Open Universiteit

Detailed Course Descriptions

Erasmus+ course catalogue | Humanities

Erasmus+ course catalogue of the Open University of the Netherlands. Each course has an English title; the Dutch name, as used in our course offer, is shown as well. Descriptions have been translated into English.

Questions? Please contact subsidieadvies@ou.nl

Each course shows: type, language of the course, ECTS (study credits) and price in euros. A dash instead of a price means that no price is charged.

Humanities

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CM9908 - Master's thesis
FOCDI-2026-2027 - Focus programme Diversity and inclusion
FOCDT-2026-2027 - Focus programme Digital transitions in cultural heritage
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FOCTMC-2026-2027 - Focus programme Technology, media and culture
MAKC-2026-2027 - Master's programme in Art and Cultural Studies
OBAAC-2026-2027 - Open Bachelor's programme in General Cultural Studies
SMAKC-2026-2027 - Bridging programme Art and Cultural Studies

BCW-2026-2027 - Bachelor's programme in General Cultural Studies

Dutch name: Bachelor Algemene cultuurwetenschappen **Type:** Training **Language:** Dutch **ECTS:** 180
Price: -

In addition to the classical cultural disciplines, the programme focuses on current themes that help shape culture. Think of social identity, sustainability, health and technology. For example, the introductory course addresses cultural perspectives on the climate debate. You learn to analyse and interpret cultural expressions and to place them in a broad social context. So you do not only acquire knowledge, but also learn to do something with that knowledge. In doing so, you develop academic skills such as critical thinking, academic writing and doing research.

Four main themes

As a cultural studies scholar, you learn to understand and interpret culture. This is crucial in order to contribute to answers to the social issues of our time, such as: How do we create a more inclusive society? What are the opportunities and threats of new technology? Cultural Studies at the Open University focuses on four main themes:

- Diversity and inclusion
- Digital transitions in cultural heritage
- Technology, media and culture
- Stigma, health and culture

Set-up

The programme can be flexibly fitted into your daily life. The content of the courses is recognisable and the examples come from current affairs. Theoretical knowledge, skills education and assignments alternate. You usually follow the education online and often study independently, but for most courses you receive guidance and study together with others.

CB0012 - Academic writing

Dutch name: Academisch schrijven **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

During your Cultural Studies programme, you work on a considerable number of writing assignments such as essays and papers. Your texts must of course be easy to read: they contain no language errors, are attractively phrased, clearly structured and internally coherent. In addition, programme-specific requirements apply. The course Academic writing covers the skills that are indispensable for writing argumentative texts at academic level in cultural studies. These skills are also important for writing tasks in professional contexts outside or after the programme. In the course, you work with various questions. For example, how do you convince the reader of your position in a cultural studies discussion? How do you compare and analyse secondary literature properly? How can you take into account the purpose of the text, the audience, cultural studies conventions and programme requirements? The course Academic writing offers you guidance for efficiently and effectively designing argumentative academic texts in Dutch. You explore ways of writing clearly and with the reader in mind, in line with the conventions of the discipline. You refine your writing techniques and develop a purposeful approach to your writing tasks. These are skills that are also required in other courses and at the completion of the Bachelor’s programme, and that you keep developing throughout the programme, partly on the basis of feedback. The course consists of two blocks. Block 1 is about professional written communication. You explore the requirements for effective texts. Depending on your starting position, you practise more or less extensively in aspects of language correctness, wording and text structure. Block 2 focuses on academic and argumentative writing in cultural studies. This block forms the main component of the course. You explore the characteristics of argumentative texts that are common within cultural studies

debate; you practise formulating a position and substantiating it with arguments. You learn how to integrate secondary literature on a cultural studies debate representatively into a logically structured literature review.

CB0304 - Cultural Studies placement

Dutch name: Stage cultuurwetenschappen **Type:** Standard product **Language:** Dutch **ECTS:** 10 **Price:** € 820.00

