

TRACK MANUAL

HUMANITIES DEPARTMENT

UCU

MEDIA AND
PERFORMANCE
STUDIES

LITERATURE
AND CLASSICS

PHILOSOPHY

ART HISTORY
AND MUSEUM
STUDIES

HISTORY

RELIGIOUS
STUDIES

LINGUISTICS

CHINA STUDIES

WRITING
COURSES

LANGUAGE AND
CULTURE

METHODS
COURSES

THESIS

INTERNSHIP



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MEDIA AND PERFORMANCE STUDIES (MAPS)

UCHUMMAP11	Introduction to Performance Studies	} alternate
UCHUMMAP12	Introduction to Comparative Media Studies	
UCHUMMAP21	Compose Yourself: the Making of Performance	
UCHUMMAP22	Adaptation Studies: From Screen to Text	
UCHUMMAP2x	Visual Culture Studies: Studying Images, Still & Moving	
UCHUMMAP25	Playing Shakespeare	
UCHUMMAP31	Contemporary Performance: Mapping the Everyday	
UCHUMMAP32	Ludic Culture: Understanding media and video games	
UCHUMMAP3x	The Digital Citizen: Mapping Spheres of Change	

Please consult [Osiris](#) for the full course description.

UCHUMMAP11 Introduction to Performance Studies (S)

Creativity and performance are words that lie not just at the heart of the performing arts but are also essential tools for living well. This course introduces students to a number of performance skills and tools with which they might both analyse and create performances. We wish to expand students' perceptions about what Performance might be and what functions it might serve in past, contemporary and future societies. The course focuses on three particular performance art forms - dance, theatre, and music - and also attempts to illuminate areas of collaboration between these distinctive performance art forms.

UCHUMMAP12 Introduction to Comparative Media Studies (F)

Our contemporary world is deeply permeated with media and new technologies that inherently influence the way we communicate, transfer knowledge, exchange information, offer representations, and experience reality and its possible imaginaries. This course traces the development of such media technologies (print media, radio, television, film, internet, mobiles, games) and accounts for their historical transformations and specificity, while focusing on their intermedial character and their relation to other arts (literature, photography, performing arts, painting, architecture, music). The course therefore deals with the remediation of one medium into another, the role of hypertextuality, transmedia storytelling, and the impact of digitalization on existing art forms.

UCHUMMAP21 Compose Yourself: the Making of Performance (F)

This course charts origins and techniques of the making and combining of Music, Dance and Drama. The insights gained are applied by initiating and shaping performance imagery in word, music and motion. A number of writing/composing exercises experiment with different sources for our writing: found objects, landscapes, journals, snippets of overheard conversation. These can be used in scripting dramatic texts, writing songs, creating a movement score, building an installation or visually projecting words onto a set, a performer, or into a soundscape. Music plays a significant role in understanding and playing with the elements of form, storytelling, cooperation and performance as a whole.

UCHUMMAP22 Adaptation Studies: From Text to Screen (S)

The course explores the analysis of a text and its adaptation, whether that 'text' is a novel, film, dance, play, comic strip, musical score, sculpture, video game, etc. The adaptation might be in the same narrative form, but is often in another, and the debates have often been about question of fidelity and betrayal, authority and prestige, translation and convergence. This area of enquiry became very popular in literary studies with novel-to-film criticism, and George Bluestone's highly influential work, *Novels into Film*, which was published in 1957. However, for

several decades the field has been considered a hybrid bastard between film studies and literary studies, without gaining the respect and rigorous investigation that it deserves.

UCHUMMAP2x Visual Culture Studies: Studying Images, Still & Moving (S)

In this course students will be exposed to various approaches and debates that have shaped the study of images – both still and moving over the past century. That is to say, the purpose of this course is three-fold: First, this course will trace the development of visual media, from photography to (analogue) film to digital imaging. Second, it will also introduce the students to various theories, methods and key debates within Visual Culture and Film Studies. Third, students will apply these theories and methods in their analysis of images and films. The overall purpose of this course is thus to learn about the various ways of showing and seeing, of meaning-making in and through visual culture.

UCHUMMAP25 Playing Shakespeare (summer)

This course gives students the rare opportunity to learn about Shakespeare from a performance-oriented perspective and concurrently engage in critical discussion on the context of Shakespeare's world and the relevance of his plays in our contemporary world. By staging a play, students have the opportunity to experience his language and dramaturgy as performers, designers, and technicians. The production is directed by a professional and performed for a public audience.

UCHUMMAP31 Contemporary Performance: Mapping the Everyday <intensive> (F)

Increasingly contemporary performance practitioners are leaving 'the auditorium' and working in a diverse range of locations not normally associated with theatricalisation and performativity. This may involve working with a specific community of people or in a specific geographical location, or a combination of the two. There are many reasons for this trend which we shall explore both in practice and in theory. Using a site as a starting point for performance making allows for a multi-disciplinary approach. The site of the UCU campus, given its history, is immediately interesting for people concerned with, for example, religious studies, gender studies, geography and in military history. It is, in its present day incarnation, a subject of much interest to anthropologists and education-ists. Our immediate neighbours are the Dutch army which connects us, inextricably, with the world of politics. It is anything but an empty stage! We will be researching the everyday, the yesterday and remediating our research into some sort of performative 'present' at the end of week 4 of the autumn semester.

UCHUMMAP32 Ludic Culture: Understanding media and video games (S)

While an interdisciplinary field by nature, the focus will come from a media and culture studies perspective. Students both familiar and unfamiliar with the medium will be acquainted with digital games from historical, aesthetic, cultural and industry perspectives. Major theories used to understand and analyze digital games and game culture will be discussed. Also, in contemporary media and culture, play is no longer an activity limited to games. Rather, it has become a key characteristic of the use of social media, apps, mobile technology, educational software and so on. To understand play as an essential aspect of contemporary media culture, we examine serious/applied games, pervasive games, gamified media and other forms of playful media. This will allow students to understand how a ludification of media and culture leads to new modes and practices of playful participation and appropriation but also new strategies for consumer engagement and control.

UCHUMMAP3x The Digital Citizen: Mapping Spheres of Change (S)

Digital technologies have become ubiquitous, pervading our lives even when we are unaware of them. When these technologies and platforms generate information about us, translating all aspects of our lives into digital data, we become 'datafied': our identities and actions become track-able, categoriz-able, forecast-able, transmitt-able

and stor-able. This 'datafication' not only affects our individual behaviour, it challenges our traditional notion of citizenship: our public sphere, ideals of democracy and community, as well as social hierarchies. In this course we will look at various data practices and map the spheres and actors of change from a variety of disciplinary lenses such as Digital Media Studies, Political Science, Human Geography, Economics, Sociology, Criminology, Postcolonial Studies. Students will learn to articulate a position on the timely phenomenon of The Digital Citizen based on the lectures and the theories from the different disciplines. For their final research paper they can select one of the weekly topics (most likely one that links to their previous academic focus) and conduct their critical research.

Students are strongly advised to take the Humanities Lab course before embarking on the 300-levels of this track.

Why are Media and Performance Studies important?

Media dominate our lives in ways that are both dramatic and taken for granted by many people: the last decade has seen the rise of social media, the photographic 'selfie', and the virtual reality of video games which, in addition to digital and satellite television, radio, film, photography and museums, have expanded not just the many channels whereby human communication takes place but also the velocity, complexity and multiplicity of the modes, styles and ends to which these mediated performances are put. Media and Performance Studies permit the development of practical, critical and theoretically informed approaches to performance and media. Performance Studies provide a thorough grounding in the production, realization and critical appraisal of performances of all kinds – from theatre, to music, to dance informed by theoretical approaches to the analysis of everyday behavior as well as ritual performance. Media Studies provides the analytical and theoretical tools for understanding both the forms and conditions of specific media (film, internet, television, games) and their embedding in the diverse personal and institutional settings of our lives. Performance and Media Studies complement one another through their respective disciplines and methodologies.

Integration of MAPS courses in the LAS program

Practical engagement with and critical appraisal of performance and media enrich the curricula of all liberal arts and sciences students, both intrinsically and as a complement to all disciplines where the production and dissemination of knowledge. Knowledge is not only researched and produced but also has to be performed and mediated across the academic spectrum – from the ubiquitous powerpoint presentation to the most sophisticated forms of scientific imaging technologies that are used to deliver but also to convince professional peers as well as clients (think of the diverse uses of medical imaging technologies). The use of simulation games in Political Science or documentary film in Anthropology (such as Bus 174) underline the importance of a more sophisticated understanding of media and performance for Social Science students, too. Within the Humanities, Media and Performance Studies add a fundamental dimension to Art History and Museum Studies, History, Linguistics, Literature, Philosophy, and Religious Studies: whether as new forms of art or virtual museums, through the digitalization of different forms of archive, or in methodological and theoretical reflections on contemporary developments in language and art and communication worldwide. Media and performance are intrinsically embedded in globalization and postcolonial developments - whether in unprecedented forms of popular entertainment (think of Stromae's *Formidable* or *Papaoutai*), or of propaganda (think of the IS YouTube decapitation films).

Combination of MAPS with other disciplines

Media and Performance Studies have close affinities with, for example, Literature, Art History and Museum Studies, in the Humanities Department; with Anthropology, Psychology and Political Science in the Social Science Department; and with areas of the Life Sciences, such as Neuroscience, in the Science Department.

Master programs

UU Media and Performance Studies Research Master

"This program is aimed at excellent students with a strong background in the history and theory of stage/screen media (theatre, dance, film, television, digital media). We welcome students with an interest in theoretical and historical research in media and performance, their cultural construction and institutional embedding, their impact on citizenship, cultural identity, old and new forms of (popular) representation, entertainment and cultural participation."

NB: This program **does not** offer courses in fields such as media production or journalism.

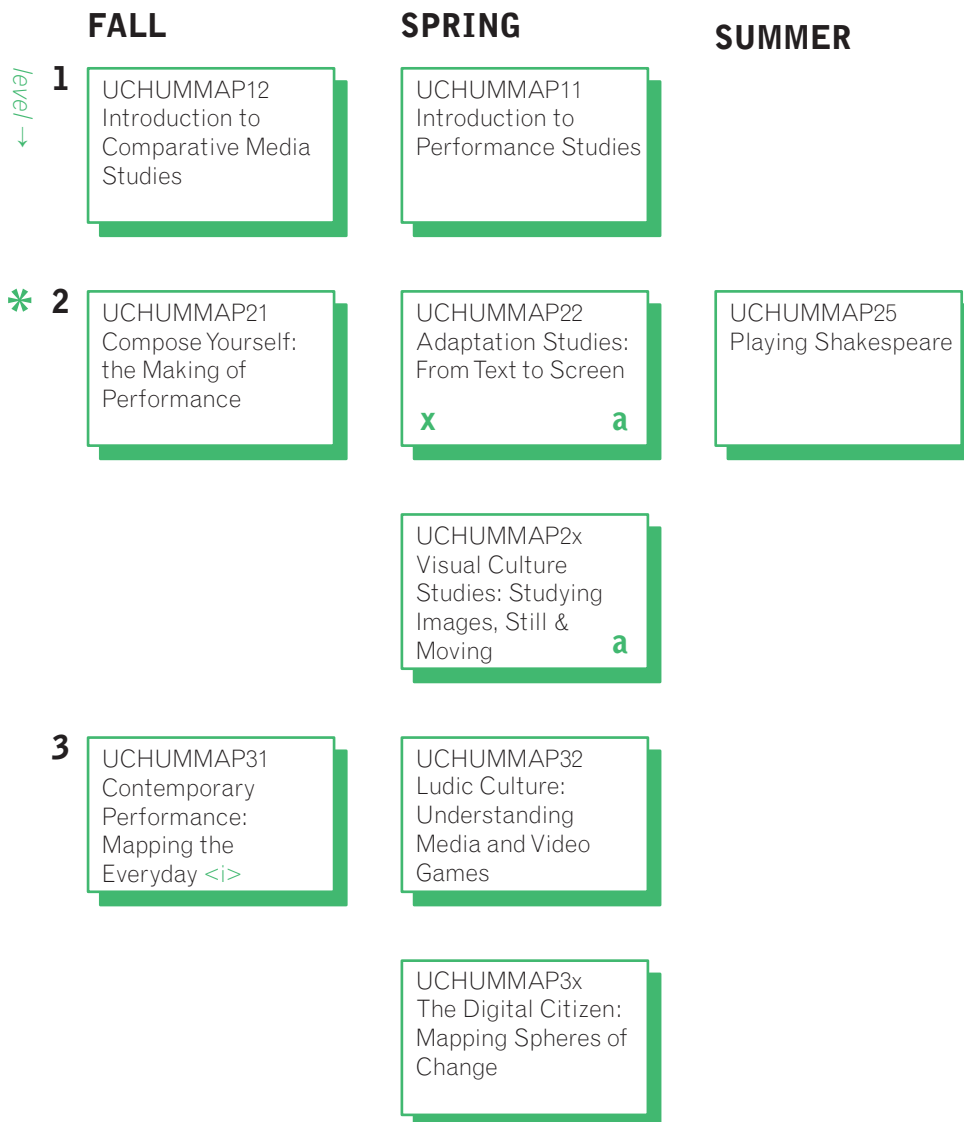
Fellow: Mary Bouquet, M.R.Bouquet@uu.nl

Coordinator Performance Studies: Richard Hinam, R.C.Hinam@uu.nl

Coordinator Media Studies, Nina Köll, N.Köll@uu.nl

DIAGRAM MAPS

semester →



x = cross-listed with the Literature track

a = alternates

* = it is advised to follow Humanities Lab course.

<i> = intensive

MAPS TEACHERS AND EXPERTISE



Madeleine Blackwell, MA

BA Australian National Institute of Dramatic Art

MA Australian Film Television and Radio School

Writer, director and filmmaker

Performing arts and screen projects

Group devised performance collaborations with communities and students



Mary Bouquet, PhD

Fellow Media and Performance Studies

Art and anthropology

Eighteenth- and nineteenth-century ethnographic collections

Contemporary curation of historical collections

Contemporary artists' uses of heritage

Museological theory and practice



René Glas, PhD

New media studies, digital media, game studies,
play theory, simulation, social networks, digital identities.



Richard Hinam

BA (Hons) Dartington

MA Theatre Studies candidate UU

Site specific performance

Community arts

Theatre as a tool for development

Coordinator Performance Studies, R.C.Hinam@uu.nl



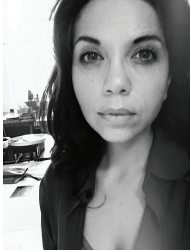
Chiel Kattenbelt, PhD

Associate Professor, UU

Media Comparison and Intermediality

Teaches BA Media and Culture, MA Theatre Studies, RMA Media and Performance Studies.

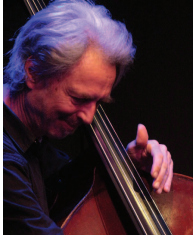
Additional teaching and research interests: Media and theatre theory and analysis Aesthetics and semiotics.



Nina Köll, MA

PhD researcher at ASCA
University of Amsterdam
Film Studies
Digital Media Studies
Transmedia Storytelling
Cultural Studies

Coordinator Media Studies, N.Koll@uu.nl



Tjitze Vogel

Royal Conservatory, The Hague, studied double bass
Jazz musician + organizer of groups, projects, concert series, a record label, and festivals
focusing on jazz
Composer – music for ballet, film, Utrecht Dom bells
Music critic and writer



Imar de Vries, PhD

New Media and Digital Culture
Virtual 3D worlds and mobile telephony
Innovation discourses, wireless technologies
Social media, augmented realities



Jasper van Vught, PhD

Assistant Professor, UU
Game and play theory and methodology
Digital media studies
Film studies
Mobile media studies

PHILOSOPHY

UCSCIHIS11	History and Philosophy of Science	
UCHUMPHI11	Introduction to Philosophy	
UCHUMPHI12	World Philosophies	
UCHUMPHI21	History of Metaphysics and Epistemology: Plato to Peirce	
UCHUMPHI23	20th Century Theoretical Philosophy	
UCHUMPHI25	Philosophical Views on Humans and Gods	} alternate
UCUHUMREL24	Ethics and Religion	
UCHUMPHI33	Senior Seminar in Philosophy I	
UCHUMPHI34	Senior Seminar in Philosophy II	
UCHUMPHI35	Senior Seminar in Philosophy III	

Please consult [Osiris](#) for the full course description.

UCSCIHIS11 History and Philosophy of Science

A chronological overview of the history and philosophy of science from the ancient world to the 21st century.

UCHUMPHI11 Introduction to Philosophy

A general introduction to Western philosophy, from Plato and Aristotle to Nietzsche and Frege. All major themes (epistemology, metaphysics, ethics) and sub-themes are discussed.

UCHUMPHI12 World Philosophies

An introduction to philosophy with an emphasis on the comparison between Western and non-Western thought.

UCHUMPHI21 Metaphysics and Epistemology: Plato to Peirce

A historical, systematic survey of two main branches of philosophy: metaphysics and epistemology.

UCHUMPHI23 20th Century Theoretical Philosophy

Reading texts across the divide of analytic and continental philosophy in the 20th Century.

UCHUMPHI25 Philosophical Views on Humans and Gods

Philosophical anthropology. Is there a uniquely human nature?

UCUHUMREL24 Ethics and Religion

Ethical theory and religious views on ethics and moral problems. Full description not available yet.

UCHUMPHI33 Senior Seminar in Philosophy I

In depth investigations of thinkers, themes and issues in philosophy. Topics change every semester.

UCHUMPHI34 Senior Seminar in Philosophy II - Wittgenstein

(idem)

UCHUMPHI35 Senior Seminar in Philosophy III - East and West

(and maybe even IV (idem))

Track possibilities:

HUMPHI11 and UCHUMPHI12 lead to all level 2 philosophy courses. It is important to note that the HUMPHI11 is the cornerstone of the philosophy track. Without it, students may find the level 2 courses too difficult. Note also that the HUMREL11 (Religion) does not give access to the HUMPHI21 and the HUMPHI23, but only to the HUMREL24. This then also means that the HUMREL24 does not give automatic access to the HUMPHI33/34/35. Note that the HUMPHI25 and the HUMREL24 are offered in alternating years.

