analyzed in class. In addition, they will collaborate as a group on a translation that will be introduced in the first class.

## Course objectives

To be sensitive to tone and music, as well as sense, when translating the work of others and when approaching our own work. To establish a work ethic of daily writing and reading.

## Prerequisites

Reading Like a Writer and Narrative Structures

## Corequisites

- [Narrative Structure: From Myth to Contemporary Story](#)

## Recommended reading

Is That a Fish in Your Ear? by David Bellos (REQUIRED).

Why Translation Matters by Edith Grossman (RECOMMENDED)

Literature Craft & Voice (Any version which includes Volume 2: Poetry)

### MCW3002

#### Period 3

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

6.0

#### Instruction language:

English

#### Coordinator:

[C. Hughes](#)

#### Teaching methods:

Assignment(s), Lecture(s), PBL

#### Assessment methods:

Attendance, Portfolio

## Minor Crucial Differences

Faculty of Arts and Social Sciences

### The Making of Crucial Differences

#### Full course description

The Making of Crucial Differences offers a historical inquiry into the development of cultural 'differences' marked through categories like gender, race, class, religion, and sexuality from early Enlightenment until the beginning 20th century. The course builds on different historical case studies and introduces „gender“ as useful category of historical analysis. These case studies are combined with philosophical texts and literature to look at the way in which Western identity-discourses and its colonial subcode have formed dichotomies like self and other, black and white, the Orient and the West, male and female, hetero- and homosexual, upper, middle and lower class and how these 'differences' became social inequalities. The course follows Foucault's discourse theoretical approach and asks how these 'differences' were conceptualized and sometimes newly invented in (medical) science, philosophy and Orientalist-colonial discourse. Adorno- Horkheimer's dictum of a Dialectic of Enlightenment is taken as a meaningful starting point: The aim of modern age was to "liberate human beings from fear and install them as masters of nature". Enlightenment promised liberty, democracy and equality yet at the same time it has built the crucial forms of in- and exclusion which structure society and individual identities until the present day. The failure and paradoxes of the promises of modern "progress" are questioned in the course. Students will get a first introduction into classical

theories of gender, Orientalist- and post-colonial studies and critical (discourse-) theory.

## Course objectives

To acquaint students with cultural constructions and historical configurations and of 'race', class, gender and sexuality starting with the Enlightenment and ending with the catastrophe of the Holocaust; including colonialism and slavery, war and identity narratives, discourses of exclusion. • To introduce students to critical theories, like discourse analysis and the history of knowledge (Foucault), postcolonial and gender/sexuality studies and studies of Orientalism. • To acquaint students with the way these categories of difference were conceptualized and intersect, and how they have structured cultural scripts and practices, stereotypes, individual identities, and European history in the long 19th century. • To acquaint students with the way in which such intersecting categories of difference have constituted (and still constitute) inequalities and differences of power, resulting in invisibility, restricted access to sources etc.

## Recommended reading

Joseph Conrad: Heart of Darkness (1899, 1995) Penguin Classics Ann Mc Clintock: Imperial Leather: Race, Gender and Sexuality in Colonial Contest, Routledge 1995 Thomas Laqueur: Making Sex: Body and Gender from Antiquity to Freud, Harvard University Press 1990, Michel Foucault: The History of Sexuality Vol 1, London 1978.

### MCD3000

#### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

#### Instruction language:

English

#### Coordinator:

[U.G.S.I. Brunotte](#)

#### Teaching methods:

PBL, Presentation(s)

#### Assessment methods:

Presentation, Written exam

#### Keywords:

Dialectic of Enlightenment, Gender, Orientalism, Hegemonic Masculinity.

Faculty of Arts and Social Sciences

## Crucial differences in the 21st century

### Full course description

This course addresses contemporary configurations of gender, sexuality, race, ethnicity, and class, and the way in which these 'crucial differences' function on social, cultural, and subjective levels in

the late twentieth and early twenty-first century. Through a critical inquiry into topical cases as well as major texts within contemporary gender and diversity studies, the course traces the multiple ways in which identity and difference, inclusion and exclusion, equality and inequality are produced and reproduced in ongoing flows of negotiation and transformation. From the headscarf debates in France to queer theory, and from critical whiteness studies to the politics of sexual nationalism, the course traces the complex interaction between gender, sexuality, race/ethnicity and class in the contemporary world.