An internship is a valuable introduction to the professional field of the cultural studies scholar. As an intern, you acquire specific knowledge and important skills, and you notice what you yourself bring in terms of knowledge and skills acquired during your programme. You also learn how you function, not only as a cultural studies scholar but also as a person, in a subject-specific professional environment, and what does or does not suit you. And finally, you make contacts that may be valuable after your studies. In principle, you arrange an internship yourself. You can respond to internship vacancies, send an open application, or approach someone from your network. Sometimes teachers from the programme are involved in an internship position. In that case, they post a call on the student portal. An internship must be well supervised. This is done mainly by the host organisation. A teacher from the programme is involved at a distance and guides you through the process. You can approach a teacher yourself for this. Once contact has been established with the host organisation and a supervisor from the OU, the next step is writing an internship plan. In addition to practical matters such as the duration and your weekly availability, you describe in it as concretely as possible what you are going to do and what it will produce. In principle, you always work towards one or more concrete products, such as a database, a (web) publication, a public afternoon, a policy plan, a research report, et cetera. You also formulate specific learning objectives that suit your internship project and yourself. You will find a template for an internship plan on the course page. You do all this in consultation with the supervisor from the host organisation. Your OU supervisor gives feedback on the draft internship plan. You send the approved internship plan to the Examination Board for Cultural Studies. Then your internship can start. You write a report on your internship. A template is also available for this on the course page. Towards the end of the internship, there is a final meeting with you, the internship supervisor and the OU supervisor, based on your report and on the assessment form completed by your supervisor. The ‘product’ you worked on during your internship is also a subject of this meeting. You discuss the product and reflect on the process. The internship can be included in the restricted elective block or the free elective space.

Learning objectives

The general learning objectives of the internship are:

- Acquires knowledge of the subject-specific professional field of cultural studies graduates.
- Purposefully applies knowledge, methods and skills acquired in the Bachelor’s programme in General Cultural Studies in a relevant professional practice.
- Reflects on own activities and functioning within a subject-specific professional organisation.

CB0412 - Cabinets, galleries and museums

Dutch name: Kabinetten, galerijen en musea **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Cabinets, galleries and museums covers the varied history of collecting and exhibiting from around 1500 to the present, from a predominantly Western perspective. Through a number of case studies, some belonging to national and some to international history, you become familiar with different types of collections and the objects they contain. The course does not aim to give a complete historical overview of the types of collections formed throughout history, but reflects the motives that rulers, governments and private individuals had for building collections, and the functions that these collections, grown into cabinets, galleries

and museums, were expected to fulfil. Because these functions can be read from the ways in which collections are arranged and presented, the history of exhibitions runs through the course like a common thread. Closely connected with this is the process of the gradual opening up of collections to the public, which can be traced throughout history and in which the public is given an ever greater role. In nine learning units, representative case studies are used to examine views on, and the practice of, collecting and exhibiting in connection with developments in thinking about art and culture in general. In this way, the history of collecting is understood as an aspect of the history of science. Using a handbook (Bergvelt, Meijers and Rijnders 2013) and various additional articles, different periods are covered. After an extensive introduction to the history of collecting and exhibiting, attention is paid to the era of the 'encyclopaedic collection', the type of collection that comprised a wide range of objects with the aim of representing 'the total knowledge of the world'. In the subsequent learning units, the development of the 'specialised museum' over the past three centuries is discussed, in particular: the natural history museum, the ethnographic museum and the art museum. A final learning unit, under the title 'museums worldwide', highlights the most recent developments and discussions in the field of collecting and exhibiting. The course is concluded with a digital group exam consisting of open questions.

Learning objectives

The general learning objectives are aimed on the one hand at acquiring both a broad and an in-depth overview of the history of collecting, and on the other hand at learning skills. After completing the course, you:

- have knowledge and understanding of collecting objects as a historical phenomenon in Western culture, in particular regarding the motives of collectors and the connection between certain forms of collecting and certain ways of arranging and presenting collections with other cultural-historical and scientific [...]

CB0804 - Research course Cultural Studies

Dutch name: Onderzoekscursus Cultuurwetenschappen **Type:** Standard product **Language:** Dutch **ECTS:** 10 **Price:** € 820.00

Introduction

An academic Cultural Studies programme focuses not only on learning to understand and analyse cultural phenomena and trends, but also on developing your own research skills. For that reason, the Bachelor's programme is also concluded with your own research in the form of a Bachelor's thesis or a Bachelor's graduation track. In preparation for this, in this course you learn how to set up your own research and become familiar with analysing and reflecting on cultural sources, such as film footage, diaries, paintings, novels, testimonies, etc. In this course, you therefore also work with primary source material yourself.

Learning objectives: skills

After completing this course, you are able to:

- reflect on texts about important developments in cultural studies;
- analyse existing research proposals;
- find and select relevant academic literature;
- find and select relevant cultural studies source material;
- apply the Cultural Studies regulations on annotation;
- understand how important cultural studies analysis methods work, such as close reading, discourse analysis and digital humanities;
- reflect on the nature and role of various cultural studies source types;
- subject various cultural studies source types to a cultural studies analysis;

- reflect on the possible applications of various source types for academic research.

