

[PROVISIONAL] STUDY GUIDE MEDIA, ART, DESIGN AND ARCHITECTURE: 1ST YEAR (starting 2021-2022)

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1) Program overview

MEDIA, ART, DESIGN AND ARCHITECTURE STUDY PROGRAM

		Bilingual track	English track		
Period		YEAR 1 (starting 2021-2022)			
1		Benaderingen van de Visuele en Materiële Cultuur	Approaching Visual and Material Culture		
		Cultural History			
2		Geschiedenis van Media, Kunst, Design en Architectuur: Vroege modern	History of Media, Art, Design and Architecture: Early Modern		
		Academische vaardigheden	Academic Skills		
3		Analyse van beeld en object	Image and Object Analysis		
4		History of Media, Art, Design and Architecture: Modern			
		Academic English			
5		History of Media, Art, Design and Architecture: Contemporary			
		The Netherlands TM			
6		Onderzoekstechnieken	Research Methods		
Period	Media	Kunst/Art	YEAR 2 (starting 2022-2023)	Design	Architectuur/Architecture
1	Film and Media History	Production & Reception	Exhibition Machines	Graphic Design	Architectural History
2	Film Analysis & Theory	Progress & Tradition	Urban Culture & Public Space	Fashion History & Theory	Great Cities
3	>	>	Philosophy	<	<
4	Postmedium Condition		World Heritage & Conflict	Architecture, Design and Domestic Space	
5	Smart Environments	Creative Ecologies	Historiography of Media, Art, Design and Architecture	Creative Ecologies	Smart Environments
6	Study Trip	Study Trip	< >	Study Trip	Study Trip
Period	Media	Kunst/Art	YEAR 3 (starting 2023-2024)	Design	Architectuur/Architecture
1	>	>	Electives	<	<
2	>	>	Electives	<	<
3	>	>	Electives	<	<
4	Research Seminar Media	Research Seminar Art	Current Debates in Art & Culture	Research Seminar Design	Research Seminar Architecture
5	Scriptie / Thesis	Scriptie / Thesis	Contesting Images	Scriptie / Thesis	Scriptie / Thesis
			Scriptie / Thesis Colloquium		
6	Scriptie / Thesis	Scriptie / Thesis	< >	Scriptie / Thesis	Scriptie / Thesis

2) Attainment targets MKDA

I KNOWLEDGE AND INSIGHT [Dublin Descriptor 1]	
1	Students gain knowledge of and insight into historical developments and current contexts pertaining to the visual and material culture of areas of Western culture (from the past and into the present globalizing world). This allows them to situate works in the context of their emergence at both a general level and – when it pertains to their main subject – at a detailed level.
2	Students gain knowledge of and insight into the production, distribution and reception of objects of visual and material culture, which allows them to deploy this knowledge/insight – supported by informed arguments – to compare works of MKDA broadly and within their selected main subject in greater depth.
3	Students gain knowledge of the western history of visual and material culture from the past and up to our contemporary globalizing world to such a degree that they are capable of productively relating this knowledge to the main subjects of MKDA.
4	Students are capable of applying general knowledge about MKDA to deepen their understanding of the primary research methods and theoretical frameworks of their chosen subject area.
II APPLYING KNOWLEDGE AND INSIGHT / JUDGEMENT [Dublin descriptors 2 and 3]	
5	Students demonstrate the competence necessary to analyze objects of research within their chosen subject area critically, based on relevant terms and concepts, and to problematize them in a wider comparative field of visual and material culture.
6	Students are able to consider methods and questions of visual and material culture critically and apply them at a sophisticated level to cases of their chosen subject area, whereby they also demonstrate a sound understanding of perspectives and texts in terms of their structure, logic and argumentation.
7	Students are capable of independently performing content-related tasks in a professional context relevant to MKDA – such as in a museum, gallery, archive, library, or other cultural institute – at a third-year MKDA level. This could entail conducting additional research for an exhibition during an internship or by producing texts based on research for a publishing house, an educational service or another cultural media institution.
III COMMUNICATION [Dublin Descriptor 4]	
8	Students are capable of clearly presenting – both orally and in writing – a logical and well-supported argument based on their knowledge of visual and material culture in general and their chosen subject area in particular to fellow-students/scholars and a wider audience in specific professional contexts.
IV LEARNING SKILLS [Dublin Descriptor 5]	
9	Students are able to work independently with library catalogues, visual collections and relevant documentation tools (like written and digital repositories and lexicons), in a way that allows them to gather useful data for developing a complex research question tied to their chosen subject area.
10	Students are capable of developing a scholarly approach to a subject, critically and independently, that is developed into a written text of some 7,000-10,000 words (excluding notes, references and possible annexes) under the supervision of a qualified staff member.
11	Students demonstrate the proper learning skills to use their acquired theoretical and practical knowledge about visual and material culture in a follow-up study at the (Research) Master level, or for entering a profession for which the BA level in either their chosen subject area, or an interdisciplinary combination of MKDA-degree trajectories, suffices.
12	Students gain a basic understanding of a variety of professional fields relevant to their chosen subject area and obtain knowledge about relevant professional institutions.