## Course objectives

The main objectives of this course are:

- To acquaint students with contemporary configurations of gender, sexuality, race/ethnicity, and class, and the way in which these 'crucial differences' structure contemporary cultural texts and images, as well as social and individual identities and institutions.
- To familiarize students with topical debates, themes and theories in contemporary gender and diversity studies.
- To teach students how multiple identities and experiences of difference and inequality interact, by familiarizing them with intersectional approaches to gender, sexuality, race/ethnicity and class.
- To provide students with the analytical skills to examine the dynamics of the production and reproduction of identity and difference, inclusion and exclusion, equality and inequality.

## MCD3001

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[L.B.N. van den Hengel](#)

### Teaching methods:

PBL

### Assessment methods:

Presentation, Take home exam, Final paper

### Keywords:

Gender and diversity studies; Intersectionality; Identity politics; Queer theory; Difference and inequality

Faculty of Arts and Social Sciences

## Crucial Different Lives, Narrated (Auto-)Biographies

### Full course description

"Crucially Different Lives, Narrated (Auto-) biographies" is designed to explore life stories/histories and auto/biographical writing in relation to the construction of differences we studied in Course A and B. It provides the opportunity to mobilize the insights you have gained during the previous two

courses, by making use of them in analyzing texts that document the crucially different life of a person you have chosen. How do the discussions that you came across in these courses inform the lives of men and women from all walks of life? In what ways are crucial differences that we have discussed lived, remembered, and written/narrated by so-called 'authors of the self'? What exactly is the connection between autobiography and contemporary theorizing about the subject and the so called "death of the subject"? How can differences be read, interpreted, and written by the authors of an-other's life? How are they narrated and acted in narrations and performances of the self?

## Course objectives

This course aims to come closer to understanding differences through shifting the level of analysis to that of the individual self. It will start on the premise that the differences we have studied so far are not only constructed (in text and narration), but also experienced and lived, or better, that the social scripts, gender norms and stereotypes of 'Otherness' are also performed and embodied. All effects of subjectivity are 'using' the subject's corporeality as a medium and a framework. Rather than looking at constructions and performances of crucially different lives as separate ends, we will learn they exist in a continuum. Auto/biographical accounts — whether they are written, visualized or narrated— offer the possibility to investigate how the two approaches are interwoven into auto/biographical texts. The course will provide you with skills of reading and interpreting auto/biographies as well as with some of the interview skills of the biographical method. The course aims to assist you in analyzing the ways in which the categories of gender, 'race', class, and sexuality interact with one another in the formation of subjectivity, differences and 'different' selves.

## Recommended reading

John Eakin: How Lives become Stories. Making Selves, 1999

### MCD3002

#### Period 3

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

6.0

#### Instruction language:

English

#### Coordinator:

[U.G.S.I. Brunotte](#)

#### Teaching methods:

PBL

#### Assessment methods:

Presentation, Written exam

#### Keywords:

(Auto-)Biography, Interview, Lifewriting, Gender and Intersectionality

## Minor European studies

Faculty of Arts and Social Sciences



# The Idea of Europe

## Full course description

This first course of the Minor European Studies curriculum has an introductory character. It touches on a number of issues which will be dealt with more extensively later on in the programme, but it also calls attention to a fundamental question concerning Europe: Does Europe exist? Does the name "Europe" refer to a political and/or cultural identity of its own? And if so, what are the distinguishing characteristics of this identity, what have been the decisive common experiences that have fostered a sense of European community, and how has it evolved in time?

## Course objectives

At the end of this course, students will:

- Have a basic overview of the development of the idea and identity of Europe, which can serve as a broad historical framework for understanding the process of European integration as it has occurred after 1945;
- Be more familiar with specific characteristics of European history, notably in comparison with that of other (non-European) societies;
- Have an understanding of some of the basic theoretical and methodological problems in dealing with this subject matter. Students are introduced to problems concerning the study of identity, especially the social and symbolic construction of community and identity, as well as corresponding notions of representation, invention of tradition, and 'lieux de mémoire'. They are also made familiar - at a rudimentary level - with some of the most influential (and contested) theories in the historical study of society like Max Weber's concept of rationality, Norbert Elias' theory of civilisation, different views on modernisation (Sigmund Freud, Ernest Gellner, Zygmunt Bauman).

## Recommended reading

Delanty, G. (1995). *Inventing Europe: Idea, identity and reality*. London: Macmillan Press

### MES3000

#### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

9.0

#### Instruction language:

English

#### Coordinator:

[M.J. Geary](#)

#### Teaching methods:

PBL

#### Assessment methods:

Written exam

#### Keywords:

The idea of Europe, identity, history

## Back to the Sources

### Full course description

This research training offers a first introduction to the ways historians deal with the problems of tracing, selecting and assessing primary sources, especially those related to the (early) history of European integration. During the course, the specific characteristics of the following types of primary sources are discussed: political speeches, archival records and public opinion sources. Also the specific problems of using internet sources are dealt with. Each of the three assignments is devoted to a specific problem and a specific category of historical sources: the assignment on political speeches is mainly devoted to the critical analysis of sources. The assignment on archival sources focuses on the problems of selecting and combining a variety of sources. Finally, the assignment on public opinion sources addresses the problems of representativity and influence.