As the levels of our students vary considerably, it may be that a student can do without the HUMPHI11, or without the 21 or the 23 in order to enter the 3X courses. Here, permission can be asked from the instructors.

The HUMPHI12 is a course that deals more with non-western philosophy. It gives access to the 21, 25 and 23, but for students without background it is highly recommended that they read selections from the textbook of the HUMPHI11 as preparation. This will never be much, as the PHI12 already contains many of these texts too.

The SCIHIS11 deals with the history and philosophy of science, and although it has a 'history code' it really belongs in between history, science and philosophy. It is a good course to take for adding context to philosophy and science.

The ideal philosophy track is HUMPHI11 followed by HUMPHI21 and then HUMPHI23.

The HUMPHI21 gives an in depth overview of the history of epistemology (theory of knowledge) and metaphysics. The HUMPHI23 deals with the 20th century divide between analytic and continental philosophy, mostly in the context of language, mind, philosophy of science and truth (theoretical philosophy). The HUMREL2X is our ethics course, it is shared with the religion track and represents the practical aspect of the track at the level 2 together with the HUMPHI25 course on philosophical anthropology.

After the level 2 courses there are three level 3 courses senior seminars: the HUMPHI33, 34 and 35.

It is advisable to take at least two level 3 courses. The seminar changes topic every time it is taught. This allows our students to take it three times (hence the triple code) and take full advantage of the limited offerings at UCU. The seminar will always deal with a theme or author in much more depth than the level 2 courses. The seminars have loosely been organized to reflect the system of the complete track: Historical, Theoretical and Practical philosophy. The seminars will often always contain one or more of these concentrations within philosophy. So, if there is a seminar on Kant, it is historical, but also theoretical (given the nature of the texts), and if Kant's ethics is read, then it is also practical in nature. Past topics in the seminar have included: Spinoza, Post modernism and its critics, Wittgenstein, Rorty, recognition (Honneth), Eastern and Western metaphysics, the philosophy of Donald Davidson, Aristotle (2014-2).

Scheduling:

The program is flexible, but it is ideal to take the HUMPHI11 or the HUMPHI12 in the first year, the HUMPHI21 in the Fall of the second year and the HUMPHI23 in the Spring (or start then with a level 3). For those students who plan to continue in Philosophy, we recommend that they take the HUMPHI11 and/or the HUMPHI12 as basic, maybe even complemented with the SSCPOL11 Political Theory course.

Why is philosophy important?

It is certainly the case that within professional philosophy there are many detailed and technical debates, the fine points of which will often elude the casual observer. In this sense philosophy is like most other academic disciplines: highly specialized. But philosophy does distinguish itself from most other disciplines in that there is a philosophy of everything. There is philosophy of biology, of language, of mind, of literature, of mathematics, of

science, of logic, of religion, of law, of psychology, and ethics in all its guises and social philosophy and political philosophy, to name but a selection. It is exactly because of this remarkable connectedness of philosophy to all other disciplines that it is so well suited to the LAS student. Philosophy allows a student of multiple disciplines to step back from the specialized work within those disciplines and contemplate the place and role of these disciplines in the larger academic and worldly context. It allows the student to look at the disciplines, rather than merely through them.

In addition to this general intellectual use for philosophy, a second reason to study the discipline is that it teaches many practical skills: critical reading and writing, general analytical and reasoning skills, to name a few. Many of these skills are eminently transferable to other academic or professional disciplines (think of law, medical ethics, or politics, but also advertising and consultancy).

An MA in Philosophy:

Naturally we intend to prepare our students so that they can enter an MA program. There are two considerations here. The first one is getting the student in, and the second one is making sure that the student is equipped to perform well in the program. In part these two considerations overlap.

Getting in

MA programs will generally publish their requirements. Many schools will ask for about 60 ECTS in Philosophy or very closely related disciplines. A normal UCU curriculum in philosophy tends to consist of a full track (e.g.: HUMPHI11 (or PHI12), HUMPHI21, HUMPHI33) and some extra courses at level 2 and 3 (e.g.: HUMPHI23, HUMPHI34). In addition it is of course recommended that the student write his/her thesis in Philosophy too (HUMRES32). Together this amounts to 52,5 ECTS. Although always a good idea, it is not necessary to complete the ECTS requirements by taking one more straight philosophy course. Related courses will do very well too. So now the student can choose to take courses like SSCPOL11 (Political Theory), HUMREL23 (Religion in the Public Domain) or SCIHIS15 (History and Philosophy of Science).

Performing well

Although the requirements for entry vary between schools, in the past the above selection of courses in philosophy has allowed our students to be very successful, especially in taught programs. We have recommended the taught, one year MA programs rather than the research masters, because the liberal arts curriculum at UCU limits the number of taught courses in philosophy in comparison to straight philosophy programs in, for example, the UK and the Netherlands. But our students also do very well in two year research masters with one taught year. In the past students have entered King's College London, LSE, Durham, Warwick, UvA, Leiden, Utrecht, New School, Sussex, Edinburgh, Nijmegen, Erasmus, Chicago, Gottingen, SOAS, Hertfordshire, St. Andrews, Oxford etc.

Having said this, a liberal arts curriculum provides an ideal basis for further study in philosophy. This is not, of course, merely the result of the philosophy courses, but rather of the varied disciplines that students can study at UCU. Philosophy is just the kind of discipline that 'feeds' on other subjects. There is, some say, a philosophy of everything. In this sense the disciplines that are useful to a philosophy student are endless. But, there are some fields that suit the discipline particularly well. A short overview follows.

Supporting disciplines and good combinations:

If a student is interested in **philosophy of mind**:

Neuroscience, psychology, biology, linguistics.

If a student is interested in **philosophy of language**:

Languages, linguistics, neuroscience, literature, mathematics, anthropology, classics.

If a student is interested in political and or legal philosophy:

Politics, law, history, religion, sociology, geography, psychology, economics, classics.

If a student is interested in **philosophy of science**:

Mathematics, physics, chemistry, biology, history, sociology.

If a student is interested in **aesthetics**:

Art history, performing arts, literature, anthropology, classics.

If a student is interested in **ethics**:

Possibly all the pre-med courses (life sciences), neuroscience, religion, politics, history, classics.

If a student is interested in the **history of philosophy**:

History, literature, classics, anthropology, languages, politics.

If a student is interested in **epistemology and metaphysics**:

Physics, mathematics, neuroscience, biology, linguistics, logic.

If a student is interested in **philosophy of logic**:

Logic, mathematics, linguistics, physics, languages, literature.

If a student is interested in **philosophical anthropology**:

Anthropology, sociology, religious studies, classics, literature, history, politics.

NB This is just a list of suggestions. Any and all combinations of the different interests in philosophy can work and will usually lead to an almost endless list of possible supporting disciplines.

Fellow: Floris van der Burg, F.G.vanderBurg@uu.nl

DIAGRAM PHILOSOPHY

semester →

FALL

SPRING

SUMMER

level ↓

1

UCHUMPHI11
Introduction to
Philosophy

UCHUMPHI11
Introduction to
Philosophy

UCHUMPHI12
World Philosophies

UCSCIHIS11
History and
Philosophy of
Science

x

* 2

UCHUMPHI21
Metaphysics and
Epistemology: Plato
to Peirce

UCHUMPHI23
20th Century
Theoretical
Philosophy

UCHUMPHI25
Philosophical Views
on Humans and
Gods

a

UCHUMREL24
Ethics and Religion

a

3

UCHUMPHI33
Senior Seminar in
Philosophy I

a

UCHUMPHI34
Senior Seminar in
Philosophy II

a

UCHUMPHI35
Senior Seminar in
Philosophy III

a

x = cross-listed

a = alternates

* = it is advised to follow [Humanities Lab](#) course.

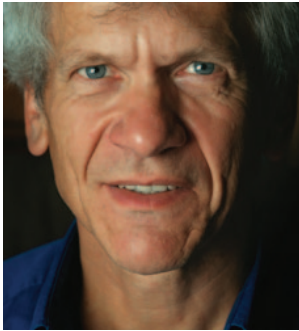
PHILOSOPHY TEACHERS AND EXPERTISE



Dr Floris van der Burg

Fellow Philosophy

Contemporary philosophy of mind and language, metaphysics, philosophy of science, analytic/continental cross-over, Davidson, Rorty, Spinoza.



Prof dr Jan van Ophuijsen

Aristotle, ancient philosophy, history of philosophy, epistemology and metaphysics.



Dr Francesco Maiolo

Fellow in Politics.

Social and political philosophy. History of political thought, the classics of British philosophy, Hegelianism, Structuralism, Psychoanalysis, Phenomenology and Hermeneutics.



Dr Chiara Robbiano

Tutor.

Ancient Greek philosophy (Parmenides), comparative philosophy (especially ancient Greece and India).

HISTORY

UCHUMHIS12	Medieval history 400-1500
UCHUMHIS13	Early modern history: 1450-1800
UCHUMHIS14	Modern history
UCSCIHIS11	History and philosophy of science
UCHUMHIS21	The Cold War
UCHUMHIS22	Nazi-Germany
UCHUMHIS24	Cultural history of magic and science
UCINTHIS21	Understanding conflict: Historical analysis of contemporary irregular conflicts
UCHUMHIS32	History and politics of the Arab-Israeli conflict
UCHUMHIS35	Great powers
UCHUMHIS36	Origins and crises of the global economy
UCHUMHIS37	Transitional justice

Please consult [Osiris](#) for the full course description.

UCHUMHIS12 Medieval history 400-1500

As common prejudice has it, the medieval period stands out most of all by a reversion to barbarism. Students will, however, find that Barbarians were not all that barbarian, that those who entered a monastery were no sad cases of religious mania, that medieval kings in their right minds did not order to have their rivals' heads chopped off on a whim, and that medieval peasants and townspeople were perfectly capable of making rational economic decisions.

Anna Adamska: A.B.Adamska@uu.nl

UCHUMHIS13 Early modern history: 1450-1800

This course gives a chronological overview of European history in the period 1450-1800, while also covering the borderlines with medieval, modern, and world history. The focus is on economic, political, and cultural aspects of different periods in the early modern age. Students will discover 'the past as another country', but they will also find surprising similarities between past and present.

Jeroen Salman. J.Salman@uu.nl

UCHUMHIS14 Modern history

This course covers the period from the French Revolution and the Industrial Revolution to the dramatic events in the first decade of the 21st century, such as the American invasion of Iraq. In addition, it gives an introduction to a selection of classical debates in modern history such as the debates on industrialization and on the causes of World Wars I and II.

Martin Bossenbroek. M.P.Bossenbroek@uu.nl

Jos van der Linden. A.A.M.vanderLinden@uu.nl

UCSCIHIS11 History and philosophy of science

In understanding the modern world, it is important to learn to think critically about issues surrounding technoscience. In this course, this goal is achieved by examining important episodes and turning points in the history and philosophy of science and technology. Cross-listed with science department.

Floris van der Burg (Philosophy fellow) and others. F.G.vanderBurg@uu.nl

UCHUMHIS21 The Cold War

The Cold War dominated international politics from the Second World War to the collapse of the Soviet Union in 1991. This course covers not only the major events of the Cold War, but also the acrimonious debate on its origins, characteristics and end.

Jos van der Linden. A.A.M.vanderLinden@uu.nl

UCHUMHIS22 Nazi-Germany

This course provides a historical survey of Nazi Germany: Nazism's roots in the nineteenth century, Hitler's seizure of power, life in the Third Reich, the Holocaust, the Second World War and the postwar historiographical debate.

Jos van der Linden. A.A.M.vanderLinden@uu.nl

UCHUMHIS24 Cultural history of magic and science

In the Middle Ages and in the Renaissance magic and superstition were intricately intertwined with innovation and science. In this course we will address questions like: how did literature contribute to the creation of astrology, alchemy, and humoral pathology? What was the role of literature in the dissemination of the heliocentric worldview, the discovery of the blood circulation, the mechanical philosophy and Newton's gravitational theory?

Jeroen Salman. J.Salman@uu.nl

UCINTHIS21 Understanding Conflict: Historical analysis of contemporary irregular conflicts

The objective of this course is to give students an introduction into understanding the dynamics of conflicts by focusing on four case studies: 1. Mindanao (Southern Philippines Muslim separatist insurgency, 1970s-2000s), 2. Northern Ireland (UK, 1970s-1990s), 3. Punjab Crisis (India, Sikh separatist insurgency 1980s-90s) 4. Congo Civil War (1990s).

Ralph Sprenkels. R.W.F.G.Sprenkels@uu.nl

UCHUMHIS35 Great powers

This course has as its subject Paul Kennedy's stimulating thesis on the rise and fall of the great powers and the extensive criticism which arose. The focus is on the history of the great powers - their strengths and weaknesses - from the rise of the Habsburg empire at about 1500 to American hegemony in the present. Special attention is paid to the United States.

Jos van der Linden. A.A.M.vanderLinden@uu.nl

UCHUMHIS36 Origins and crises of the global economy

This course aims to give students an overview of long-term developments in the world economy from the nineteenth century until the present. The main emphasis lies on understanding the two main problems of social and economic history: what are the origins and drivers of economic growth, and why does that process result in wide disparities in wealth?

Dr. Wouter Marchand. W.J.Marchand@uu.nl

UCHUMHIS32 History and politics of the Arab-Israeli conflict

This course examines the geo-strategic significance of the Middle East, the historical debate over the establishment of Israel, the painful consequences of the wars and intifadas, and the arguments, sources and methods that inform the debate on the origins and developments of the conflict.

Contact person: Jos van der linden: A.A.M.vanderLinden@uu.nl

UCHUMHIS37 Transitional justice: The historical dilemma of retribution or reconciliation

This course introduces students thoroughly to the interdisciplinary research area of 'transitional justice', which the former UN secretary Kofi Annan in 2004 described as 'the full range of processes and mechanisms associated with a society's attempts to come to terms with a legacy of large-scale past abuses, in order to ensure accountability, serve justice and achieve reconciliation.' In this course his definition will be interpreted more widely, in the sense that attention will not exclusively be focused on the national level. Historical cases with an international dimension (war crimes during the Second World War, abuses in the colonial era, the Armenian genocide) will also be dealt with.

dr. Martin Bossenbroek. m.p.bossenbroek@uu.nl

Why is history important?

1. History is indispensable in understanding the modern world and in understanding great contemporary public debates, for example on the Cold War, the Middle East, the Holocaust, the decline of the United States and the rise of China, and on the economic crisis in the west.
2. History provides a critical perspective on the present by contrasting it with the past. Example: One can get a new perspective on democracy by immersing oneself in the history of totalitarian nations like Nazi Germany and the Soviet Union, or by studying slavery. The contrasts and the sometimes surprising continuities with the past are crucial in gaining insight in present-day political, intellectual, economic and social problems.
3. The past is in itself fascinating and at times sheer fun to study. Who can read about the exploits of Alexander the Great, Hannibal or Napoleon without a sense of adventure? A broad interest in the past for its own sake can help avoid the tunnel vision that too much present-mindedness may engender.
4. Within the many disciplines taught at University College, history has a distinctive approach to understanding reality. Comparing the historical approach with other disciplines is essential in coming to grips with the liberal arts philosophy at UCU.
5. Any educated person uses history, whether as a politician, a journalist, an economist, an international lawyer, a diplomat, a sociologist or even a businessman. They all have to study and interpret the past. History courses help in doing so critically, and in avoiding dogmatism and simplemindedness.
6. The following skills are taught: how to search historical literature, how to analyze historical texts, how to develop an independent view, how to give expression to that view orally and in writing.

For information on how these skills are taught, see the History Essay Guide, available with the history fellow: A.A.M.vanderLinden@uu.nl

The integration of the history courses in the liberal arts program

For most students in the history track history is a minor not a major. Experience has shown that students from other disciplines sometimes study subject matter of their major discipline in a historical context and with historical methods. There are many examples: Law students studying human rights in the course on the Cold War and medical science students focusing on euthanasia in the course on Nazi Germany. However, many students and tutors are not sufficiently aware of the possibilities the history track offers in this respect.

In principle students from a particular discipline could follow a particular path through the history track that is connected with their major. First example: an economics student could take the level 1 course on Middle Ages and

write an essay on the feudal economy, then move to the level 2 course on Nazi Germany and write about the Nazi economy, and then move to the level 3 course on the Origins and Crises of the Global Economy. Second example: a student in Italian language can take the level 1 course on Early Modern History and write an essay on the Italian Renaissance, then move to the level 2 course on the Cold War and write an essay on the role of the communist party in Italy, after that move to the level 3 course on the Origins and Crises of the Global Economy and write an essay on contemporary austerity politics in Italy. And perhaps Italian history, using Italian sources, can then be the subject of the Bachelor Thesis?

Combinations of history courses with other disciplines

I. Economic history

UCHUMHIS36 Origins and crises of the global economy

This course is attractive to students of the economics track, sociology track, political theory/ international relations track, and the law track. In this course they will familiarize themselves with specific historical methods to study economic reality and they will be enabled to study particular economic topics (for example industrialization or the great depression of the 1930s) in their historical context. In 100-level and 200-level courses like Middle Ages, Early Modern History, Modern History, Cold War and Nazi Germany it is quite possible to focus on economic history, which thus can serve as a preparation for the above-mentioned course on economic history.

II. Political history and international history.

UCHUMHIS22 Nazi-Germany

UCHUMHIS21 The Cold War

UCINTHIS21 Understanding Conflict: Historical Analysis of contemporary irregular conflicts

UCHUMHIS35 Great Powers.

UCHUMHIS32 History and politics of the Arab-Israeli conflict

The interest in international affairs and politics is so widespread at the University College and there are so many different courses on these themes, from law, sociology, and international relations to economics, that this part of the history track is obviously attractive to many humanities and (social) science students who are interested in political history. Students in the humanities might focus on the cultural themes dealt with in these courses, such as art, film, literature and propaganda during the Cold War and in Nazi Germany, and in the history of the Great Powers generally.