3) Study guide texts year 1 MKDA

	Cultural History	Approaching Visual and Material Culture	Academic Skills	History of Media, Art, Design and Architecture: Early Modern	Image and Object Analysis	History of Media, Art, Design and Architecture: Modern	History of Media, Art, Design and Architecture: Contemporary
Course objectives	At the end of this course, students are expected to: 1. have basic knowledge of European history from Antiquity to the present; 2. have insight into larger historical connections; be able to place historical persons, movements, etc. in the appropriate historical context; 3. be familiar with the concept of periodization and its cultural consequences; 4. be able to critically read a complex handbook/compendium in English; 5. be acquainted with how to identify, collect, and critically assess primary and secondary source material; 6. be able to conduct a short cultural-historical research project individually (and in a group), and report on the findings in writing and orally in accordance with academic conventions.	At the end of this course, students are expected to: 1. understand the importance of ‘visual literacy’ in today’s world; 2. have insight into the ways in which images function in a wider cultural and societal context, acknowledging the importance of contextualization; 3. be familiar with the ways in which concepts such as image, medium, and visual and material culture are used within research and study; 4. be familiar with differences between mono-, multi- and interdisciplinary approaches in the field of visual and material culture; 5. have insight into (the problems of) the scope and demarcation of visual and material culture as a discipline, and its various systems of categorization and classification.	At the end of this course, students are expected to: 1. be able to find relevant scholarly information in a systematic manner on a topic of study of their choice, by searching in catalogues and search engines, like the catalogue of the university library, e-resources, online catalogues and visual databases; 2. know the importance of accounting for sources and can make a bibliography according to the conventions applied/used by MKDA; 3. be trained in recognizing a number of characteristics of images which may be used as arguments; 4. be trained in evaluating websites and publications to judge their academic level and usability; 5. have the competence to write a brief essay (1.500-1.800 words) about their own research, with the resulting text having a clear structure and argumentative line so as to be comprehensible for its readers.	At the end of this course, students are expected to have: 1. knowledge of the crucial developments in the history of western visual and material culture of the early modern period; 2. knowledge of the cultural historical context in which images and objects function; 3. insight into the scope and demarcation of the discipline, as well as to have practiced using discipline-related terms and concepts; 4. insight into the variety of functions and meanings of objects and images, as well as into their intended meanings and different interpretations; 5. knowledge of the historical framework of major objects from the period of the late Middle Ages to around 1800, and to be capable of naming major movements to which these objects belong, as well as globally date and subsume them under a style, movement or ‘ism’; 6. developed a critical attitude regarding scholarly and otherwise relevant literature.	