### Course objectives

This training stimulates a critical and methodical attitude towards sources. At the end of this training, students will be able to: • Differentiate between primary and secondary sources; • Appreciate the importance of primary sources for the study of historical phenomena; • Recognise the different characteristics and pitfalls of several types of primary sources.

### Recommended reading

To be announced. Please see course manual.

## MES3500

### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

3.0

### Instruction language:

English

### Coordinator:

J.H. Morgenstern-Pomorski

### Teaching methods:

Assignment(s), Presentation(s), Paper(s)

### Assessment methods:

Assignment

### Keywords:

Research training, source criticism, historical methods, EU integration history

Faculty of Arts and Social Sciences

# Great Expectations

## Full course description

The main aim of this course is to provide students with a basic understanding of the European Union: its development, its institutional framework and current problems. First, this course introduces the European integration process since the early 1950s. Using the current debate on the future of the Union as our point of departure, this course goes back to the early years of the European Communities and subsequently traces all the major developments in the EU up to the present. Secondly, we investigate the institutions of the European Union, their tasks and the main decision-making mechanisms. Finally, current political challenges of European integration are put up for debate. Throughout the whole course, students, additionally, get familiarized with the main European integration theories.

## Course objectives

To provide insight into the historical development, the EU institutions, decision-making processes and current issues of the EU, and to get familiar with integration theories.

## Recommended reading

Nugent, N. (2010). The government and politics of the European Union. (7th ed.). Hampshire: Palgrave Macmillan.

### MES3001

#### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

9.0

#### Instruction language:

English

#### Coordinator:

[H. Maurer](#)

#### Teaching methods:

PBL

#### Assessment methods:

Assignment, Written exam

#### Keywords:

European Union, European integration history, institutional framework, European integration theories

Faculty of Arts and Social Sciences

## Negotiation Skills

## Full course description

This six-week training is organised around three simulation games, which allow students to improve their negotiation skills and to better understand the practicalities of decision-making processes in Brussels. The purpose of this skills training course is threefold : 1) to provide a basic introduction to the main concepts of negotiation and negotiation theories; 2) to improve students' negotiation skills; 3) to arrive at a better understanding of EU decision-making (public vs. foreign policy-making, the composition and competencies of various institutions, interaction between institutions, interactions within the Council etc.).

## Course objectives

By the end of the course, students will: • Gain a better understanding of the decision-making in Brussels; • Gain new knowledge on the theory of negotiations; • Improve their negotiation skills in practice

## Corequisites

- [Europe: a critical reflection](#)

## Recommended reading

To be announced. Please see course manual.

### MES3501

#### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

3.0

#### Instruction language:

English

#### Coordinator:

[H. Maurer](#)

#### Teaching methods:

PBL, Assignment(s)

#### Assessment methods:

Assignment, Participation

#### Keywords:

Negotiations, simulation games, diplomacy

Faculty of Arts and Social Sciences

## Europe: a critical reflection

### Full course description

The concluding course brings the whole minor together. Equipped with the knowledge gained in the previous courses, students work in pairs on a comparative research paper. The course book provides students with broadly defined topic areas from the field of European Studies, allowing them to pick a topic of their own choosing. The tutorials accompany the writing process, providing common ground

for discussion on key controversies in European Studies and on the methodology of comparative analysis. Lectures provide further food for thought on what it means to conduct critical research in European Studies. At a concluding conference, students present their findings to their peers.

## Course objectives

At the end of this course students are trained in key academic processes: selecting a topic for research, developing a research design, writing a co-authored research paper and presenting in a conference setting.

## Corequisites

- [Negotiation Skills](#)

### MES3002

#### Period 3

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

6.0

#### Instruction language:

English

#### Coordinator:

[C. Blom](#)

#### Teaching methods:

Work in subgroups, PBL, Presentation(s)

#### Assessment methods:

Assignment, Final paper

## Minor Globalisation and Development

Faculty of Arts and Social Sciences

### Globalisation and Inequality

#### Full course description

This course critically focuses on structural issues of development on a global scale. Globalisation refers to the increasing interdependence of markets, states and civil societies and the resulting effects on people and their environment. By also focusing on inequality, the structural differentiation among actors in terms of access to means, opportunities and resources, issues of (re-)distribution are taken into account as well. The course investigates inequalities and interdependencies on a global, international, national and local level, while considering the role of public, private and civil society actors. Thus, it aims to understand the underlying development processes and unlock the ongoing debates. The course focuses on the following themes: globalisation and development: the Global Goals for Sustainable Development; a history of inequality; the agencies of development; democratization, human rights and development; health and development; global migration and remittances; and food security, natural resources, land grabbing and global crises.