III. History of ideas/ cultural history

UCSCIHIS11 History and philosophy of science

UCHUMHIS24 Cultural history of magic and science

This part of the history track is particularly inviting for students from the humanities and the (social) sciences who plan to study the history of their discipline using historical methods and dealing with the types of questions that historians deem relevant. Humanities students can focus on arts, literature, philosophy, religion, or the performing arts. (Social) science students can focus on the history of psychology, sociology, physics or biology. In this way students will become more conscious of the different approaches in the different disciplines.

IV. The twentieth century

UCHUMHIS14 Modern history
UCHUMHIS21 The Cold War
UCINTHIS21 Understanding Conflict: Historical Analysis of contemporary irregular conflicts
UCHUMHIS22 Nazi-Germany
UCHUMHIS35 Great Powers
UCHUMHIS36 Origins and crises of the global economy
UCHUMHIS32 History and politics of the Arab-Israeli conflict.
UCHUMHIS37 Transitional Justice

The twentieth century is of special interest to many students at University College, who need or prefer specific courses in modern history as an essential background to study their own disciplines.

V. Premodern History

UCHUMHIS12 Medieval history 400-1500
UCHUMHIS13 Early modern history: 1450-1800
UCHUMHIS15 History and philosophy of science: from antiquity to the present
UCHUMHIS24 Cultural history of magic and science
UCHUMHIS35 Great Powers

Premodern history is a crucial ingredient for the diversity of perspectives that a Liberal Arts institution like UC seeks to encourage. Hardly any discipline at UC looks at reality from a pre-dominantly temporal perspective. Most courses at UC are on the modern world. The above mentioned courses, however, deal partly or entirely with the world before the industrial revolution and before the French revolution. They offer students an opportunity to delve into very different societies from our own, that at the same time may show some surprising continuities. When in 2005 the UN reported that now more than half of the world population lives in urban areas, courses on the pre-industrial era offer a unique perspective on reality.

MA programs in history and closely related fields

Often the requirements for masters are not clearly defined. The popular program Conflict Studies and Human Rights, also at UU, requires 30 ECTS in related studies, such as Political Science, History, Sociology, Law etc.

History students from the University College are almost always accepted at masters in history, most applicants for special research-masters in Utrecht, Leiden and Amsterdam have been accepted. Students have been accepted at King's College, the London School of Economics and other universities abroad.

Relevant Master Programs at Utrecht University [some are only offered in Dutch]

(for additional information see the site of UU)

<http://www.uu.nl/faculty/humanities/NL/Onderwijs/masterprogrammas/Pages/default.aspx>

<http://www.uu.nl/faculty/humanities/EN/education/mastersprogrammes/Pages/default.aspx>

Ancient, Medieval and Renaissance Studies

Conflict Studies and Human Rights (selective master)

Cultuurgeschiedenis

Politiek en maatschappij in historisch perspectief

Geschiedenis: educatie en communicatie

Historical and comparative studies of the Sciences and Humanities (at the Descartes Institute). This program will merge with History and philosophy of science)

History and philosophy of science (with a distinct beta orientation)

Internationale betrekkingen in historisch perspectief (selective master) (Unique in the Netherlands because of its combination of international relations and history)

Leraar voorbereidend hoger onderwijs in geschiedenis en staatsinrichting

Medieval Studies.

Students who plan to do a masters in history are advised to take at least two courses from the chronological courses, so HUMHIS12, HUMHIS13, HUMCLA12. Reason: many students choose modern history, which, however, deals mainly with modern industrialized/ urbanized society in the nineteenth and twentieth centuries. To achieve the necessary contrast a history student needs to have studied at least one mainly agricultural society.

Do the bachelor's thesis on a historical topic that is closely related to the subject of the masters.

Fellow: Jos van der Linden, A.A.M.vanderLinden@uu.nl

DIAGRAM HISTORY

semester →

FALL

SPRING

SUMMER

/level/ →

1

UCHUMHIS12
Medieval history
400-1500

UCHUMHIS14
Modern history

UCHUMHIS14
Modern history

UCSCIHIS11
History and
philosophy of
science

x

* 2

UCHUMHIS21
The Cold War

CHUMHIS22
Nazi-Germany

UCINTHIS21
Understanding
Conflict

i

UCHUMHIS24
Cultural history of
magic and science

3

UCHUMHIS35
Great Powers

UCHUMHIS37
Transitional Justice

UCHUMHIS36
Origins and crises of
the global economy

UCHUMHIS32
History and politics
of the Arab-Israeli
conflict

i

x = cross-listed

i = interdepartmental

* = it is advised to follow [Humanities Lab](#) course.

HISTORY TEACHERS AND EXPERTISE



Anna Adamska

Medieval history, medieval (pragmatic) literacy and communication, social history of language, cultural history, socio-religious history of East Central Europe.

Jeroen Salman

Expertise: interaction between art, literature and community in the sixteenth century Low Countries.



Martin Bossenbroek

Expertise: International and political history, Boer War, Cold War in the Netherlands.

Ralph Sprenkels

Expertise: conflict studies, Latin America, human rights, peace building, philosophy.



Floris van der Burg

Contemporary philosophy of mind and language, metaphysics, philosophy of science, analytic/continental cross-over, Davidson, Rorty, Spinoza.



Jos van der Linden

Fellow History

Expertise: Cold War - Nazi Germany - American history.



Wouter Marchand

Expertise: financial history - business history - trade - oil - economic history.

LINGUISTICS

UCHUMLIN11 Language & the Mind: Introduction to Linguistics

UCHUMLIN21 Language Form and Meaning

UCHUMLIN22 Psycholinguistics

UCHUMLIN31 Language and Acquisition

UCHUMLIN32 Language Contact and Change

UCINTLIN33 Speech Production and Speech Perception

Please consult [Osiris](#) for the full course description.

UCHUMLIN11 Language & the Mind: Introduction to Linguistics

This course surveys the core areas of linguistics (phonetics/phonology, morphology/syntax, semantics) and lays the foundation for understanding the goals and methodologies of psycholinguistics, neurolinguistics and sociolinguistics (each briefly introduced in the second half of the course). The course provides students with basic, eye-opening, scientific insights about language structure, linguistic categories, universal properties of language, language in the human species, language learning, models of language, and language and culture in society. As such, this course has broad appeal for liberal arts students, and complements interests in HUM (particularly philosophy, classics and literature), SCI (mathematics, biology and cognitive neuroscience) and SSC (particularly anthropology, psychology and sociology, and to some degree, geography, law and political science).

UCHUMLIN21 Language Form and Meaning

This course introduces approaches to structure and meaning in language and gives an overview of the theoretical issues involved in the study of syntax and the relationship between syntax and semantics (meaning). The course emphasizes the analysis of patterns, and the use and evaluation of theoretical models, and as such, has value for students of classics, mathematics, neuroscience, philosophy, physics and psychology.

UCHUMLIN22 Psycholinguistics

This course gives an overview on the methodological and theoretical issues in psycholinguistics, treating empirical and experimental approaches to the study of language. In both content and methodological aspects, the course is of particular value to students with an interest in neuroscience and experimental psychology.

UCHUMLIN31 Language and Acquisition

This course treats current issues in research on child language development, dealing with claims from linguistic theory and cognitive science that have been tested both with naturally occurring child language data and in experiments with children. The course is of particular value to students with an interest in the development of human cognitive abilities, and complements interests in neuroscience, philosophy and psychology.

UCHUMLIN32 Language Contact and Change

This course treats the issues related to language contact: things like bilingualism, the influence of social aspects on linguistic processes, language planning measures, and the linguistic consequences of language contact. The course is of particular interest to students interested in the role of language in forming/reflecting identity, and the interaction of language and culture. As such, the course appeals to students of literature as well as anthropology and sociology, and others interested in the consequences of human migration (law, geography). Implications for language policy handled in the course are relevant for those interested in educational policy and political science.

UCINTLIN33 Speech Production and Speech Perception

This course is a course in phonetics. It provides theoretical and practical instruction in the basic articulatory, aerodynamic and acoustic analysis of speech. It treats production topics such as the source filter theory of speech production, voice analysis, spectrography, speech synthesis, speaker identification, forensic phonetics, and perception topics such as critical band theory, sound segment reduction, speaker identification, and speech intelligibility. The kind of analyses and the evaluation of models treated in the course is valuable to students of biology, mathematics, neuroscience, philosophy, physics and psychology.

Track possibilities:

UCHUMLIN11 leads to both level 2 linguistics courses, and is, additionally, the only fixed prerequisite course for UCHUMLIN32. UCHUMLIN11 is essential for exposing students to the range of phenomena treated in the discipline, but students with a more narrow focus can potentially enter UCHUMLIN21, UCHUMLIN22 and UCINTLIN33 via other paths (see alternative prerequisites published for these courses).

Complete tracks in linguistics can be constructed in several ways, as specified below. It should, however, be noted that a minimum track may not always give adequate preparation for master program in linguistics (see below).

Preparing for a master program in Linguistics

Linguistics is an inherently interdisciplinary field, and preparing for further study in linguistics is an interdisciplinary effort – especially at UCU, where the six courses offered in linguistics total only 45 ECTS (as compared to the 60 ECTS that make up the minimum linguistics major elsewhere), not including relevant methodology courses. Fortunately, students considering applying to a master program in linguistics are well served by UCU's offerings. The level 2 methodology courses UCACCMET23, UCACCMET24 and UCACCMET25 all serve students with an interest in linguistics well, and students who want to pursue a research master in linguistics are encouraged to take as many of these as possible. They should also consider courses in the complementary disciplines discussed below.

- For students with an interest in linguistics, the UCU language and culture requirement serves double-duty: **study of a second language** is a requirement in many linguistics BA programs (often two languages – but classical languages also count) and a prerequisite for admission to most master programs.
- Students with an interest in language and culture should consider courses in **literature and anthropology**.
- An **anthropology** track and some field methods would be useful for students interested in linguistic anthropology. UCACCMET24 is recommended, and UCINTDEV21 and its follow on, a development internship, provide valuable field experience.
- Students with an interest in natural language processing, psycholinguistics, or sociolinguistics are advised to supplement their HUMLIN courses with statistics (UCACCMET23 and its prerequisite) – statistical analysis is central in natural language processing and psycholinguistics, and can be quite important in some types of sociolinguistic research.
- Courses in **philosophy, psychology, neuroscience, biology** and **science lab** modules on categorical perception, speech reception threshold and Matlab are excellent complements for students with an interest in the relationship of language to other human (cognitive) abilities.
- Students with an interest in formal models for language are advised to take courses mathematics (UCSCIMAT01 or UCSCIMAT14) and philosophy, especially analytic philosophy and the philosophy of language (treated in UCHUMPHI23). Also valuable for training in basic formal models are the logic modules of UCHUMMET25.

- Students with an interest in speech technology and natural language processing are advised to consider courses in **statistics**, science lab modules with Matlab, anatomy and categorical perception, **mathematics**, **physics**, **neuroscience**, **psychology** (especially UCSSCPSY25), **biology**, **philosophy**, as well as off-campus courses in computer programming.

Getting into a master program in Linguistics

All graduate programs look for strong students who have clearly demonstrated their intellectual abilities in the previous stage of their education. The wide-ranging nature of the discipline, however, leads to diversity in the focus of linguistics departments around the world, as well in their policies on admission to graduate programs. Students considering a master program in linguistics should follow as many linguistics courses as possible, including UCHUMLIN11, as well as UCHUMLIN21 (syntax and semantics), UCHUMLIN31 (theories of acquisition) and UCINTLIN33 (phonetics), as these treat areas that are core requirements in most linguistics programs. These four courses comprise a strong minor in linguistics.

Many highly-regarded programs emphasize the overall intellectual strengths of the candidates, and thus do accept students without a major or minor in linguistics who nevertheless demonstrate (1) strong academic performance in demanding courses in related disciplines (such as mathematics, philosophy, psychology, classics, literature, neuroscience, see above), and (2) a clear, well-supported interest in linguistics (for this type of candidate, personal statement and recommendations can be very important).

Other highly-regarded programs look for students with very specific linguistic training, and may admit candidates without this background only under the condition that they complete pre-masters courses. Fortunately, most of these programs publish their admission requirements, or are happy to provide information about what the requirements are. UCU does not offer all the courses that might be required by such programs, so candidates who might want to continue their education at such a department should consider supplementing their UCU curriculum with off-campus or exchange courses, as well as courses offered in summer/winter by Landelijke Onderzoekschool Taalwetenschap (LOT), all taught in English by international scholars in the field – (see LOT website at <http://www.lotschool.nl/>).

Fellow: Dr. Jocelyn Ballantyne, J.C.Ballantyne@uu.nl

DIAGRAM LINGUISTICS

semester →

FALL

SPRING

level ↓

1

UCHUMLIN11
Language & the
Mind: Introduction
to Linguistics

UCHUMLIN11
Language & the
Mind: Introduction
to Linguistics

* 2

UCHUMLIN21
Language Form and
Meaning

UCHUMLIN22
Psycholinguistics

Methods

UCACCMET23
Applied Multivariate
Statistics

x

UCACCMET23
Applied Multivariate
Statistics

x

UCACCMET24
Qualitative Inquiry in
Everyday Life

x

3

UCHUMLIN31
Language and
Acquisition

UCHUMLIN32
Language Contact
and Change

UCINTLIN33
Speech Production
and Speech
Perception

x = cross-listed

* = it is advised to follow [Humanities Lab](#) course, or one of the other indicated methods courses

DIAGRAM SOCIOLINGUISTICS

semester →

FALL

SPRING

level →

1

UCHUMLIN11
Language & the
Mind: Introduction
to Linguistics

UCHUMLIN11
Language & the
Mind: Introduction
to Linguistics

* 2

UCHUMLIN21
Language Form and
Meaning

UCHUMLIN22
Psycholinguistics

UCSSCANT21
Violence, Trauma
and Memory in the
21st Century **x**

UCSSCANT22
Gender and Sexuality **x**

UCSSCSOC26
Sociology of
Migration **x**

UCSSCSOC28
Social Inequality **x**

Methods

UCACCMET23
Applied Multivariate
Statistics **x**

UCACCMET23
Applied Multivariate
Statistics **x**

UCACCMET24
Qualitative Inquiry in
Everyday Life **x**

3

UCHUMLIN32
Language Contact
and Change

x = cross-listed

* = it is advised to follow [Humanities Lab](#) course, or one of the other indicated methods courses

DIAGRAM PSYCHOLINGUISTICS

semester →

FALL

SPRING

level →

1

UCHUMLIN11
Language & the
Mind: Introduction
to Linguistics

UCHUMLIN11
Language & the
Mind: Introduction
to Linguistics

UCSSCSOC11
Introduction to
Sociology

UCSSCSOC11
Introduction to
Sociology

UCSSCPSY11
Introduction to
Psychology

X

UCSSCPSY11
Introduction to
Psychology

X

* 2

UCHUMLIN22
Psycholinguistics

Methods

UCACCMET23
Applied Multivariate
Statistics

X

UCACCMET23
Applied Multivariate
Statistics

X

3

UCHUMLIN31
Language and
Acquisition

UCINTLIN33
Speech Production
and Speech
Perception

X = cross-listed

* = it is advised to follow [Humanities Lab](#) course, or one of the other indicated methods courses

LINGUISTIC TEACHERS AND EXPERTISE



Sergey Avrutin. PhD, Massachusetts Institute of Technology

Child language development

Language impairment (aphasia)

Syntax-discourse interface & application of information theory

Courses in: psycholinguistics/psychology of language, language acquisition, and methods of experimental research



Jocelyn Ballantyne. PhD, University of Texas at Austin

Fellow Linguistics

Formal models in syntax and semantics

Syntax-semantics and prosody-syntax interface

Semantic focus and information structure

Interaction of L1/L2 morphosyntax

Student-driven research



Gaetano Fiorin. PhD, Utrecht

Member of European FP7 Research Consortium AThEME (Advancing the European Multilingual Experience)

Theoretical and experimental linguistics

Language acquisition and language pathologies, in particular dyslexia

Model-theoretic semantics and implications for cognitive sciences and philosophy of mind



Luisa Meroni. PhD, University of Maryland

First language acquisition

Theoretical and experimental linguistics

Second language acquisition



Yaron McNabb. PhD, University of Chicago

Syntax / semantics interface

Pragmatics

Experimental linguistic and pragmatics



Jacomine Nortier. PhD, Nijmegen

Multilingualism and language contact

Sociolinguistics

Youth languages

Code-switching

Language and identity

LITERATURE AND CLASSICS

SUBTRACK 1. COMPARATIVE LITERATURE

UCHUMLIT11	Introduction to Literature
UCHUMMAP22	Adaptation Studies: From Text to Screen
UCHUMCLA2X	The Tragic Condition: Greek Drama and Beyond
UCHUMLIT26	The Literary Canon Contested
UCHUMLIT27	Literature in Focus
UCHUMLIT32	Gothic traditions and Cultural Critique
UCHUMLIT35	Cultural Memory
UCHUMLIT36	Postcolonial Interventions: Literature, Media and Arts
UCHUMLIT37	Literature and the City

Interdepartmental:

UCINTGEN11	Gender, Science and Technology
UCINTLAT21	Culture and Society in Contemporary Latin America

SUBTRACK 2. ANCIENT LITERATURE

UCHUMLIT11	Introduction to Literature
UCHUMCLA12	Ancient Literature and History
UCHUMCLA2X	The Tragic Condition: Greek Drama and Beyond
UCHUMCLA3X	Humour and the Classical Tradition

From the track Language and culture:

UCHUMCLA11	Latin Language and Culture I
UCHUMCLA21	Latin Language and Culture II
UCHUMCLA31	(tba, depending on availability)

Please consult [Osiris](#) for the full course description.