At the end of this course, students are expected to: 1. have knowledge of basic concepts for the visual and material analysis of images, objects and buildings, as employed in scholarly literature within the four different disciplines; 2. be able to apply these concepts in their own descriptions of images, objects and buildings; 3. have basic insight into the interrelationships of different media in images, objects and architecture; 4. be acquainted with several theories and methods for analysing and describing images, objects and architecture in relation to their context.	At the end of this course, students are expected to have: 1. knowledge of the cultural historical context in which western images and objects function during the period from around 1800 to approx.1960; 2. knowledge of crucial developments in media, art, design and architecture in this period with respect to style periods, ways of thinking, objectives (manifestos), discourses, production processes and (technological) media; 3. insights into the importance of an interdisciplinary approach of issues within the discipline; 4. insight into and gained experience in applying discipline-related terms and concepts; 5. grown acquainted with a limited number of theoretical approaches in relation to modernity and possible criticisms of it; 6. knowledge of and insight into the chronology and features of style periods within the era addressed.	At the end of this course, students are expected to have: 1. knowledge of the crucial developments in the history of western visual and material culture as of 1960 and up to the present day; 2. insight into the scope and demarcation of postmodernism and a number of crucial interrelated terms and concepts; 3. insight into the complicated dynamics between interdisciplinarity and disciplinarity in defining postmodern culture; 4. knowledge of and insight into the role of digital media within postmodern and contemporary culture; 5. adopted a critical attitude regarding scholarly and otherwise relevant literature.
Course content	The long history covered by humanity has resulted in the world we are in today. Throughout the past, people, movements etc have transformed the face of the world. Without close study of	<i>Approaching visual and material culture</i> provides an introduction to the broad field of media, art, design and architecture, including many dimensions and possible approaches to visual representation based on three	An academic education is not just a matter of acquiring new knowledge and insights. It is also important to develop a number of skills needed for doing research in an academic setting and for communicating it both verbally and visually.	Building on the <i>Cultural History</i> course (period 1), this course on the <i>History of Media, Art, Design and Architecture: Early Modern</i> is part of a triptych, together with the two subsequent courses on the <i>History of Media, Art, Design and Architecture</i>	Proficiency in the analysis of visual images and material artefacts is essential for research in the field of media, art, design and architecture. The composition of items of fine art and visual design, the storylines of movies, the material features of artefacts, the visualization of	<i>History of Media, Art, Design and Architecture: Modern</i> is part of triptych, together with the two other History of MKDA courses (in periods 2 and 5). This course triptych provides a comprehensive overview of the history of western visual and material culture in	<i>History of Media, Art, Design and Architecture: Contemporary</i> is the last part of the three History of MKDA courses. <i>History of MKDA Contemporary</i> provides an overview of and insight into the history of visual and material culture from 1960 up to the present: from the 1960s’