## Course objectives

Students understand contemporary development challenges in the context of power struggles, processes of globalization and issues of inequality. Students are able to understand underlying development processes and unlock ongoing debates regarding inequality and poverty on various levels.

## Recommended reading

Hopper, P. (2012). Understanding Development. Cambridge: Polity (+ several academic articles, book chapters, policy papers and websites)

### MGD3000

#### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

#### Instruction language:

English

#### Coordinator:

[W.W. Nauta](#)

#### Teaching methods:

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

#### Assessment methods:

Assignment, Participation, Written exam

#### Keywords:

Globalisation, Development, the Global Goals for Sustainable Development, Colonialism, inequality, the agencies of development, Democratisation, Human Rights, Public health, HIV/AIDS, NGOS, Migration, remittances, food security, natural resources, land grabbing and global crises, BRICS, G20

Faculty of Arts and Social Sciences

## Urban Development & Poverty in the 21st Century

### Full course description

Since 2008 more than half of the world population lives in urban areas, according to the United Nations Populations Fund. Of particular concern is the fact that over a billion people now live in informal settlements or slums, where poverty and precarity are highly concentrated. Nevertheless, people continue to migrate to cities, and informal settlements continue to accommodate them. Despite their proneness to disaster, disease, violence and cultural tensions, they also appear to be focal points of vitality, opportunity and new initiatives. Modern urban growth and development have been inexorably entwined with the globalization of the economy and the agro-industrial industries.

But who are the winners and the losers in these processes of global change? In some ways the city, as an urban space, can be conceptualized as a contested site, where various social actors pursue their agendas and enact their identities. This course investigates how cities and its citizens, and in particular the urban poor, and are affected by these developments, and what novel initiatives and perspectives with regards to urban growth are emerging.

## Course objectives

Students understand challenges of urban development and poverty in the 21st century.

## Recommended reading

Davis, M. (2006), Planet of Slums. London: Verso. (+ several academic articles, book chapters, policy papers and websites)

Simone, A. (2010), City Life from Jakarta to Dakar. New York: Routledge

## MGD3001

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[B. Pasveer](#)

### Teaching methods:

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

### Assessment methods:

Assignment, Participation, Written exam

### Keywords:

Development, Poverty, Urbanization, Megacities, Slums, Ecology, Space, Identity

Faculty of Arts and Social Sciences

## Globalisation Seminar & Symposium

### Full course description

This course focuses on a subject related to Globalisation and Development that is the theme of the concluding symposium. This year's theme 'migration' is connected with both preceding courses as it has a global and structural dimension as well as cultural, local and personal features. Moreover, it has a present-day importance and is suitable for a more abstract and theoretical, as well as an empirical and/or historical approach. Students will work on a paper and discuss work in progress with fellow students and tutors. At the concluding symposium (for which all-day participation is mandatory) students and a keynote speaker will present their paper.

## Course objectives

At the end of the course, students:

- can describe some of the main debates in the field of migration studies
- are able to find, assess, and critically make use of secondary and primary data
- are able to formulate a research question
- are able to build an academic argument
- are able to conduct a literature review
- be able to deal with and incorporate feedback
- are able to write a full, well-referenced, research paper and position themselves in an academic debate
- are able to present their own work at a symposium

## Prerequisites

Registration for this course is only possible when course A (MGD3000: Globalisation and Inequality) and course B (MGD3002: Urban Development and Poverty in the 21st Century) of the minor Globalisation and Development is completed.

## Recommended reading

Castles, S., de Haas, H. and Miller, M. (2013 [5th ed.]). The Age of Migration. International Population Movements in the Modern World. Basingstoke: Palgrave Macmillan.

### MGD3002

#### Period 3

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

6.0

#### Instruction language:

English

#### Coordinator:

[B.B. Dito](#)

#### Teaching methods:

Skills, PBL

#### Assessment methods:

Attendance, Final paper, Presentation

#### Keywords:

Migration, academic writing, symposium



# Joint Minor Art, Law and Policy Making

Faculty of Arts and Social Sciences

## Arts and Culture: Policy and Politics

### Full course description

What is art? What is good art? What is the value of art and culture? Why and how should the government support or not support the arts: which art, whose culture? How about cultural participation? These are the main questions of this interdisciplinary course which will provide the students with knowledge and analytical tools necessary for understanding the many different answers to the questions. The course combines an introduction in relevant literature and theories (art history, cultural history, cultural economics, sociology of culture) with real life case studies. Students will do some collective field work by preparing and conducting an interview with a professional in the arts and culture sector. Instruction language. The approach is international and comparative.