UCHUMLIT11 Introduction to Literature

This course allows you to become acquainted with a variety of literary works from different periods and languages, at the same time as it introduces you to the basic concepts in literary studies. Each week we focus on a different aspect of writing and reading in relation to particular works so that you will increase at the same time your knowledge of the literary canon, of literary history, and your ability to ask interesting questions about the works you read: About how they are written, about their possible effects on readers, about the way they reflect or envision the society in which they were composed, about the way in which societies cherish some literary works and censure others, about how certain writers acquire or lose value over the course of time, or how literature helps to shape the sense of who we are as individuals and as members of society. Among the authors we will be reading

are Borges, Dante, Flaubert, Kafka, Morrison and others.

UCHUMLIT26 The Literary Canon Contested

The question 'What is a classic?' has been recurrent in literary criticism and the study of literature. This course examines how the question has been addressed at different moments in time by influential literary critics and writers (e.g. Sainte-Beuve, T.S. Eliot, Calvino, Kermode, Coetzee) and what we can learn from that about the values attached to literature in each and about the framework through which literature is seen in each (valuing antique aesthetic models, rhetoricity, learnedness, expression of national character, etc). We will consider the difference between a 'classic' and the 'canon', and study the conflicts and histories of canon-formation as well as canon-constestation. The course takes into account a set of exemplary literary and critical debates in historical contexts, and builds on conceptual tools acquired in UCHUMLIT11 (e.g. intertextuality, postcolonial criticism, censorship), now applying these to questions of canonicity. Students understand – esp. by considering feminist, postcolonial and anti-humanist critiques of 'the canon' – that literature is studied and appreciated (scholarly and publicly) according to a set of historically formed and shifting values.

One important dimension is how texts travel through space and time and get reappropriated and appreciated in different settings and periods, through rewriting and adaptation (i.e. Homer's Iliad, Joyce's Ulysses and Walcott's Omeros), translation and global distribution. One of the crucial literary and critical practices that contribute to canonization and periodization is translation – the translation and travel of texts beyond their immediate context and their appreciation, citation and appropriation in other settings. Translation can work both as a force of canonization and of diversifying literary standards (e.g. Ovid's translations of Greek mythology; Romantic renewal of poetry via Shakespeare translations). A central issue of the course – again by considering a set of exemplary literary and critical texts in historical contexts– is therefore translation and the limits of translatability (Apter) of literature on a planetary scale.

UCHUMLIT27 Literature in Focus

The course offers a thematic case study, that changes every year. This offers students the chance to get acquainted with classical and canonical works more in depth, learning how to do close reading as well as placing the text in its historical context. Students also explore different forms of critical receptions and evaluation through time, disciplinary contexts and scholarly traditions.

UCHUMCLA12 Ancient literature and history

Greece and Rome occupy a central position in the history of Western civilisation. Many aspects of Western civilisation have their origin in the classical world. Literature, philosophy, the arts, science, the ideal of democracy, and the rule of law, for example, were invented and developed by the Greeks and Romans and transmitted to the modern age. While being basic to Western culture, the civilisations of the Greeks and Romans were also very different and therefore are difficult to understand from a modern perspective. Thus the study of the ancient world and classical literature is a journey into the known and the unknown, the familiar and the strange, at the same time. In this course students explore a selection of literary highlights from these cultures and learn to interpret them within their historical context. The texts will be subsumed under a variety of different themes: such as classical heroism, the classical philosophy of the 'good life,' the art of oratory, the practice of religion as a moral guide to the after-life, the rise of Christianity and the concept of the 'classical'.

UCHUMCLA2X The Tragic Condition: Greek Drama and Beyond

The concept of 'tragedy' is one of the foremost contributions of ancient Greek culture to the Western-European legacy. It centres around the fundamental and disquieting insight that human life is subject to dark and elusive forces which lie outside the governance of reason or justice. The typically Greek, 'tragic' sense of life is at a great

distance from the Judaeo-Christian, as well as from most modern worldviews, which are governed by rational values such as justice and intelligibility.

After tracing the rise of the tragic worldview in early Greek literature, especially in Homer and Hesiod, this course explores its flourishing in the great classical tragedies of the fifth century BC, such as Aeschylus' Oresteia, Sophocles' Oedipus Rex and Antigone and Euripides' Bacchae. It also examines the new, eccentric forms the tragic genre took under Roman imperial rule, such as Senecan drama. Moreover, attention is paid to the revival of (classical) tragedy in Renaissance and early modern literature, as well as to the political and philosophical conditions that caused the ever-decreasing importance of tragic thought in modern times. Finally, we look at the reoccurrence of tragic themes in the nineteenth and twentieth centuries, such as the Faust-theme, Nietzschean philosophy and twentieth-century absurdism. It will be shown that the original, Greek belief in the tragic condition of human existence continues to engage literary minds, even in our largely post-tragic era.

UCHUMCLA3X Humour and the Classical Tradition

Laughter has been a vital but varied part of literature from Antiquity to the present. In different genres and diverse historical settings it took many forms, ranging from silly jokes to sophisticated wit, from ironic ambiguity to farcical caricature. The theme also offers a challenging case for exploring the cultural uses of literary texts, for example to express social superiority, to provide comic relief, or to express political criticism. This course will trace the rich and entertaining uses of humour in Greek and Latin literature. It will pay particular attention to their impact on the classical tradition in the Western world.

Cross-listed courses level 2

UCHUMMAP22 Adaptation Studies: From Text to Screen

The course explores the analysis of a text and its adaptation, whether that 'text' is a novel, film, dance, play, comic strip, musical score, sculpture, video game, etc. The adaptation might be in the same narrative form, but is often in another, and the debates have often been about question of fidelity and betrayal, authority and prestige, translation and convergence.

This area of enquiry became very popular in literary studies with novel-to-film criticism, and George Bluestone's highly influential work, *Novels into Film*, which was published in 1957. However, for several decades the field has been considered a hybrid bastard between film studies and literary studies, without gaining the respect and rigorous investigation that it deserves. Things have significantly changed in the last decade which has seen an explosion of studies interested in asserting the theories, methodologies and practices of adaptation, interpreted more as an independent remediation of one medium into another, without obsessing about the priority of one system upon the other, or question of origin, purity or fallacies.

In order to highlight these recent shifts the course studies the three waves of adaptation studies (essentialist/structuralist/postmodern) highlighting the different approaches and interpretation through history by focusing on the changing ideas of what a medium can do that the other cannot.

Adaptations can be crucial to illuminate the meaning of an original text, bring to light a historical event which has been forgotten, show the relation between different production systems and cultural contexts, visualize the life and works of writers and artists, and understand narrative structure and the limits and power of visualisation. As such it is an excellent playing field to tease out issues of authorship, identity, plot, narrative, character and setting as well as issues of media specificity, cultural contexts and commercial infrastructure.

UCHUMLIT36 Postcolonial Interventions: Literature, Media and Politics

Postcolonial criticism aims at analyzing the relation of power and resistance among different cultures, groups and subjects by providing alternative tools and methodologies that contest dominant forms of narration,

representation and knowledge production. How does postcolonial criticism help to unearth the problems of contemporary global society? What are the advantages of reading texts, films and societal events through a postcolonial lens? What are the limits and pitfalls of postcolonial theorizing and how do recent developments redirect the field towards new areas of studies? In order to answer these questions the first part of the course focuses on the principles of postcolonial criticism, by reviewing major theorists (i.e. Fanon, Said, Bhabha, Spivak, McClintock, Hall, Gilroy among others) and crucial debates (orientalism, hybridity, subalternity, cosmopolitanism).

In the second part of the course we focus on how postcolonial criticism makes an intervention into different field of studies in connection to current issues such climate change (ecocriticism), religious and ethnic conflicts (postsecularism), institutions (postcolonial Europe) digital revolutions and digital divides (digital diasporas) and economic transitions (postcolonial cultural industry), which trespass the boundaries of the nation-state and affect the globe in unequal and uneven ways.

The courses addresses issues in postcolonial critique; literary theory, transnational feminist theories; conflict studies, visual culture, digital media, cinema studies, international migration and cultural theory among others.

UCHUMLIT37 Literature and the City

This course focuses on the relation of literature and the city. Since Antiquity, the city has been a symbol of human civilization and has entertained a specific relation with literature – from Plato's famous book X of the Republic, via St. Augustine's City of God, 19th century poetic reflections of urbanization, to contemporary literature as an imagination of global urban spaces. We approach the city as a text whose meanings are constructed by readers and writers, and by changing everyday life within city-space.

The course begins by exploring classical, modern and contemporary approaches to the city and literature (Plato, Benjamin, Ross, Lefebvre, Foucault). Then, we examine one prime example – Paris – which has been influential in literature and in our understanding of urban life today. We trace the transformations of city-space from pre-modern to modern, from colonial to postcolonial, from monarchical to revolutionary, from national to transnational, and study how literary texts have intervened in and contributed to these transformations. During an excursion to Paris, we deepen our insight into how literary texts reflect and influence the changes in city-space, and study the city as a playing field for identity formation and poetic inspiration. Readings include Baudelaire, Colette, Hoffmann, Hugo, Perec, Poe.

UCHUMLIT32 Gothic traditions and Cultural Critique

Gothic buildings are known for their fantastical and licentious constructions, their boundlessness and over-ornamentation, their unexpected niches and their hidden passageways. A central topos in gothic fiction is this kind of medieval labyrinth, intact or in a ruinous state, but always in one way or another signifying the echoes of the past. Gothic representation as rooted in this tradition, be it Victorian or postmodern, is a writing of excess and suspense. The boundaries between the real and the imagined, the visible and the invisible, reason and emotion, the political and the personal are blurred. Therefore, the strength of the gothic consists of the reversal of traditional values and norms. Strange things are normal and normal things are strange. The gothic has been said to give a voice to the oppressed classes, to repressed colonial histories, to the vicious aspects of family life and oedipal structures, to prohibited sexuality, to silenced gender.

UCHUMLIT35 Cultural Memory

Why do some stories become inscribed into national history whilst others are forgotten? What are the cultural means by which shared stories about the past are produced and negotiated? How do narratives of trauma and victimhood shape a society's self-image? This course explores the material culture and civic performance of public memory, the role of remembrance and forgetting in the construction of collective identities, the shifting of

(trans) national frameworks of memory, and the role of literature, film, and other media of memory in constructing narratives about the past that either support or challenge the 'official' memory of a country or region. We survey the most recent theoretical reflections on collective memory and on the development of memorial cultures in the 20th and 21st centuries against the background of wars, and of social and technological change.

This multidisciplinary course will serve as an introduction to the key questions and methodologies of cultural memory studies. The course is designed to give students the opportunity to contribute their questions and thoughts in various conversational settings: oral presentations, in-class discussion and group projects, and, between sessions, online responses and discussion.

UCINTGEN11 Gender, Science and Technology <interdepartmental>

The key theme of this course is to explore how the production of gender and the production of science and technology have been mutually defining. The question of scientific objectivity and neutrality, nature versus nurture, will be addressed by putting the history and development of science and technology in relation to gender questions and feminist epistemology. By studying cases from biology, neuroscience, medical science, quantum physics, as well as feminist approaches to the discipline of science and technology studies, students learn to analyze how gender has been central to scientific endeavors – not only through the exclusion of women, but in the ways that masculinity has been shaped and performed through its practice. Students will further study how this has affected the built environment and sustainability, the ethics and gendering of laboratory research practices, question of the human and its current post-human status.

We raise issues such as cyborgs, the gender of engineers and reproductive technology, as well as questioning if women and feminism have changed science. Furthermore, the course will explore how gender issues have been an integral part of the organization and institutionalization of the natural sciences and engineering thus influencing women's and men's lives and careers. The course will also address how the relation between gender, technology and science impact upon social constructions and the dynamics of institutions.

UCINTLAT21 Culture and Society in Contemporary Latin America <interdepartmental>

The major objective of this course is to critically examine a number of key issues, themes, and developments relevant for understanding contemporary Latin America from a multidisciplinary perspective. Themes or topics are urbanization and megacities, dictatorship and authoritarian rule, revolution and guerrilla, hemispheric relations (from the historically formed Black Atlantic until geopolitics), political culture, indigenous people and movements, nationalism and national identities, (international) migration, drug trafficking and violence, gender relations, media and consumer cultures, and democratization. The course approaches these defining themes and processes of contemporary Latin America by the critical interpretation and understanding of a cultural product (novel, movie and/or other cultural representations) concerning a specific theme, as well as the study and analysis of readings from disciplines such as history, political science, geography, sociology and anthropology.

Why is the track important?

Literature is an age-old human creative practice. It unites features that are uniquely human: the artistic use of language and the capacity for story-telling, combined with the creation of worlds that represent humanity in its fundamental joys and anxieties, its successes and failures. As part of a general education as envisaged in the LAS program, the reading and understanding of literature is indispensable.

Literature offers the opportunity to learn about ourselves and others. At the center of imaginative literature is mimesis or the representation of human life and experience. Engaging with the literary narratives and experiences of otherness they offer, we can become aware of ourselves, of the world around us, and of our position in that

world in new ways. Reading literature we can learn about historical contexts, but also eternally human struggles, we can learn about the perspectives of others on themselves, and on ourselves. In the process of reading and studying literature our development thus works both ways: we learn about our fellow human beings as we come to know ourselves and our place in the world. Since literature offers the full gambit of variety in human life and culture, the study of literature will also lead to knowledge of our similarity to and difference from others. Literature will reveal to us the traditions that shape both our individuality and our communal culture. It can sharpen our sensitivity for the worlds around us, and inside us.

Furthermore, the second line in this track studies the literature and culture of the Ancient Greeks and Romans, which constitutes one of the cornerstones of Western society and its culture. Part of history of the Ancient World is the Jewish tradition and Christianity as well. All these fields have contributed to the richness and variety of the literary, philosophical, religious, artistic and scientific achievements of the West. The main subjects of the history of Antiquity and the Classical Tradition are offered for study in a track of courses parallel to the Literature track. Discovering the sameness and otherness of the Ancient World provides students an opportunity to absorb and reflect on the tradition of Greeks and Romans.

How is the track integrated into the LAS program?

The Literature & Classical Studies Track aims at developing both the appreciation of literature and its academic study. Memorable works of literature are charged with meaning and significance, and are the object of study from different perspectives. One can attempt to understand them by applying both contextual knowledge and personal experience in the process of careful reading. One can also attempt to interpret them and engage in an academic debate and exchange on the basis of a shared methodology. And one can reflect on them and be open to their relevance to one's personal life. In all cases the reading and study of literature contributes to a liberal arts education.

The academic purpose of the study of literature is to develop the capacity of reading critically. A critical reading aims at formulating and justifying judgment on the basis of sound methodological criteria and at practicing critical, careful attention to the text, its historical settings, its cross-textual references and the reader's own interpretative lense. In order to attain these aims this track requires students to become acquainted with the philosophy and theories of interpretation as they have been developed since Antiquity up to the present day. Literature in all its variety has stimulated a great variety of theoretical approaches to interpretation, and they can enrich the experience of reading literature.

Combinations and track possibilities

The Literature and Classical Studies Track has two main lines which students can follow: 'Comparative Literature' (track 1) with courses focussing on the study of literature until the present day, including literary and critical theory as well as aspects of cultural studies; and 'Ancient Literature' (track 2) with courses focussing on the study of Ancient literature and Classics.

Apart from the straight level 1-2-3 route to either of these, a number of combinations may also be of interest. For all students who wish to major in these areas, the starting point is UCHUMLIT11 (Introduction to Literature). Within the track, the courses can then be combined as they fit best to the students specific interests. Below, we list a few possibilities, none of which are binding.

Master programs

MA in Literature

Literature MAs in the Netherlands will often require 80 ects in a particular area, but the combination of courses offered at UCU have in the past been sufficient for University of Utrecht and Leiden. UCU graduates have also been successful in their applications to so-called combined Masters in Literature and Philosophy at Leiden, UCL London, Goldsmith College, Warwick University and the New School in New York.

MA in Classical Studies

Masters degrees in Classics, as mentioned, are likely to require more of either Latin or Greek, sometime both, at any of the top, internationally renowned universities, but the University of Utrecht does offer a Masters in Classical Antiquity that does not. That said, we have also had students who successfully entered Masters programs at both Cambridge and Oxford. Students should always be advised to look into the specific entry requirements for the particular program, but the combination will put them in good stead.