	<p>that past, much of the present world cannot be understood. This course presents a concise overview of select episodes in primarily Western world history, from classical Antiquity and the Middle Ages to early modern, modern, and contemporary history, highlighting links with art and culture. This course aims to provide MKDA students a framework for better understanding developments in cultural history.</p>	<p>central angles: (1) First, students are exposed to key concepts of the field (such as image, object, medium, representation, visual and material culture, meaning, original and reproduction, intention and reception, etc.), and how these relate to the language and the culture in which they are used. (2) The second angle pertains to the difference between mono-, multi- and interdisciplinary approaches, based on the notion that combining data, methods, perspectives and/or theories from multiple disciplines may lead to insights beyond the scope of separate disciplines: 1 + 1 = 3. (3) Finally, students are exposed to various discipline-related systems of categorization and classification such as the demarcation of disciplines and the periodization of history, also as an introduction to the <i>History of MKDA</i> courses in periods 2, 4 and 5.</p>	<p>In this course, students begin their training in doing scholarly work. They are expected to fill their own ‘toolbox’ with skills, allowing them to deal with information in an academic manner for the remainder of their study, and beyond. This course consists of an intensive period where different skills are trained, in relation to a topic of their choice. The knowledge and skills students gradually acquire in this way culminate in writing a scholarly essay as the final assignment.</p>	<p>(in periods 4 and 5). This triptych presents a comprehensive overview of the history of western visual and material culture in the early modern, modern, and postmodern era and up to the present day. <i>History of MKDA Early Modern</i> deals with the early modern period, meaning the era from the late medieval period to around 1800. Through a series of lectures and seminars, students will gain insights into and become familiar with the main historical (style)periods, facts and events in MKDA’s fields of research. In addition, each week one specific case will be addressed in order to provide deeper insight into a major theme or concept regarding the visual and material culture of the period discussed. This supplies students with the historical base needed for the ensuing MKDA curriculum.</p>	<p>the structure of buildings – these are all aspects encountered by students during their study with which they have to become acquainted. This course provides an introduction to observing, analysing and describing MKDA’s objects of study, as well as to the different ways in which the visual and material characteristics of media, art, design and architecture may take on particular meanings.</p>	<p>the early modern, modern, and postmodern eras and up to the present day. <i>History of MKDA Modern</i> provides insight into the history of western visual and material culture from around 1800 to around 1960. In a series of lectures, the course provides an overview of historical ideas and developments from this period. Starting from the concept of ‘modernity’ (which also comprises anti-modernist tendencies), this course addresses different cultural developments in their socio-economic context. Questions addressed include: How did new tools and technical means of (re)production such as photography and film contribute to new ways of looking and representation? How did our views on ‘realism’ change? Which effects did ‘the modernist project’ have as a product and symptom of rationalization, industrialization and mass consumption? How did avant-garde movements look at modernity and how did they try to push it into particular directions? Students are exposed to style periods, (technological) media, and theoretical and methodological approaches. A critical consideration of formative events reveals both connections and differences, thus deepening the historical basis for the subsequent courses of the curriculum.</p>	<p>countercultures, which resisted the ‘modern’ worldview, to the arrival of new media, and from postmodern experiments with cultural appropriation, simulation and fragmented identities to the globalization and digitalization of culture. By discussing a number of characteristic cases and major authors from visual and material culture, also with attention for this era’s newly introduced media, the lectures focus on important common developments and concepts within postmodernism in a wider cultural, historical and theoretical frame. As such, this course traces the persisting effects of postmodernism within contemporary culture.</p>
Method of teaching	Lecture meeting and Q & A session, seminar, field trip	Lecture meeting/Q & A session, seminar, field trip	Lecture meeting and Q & A session, seminar, practical training	Lecture meeting and Q & A session, seminar, field trip	Lecture meeting and Q & A session, seminar.	Lecture meeting and Q & A session, seminar, field trip (when relevant)	Lecture meeting and Q & A session, seminar
Form of assessment	Written exam (70%); individual and group research assignments; presentation (30%)	This course comprises 2 group assignments and 4 individual assignments corresponding with the different learning objectives.	Assessment takes place on the basis of 6 partial assignments, which have to be completed on time. When all 6 assignments are marked with a ‘pass’,	Assessment takes place by means of a group assignment (20%) and a written examination (80%).	Assessment takes place on the basis of 4 written assignments each around 1.250 words, with each amounting to 25% of the final grade. If the final grade is a	Assessment takes place by means of a group assignment (20%) and a written examination (80%).	Assessment takes place on the basis of a written examination (100%).