### Prerequisites

none

## ACU3005

### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

### Instruction language:

English

### Teaching methods:

PBL

### Assessment methods:

Final paper, Participation

### Keywords:

art, culture, cultural policy

Faculty of Arts and Social Sciences

## Museum Meanings

### Full course description

Museums are sites for expositions of art and traces of our cultural heritage. In the way collections are gathered, displayed and appreciated by the public we can analyze and explore our society's basic values and practices. In the course Museum Meanings we study the ever changing relationship between society and its culture.

## ACU3004

**Period 2**

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinators:**

M.O.A. Prieckaerts

[J.J. de Jong](#)

Faculty of Law

## Private International Law

### Full course description

Private International Law (PIL) provides a set of legal rules where one or more of the parties, facts or circumstances related to a legal dispute are connected with more than one legal system. Private International Law in particular provides: 1. legal rules which establish when a national court has international jurisdiction in any case involving an international element; 2. legal rules which determine the applicable law in cases involving international elements heard before a national court; and 3. legal rules on recognition and enforcement of foreign court judgments in another country. Since each country has its own Private International Law rules, Private International Law originally is domestic law. Other influential sources of PIL are international treaties and, more increasingly, EU-regulations. Private International Law has become even more significant as a result of increasing integration within the European Union and because of globalization (of trade and free movement). This course in particular focuses on the European perspective of Private International Law. Hence it includes: 1. an examination of the general structure, main doctrines, principles and topics (family law, goods, contractual/non-contractual obligations) of PIL from the EU-perspective; 2. an introduction to the most important EU-regulations and international treaties on Private International Law such as the Regulation 593/2008 on the law applicable to contractual obligations, Regulation 864/2007 on the law applicable to non-contractual obligations, Regulation 2201/2003 on jurisdiction and the recognition and enforcement of judgments in matrimonial matters and the matters of parental responsibility and Regulation 4/2009 on jurisdiction, applicable law, recognition and enforcement of decisions and cooperation in matters relating to maintenance obligations. 3. an overview of the historical development of Private International Law. Attention will also be paid to current Private International Law codifications in several EU-member states as illustration of PIL's originally domestic character. For the purposes of this course Private International Law is understood in a broad sense, thus including the conflict of laws and the law of international civil procedure.

### Course objectives

The general aim of the course is to provide students with an understanding of the problems inherent in legal situations involving (a) crossborder element(s) in Europe. The students will gain knowledge of the basic principles and legal rules of Private International Law from the European perspective as well as of its historical developments.

### Prerequisites

Basic knowledge of law in general.

## Recommended reading

- The coursebook can be ordered through POD. - The mandatory textbook for this course is the latest edition of M. Bogdan, Concise introduction to EU Private International Law, Groningen: Europa Law Publishing. - The use of the latest edition of 'Selected National, European and International Provisions from Public and Private Law, the Maastricht Collection' by Nicole Kornet & S. Hardt (eds.), Groningen: Europa Law Publishing, is recommended for those students who are already in possession of the book and/or participate in other ELS-courses. For other students such as non-ELS-students another option is: Prof. dr. K. Boele - Woelki (ed.), Ars Aequi wetseditie European Private International Law 2015-2017, Nijmegen: Ars Aequi Libri (latest edition; ISBN: 9789069165998). (See also announcement before the start of the course, all books can be ordered e.g. via studystore or the publisher;).

### **PRI3018**

#### **Period 3**

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

4.0

#### **Instruction language:**

English

#### **Teaching methods:**

Lecture(s), PBL

#### **Assessment methods:**

Written exam

#### **Keywords:**

(European) Private International Law

Faculty of Arts and Social Sciences

## **Paper Minor Arts and Heritage**

### **Full course description**

For further information please contact the course coordinator.