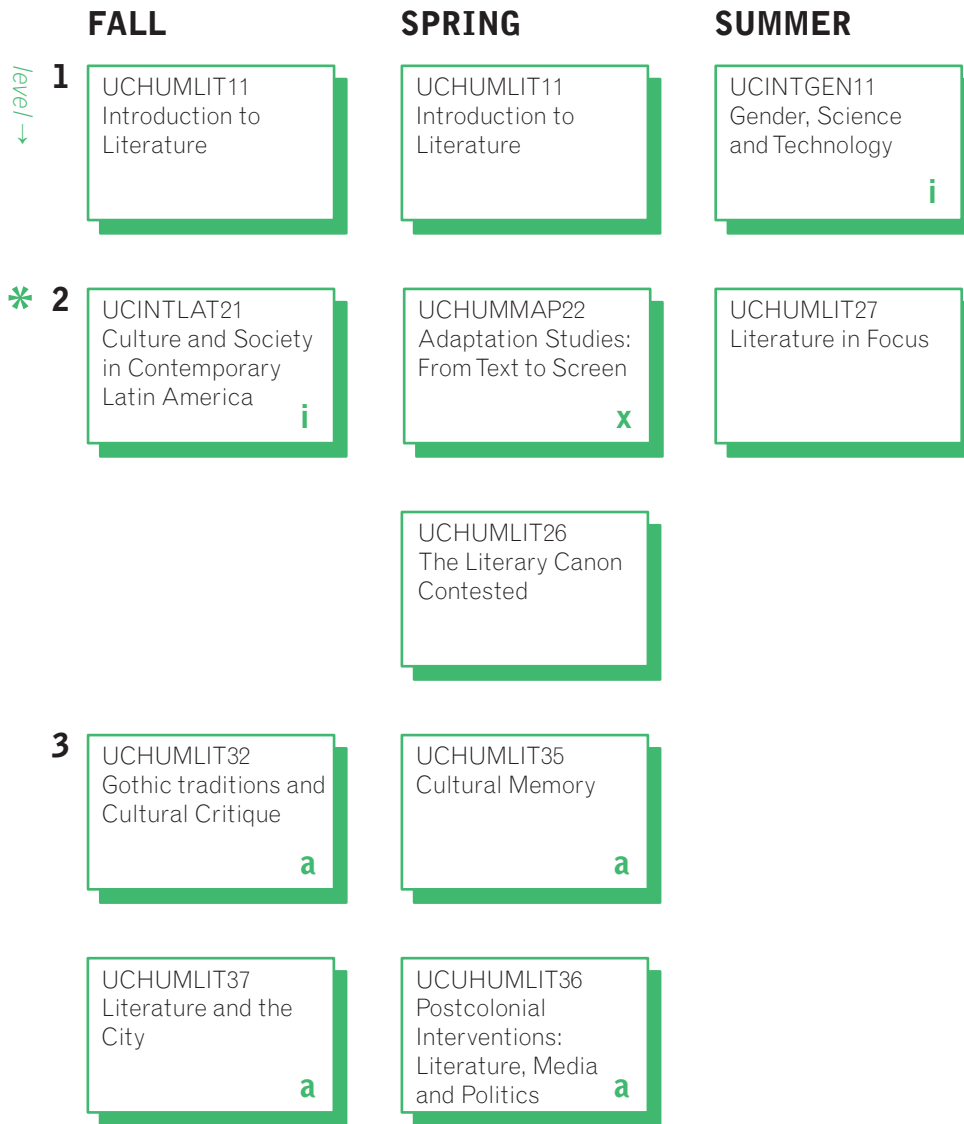
Supporting disciplines and good combinations

It almost goes without saying that the study of Modern or Classical Languages is a very important addition to the study of literature, modern or ancient. Furthermore, the history and philosophy tracks are very good combinations, but students should also consider the Performance Studies Track, the Political Science and Sociology tracks as good support for an interest in literature and/or classics.

Fellow: Dr. Birgit Kaiser, B.M.Kaiser@uu.nl

DIAGRAM SUBTRACK 1 COMPARATIVE LITERATURE

semester →



x = cross-listed

i = interdepartmental

a = alternates

* = it is advised to follow [Humanities Lab](#) course.

DIAGRAM SUBTRACK 2 ANCIENT LITERATURE

semester →

FALL

SPRING

level ↓

1

UCHUMLIT11
Introduction to
Literature

UCHUMCLA12
Ancient Literature
and History

* 2

UCHUMCLA2X
The Tragic Condition:
Greek Drama and
Beyond

a

3

UCHUMCLA3X
Humour and the
Classical Tradition

a = alternates

* = it is advised to follow [Humanities Lab](#) course.

SUBTRACK 1 COMPARATIVE LITERATURE: TRACÉS

MODERN LITERATURE AND CULTURE

UCHUMLIT11	Introduction to Literature (F/S)
UCHUMMAP22	Adaptation Studies: from text to screen (S)
UCHUMLIT26	The Literary Canon Contested (S)
UCHUMLIT27	Literature in Focus (Summer)
UCHUMLIT32	Gothic Traditions and Cultural Critique (F)
UCHUMLIT35	Cultural Memory (S)
UCHUMLIT36	Postcolonial Interventions: Literature, Media and Politics (S)
UCHUMLIT37	Literature and the City (F)

POSTCOLONIAL LITERATURES AND CULTURES

UCHUMLIT11	Introduction to Literature (F/S)
UCINTLAT21	Culture and Society in Contemporary Latin America (F)
UCHUMLIT26	The Literary Canon Contested (S)
UCHUMLIT27	Literature in Focus (Summer)
UCHUMLIT36	Postcolonial Interventions: Literature, Media and Politics (S)

LITERATURE, GENDER AND CRITIQUE

UCHUMLIT11	Introduction to Literature (F/S)
UCINTGEN11	Gender, Science and Technology (Summer)
UCHUMLIT26	The Literary Canon Contested (S)
UCHUMLIT27	Literature in Focus (Summer)
UCHUMMAP22	Adaptation Studies: from text to screen (S)
UCHUMLIT32	Gothic Traditions and Cultural Critique (F)
UCHUMLIT36	Postcolonial Interventions: Literature, Media and Politics (S)
UCHUMLIT37	Literature and the City (F)

LITERATURE AND CLASSICS

TEACHERS AND EXPERTISE



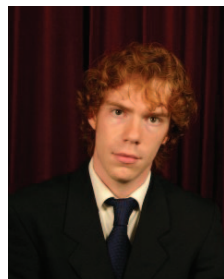
Dr. Agnes Andeweg

Expertise/fields of research:

Modern literature (19th c- present), gothic studies, gender studies, cultural memory.

Profile: <http://www.uu.nl/gw/medewerkers/AAndeweg/0>

<http://maastrichtuniversity.academia.edu/AgnesAndeweg>



Bas van Bommel

Expertise/fields of research:

Classics, rhetoric, literature, classical humanism.

Profile: <http://www.uu.nl/medewerkers/BvanBommel/0>



Dr. Kári Driscoll

Expertise/fields of research:

European Modernism, modern German and Italian literature, Animal Studies, posthumanism, Franz Kafka, literary translation.

Profile: <http://www.uu.nl/hum/staff/KDriscoll/0>



Dr. Birgit M. Kaiser

Fellow Literature & Classics

Expertise/fields of research:

Literary theory, postcolonial literature (esp French North African and Caribbean), comparative Romanticism, aesthetics, post-structuralism, feminist theory.

Profile: <http://www.uu.nl/hum/staff/BMKaiser>

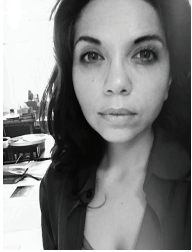


Dr. Susanne C. Knittel

Expertise/fields of research:

Cultural memory, Holocaust and trauma studies, post-communist memory, disability studies, German and Italian literature from the 19th century to the present, literature and architecture, comparative media studies, cultural studies, Modernism and the metropolis, Futurism and Expressionism.

Profile: <http://www.uu.nl/gw/medewerkers/SCKnittel>



Nina Köll, MA

Expertise/fields of research:

Film Studies, Digital Media Studies, Transmedia Storytelling, Cultural Studies.

Profile: <http://www.uva.nl/over-de-uva/organisatie/medewerkers/content/k/o/n.koll/n.koll.html>



Dr. Erin Lacour

Expertise/fields of research:

Critical theory and art theory, graphic novel, literature, comic studies, novel and fan fiction.

Profile: <http://www.uu.nl/medewerkers/ELLaCour/0>



Prof. Dr. Sandra Ponzanesi

Expertise/fields of research:

Postcolonial studies, gender studies, cinema and visual culture, European studies, conflict studies, digital media, Italian colonial history, diaspora studies, comparative literature.

Profile: <http://www.uu.nl/hum/staff/SPonzanesi>



Prof. Dr. Arnoud Visser

Expertise/fields of research:

Literature in the age of Renaissance and Reformation; the classical tradition.

Profile: <http://www.uu.nl/hum/staff/ASQVisser/0>



Dr. Doro Wiese

Expertise/fields of research:

Comparative Literature and untranslatability, intermediality, theories of affect, and critiques of (neo-)colonialism.

Profile: <http://www.uu.nl/gw/medewerkers/Dwiese>

ART HISTORY AND MUSEUM STUDIES

UCHUMHAR11	Introduction to Art History and Museum Studies
UCHUMHAR21	Reflections on Dutch 17th Century Painting
UCHUMHAR22	Museum Studies
UCSSANT23	The Materiality of Culture
UCHUMHAR32	Heritage: Dynamics of Collections
UCHUMHAR31	Modern Art

Please consult [Osiris](#) for the full course description

UCHUMHAR11 Introduction to Art History & Museum Studies

The course provides a history of painting in the West, with the post-Classical disegno (Rome and Florence) and colore traditions (Venice and Northern Europe) as the focal point. Special attention is given to the canons, theories and debates that established these traditions, as well as the techniques and pictorial solutions associated with the schools; and to the art and criticism rooted in the studio and workplace. In addition, students are introduced to collections and museums and how to conduct research into artworks in public institutions. A painting class provides students with a practical understanding of techniques and materials.

UCHUMHAR21 Reflections on Dutch Seventeenth-century Painting

Zooms in on the miraculous period (1600–1670) when enormous numbers of high quality paintings were produced in the Netherlands. The course focuses on art theoretical issues as well as the hierarchy of genres, and examines diagnoses for the decline of the Golden Age Dutch painting. In addition to reviewing the biographies and works of the stars of seventeenth century Dutch painting, the methods used and the controversies surrounding them are examined.

UCHUMHAR22 Museum Studies

The public museum is a key institution where art works are organised and displayed according to defined criteria. The course examines the historical transformations of the museum script, engaging various approaches and concepts, case studies and site visits, to analyse and understand modern forms curatorship and patronage.

Cross-listed course, level 2

UCSSCANT23 The Materiality of Culture

The material and visual ‘turns’ in Anthropology since the 1980s have brought a renewal of interest in objects and images and their entanglement in human social life and culture. The course examines the methodological implications and theoretical understandings of these turns by close readings of ethnographies (of photography in Indonesia, and the Aboriginal acrylic painting movement in Australia), texts by key theoreticians, and a visual research project.

UCHUMHAR31 Modern Art: Concepts and Paradoxes

The most important movements of Modern Art, from the early twentieth-century avant-garde to post-modernism, are surveyed. It covers art interpretation and the contemporary art world: the artist's presentation of the artwork and of the self, and the relationship between artist and museum. It explores the historical impact of war and censorship on artistic production, as well as the politics and myths of movements. Conceptual art, photography, and myriad forms of media are examined; as are issues of nudity and the body. Globalization of art as a major paradox of twentieth-century art is examined.

UCHUMHAR32 'Heritage': Dynamics of Collections (S)

This course takes a broad, comparative approach to the historical development of heritage while going into depth through a range of case studies, both European and non-European. It examines how and why several shifts took place: from the rise of the historic monument and expansion of Renaissance collections, the founding of major national museums during the Enlightenment, to the unprecedented expansion of heritage to include industrial and intangible forms in the 20th-century. Students engage with scholarly literature and debates in art history, history of science, and anthropology, and by means of case studies.

Further

UCHUMINT21 Humanities Internship (summer, F or S)

An Internship in a public museum is a crucial part of the Art History and Museum Studies track, and an essential way for students to strengthen their curriculum – of a different order than supplementary off-campus courses and courses taken on exchange. An internship strengthens the student's profile through practical engagement with collections, collection management, curatorship, and a range of professionals – from artists and curators to conservators – and also stakeholders: whether modern patrons or indigenous peoples seeking to reconnect with their cultural heritage held in public institutions. The pre-requisites for a Humanities Internship connected to Art History & Museum Studies are UCHUMHAR22 Museum Studies and UCHUMHAR32 Heritage.

Why is the track important?

The Art History and Museum Studies (AHMS) track serves all UCU students who enjoy art, museums and heritage. The track begins by reviewing the histories of art, including painting, sculpture and architecture, from antiquity to the present, introducing the basic concepts of the discipline, and initiating students' first steps in using art historical research methods (HAR11). At 200-level, Reflections on Dutch seventeenth-century painting surveys the golden age of artistic creativity, its great masters, its hierarchy of genres, and the reasons for its eventual decline (HAR21); Museum Studies focuses on the development and significance of ways of displaying collections; the rise of the temporary exhibition; the renovation of historical museums; and the role of modern patronage (HAR22). [ANT23 Materiality of Culture examines post-colonial popular photographic practice/ genre and the development of Aboriginal fine art movements.] At level 3, Modern Art focuses on complex, international developments in the visual arts since 1870, from the avant-garde's radical reformulation of what art can be, to the attack on abstraction in the 1970s, when abstract art lost its hegemony, to postmodern expressions of art and globalization of art worlds (HAR31); Heritage: Dynamics of Collections examines collecting and collectors, the invention of the historic monument and the globalization of heritage (HAR32). Students learn the skills of formal and critical analysis, as well as the methods, theories and approaches that have been developed over time to study artists, aesthetics, art works, genres, art movements, exhibitions and collections. Their eyes are sharpened by a practical painting class, and by excursions to view particular artworks, exhibitions and museological developments in different institutions.

The AHMS track also prepares students to undertake a supervised internship in a museum or other heritage institution as part of the bachelor program. The [UCU Cultural Heritage Program \(CHIP\)](#) allows students to gain first-hand experience of collection management, documentation and research (HUMINT21). The internship can be the source of inspiration for the research thesis (HUMRES32).

How is the track integrated into the LAS program?

An understanding of what images are, what they do and how they do it adds an essential ingredient to a liberal

arts and sciences education today. The histories of art and collections, from Antiquity to the present day, comprise both European and global dimensions. Students learn to analyze, conduct research on, and critically interpret works of art in the broader social, economic and political context. The scholarly competence acquired through the analysis of artworks using art historical methods and theories, provides a distinctive vantage point within the liberal arts and sciences program. In the Humanities Department, AHMS complements Media and Performance Studies; and enriches and expands the scope of History, Religious Studies, and Philosophy. The social and political role of art, questions of taste, value, the agency of practitioners and institutions, globalization and de-colonization are among the areas of common ground with the Social Sciences. Art History enriches and has been enriched by approaches from Anthropology, Sociology, Economics, Human Geography, Political Science, Psychology and Law. Scientific research provides new insights on the materials and artworks themselves; while debates about conservation underline distinctive positions on the ethics of curating global cultural property. Links with diverse heritage institutions embed AHMS firmly in the LAS program. [203 words]

Combinations – majors/ minors - evident affinities

Humanities majors - Art History and Museum Studies combines well with History: both disciplines use primary and secondary written sources to analyze historical developments, which are essential for understanding art works, artists, art movements and institutions. Training in the formal analysis of artworks is of great benefit to students in the field of Religious Studies, which in turn deepens understanding of the relationship between art and the sacred. For students interested in the contemporary art and collection use, Media and Performance Studies (MAPS) share much common ground with Art History. Earlier debates about the transformation of the artwork in the age of mechanical reproduction now extend beyond photography to film, to performance, and to the internet; while the remediation of museums, collections, exhibitions and digital heritage play a crucial role in the globalization of art worlds. AHMS prepares students to undertake an internship in a heritage institution, such as a museum. Such an internship often includes documentation and research tasks as part of collection management or exhibition projects. This combination is of interest and relevance to all Humanities students for whom AHMS is one of their tracks.

Minors – For Social Science Majors who are interested in art, politics and globalization, a Minor composed of HAR11, HAR21, HAR31, and HAR22 or HAR32 would be an attractive option. Similarly, for SSC majors with tracks in economics and business and an interest in the art world, a minor offers a way of combining these areas in a coherent way. For students focusing on anthropology, sociology and development studies, a combination of HAR11, HAR22, ANT23, HAR31/or HAR32 would provide insight into the institutional order of the art world and heritage, and the impact of decolonization. For those with tracks in Law and Criminology and an interest in legal aspects of ownership of art and cultural property, including repatriation issues, could combine HAR11, HAR21, HAR22, HAR32. Tracks in Human Geography and International Relations and an interest in public art, diplomacy, and heritage can be combined with a minor in AHMS composed of HAR11, HAR21, HAR22, HAR32. For Science majors with tracks in Chemistry and Physics who may wish to explore scientific research in the field of Art History or heritage management, a Minor comprising HAR11, HAR21, HAR31 and HAR22 or HAR32, would provide foundational knowledge of artworks, collections and institutions.

These are just some of the most obvious combinations: there are many more.

Master programs – what is needed to get in – some cases

Utrecht University's Department of Art History provides a set of criteria for students applying for master programs in the field. While these guidelines are aimed at those applying to Utrecht programs, and program requirements vary, they nonetheless provide a useful point of departure for those applying elsewhere. The Utrecht English-language Research Master in 'Art of the Low Countries in Its European Context' emphasizes research

skills in the Humanities combined with a focus on Art History. Entry requirements are specified as: knowledge and insight into one of the Humanities at bachelor level; skills for conducting and reporting on research in one of the Humanities; a clear interest in Art History demonstrated by having at least 45 erts of components in the field of Art History; knowledge of the basic concepts used in Art History; knowledge, insight and skills required for carrying out research as demonstrated by references and/or marks showing that the student belonged to the top 10% of his or her bachelor program cohort; strong motivation to carry out scientific research and become a starting scientific researcher. This must be demonstrated in the letter of application and at an interview. This means that the UCU student who takes all five courses in the AHMS track, does an internship, and writes their research thesis on a relevant topic in art history/museum studies, has 60 erts. Off-campus courses and courses on exchange can further augment the student's art historical profile.

In addition to the research master, there are three one-year, Dutch-language Art History master programs - 'Oude Kunst: onderzoek, actualiteit en praktijk', 'Hedendaagse Kunst: theorie, kritiek en berowpspraktijk'; and 'Architectuurgeschiedenis en monumentenzorg', deal with (i) Old Art; (ii) Contemporary Art, connecting theory, criticism and practice; (iii) Architectural history and heritage.