		<p>Only if all 6 assignments are completed on time (and marked with a 'pass'), is access granted to the written examination. Connection between learning objectives and assessment: The written take home examination (100% of grade) involves all learning objectives.</p>	<p>the final grade is a 'P' (pass). In all other cases the final grade is an 'F' (fail). The first 5 partial assignments work as preliminary assessments and serve to improve the course's attainability, as well as preparation for the 6th assignment.</p> <p>NB: For first-year students passing the language proficiency test is a precondition for passing this course.</p> <p>NB: For first-year students this course should be completed with a 'pass' to be eligible for a positive binding study advice (BSA).</p> <p>Connection between learning objectives and assessment: Learning objectives 1 and 2: assignment 1 (searching and assessing publications). Learning objectives 3 and 4: assignment 2 (analysing, evaluating and processing information) and assignment 3 (text analysis). Learning objective 5: assignment 4 (text plan), assignment 5 (written presentation 1st draft) and assignment 6 (written presentation final draft).</p>	<p>The group assignment involves making a timeline of the period 1400-1800, mapping facts and movements from the history of media, art, design and architecture correctly and comprehensively. All students need to provide more or less the same amount of input, as the final grade for this assignment is the same for all members of the group.</p> <p>The written examination comprises questions on knowledge/insight and image recognition (identification of major images or objects: the maker, the name/title, the year and (possibly) the style or movement to which they belong).</p> <p>Connection between learning objectives and assessment: Learning objective 1: examination (knowledge questions) Learning objective 2: examination (knowledge questions) Learning objective 3: examination (knowledge/insight questions) Learning objective 4: examination (knowledge/insight questions, assignments) Learning objective 5: examination (knowledge questions) Learning objective 6: assignments.</p>	<p>pass, it is not necessary to do a resit for non-passing partial assignments. If the final grade is a fail, a resit can be organized for each failed partial assignment.</p> <p>Connection between learning objectives and assessment: The four assignments correspond with the four learning objectives.</p>	<p>The group assignment involves making a timeline of the period 1800-1965, mapping facts and movements from the history of media, art, design and architecture correctly and comprehensively. All students are to provide more or less the same amount of input, as the final grade for this assignment is the same for all members of the group.</p> <p>The written examination comprises questions on knowledge/insight and image recognition (identification of major images or objects: the maker, the name/title, the year and (possibly) the style or movement to which they belong).</p> <p>Connection between learning objectives and assessment: Learning objective 1: examination (knowledge questions) Learning objective 2: assignment, examination (image recognition, knowledge questions) Learning objective 3: examination (essay questions) Learning objective 4: examination (knowledge questions) Learning objective 5: examination (essay questions) Learning objective 6: assignment, examination (image recognition).</p>	<p>Connection between learning objectives and assessment: Learning objectives 1, 2, 3, 4, 5: examination</p>
Required prior knowledge	Not applicable	Not applicable	Not applicable	Not applicable	Not applicable	Not applicable.	Not applicable

Literature	Peter Rietbergen, <i>Europe. A Cultural History</i> (London 2015). Additional literature will be announced in the syllabus/Canvas.	The literature will be announced in the syllabus/Canvas.	The literature will be announced in the syllabus/Canvas. The 'Academic Skills <i>workbench</i> ' can be consulted online.	The literature will be announced in the syllabus/Canvas.	The literature will be announced in the syllabus/Canvas.	The literature will be announced in the syllabus/Canvas.	The literature will be announced in the syllabus/Canvas.
Target group	1st year bachelor Media, Art, Design and Architecture. Accessible also for other study programs, but not for History students.	1st year bachelor Media, Art, Design and Architecture	1st year bachelor Media, Art, Design and Architecture, and Premaster students Arts and Culture / Heritage Studies.	1st year bachelor Media, Art, Design and Architecture	1st year bachelor Media, Art, Design and Architecture	1st year bachelor Media, Art, Design and Architecture	1st year bachelor Media, Art, Design and Architecture
Other information	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.	As a rule, attendance to all lecture and seminar meetings is mandatory. Only in the case of (demonstrable) circumstances beyond their control, are students allowed to miss a meeting.
Deviating sign-up procedure			For this course there is an exception to the standard enrolment procedure (whereby students sign up for the course, the learning approach and the examination). For this course, the division of seminar groups is done by the course coordinator, after which the signing up for seminars is handled by the Education Office. Students can sign up for the course and lectures, but not for the seminars.				
Recommended prior knowledge							