### **Prerequisites**

course ACU3005 and/or course ACU3004

### **Recommended reading**

none

### **ACU3904**

#### **Period 3**

9 Jan 2017

3 Feb 2017

[Print course description](#)

ECTS credits:

6.0

**Instruction language:**

English

**Coordinator:**

[J.J. de Jong](#)

**Teaching methods:**

Lecture(s)

**Assessment methods:**

Final paper

**Keywords:**

Arts, Culture, heritage

Faculty of Law

## Law and Art: The Free Movement of Cultural Property

### Full course description

Law and Art - The Free Movement of Cultural Property is a course analysing the trade in artworks and cultural objects and their protection against various forms of threats from a legal perspective. Artworks speak to our imagination and either fascinate or irritate (or bore) us and in the public discourse in the media it is the uniqueness of artworks that is emphasised: their uniqueness, their representation of the artistic genius, expressions of the human condition... But art works are also goods: material objects that can be valued in money. This dual character of artworks combining their economic value with a higher or aesthetic value is what makes artworks particularly interesting to study from a legal perspective. Another challenge for the law is the fact that the art trade (legal and illicit) is a truly international market. Since artworks are relatively easy to take across borders, stolen or looted art objects can show up all over the globe. To add to the difficulties, laws affecting the art trade differ from country to country. This is especially true for export regulations, the rules on the bona fide purchase and limitation periods. The position of the bona fide purchaser is a delicate issue. Who should be protected and for how long? Must a bona fide purchaser return a stolen painting? Which law applies if more than one jurisdiction is involved? These examples show that this course deals with many different areas of law: International and European law, Private and Private International Law, Public as well as Criminal Law. But you can easily widen the legal fields having a relation to the art market, such as for example Intellectual Property Law or Tax Law. The course will examine a broad spectrum of issues including the protection of cultural property during times of war against destruction and removal as well as their restitution; the protection of cultural property in times of peace against illegal export and the illicit trade; The European dimension of cultural policies will be addressed including the free movement of cultural property in the European Union, media policies, resale royalty legislation, state aid and the cultural sector. Additionally, the question of cultural diversity and the issue of authenticity and fakes as well as the international and European legislative developments concerning stolen, illicitly excavated, exported and looted works of art will be discussed. In the first week, there is a general introduction, in which the organisation of the course is explained and the work on International Art Trade and the Law is commenced. As reading material

we shall use Kurt Siehr, International Art Trade and the Law, Recueil des Cours 1993, Vol. 243 (to be found in the library), the book of Katja Lubina, Looted Art (electronically available on ELEUM and provided as PDF by e-mail) and different articles on ELEUM. During the course period, Maastricht will be the host of the TEFAF (13th - 22nd of March 2015), the most important international fine art fair in Europe. In the past, several art experts have come to provide a lecture during the course, and visiting the TEFAF with the newly gained insights into the art market, will be even more impressive. A special conference will be organized at the end of the TEFAF on the 22nd and 23rd of March. One does not have to be an art lover to find the course Law and Art - The Free Movement of Cultural Property an interesting choice. Compassion for art is therefore not a condition, just an extra. Even a philistine would enjoy the intriguing art law cases and legal problems. Participants will in principal be assessed on the basis of a paper in the area of art law /cultural heritage law. The paper should be written according to academic standards. The paper should include a literature list. References should be in footnote format. This course is also part of an interfaculty MINOR

## Course objectives

Aim of the course is to making students aware of legal problems concerning the licit and illicit art market. Students will become familiar with various areas of law all related to art, cultural property and heritage (international and European law, Private international Law, property law, contract and tort law, tax law and regulations concerning the art market etc.

## Prerequisites

Basis knowledge of law. This project is open for students of the faculties of LAW, Arts and Culture and UCM and Erasmus students

## Recommended reading

As reading material we shall use Kurt Siehr, International Art Trade and the Law, Recueil des Cours 1993, Vol. 243 (to be found in the library), the book of Katja Lubina, Looted Art (electronically available on ELEUM and provided as PDF by e-mail) and different articles on ELEUM.

## IER3004

### Period 4

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

6.0

### Instruction language:

English

### Coordinator:

[H.E.G.S. Schneider](#)

### Teaching methods:

Lecture(s)

### Assessment methods:

Final paper

## Elective courses

# Bachelor Arts and Culture year 3 electives

Faculty of Arts and Social Sciences

## European Environments

### Full course description

Environmental problems such as chemical pollution, global warming, acid rain or species loss are both natural processes as well as arenas of social and political contest. This course probes the social and political dimension of the environment in a European context. What is defined as an environmental problem and by whom? How are environmental problems and their possible solutions negotiated between different groups of actors, such as environmental movements, industrial interest groups and political regulators? What is the role of scientific experts in these conflicts? Do they provide objective evidence that can solve these problems more rationally or is science itself just another site of social negotiation and conflict? How can our societies be reorganised in order to make them environmentally friendly or "sustainable"? In addressing these issues the course will not only make student familiar with one of the most developed EU policy areas. It will also shed light on the multiple relations that exist between the environment and the broader cultural and social processes that characterise our contemporary European societies as well as the process of European unification.