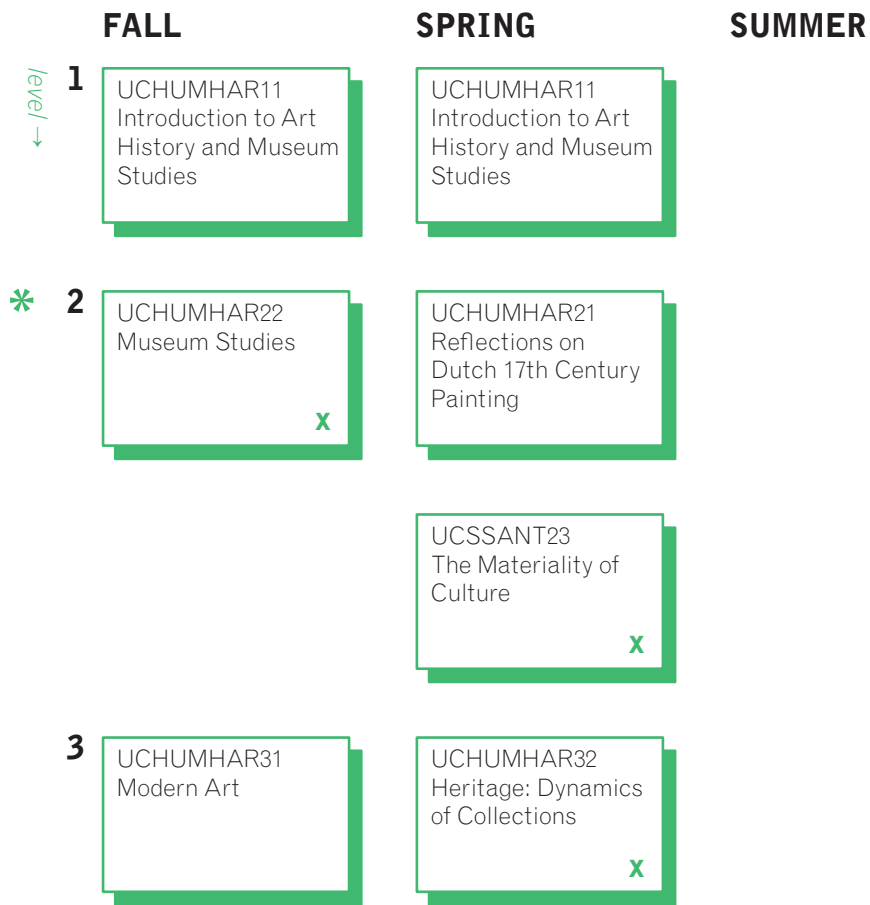
UCU graduates who have entered master programs in Art History, Museum and Heritage Studies include:

- UU Research Master 'Art of the Low Countries in Its European Context' (Valerie Gersen, 2012, Joanna Mardal, 2015);
- Cambridge University MPhil 'Archaeological Heritage and Museums' (Laura Kraak, 2011)
- Leicester University, Research Master 'Museum Studies' (Remke van der Velden, 2011)
- Sotheby's Institute of Art, London, MA 'Contemporary Art' (Amira Gad, Boris Cornelissen, 2011); MA 'Art Business' (Juliet den Oudendam, 2014)
- Goldsmiths College, London, MA 'Art and Politics' (Berber Meindertsma, 2013)
- Edinburgh University, MSc 'Modern and Contemporary Art: History, Curating and Criticism' (Jesse Voetman, 2013)
- UvA, Research Master 'Kunstwetenschappen' (Jette Hoog Antink, 2008)
- University College London, MA Museum Studies (Rosalie Hans, 2008)
- Stockholm University, Department of Culture and Aesthetics, 'International Master Programme in Curating Art, including Management and Law' (Sander Hintzen, 2015; Rosa Paardenkoper, 2015)
- SOAS, University of London, MA History of Art and/or Archaeology (Charlotte Wittesaele, 2015)

Fellow: Mary Bouquet, M.R.Bouquet@uu.nl

DIAGRAM ART HISTORY AND MUSEUM STUDIES

semester →



X = cross-listed

Students have the opportunity to participate in CHIP. The [UCU Cultural Heritage Program](#) (CHIP) entails learning about heritage from the various perspectives of the arts, the social sciences and the sciences. It enables students, while still undergraduates, to gain experience of and contribute to the crucial practices of managing, preserving, researching, and exhibiting cultural heritage.

* = it is advised to follow [Humanities Lab](#) course.

ART HISTORY AND MUSEUM STUDIES TEACHERS AND EXPERTISE



Hestia Bavelaar, PhD, Utrecht

Modern and contemporary non-western art
Globalization of the art world
'Outskirts of Modernism' research project
Contemporary artists' ideas and working practices
Art criticism: practice and theory



Mary Bouquet, PhD, Cambridge

Fellow Art History and Museum Studies

Art and anthropology
Eighteenth- and nineteenth-century ethnographic collections
Contemporary curation of historical collections
Contemporary artists' uses of heritage
Museological theory and practice



Gert Jan Vroege, PhD, Delft

Physical chemistry
Liquid crystals
Pigments and nanoparticles
Aging of plastics in art
Theory and practice of conservation of cultural heritage



Tijana Zakula, PhD, Utrecht

Dutch seventeenth-century art
Dutch seventeenth-century painting and art theory
Rijksmuseum catalogue research – Dutch painters born 1600-1625
Gerard de Lairesse and Early Modern Art
Classical tradition in contemporary art

RELIGIOUS STUDIES

UCHUMREL12 Introduction to Religious Studies

UCHUMREL23 Religions in the Public Domain: Contemporary
Debates and Historical Discourses

UCHUMREL24 Ethics and Religion

UCHUMPHI25 Philosophical Views on Humans and Gods

UCHUMREL34 Religion and (Post)Secularity

} alternate

Please consult [Osiris](#) for the full course description.

UCHUMREL12 Introduction to Religious Studies

The course provides an interdisciplinary introduction to the academic study of religion. It proceeds along two lines: on the one hand, students are introduced to influential theoretical approaches to religion. On the other hand, theoretic approaches are used to study concrete religious traditions, such as Christianity, Islam, Judaism, Buddhism, Hinduism, and native African religions. Special attention is given to perspectives on transcendence and immanence, ritual and sacrifice, reconciliation and retaliation, holy texts and the challenge of modernities.

UCHUMREL23 Religions in the Public Domain

The course focuses on the idea of the public domain as a key to the formation, expression, transmission and transformation of Jewish and Muslim traditions in past and present. Why is it so important for religious communities to be visibly present in the public sphere? What is wrong with the view that religion is a fully individualized and privatized practice or set of convictions? The course analyses such questions by focusing on the bodily and material presence of Judaism and Islam in predominantly non-Jewish/Muslim, European societies. Since religious practices are often related to the human body (clothing, singing, dance, haircut and shave etc.), the course puts special emphasis on the meaning and function of the body for 'public religion'.

UCHUMREL24 Ethics and Religion

Ethics deals with morality, with questions concerning human conduct, how we should lead our lives, and which social institutions (e.g. the law) are 'just'. Answers to such questions have been provided by religious traditions as well as by philosophers. This course analyses influential contributions to ethical debates. It addresses important ethical theories such as virtue ethics, divine command theory, natural law theory, deontology and utilitarianism from authors and traditions such as Aristotle, Augustine, Confucius, Kant, Mill, Buddhism, Islam and Christianity. Moreover, a large part of the course will be devoted to analyses of specific normative concepts (duty, compassion, love, human rights) and concrete moral problems such as poverty, torture, humanitarian interventions and 'just war', animal ethics, or climate change.

The course is cross-listed so as to form part of both the philosophy track and the religious studies track. Even beyond these tracks, this ethics course should appeal to all students with an interest in politics, law, and social sciences.

UCHUMPhi25 Philosophical Views on Humans and Gods

This course offers a survey of philosophical reflection on what it is to be human and what sets human beings apart from other animals, but also from gods or God, i.e. from any realm of the divine. Topics include personal identity; the meaning of freedom and the question of a free will as opposed to (providential or natural) necessity and determinism. Seminal views on the status of the human will be represented in primary texts by Plato,

Aristotle, the Stoics, Augustine, Aquinas, Descartes, Hobbes, Spinoza, Hume, Kant, Schopenhauer, Nietzsche, William James, Sartre and others. The course is cross-listed so as to form part of both the philosophy track and the religious studies track.

UCHUMREL34 Religion and (Post)Secularity

Secularization and political secularism are essential parts of the self-understanding of many Western societies. However, the resurgence and diversification of religious traditions and new forms of religiosities demonstrates that the privatization and decline of religion is no inevitable consequence of 'modernization'. The notion of the postsecular tries to grasp this offers new ways to understand the various forms and functions of religion in contemporary pluralistic societies. But what does it mean to live in a post-secular society? How do fundamental moral and political principles that are usually associated with secularism – freedom of expression, tolerance, gender equality, new media – relate to religion under conditions of the postsecular? This course provides students with a map of contemporary approaches to religion and (post-)secularism, and enables them to use the relevant concepts and insights in analyses of political and social issues concerning religion. Beyond the Religious Studies track, this course is of interest to all students with an interest in politics, society, and law.

RT2V13001: Sociology of religion: Theories and methods <off campus>

How to develop adequate theories and methods to grasp the place and role of religion in the 21st century is the burning question in the sociology of religion. This course introduces foundational thinkers and key concepts. Exploring the various concrete manifestations of religion in our time (including New Age and the search for spirituality, the rise of transnational Pentecostal and Islamic movements, and the resilience of orthodox forms of Christianity), the course presents new foci in the contemporary study of religion that help us understand how religions transform via a constant exchange with wider societies.

RT3V1300: Religion: Body – Senses – Emotions <off campus>

This course focuses on the nexus of the body, the senses and emotions in the context of religion. Issues that will be discussed include a) religious conceptions of the bodies of humans and gods, b) body techniques for mediation, contemplation and prayer, dance and trance, inducement of pain, circumcision, genderspecific gestures, c) the sensorial dimension of religious experience (e.g. the role of hearing, seeing, smelling, touching), and d) the invocation of religious emotions.

Content and Relevance

In recent years, religion's unexpected resilience – albeit in new forms and under new conditions – pushed religion to the center of public debates, politics, and even economy. Our cultures and our collective memories include many religious elements, and issues such as religious attire, ritual slaughter and 'blasphemous' performances (Pussy Riot) and images ('Piss Christ', 'Muhammad cartoons') spark public controversies around the world. But what is religion at all? And how can we understand the passions and practices, and ideas of religious people, such as rituals, pilgrimages, beliefs about heaven and hell, and moral and ethical ideas (the Golden Rule, divine commandments, human dignity, sin, salvation etc.)? What makes an object 'sacred' for a believer, e.g. temple, and icon or a relic, and what does it mean to respect or tolerate beliefs and practices one considers wrong, or irrational?

These are questions, which are addressed and thoroughly investigated in the Religious Studies Track. The interaction between religion and other cultural and social expressions is central to the program of this Track, and students are trained to analyze religions and religious dimensions or other cultural, social, and political issues from a multidisciplinary perspective. Courses are theoretically strong, empirically and historically informed, and synthesize methods used in historical analyses, the socio-cultural sciences, philosophy, gender studies and

media studies. All instructors of the Religious Studies Track actively participate in the international community of researchers in the study of religion, which gives students the opportunity to get involved in current research.

An MA in Religious Studies

A liberal arts curriculum provides an outstanding basis for further study of religion in its various dimensions. We prepare our students so that they can enter a MA program in Religious Studies at leading universities.

The admission requirements of the MA program Religions in Contemporary Societies at Utrecht University and many master programs at universities e.g. in the UK and the USA will allow students who have followed the four courses of the Religious Studies Track to directly enter the program. Other relevant courses (incl. off campus courses) will strengthen the position of the student in competitive application procedures.

Supporting disciplines for prospective MA programs in Religious Studies include amongst others: Anthropology, History, Philosophy, Social Sciences.

The course 'Introduction to Religious Studies' leads to all level-2-courses of the Religious Studies Track.

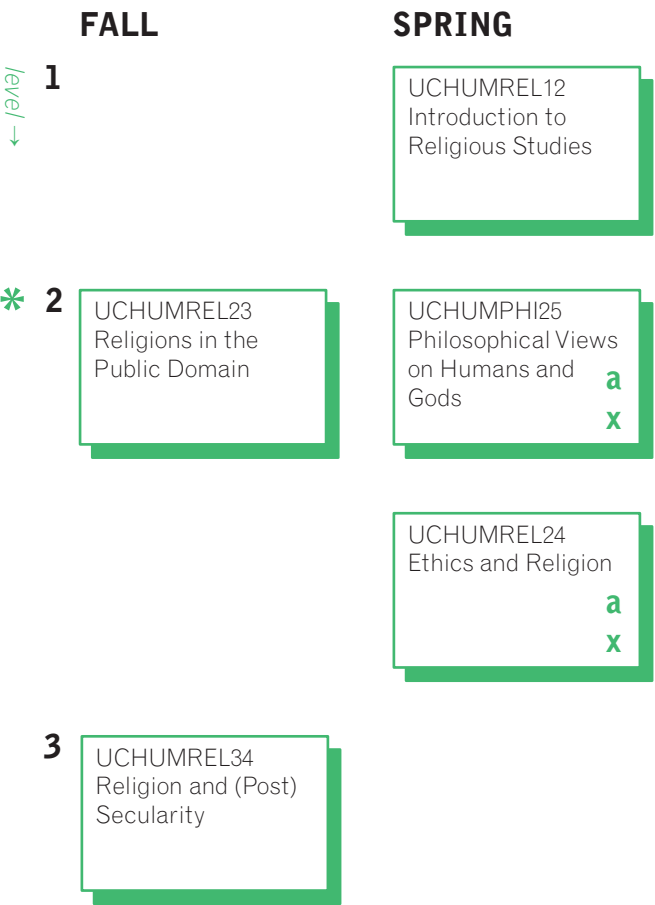
The courses 'Ethics and Religion' and 'Philosophical Views on Humans and Gods' are functional in both the Religious Studies and the Philosophy track. Students who want to take one of the advanced courses, but haven't taken the introductory course (or, in the case of the level 3-course, one of the level 2-courses) are invited to contact the Track-coordinator. Under certain conditions the entry requirements can be waived if students have followed relevant courses from other tracks, and in many cases students can qualify for participation by doing additional reading.

Since religion is part and parcel of all cultures in past and present, the Religious Studies Track can be combined with many other tracks, such as History, Philosophy, Politics, Arts, and Cultural Anthropology. There are also Religious Studies alumni from Utrecht University who now work in the financial sector (who specialized on Islamic Banking), in law (who benefits from the understanding of diversity and discussions about religious law systems), and other areas of society and academia.

Fellow: Christoph Baumgartner, C.Baumgartner@uu.nl

DIAGRAM RELIGIOUS STUDIES

semester →



x = cross-listed a = alternate

* = it is advised to follow [Humanities Lab](#) course.

RELIGIOUS STUDIES TEACHERS AND EXPERTISE



Christoph Baumgartner, PhD, Tübingen

Fellow Religious Studies

Ethics and Religion

(Post)Secularism and –Secularity

Religion and politics



Katja Rakow, PhD, Heidelberg

Religion in contemporary societies

Religion in transcultural perspective

Religion in the nexus of individualism, therapeutic culture, and consumerism

Eastern Religions, esp. (Tibetan) Buddhism.



Pooyan Tamimi Arab, PhD, Utrecht

Anthropology of Religion

Material Religion

Secularism

Religious Pluralism



Eric Ottenheijm, PhD, Utrecht

Judaism

New Testament studies

History of Early Christianity



Amr Ryad, PhD, Leiden

Islamic Studies

Transnational religious movements

Islamic reformism

CHINASTUDIES COURSES

UCHUMCHI11	Introduction to Chinese language and culture
UCINTCHI13	Introduction to China: Society and Culture of an Emerging Country (also as preparation for Field Course Shanghai)
UCHUMCHI22	Chinese Language and Culture II (either at UCU or at one of the Chinese universities during exchange [HSK3])
UCHUMXXX23	A China-related course at one of the Chinese universities during exchange (history, art, culture, politics, society or economy)
UCHUMCHI32	Chinese Language and Culture III
UCHUMCHI33	Chinese Language and Culture IV (either at UCU or at one of the Chinese universities during exchange [HSK4])
UCSSCGEO35	Field Course Shanghai: Experience and Examine China's Prime Metropolis (final course of the track)

CHINESE LANGUAGE & CULTURE MINOR

UCHUMCHI11	Introduction to Chinese Language and Culture
UCHUMCHI22	Chinese Language and Culture II
UCHUMCHI32	Chinese Language and Culture III
UCHUMCHI33	Chinese Language and Culture IV

*In all the language courses, Mandarin, which is the official language in mainland China (also spoken in Taiwan and among the Chinese groups in other Asian countries) and the simplified characters are taught.

SCHEDULING

The students could choose to start the track either from the fall semester or the spring semester during their first year. Please see the following schedules for the two options:

	FIRST YEAR	SECOND YEAR	SUMMER	THIRD YEAR		
option 1	Intro to Chinese Language	Chinese II & Intro to China: Society and Culture	Chinese III	Exchange: Chinese IV & a China-related course	Field Course Shanghai	
	(choose exchange destination)					
option 2		Intro to China: Society and Culture	Intro to Chinese Language	Exchange: Chinese II & a China-related course	Field Course Shanghai	Chinese III Chinese IV

Please consult [Osiris](#) for the full course description.

UCHUMCHI11 Introduction to Chinese Language and Culture

This course introduces all the aspects of the Chinese language (speaking, listening, reading, writing, characters) and Chinese culture to beginners. It covers many practical subjects, including self-introduction, directions, shopping, ordering food, etc. Many interactive methods such as apps, games, songs and role plays are used during the course. After completing this course, students will be able to: speak basic Chinese at a beginner's level, read around 200 Chinese characters and write 100 Chinese characters, summarize the general aspects of Chinese culture and history, and discuss the complexities involved in modern Chinese day-to-day life.

UCINTCHI13 Introduction to China: Society and Culture of an Emerging Country (also as preparation for Field Course Shanghai)

This course is developed as an integrative course, introducing the cultural development and societal transformation of a large emerging country in an inter- disciplinary fashion. This course looks at the (historical) evolution of China and its internal diversity, creates an understanding of how economic, social, societal/cultural and geographical transformation in China has been shaped by the political, cultural and institutional specificity of China's post-reform development path, presents the major issues (economic, social, political, cultural, and environmental) in contemporary China, and discusses the discourses on changing international policy from Chinese and international perspectives. Besides, through case studies the students will also gain an understanding of the different avenues and forms of cultural expression through the lens of the political/ institutional ramifications of these, and apply social, scientific and cultural theories to interpret traditional and contemporary cultural developments and manifestations.