### Course objectives

At the end of this course students will be:

- Able to understand, reflect on, and do research on the importance of the environment as a domain of European -both EU and domestic - policy and politics;
- Able to understand, reflect on, and do research on understand how human-environment relations in Europe have been shaped throughout history and in different cultural contexts;
- Able to understand, reflect on, and do research on environmental problems and the related political dynamics from a social-science perspective;
- Acquainted with major conceptual and methodological positions within the fields of environmental history and environmental sociology;
- Able to critically access and contribute intellectually to practical initiatives of environmental sustainability promotion.

### Recommended reading

• Baker, S. (2006). Sustainable development. London: Routledge. • Beck, U. (1992). Risk society. London: Routledge. • Cioc, M. (2002). The Rhine. An eco-biography. Seattle: University of Washington Press.

## EUS3001

### Period 1

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

9.0

**Instruction language:**

English

**Coordinator:**

[J.D. Lachmund](#)

**Teaching methods:**

PBL, Research

**Assessment methods:**

Presentation, Participation, Take home exam

**Keywords:**

Environment, environmental problems and policies, history, sociology.

Faculty of Arts and Social Sciences

## Arts and Culture: Policy and Politics

### Full course description

What is art? What is good art? What is the value of art and culture? Why and how should the government support or not support the arts: which art, whose culture? How about cultural participation? These are the main questions of this interdisciplinary course which will provide the students with knowledge and analytical tools necessary for understanding the many different answers to the questions. The course combines an introduction in relevant literature and theories (art history, cultural history, cultural economics, sociology of culture) with real life case studies. Students will do some collective field work by preparing and conducting an interview with a professional in the arts and culture sector. Instruction language. The approach is international and comparative.

### Prerequisites

none

## ACU3005

**Period 1**

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Teaching methods:**

PBL

**Assessment methods:**

Final paper, Participation

**Keywords:**

art, culture, cultural policy

Faculty of Arts and Social Sciences

## One World

### Full course description

World history is closely related to 'globalisation'. World history traces the historical origins and development of this phenomenon. Contacts between civilisations are as old as humanity itself;

people, ideas, technology and diseases have always travelled. World history forces Europe to look at itself anew and to face the fact that, for a very long time, it has only played a very marginal role in the story of human civilisation. Precisely because Europeans have the inclination to look at their own history as if it were some kind of autonomous process, it is important to stress the close interdependency that has always existed between this continent and other parts of the world. World historians, for example, emphasise: the role of climatic and environmental factors, the importance of disease, human migration, trade, exchange of ideas and technology, and the part played by the emergence and spread of intellectual networks. Consequently, these (and other) subjects form the contents of this module.

## Course objectives

At the end of this course, students will have:

- Become familiar with theory, historiography and methodology of historical sociology, combining a macro-historical and a macro-sociological approach;
- Gained insight in some of the basic patterns in the history of civilisation and in the way in which society has evolved over time;
- Learned about the historical background of 'globalisation' and thus will have gained insight into the factors that have helped to shape the modern world-system;
- Learned about the historical background of the current distribution of wealth and poverty amongst different parts of the world;
- Gained insight into the development of the relationship between man and environment, demonstrating how environmental factors have influenced the history of civilisation and vice versa;
- Learned to look at European history from an 'external' perspective, i.e. as part of a wider pattern of natural factors as well as economic and cultural exchanges that have always encompassed larger parts of the world or -from the 16th century-the globe as a whole.

## Recommended reading

- McNeill, W.H. & McNeill, J.R. (2003) *The human web. A bird's eye view of human history*. New York: W.W. Norton.
- C. Ponting (1991), *A green history of the world*, New York: Penguin.

## EUS3000

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

9.0

### Instruction language:

English

### Coordinator:

[A. Labrie](#)

### Teaching methods:

PBL

### Assessment methods:

Written exam

### Keywords:

World history; theory, historiography and methodology of historical sociology.



# Virtual ethnography

## Full course description

During this course, students will be trained in a qualitative research method: virtual ethnography. Tutorials, lectures, and individual meetings will support students in understanding main aspects of virtual ethnography. They will learn how to conduct a virtual ethnography themselves and they will experience what kind of ethical and methodological issues might arise when choosing this approach. On the one hand, virtual ethnography requires students to investigate virtual environments, digital technologies and user practices. On the other hand, they need to use digital media as their research tools. This twofold challenge will also be addressed as part of the course. In order to connect this method to a field relevant to European Studies, students will investigate issues relevant to the Digital Agenda for Europe, a Europe 2020 initiative. A key objective of the “Virtual Ethnography” skills training is to provide a setting in which students experience that 1) doing research does not imply taking methodology from the shelves, and 2) that methods do not speak for themselves. The development of a research strategy involves interpreting, moulding, extending, combining or even transforming existing methods and tools. This is true for well-established research methodologies, but it is especially evident in the case of a new research methodology. This skills training is therefore organised around such a new research approach, i.e. virtual ethnography. The aim of the skills training is to further develop the basic research skills of students and their understanding of social science research methodology. To that end, critical reflection on their experiences in designing and doing virtual ethnography is an integral part of the assignment.