UCHUMCHI22 Chinese Language and Culture II

This course furthers the students' knowledge of Mandarin Chinese. The aim of this course is to provide the students with a lower intermediate level of Mandarin Chinese. Having attained this level, students can easily handle everyday situations in Chinese. After completion of this course, students will be able to read around 600 words and write 300 words, hold an easy everyday conversation in Chinese, write a letter on the computer, read a simple Chinese text with the help of a dictionary, etc.

*If the student chooses to do this course during exchange, the equivalent course should be able to bring the student to HSK 3 level (the official Chinese proficiency level).

UCHUMXXX23 A China-related course

This course can be taken at one of the Chinese universities during exchange. The topic can be within the fields of history, art, culture, politics, society or economy.

UCHUMCHI32 Chinese Language and Culture III

The aim of this course is to provide the students with a higher intermediate level of Mandarin Chinese. Having attained this level, students can easily handle everyday situations in Chinese. After completion of this course, students will be able to read around 900 words and write 450 words (the students will learn more than 300 words during this course), conduct everyday conversations in Chinese, write an article in Chinese and read the simple versions of Chinese news.

UCHUMCHI33 Chinese Language and Culture IV

This course brings the students to an advanced level of Mandarin Chinese. Having attained this level, students can easily handle everyday situations and more specific contexts (business, academic, etc) in Chinese. After completion of this course, students will be able to read around 1200 words and write 600 words (the students will learn more than 300 words during this course), conduct more complicated conversations in Chinese, write an article in Chinese and read a Chinese story book.

UCSSCGEO35 Field Course Shanghai: Experience and Examine China's Prime Metropolis

This course can be chosen as the final course for China Studies, directly following the China exchange. The core is the empirical encounter with urbanization and urban development processes in the Chinese context, as well as the study of diversity and change in a metropolitan area—Shanghai. This study consists of (1) observation of several distinct – functional – parts of the city, and (2) interpretation through a confrontation of observed features with other data sources. The visual exploration of areas by visiting sites is combined with lectures and other presentations. The participants play an active role via intensive preparation before going to 'the field'. The overall objective is to confront accumulated (theoretical) knowledge with empirical reality. As the focus is on dynamic urban/metropolitan phenomena in the Chinese context, the course challenges participants to confront knowledge derived from earlier coursework with current mega-urban development and transformation occurring in an institutional environment distinct from those found in Western countries (defining urban development 'with Chinese characteristics').

Why China Studies?

China not only has a long history and rich culture among diverse regions and ethnic groups, its rapid economic rise from the early 1980s has also captured the world's imagination. At the same time, China's development has started to resonate throughout the globe. China Studies is for students who are interested in the language, culture, politics, history, economy and society of China. Because China studies is a form of area studies, it uses several disciplines, like for example anthropology, cultural studies, social science or political science to look at China. Students can choose their own focus within the possibilities of the China track. Meanwhile, the extensive language program will help the students to reach a high proficiency level in order to be able to communicate with the world's largest population, conduct research in China-related fields, or work for Chinese or other international companies. Both China Studies (track) and Chinese Studies (minor in Chinese Language and Culture) can be easily combined with other disciplines, as a background, an eye-opener, or an aid to set a specific research focus within the student's own field.

Continuing China Studies - Master programs

The Master programs of China Studies are offered in the Netherlands and in many other countries worldwide, including our exchange partners in Hong Kong and XJTLU in Suzhou, for instance.

By completing the entire track of China Studies at UCU, students will receive 52,5 ECTS. If students wish to continue with a research master, by taking the master program at Leiden University for example, the possible requirements are as follows:

- reach a language level of HSK 4;
- receive 30 ECTS in China-related fields of history, art, culture, politics, society or economy, which students could do by either following two China-related courses during exchange or by writing their thesis in a China-related field.

This way, the China Studies track at UCU will provide opportunities for the students to continue with their China

Studies. For the definite requirements, please consult the university you would like to apply for.

In the past, students who finished the China track have pursued different master's programs relating to China. Here are a few examples of master's programs which UCU graduates have pursued:

- MSc degree in International Affairs at the London School of Economics/ Peking University
- MSc in International Management for China at the School of Oriental and African Studies
- LLM Law and Chinese at Edinburgh University
- MSc Contemporary Asian Studies at the University of Amsterdam
- MA Modern Chinese Studies at the University of Oxford

Some students took a gap year after UCU and studied for one year at a Chinese university on a scholarship.

Coordinator: Dr. Meiyi Bao, m.bao@uu.nl

DIAGRAM CHINA STUDIES

semester →

FALL

SPRING

SUMMER

level →

1

UCHUMCHI11
Introduction to
Chinese Language
and Culture

UCINTCHI13
Introduction to
China: Society
and Culture of an
Emerging Country

* 2

UCHUMCHI22
Chinese Language
and Culture II (either
at UCU or during
exchange)

UCHUMXXX23 A China-
related course during
exchange (history, art,
culture, politics, society
or economics)

3

UCHUMCHI32
Chinese Language
and Culture III

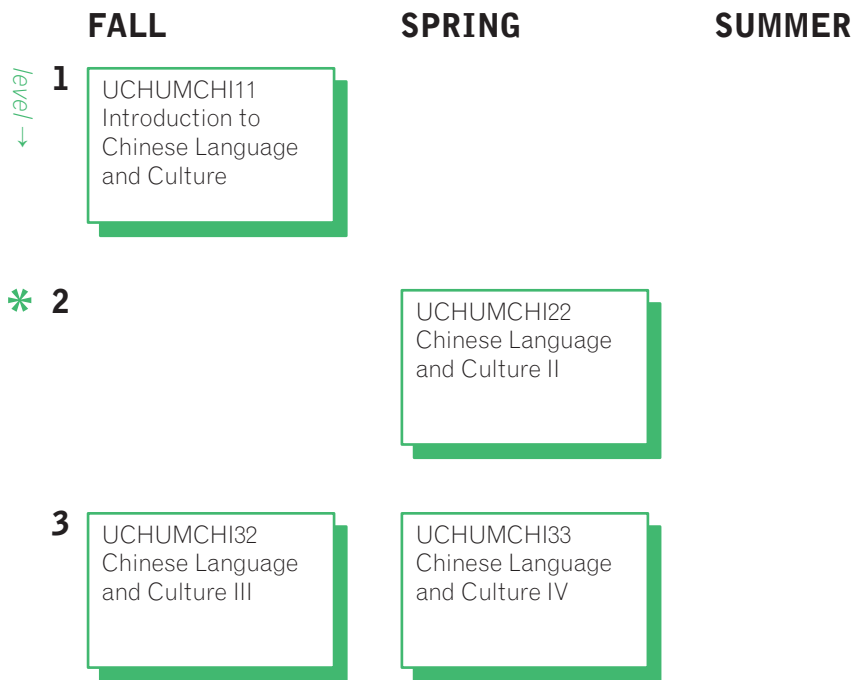
UCHUMCHI33
Chinese Language
and Culture IV
(either at UCU or
during exchange)

UCSSCGEO35
Field Course
Shanghai

* = it is advised to follow **Humanities Lab** course.

DIAGRAM CHINESE LANGUAGE AND CULTURE

semester →



* = it is advised to follow [Humanities Lab](#) course.

CHINA STUDIES TEACHERS AND EXPERTISE



Dr. Meiyi Bao

Coordinator

Chinese language and culture, Linguistics, Chinese education.

Profile: <http://www.uu.nl/medewerkers/MBao>



Leo van Grunsven

China, urban geography, regional development, Asian economies, globalisation.

Profile: <http://www.uu.nl/staff/LMJvanGrunsven/0>

LANGUAGE AND CULTURE

UCHUMCHI11 1	Introduction to Chinese Language and Culture (Summer)
[UCACCCHI11]1	Chinese Language and Culture I (Fall – ABROAD)
UCHUMCHI22 2	Chinese Language and Culture II –Tutorial Only
UCHUMCHI32 3	Chinese L&C III - Tutorial Only
UCHUMCLA11 1	Latin Language and Culture I (Fall)
UCHUMCLA21 2	Latin Language and Culture II (Spring)
UCHUMCLA31 3	Advanced Latin - Tutorial Only
UCHUMDUT100	Introduction to Dutch Studies (Fall, Spring)
UCHUMDUT11 1	Dutch Language and Culture I (Fall, Spring)
UCHUMDUT21 2	Dutch Language and Culture II (Spring)
UCHUMDUT22 2	Dutch Language and Culture II for Bi-linguals - Tutorial Only
UCACCDUT31 3	Advanced Dutch –Tutorial Only
UCHUMFRE11 1	French Language and Culture I (Fall, Spring)
UCHUMFRE21 2	French Language and Culture II (Fall, Spring)
UCHUMGER11 1	German Language and Culture I (Fall)
UCHUMGER21 2	German Language and Culture II (Spring)
UCHUMITA10 0	Introduction to Italian Studies (Spring)
UCHUMITA11 1	Italian Language and Culture I (Fall)
UCHUMITA21 2	Italian Language and Culture II - Tutorial Only
UCHUMSPA10 0	Introduction to Hispanic Studies (Fall, Spring)
UCHUMSPA11 1	Spanish Language and Culture I (Fall, Spring)
UCHUMSPA21 2	Spanish Language and Culture II (Fall, Spring)

Please consult [Osiris](#) for the full course description.

Level 0 Courses

The level 0 courses aim to introduce students to the basic vocabulary and grammar of the target language. They are intended for students with little or no background in the language. Although some essential cultural context is treated in these courses, this is included in service of basic level of communication in the language. The exit level goal of level 0 courses, in Common European Framework terms, is A1.

Due to issues of demand, level 0 courses are not offered in Latin (code CLA), German (code GER) or French (code FRE).

Level 1 Courses

The level 1 courses, in general, aim to develop students' skills in a language at an elementary level. With the exception of Chinese (see below), they require background in the language to at least the A1 exit level of the level 0 courses (see above); for languages for which a 0 level is not offered at UCU, students must have acquired this

knowledge elsewhere (for example, secondary school). The level 1 courses include essential cultural content intended to develop students' intercultural skills, and therefore these courses can be used to meet the UCU language and culture requirement (this is reflected in the title of the courses). The exit level goal of level 1 courses, in CEF terms, is A2/B1 (for Latin, in reading/writing only).

An exception is UCHUMCHI11: this level 1 course is for students with little or no background in Chinese. It was designed especially for those UCU students following a track in Chinese language and culture and preparing for a study abroad program including further Chinese language study (UCACCCHI11), but is also suitable for any students interested in Chinese language and culture. It introduces students to the basic vocabulary and grammar of Chinese, and students learn to write about 100 Chinese characters. It integrates Chinese cultural elements by using materials from Chinese visual and literary culture to support language teaching, and like the other level 1 language courses, can be used to meet the UCU language and culture requirement. The exit level goal of this course, in CEF terms, is A1 (listening/speaking only).

Level 2 Courses

The level 2 courses, in general, aim to develop students' skills in a language at an intermediate level. They require background in the language to at least the A2/B1 exit level of the level 1 courses (see above). The level 2 courses include essential cultural content intended to develop students' intercultural skills, and therefore these courses can be used to meet the UCU language and culture requirement (as reflected in the title of the courses). For monolingual speakers of English, they can also be used to satisfy the UCU second language requirement. The exit level goal of level 2 courses, in CEF terms, is B1/B2 (for Latin, in reading/writing only).

Level 3 Courses

The level 3 tutorials aim to develop students' skills in a language at an advanced level. They require background in the language to at least the B1/B2 level. The exit level goal of level 3 courses, in CEF terms, is B2/C1 (for Latin, in reading/writing only); this is the level that students would need to pursue further higher education in the target language.

Track/minor possibilities:

The language courses at UCU are primarily skills courses and do not themselves offer options for forming complete tracks within a major or a minor. They can, however, sometimes be combined with courses offered in other tracks or departments to complete a UCU HUM major track or a minor.

Options for completing "track" in HUM major:

- Advanced (level 3) courses, UU Faculty of the Humanities
- (French, German, Italian, Spanish only)
- UCINTCHI31 Transforming China (Chinese only)
- UCHUMLIT33 Classics, Classicism and Culture (Latin only)

Depending on their interests and goals, students who want to include one of these language "tracks" in their major could be well served by combining study of the target language with any of the other HUM tracks at UCU: art history, history, linguistics, literature, media and performance studies, philosophy or religious studies.

Options for combination in language minor:

- Advanced (level 3) courses, UU Faculty of the Humanities
- (French, German, Italian, Spanish only: 7.5 or 15 ECs as needed for minor)
- UCACCCHI32 Chinese Language & Culture III and
- UCINTCHI31 Transforming China (Chinese only)
- UCHUMCLA31 Latin Language & Culture III and
- UCHUMCLA33 Classics, Classicism and Culture (Latin only)
- UCINTSPA21 Culture & Society in Latin America (new course, 2014) and
- sufficient ECs of courses in Spanish (Spanish only).

Note: minors can only be made official if they receive the approval of the UCU exam board.

Preparing for a master program in a language

The UCU language courses are primarily skills courses, and on their own, they do not prepare students for master programs in the study of a specific target language. UCU students aiming for language-related master programs can supplement their UCU courses with courses at the UU Faculty of the Humanities in the linguistic structure and the literature of the target language. Most master programs in language demand at least minimal knowledge of general linguistics (UCHUMLIN11 Introduction to Linguistics) and the study of literature (UCHUMLIT11 Introduction to the Study of Literature).

Master programs typically demand an advanced level of competence in the language, as well as knowledge of the literature, history and linguistic structure of the target language. Students committed to preparing themselves for master programs in a modern language should make every effort to spend a semester abroad in a country where the target language is spoken; while on exchange, they can take courses that will develop not only their language competencies, but also the cultural knowledge of literature and history that will be expected in further study.

Getting into a master program in language

Master programs look for strong students who have clearly demonstrated their intellectual abilities in the previous stage of their education. Master programs in languages often have specific requirements above and beyond a high level of competence in the language (see above). Most programs publish their admission requirements, or are happy to provide information about what the requirements are.

Fellow: Jocelyn Ballantyne, J.C.Ballantyne@uu.nl

Coordinator: Tatiana Bruni, T.Bruni@uu.nl

LANGUAGE AND CULTURE

TEACHERS AND EXPERTISE



Belen Arias Garcia

MA (Spanish Philology), University of Santiago de Compostela

Second language acquisition, course development and development and use of digital learning environments

Courses: UCHUMSPA10, UCHUMSPA11, UCINTLAT21; also lecturer at Amsterdam University College



Jocelyn Ballantyne. PhD, University of Texas at Austin

Fellow Language and Culture

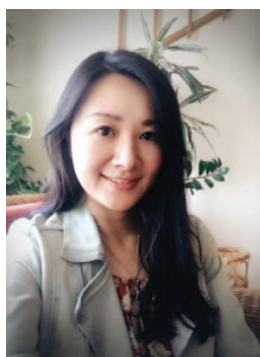
Formal models in syntax and semantics

Syntax-semantics and prosody-syntax interface

Semantic focus and information structure

Interaction of L1/L2 morphosyntax

Student-driven research



Dr. Meiyi Bao

Chinese language and culture, Linguistics, Chinese education

Courses: UCHUMCHI11, UCHUMCHI22, UCHUMCHI32



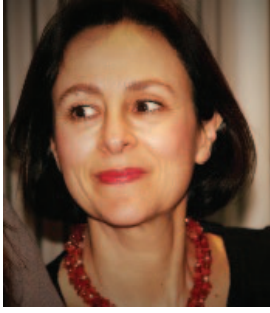
Tatiana Bruni

Language Coordinator

MA, Utrecht University

Italian, second language acquisition and intercultural communication

Courses: UCHUMITA10, UCHUMITA11, UCHUMITA21



Michèle Kremers-Ammouche

Paris Sorbonne, Oxford University;

PhD, University of Maryland

(Topic: From the Sade to the Decadents)

French, second language acquisition and intercultural communication (ICC)

Courses: UCHUMFRE11 & UCHUMFRE21

Also courses in French Literature and Comparative Literature; Previous: University of Maryland, Georgetown University



Elvira Muñoz Moreno

MA, Nebrija University, Madrid

Courses: UCHUMSPA 10, UCUMSPA 11



Saskia Spee

MA, Utrecht University

Dutch, Dutch as second language

Courses: UCHUMDUT10, UCHUMDUT11, UCHUMDUT21 & UCHUMDUT22

WRITING COURSES

ACCACA11	Research in Context
ACCWRI21	Creative writing
ACCWRI31	International Journalism

Please consult [Osiris](#) for the full course description.

Academic writing is regarded as part of a set of academic skills that students develop in their three years at UC. All students start by taking **Research in Context** in their first semester, which introduces them to research and writing skills across disciplines.

After the first year, writing is embedded in content courses and students will receive regular feedback on their written work from their teachers. In addition, students may opt to enhance their research and writing skills by making use of the **Writing & Skills Center**, which can be contacted by students working on papers or theses for individual appointments. Topics for discussion may include choosing a writing strategy, planning the writing process, making writing more efficient, finding academic voice, and deciding on research questions. The Center also offers regular workshops and can provide online and paper resources and reference works.

Students interested in developing their writing skills further can take **Creative writing** and **International Journalism**, and may combine these to form a minor by choosing two more writing-related courses off-campus.

Creative writing teaches literary prose fiction aimed at adults, the second non-fiction, drama & poetry. It stresses process writing, rewriting & editing as essential to the crafting and sculpting of fine sentences and paragraphs. To this end students will read aloud their prose, poetry & drama in writers' workshops. Students explore techniques of dialogue, character & setting, plot & point of view, before writing a short story. The instructor will help shape and polish that prose, and alert students to their talents and frailties.

International journalism sharpens writing proficiency in an area that differs from academic essay writing or prose compositions. The ability to produce grammatically and lexically accurate English sentences is an absolute prerequisite. This is primarily a writing course but involves some news gathering, including interviewing. In the interest of preparing writers for the constraints of space, students compile their work into portfolios that mimic newspaper and magazine formats.

DIAGRAM WRITING

semester →

FALL

SPRING

SUMMER

level ↓

1

ACCACA11
Research in Context

i

ACCACA11
Research in Context

i

* 2

ACCWRI21
Creative writing

i

3

ACCWRI31
International
Journalism

i

i = interdepartmental

* = it is advised to follow [Humanities Lab](#) course.

WRITING TEACHERS AND EXPERTISE



Simon Cook

Coordinator for Academic English & International Journalism

S.J.Cook@uu.nl



Annemieke Meijer, PhD

Coordinator & tutorial contact for Research in Context, Academic English, and Writing & Skills Center, A.A.Meijer@uu.nl; ucu.wcenter@uu.nl

Coordinator Writing Center

METHODS COURSES

UCACCMET25	HUMANITIES LAB: Logic, Discourse and Representation
UCACCMET2E	Predicate Logic
UCACCMET2F	Rhetoric
UCACCMET2G	Stylistics

Please consult [Osiris](#) for the full course description.

UCACCMET25 The Humanities Lab: Logic, Discourse and Representation

'The Humanities Lab: Logic, Discourse and Representation' is mandatory for all humanities students, as well as social science students who wish to finish tracks in law or political sciences. It can be an elective for other students.

Part 1 - Approaches to the Humanities

The first part of this course introduces students into some crucial research methods and methodologies across the humanities - including literature, art, film, history, and culture in the broadest sense of the word. There is no single handbook that deals with the combined disciplines of the humanities. Therefore, we will use chapters from different books on theoretical approaches and methods in the humanities, which will aid students to situate their own ideas in the context of contemporary theoretical and methodological debates.

Part 2 - Propositional Logic

The second five weeks of the course introduces students to basic concepts of logic and pragmatics that can be applied to the interpretation and evaluation of discourse, and provides students with the opportunity to put these concepts into practice. Logic provides formal tools that can distinguish bad arguments from good ones, those that derive a true conclusion from true premises; logic allows us to determine algorithmically whether the premises of an argument support the conclusion. Pragmatics considers the situational context of discourse, including how the knowledge and beliefs of the participants in discourse (speaker/hearer or writer/reader) contribute to the conclusions its participants can draw. The course introduces students to the symbolism and concepts of propositional logic, to techniques that can demonstrate the validity of arguments, and to pragmatic considerations that can influence the effectiveness of arguments in discourse. Students will become familiar with the logical relations that can exist between statements, with logical proofs, as well as some basic tools of pragmatic analysis.

Aim

- After completing this course students are able to:
- demonstrate insight into the main research methods and methodologies used in the humanities
- make methodological and theoretical choices appropriate to a research problem in the humanities
- analyse of texts, visual materials, and historical sources
- demonstrate knowledge of the key terms and concepts of logic
- demonstrate knowledge of the principal propositional operators (negation, conjunction, disjunction, and implication)
- test the deductive validity of an argument by using truth-tables and truth-trees

Format

The format of the first part of the course will largely be based on the concept of “learning by doing”. Students have to prepare for classes by reading selected materials and completing individual assignments which will be discussed in class. The assignments will be part of a portfolio that the student has to hand in at the end of the course. 1-hour lectures, in-class exercises, seminars, presentations.

In part two, students will be introduced to a new topic in Propositional Logic every week, and will be given the opportunity to practice it in class, where they will receive immediate feedback from the instructor. During week 10, students will sit in an in-class exam where they will be asked to solve a number of exercises similar in format and complexity to those practiced in class.

Directly following this 5 ECTS course, students continue in one of the separate 5 week course modules (2,5 ECTS).

UCACCMET2E Predicate Logic

Predicate Logic is primarily intended for humanities students with an interest in philosophy and linguistics. The module will also be relevant for social science students following law tracks and some more mathematically oriented students.

In the Logic II module, students will be introduced to the symbolism and formalization of more complex aspects of language and argumentation, in particular, predicate logic. The topics discussed in the course include quantifier scope, negation, anaphora, and identity. Finally, students will be introduced to the concepts of coherence and completeness of a deductive system and to some of the principal paradoxes of deductive logic along with their main implications in Science and Philosophy.

UCACCMET2F Rhetoric

This rhetoric module is primarily intended for humanities students with an interest in linguistics, literary studies, media studies or communication studies. It is also of interest to philosophy and (ancient) history majors. The module will also be relevant for social science students taking tracks in either: law, political sciences or (social) psychology.

Rhetoric has been, for hundreds of years, one of three core elements that make up the so called ‘trivium’; the academic core of an undergraduate university education. The trivium is made up of grammar, logic and rhetoric, three skills for both learning and life that are to be encountered and acquired in this grammar-logic-rhetoric order. This introduction to the field of rhetoric (and composition) is organized in terms of the five canons of rhetoric. It follows an idealized process of writing a paper or giving a speech. This includes inventing material / ideas / arguments (and constructing sound arguments), arranging them, stylizing them, memorizing what has to be said (if a speech), and then delivering that speech (or writing that paper). In reality, and depending on the context, this process is not always as staged and linear as is suggested here. When studied with due care and attention, a good working knowledge of rhetoric will almost certainly make you a better writer, speaker and thinker.

UCACCMET2G Stylistics

This stylistics module is primarily intended for humanities students with an interest in linguistics, literary studies or media studies. The module may also be relevant for some social science students (especially psychologists) with an interest in cognitive text processing strategies and reception strategies.

Stylistics, sometimes known as ‘literary linguistics’ or ‘literary stylistics’ is a linguistics-based method of literary criticism that emerged in the early twentieth century with the advent of Russian Formalism with its inherent notion of foregrounding/estrangement. Its real roots, however, are in the world of classical rhetoric and poetics. Stylistics is also a pedagogical tool for the learning of grammatical categories and parts of speech that occur

in a semi-natural discourse environment. In addition, stylistic analysis also employs a number of text and discourse theories as methods of analysis including, relevance theory, conversation analysis, speech act theory, etc. Stylistics does not just analyse literary texts, but also looks at everyday texts and the text-image interface that can be found in the discourse of comics, hypertext fiction, multimodal texts, etc.

DIAGRAM METHODS

semester →

FALL

SPRING

SUMMER

level →

1

2

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The Humanities Lab:
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The Humanities Lab:
Logic, Discourse and
Representation **x**

UCACCMET2G
Stylistics **x**

UCACCMET2F
Rhetoric **x**

UCACCMET2E
Predicate Logic **x**

UCACCMET2E
Predicate Logic **x**

3

x = cross-listed

METHODS TEACHERS AND EXPERTISE



Agnes Andeweg, PhD

Gothic literature and research methods



Jocelyn Ballantyne, PhD

Formal models in syntax and semantics

Syntax-semantics and prosody-syntax interface

Semantic focus and information structure

Interaction of L1/L2 morphosyntax

Student-driven research



Patricia Canning, PhD

Interdisciplinary approach to language and literature, which incorporates stylistics, forensic linguistics, cognitive poetics, phenomenology and reader-response.



Gaetano Fiorin, PhD

Member of European FP7 Research Consortium AThEME (Advancing the European Multilingual Experience)

Theoretical and experimental linguistics

Language acquisition and language pathologies, in particular dyslexia

Model-theoretic semantics and implications for cognitive sciences and philosophy of mind

THESIS

UCHUMRES32: Bachelor Thesis 15 ECTS

Sandra Ponzanesi, Head of Humanities

Inspiration:

Think of your thesis as a journey. If you do not know your destination your risk taking lots of wrong bends (decisions) and end up in the middle of nowhere (swamped in your thesis). Do not worry if your destination has been reached but through a completely different route than you planned. Your journey is more important than your destination.

Doing research must become part of your life-style. What you learn is how to do research, this will be available for your future, no matter the topic you will tackle.

What is a thesis

The process of writing a successful thesis teaches many skills essential to an academic and professional career. The ability to synthesize large amounts of information and to form it into a single, clear, and original argument; the ability to plan and create an extended written document that is carefully structured; the ability to document research accurately; the ability to re-conceive and rewrite chapters in the light of criticism from the supervisor are all essential skills for the scholar or the public servant, the writer or the professional.

How to set up a bachelor thesis?

1. Find a good Research Question
2. Define the sub-questions of your investigation
3. Place your topic within a scientific/theoretical background and locate yourself within the debate.
4. Why is your contribution essential/innovative/useful? Relevance
5. How do you intend to answer your research question – Research method
6. Be precise about your work plan
7. Be accurate with your bibliographical sources
8. Final version. Lay out/style/Beauty touch

Proposal:

Before you venture in the full thesis it is advisable to write a short proposal. The proposal should consist of a short essay of 750 - 1000 words. It should outline the following: (1) The subject and purpose of the thesis. State clearly and concisely what kinds of ideas you will explore, what you seek to prove, what problem you are raising. In other words, indicate as best as you can at this early stage, what you are writing about, what you want to say about it, and why. (2) Present state of research. Discuss what you know about your topic at this point, and your familiarity with relevant secondary resources. Describe what you consider to be original about your topic in light of what you know has already been said about it. (3) Tentative topical outline. Show how your selection and arrangement of material fulfills your overall purpose. (4) A preliminary selective bibliography. List what books and other research materials you will need.

Some basic rules:

1. Choose an argument that interests you.
2. You should stay within an argument that you feel comfortable with but also dare to explore out of your comfort zone.
3. Rely on sources that are available.
4. Choose sources that you understand and know how to interpret and elaborate upon.
5. Opt for research methods within your cultural background (do not choose something out of the blue you have no experience in).

There is more ahead:

1. Embrace any further research questions you have encountered for a next project. Do not put everything in your bachelor thesis. In the selection you see the master.
2. Solve your moments of crisis efficiently (talk to your supervisor peer, friends – you are NOT ALONE)

Warning:

- Do not state the obvious (things that everybody know);
- Do not quote the idea of an author who is basing his ideas on someone else;
- Do not quote from second hand sources (unless your cannot do otherwise);
- Do not state that you would like to do something but are not competent in or have not the time to develop that train of thought.

Specifics to the Humanities

Content

The Humanities Bachelor thesis provides students with an opportunity to enhance their critical and analytical skills and conduct independent research. It is indispensable for students planning to proceed to Master or PhD-Programs in the Humanities after graduation, since it indicates scholarly potential. The general structure of a Bachelor Thesis consists of the following elements:

Research topic and methodology:

1. Research question
2. State of the art/Literature review
3. Evaluation of sources
4. Research method

Main part of the thesis:

1. Presentation
2. Quality of arguments
3. Conclusions

Aim

After completing this thesis, students are able to:

- conduct research under supervision of an instructor
- formulate a research question
- write a coherent and critical review of the sources (research material)
- explain their research method
- analyze and interpret their research material

- draw conclusions and reflect on the value of the research
- present their findings in a coherent and well-written paper.

Prerequisites

As the Bachelor Thesis is intended as the final stage (the crowning achievement) of their academic program, students should not start their research project before finishing their second year.

Formats

The Bachelor Thesis can take on different formats:

1. Bachelor Theses involving textual sources (e.g. history, linguistics, literature, philosophy, religion) may extend the analysis of primary sources, by adding a case study, or include a research component involving work in (virtual) archives, or use a comparative or interdisciplinary method to juxtapose different sources and/or integrate insights from different disciplines. Theses with an experimental component could include experimental trials.
2. Bachelor theses in Art History/Museum Studies and Performing Arts may include the combination of an internship, followed by a research paper. Students who do an internship in the Humanities Department can choose to use the material/findings/data of their internship as the preparatory stage for their bachelor's thesis. Students interested in this option should consult the internship coordinator Dr. Mary Bouquet (m.r.bouquet@uu.nl).
3. Students who are interested in getting hands-on research experience could consider working as a research assistant or participate in on-going research projects at Utrecht University or elsewhere and use their data as the starting point for their research paper.
4. Researchers and coordinators of research programmes at the Faculty of Humanities of Utrecht University will be invited to inform UCU teachers and students about the possibilities.

Students who want to pursue their study at Utrecht University and want to choose a bachelor thesis that will help them gain access to master programmes in Utrecht, should consult the Fellows of the HUM Department about the possibilities.

Evaluation criteria (general guidelines)

Research topic and methodology (25%):

1. Research question
2. State of the art/literature review
3. Evaluation of sources
4. Research method

Discourse (40%):

1. Presentation and analysis
2. Quality of arguments

Conclusions (25%):

1. Answering the research question
2. Critical reflection on value of research

Form (10%):

1. Writing style
2. Structure

INTERNSHIP

UCHUMINT21

Humanities Internship

Please consult [Osiris](#) for the full course description.

Content

The internship offers the equivalent of at least five weeks' fulltime practical experience in the student's field of academic interest, and is thus related to the student's Major (or, in some cases, to their Minor). Students carry out an individual task in an arts institution such as a museum, theatre company, or media organization enabling them to gain experience outside the academic program. The nature of the task may vary according to the host organization's needs, however there must be a serious academic component involved for the student. Before embarking on the internship, the student writes a proposal; throughout its duration, the student keeps a logbook systematically recording tasks and noting other information useful for writing the internship report essay. At the end of the placement, the student selects a number of aspects for analytical elaboration in the final report – drawing upon the relevant academic literature from preparatory courses and/or encountered during the internship. The logbook becomes an Appendix to the Report.

Internships are essential for students proceeding to master programs in Art History, Museum Studies, Heritage Studies, and highly recommended to all Humanities students who wish to gain practical and professional skills and knowledge which, in its turn, enriches theoretical understanding. The host supervisor's evaluation of their work will reflect professional aptitude, while the internship report essay enables the student to analyze and reflect upon practical engagement in their field of interest at an academic level.

Evaluation

Quality of work performed

Test weight 40

Minimum grade -

Internship proposal

Test weight 10

Minimum grade -

Logbook - overview of activities

Test weight 10

Minimum grade -

Report essay - quality of academic reflection

Test weight 40

Minimum grade -

To qualify for a Humanities Internship that counts toward the major (with the code and description provided here) you will have to fulfil the criteria for research and content, as explained above. This

should be arranged in agreement with the responsible fellow and the Humanities Head of Department.

Please note that otherwise all internships will be registered by default as ACC, Academic core and therefore not count towards the major.

Contact:

Head of department Prof. Dr. Sandra Ponzanesi, S.Ponzanesi@uu.nl

For CHIP programme contact Dr. Mary Bouquet, M.R.Bouquet@uu.nl

For Internship Media and Performance Studies contact Nina Köll, N.Koll@uu.nl

OVERVIEW CROSS-LISTED COURSES

Cross-listed courses are offered in a specific discipline in their host department (HUM, SSC or SCI), but can be counted towards courses taken for major requirements in a second department, as specified in the course outline (see [Course outlines](#) for information about specific courses). Cross-listed courses can only be used to fulfill breadth requirements in the host department.

Course code	Course Title	Cross-Listed with	Fields
UCHUMLIN22	Psycholinguistics	SCI	- Linguistics - Cognitive Neuroscience
UCHUMHAR22	Museum Studies	SSC	- Art History/Museum Studies - Anthropology
UCHUMHAR32	'Heritage': Dynamics of Collections	SSC	- Art History/Museum Studies - Anthropology
UCSCICOG11	Cognitive Neuroscience I	SSC	- Cognitive Neuroscience - Psychology
UCSSCPOL11	Introduction to Political Theory	HUM	- Political Science - Philosophy
UCSCIHIS11	History and Philosophy of Science	HUM	- General Science - History
UCSSCANT23	The Materiality of Culture	HUM	- Anthropology - Art History/Museum Studies

OVERVIEW INTERDISCIPLINARY COURSES

INT (interdisciplinary) courses approach a topic from the perspective of at least two disciplines in two different departments. INT courses can only be counted towards major requirements if this is specified in the course outline comments. If an INT course can serve to complete a track in a specific discipline, this, too, is stated explicitly in the course outline (see [Course outlines](#) for information about specific courses). INT courses cannot serve to fulfill breadth requirements.

Course code	Course Title	Contributing fields	Comments
UCINTCAR21	Caribbean Studies	HUM SSC	Counts towards HUM or SSC major
UCINTDEV21	Theory and Practice of Development	HUM SSC	Counts towards HUM or SSC major
UCINTDEV31	Field course East Africa	HUM (History, Religion) SSC (Politics, Economics, Geography, Anthropology)	Counts towards HUM or SSC major (matching the following internship)
UCINTDUT11	Discovering the Dutch	HUM (Art, History) SSC (Politics, Geography)	Only for exchange students
UCINTEVO31	Evolution, culture and human nature	SSC (Politics, Geography)	Counts towards HUM, SCI or SSC major
UCINTGEN11	Gender, Science and Technology	SCI (Biology, Physics, Math, Neuroscience, Medicine)	Counts towards HUM, SCI or SSC major
UCINTHIS21	Understanding Conflict	SSC (Sociology, Psychology, Economics)	Counts towards HUM or SSC major
UCINTHIS32	Arab-Israeli Conflict	HUM (History) SSC (Politics)	Track finisher History. Counts towards HUM or SSC major
UCINTHON32	Student-designed honors course	Course content changes every year	Counts as free choice
UCINTHSR31	Human Stress Research	SCI (Biology) SSC (Psychology)	Counts towards SCI or SSC major
UCINTLIN33	Speech Production and Perception	HUM (Linguistics) SCI (Cognitive Neuroscience) SSC (Psychology)	Track finisher Linguistics. Counts towards HUM or SCI major
UCINTSPA21	Culture and Society in Latin America	HUM (Spanish) SSC (Anthropology)	Counts towards HUM or SSC major
UCINTSUS21	Sustainability	HUM (History, Philosophy) SCI (Biology, Earth Science) SSC (Sociology, Economics, Politics)	Counts as free choice