## Course objectives

At the end of the course students:

- Are familiar with the research method of virtual ethnography
- Are able to apply a set of qualitative research methods;
- Have improved their skills in research design;
- Have a thorough understanding of the criteria for field site selection;
- Have improved their skills in planning research;
- Are able to use ethnographic observation techniques;
- Are able to collect detailed and relevant data;
- Are able to execute a detailed data analysis;
- Are able to work in teams;
- Are able to make use of ICT in research.

## Recommended reading

- \* Gatson S. (2011): "The Methods, Ethics, and Politics of Representation in Online Ethnography". In: N. Denzin, & Y. Lincoln (Eds.), *Handbook of Qualitative Research* (pp. 513-527), London: Sage.
- \* Hine, C. (2000): *Virtual ethnography*. London: Sage.
- \* Pink, S. et al. (2015): *Digital ethnography: Principles and practices*, Los Angeles: Sage.
- \* Roginsky, S. (2014): Social network sites: an innovative form of political communication? A socio-technical approach to media innovation. *The Journal of Media Innovations*, 2, 97-125. (Available at: <https://www.journals.uio.no/index.php/TJMI/article/view/842>)

## EUS3501

### Period 2

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

3.0

**Instruction language:**

English

**Coordinator:**

[A.S. Richterich](#)

**Teaching methods:**

Lecture(s), Research

**Assessment methods:**

Oral exam, Presentation, Final paper

**Keywords:**

Ethnography, social media and digital technology, Internet research, political anthropology, virtual community

Faculty of Arts and Social Sciences

## Museum Meanings

### Full course description

Museums are sites for expositions of art and traces of our cultural heritage. In the way collections are gathered, displayed and appreciated by the public we can analyze and explore our society's basic values and practices. In the course Museum Meanings we study the ever changing relationship between society and its culture.

### ACU3004

**Period 2**

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

English

**Coordinators:**

M.O.A. Prieckaerts

[J.J. de Jong](#)

Faculty of Arts and Social Sciences

## Research Methods: Interviewing

### Full course description

In this skills-training students are familiarised with the craft of qualitative, semi-structured interviewing. An introductory lecture will focus on the methodological advantages and disadvantages

of interviewing as a research method and on the practicalities of doing interviews. Students will practice the craft of interviewing, recording, transcribing and analysing data through doing interviews themselves and analysing these in small groups. The work of students is closely supervised in practice sessions and through extensive feedback by the tutors and their peers. Please note that this is an elective skills training and available places may be limited; in period 4 students choose two out of the four offered skills of 3 ECTS each.

## Course objectives

At the end of this course, students will have gained: • An insight into methodological advantages and disadvantages of interviewing; • First hand experience in conducting and analysing interviews, based on data gathered by the students themselves; • An understanding of how to use qualitative interviewing as a social science research method.

## Recommended reading

Rubin, H. J. & Rubin, I.S. (2012). Qualitative Interviewing. The Art of Hearing Data. (3rd edition). London: Sage

### **EUS3500**

#### **Period 4**

6 Feb 2017

7 Apr 2017

[Print course description](#)

ECTS credits:

3.0

#### **Instruction language:**

English

#### **Coordinator:**

[A. Strelkov](#)

#### **Teaching methods:**

PBL

#### **Assessment methods:**

Written exam

#### **Keywords:**

Qualitative interviewing, methodology, analysis

Faculty of Arts and Social Sciences

**Kunst- en cultuurbeleid**

### **CWE3005**

#### **Period 1**

5 Sep 2016

28 Oct 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

Dutch

Faculty of Arts and Social Sciences

## Cultuuroverdracht in een museale context

### CWE3004

**Period 2**

31 Oct 2016

23 Dec 2016

[Print course description](#)

ECTS credits:

12.0

**Instruction language:**

Dutch

**Coordinator:**

[J.J. de Jong](#)

## Extra electives year 2

Faculty of Arts and Social Sciences

## World War II and Memory

### ACU2022

**Period 6**

6 Jun 2016

13 Jul 2016

[Print course description](#)

ECTS credits:

6.0

**Instruction language:**

English

**Coordinator:**

[P.A.J. Calje](#)

**Teaching methods:**

PBL

---

**Assessment methods:**

Presentation, Final paper