CB2502 - Philosophy in literature

Dutch name: Filosofie in literatuur **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Introduction

Writers and poets are researchers of humanity and culture. In War and Peace and Anna Karenina, Tolstoy poses perhaps the oldest philosophical question: how should one live? In In Search of Lost Time, Marcel Proust explores human relationships in general and love in particular. Other writers focus mainly on the relationship between people and society or on culture as a whole. Dostoevsky criticises the modern materialistic and atheistic view of humanity and the world. Novels such as The Unbearable Lightness of Being by Milan Kundera, Elementary Particles by Michel Houellebecq, The Handmaid's Tale by Margaret Atwood and Corpus Delicti by Juli Zeh are among the most interesting and penetrating analyses of our Western culture. In examples like these, literature is about philosophy, about literary explorations of philosophical-anthropological and cultural-philosophical themes. In the course Philosophy in literature, the philosophical dimension of literature is studied on the basis of a number of important 20th-century and contemporary novels. Methodological questions are also addressed, as well as the fundamental question of the extent to which literature is capable at all of contributing to answering philosophical questions. To conclude the course, the student makes their own philosophical analysis of a novel.

Learning objectives

By taking this course, you:

- acquire knowledge and understanding of the mutual relations between philosophy and literature;
- acquire knowledge of the methods and techniques used in the field of 'philosophy in literature';
- gain knowledge of the way in which some contemporary philosophers make use of literary texts in their philosophical work;
- learn to recognise how philosophical ideas can emerge in literary works. This concerns in particular images of humanity and views of culture.

CB3312 - Adapted books

Dutch name: Bewerkte boeken **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Introduction

Cliënt E. Busken, Hokwerda's kind and Swansdale: three examples of literary texts that were adapted in the past few years (dramatised, filmed and rewritten respectively). For many years, an important part of feature film, TV series, theatre, graphic novel and game production, in the Netherlands and beyond, has consisted of adaptations of literary texts. Until well into the last century, it was customary in literary circles to look down on this kind of adaptation of novels. That has now come to an end and adaptations are regarded as an interesting contribution to the reception history of literature. In their new media form, the novels and stories get a second life and often a larger audience too. But what exactly is the relationship between the literary text and its adaptation, and how can we investigate it? In this course, we regard the adaptation as an 'interpretation' of the original literary text. This is done first of all from a narratological perspective: were story motifs dropped or added during the adaptation process? What happened to the various characters and their mutual relationships in the adaptation? Have subplots perhaps disappeared, or has a storyline been added? And how can we interpret the differences between original and adaptation? In addition, this course pays attention to specific issues connected with adapting: going back to more than one source text, the connection between adaptations and the canon, adapting non-fiction, and the commercial facets of the so-

called adaptation industry. In a small research project of your own, you examine a literary text and its adaptation from one of the perspectives presented in the course.

Learning objectives

- You gain insight into the phenomenon of literary adaptation and learn how to use narratology as a means of analysing a literary text and its adaptation.
- You gain insight into how an adaptation can be regarded as an 'interpretation' of the original literary text.
- You gain insight into how the cultural-historical context can influence the way a text is adapted.
- You can apply your knowledge of literary adaptation in an essay.
- You can analyse a literary text and its adaptation narratologically.
- You can write an essay according to cultural studies conventions.

CB3902 - The new human. A new vision of the Netherlands around 1900

Dutch name: De nieuwe mens. Een nieuwe visie op Nederland rond 1900 **Type:** Standard product
Language: Dutch **ECTS:** 5 **Price:** € 410.00

The 12-month enrolment period starts 14 days after your registration for this course has been processed. You can only register for the exam once your enrolment period has started. When registering for this course, therefore, take into account the registration deadline for the exams and the dates of any guidance meetings. Please note: this course is mutually exclusive with the old course C10222 Nederland in de 19e en 20ste eeuw. If you have already obtained a certificate for course C10222, we advise you not to take this course, as the credits for this course will then not count towards your study path.

Content

Gleaming shop windows of department stores. Fashion palaces in shopping streets. Coffee houses full of pomp and splendour and grand hotels. Seaside boulevards with sea and sun baths. Spectacle theatres and cinemas. In his book De nieuwe mens. De culturele revolutie in Nederland rond 1900 (The new human: the cultural revolution in the Netherlands around 1900), Auke van der Woud argues that all this is an expression of a cultural revolution that took place at the end of the nineteenth century in the Netherlands (and the whole Western world). Slowly the old culture, aimed at higher ideals, lost ground to a new mass culture of spectacle, short-lived rapture and sensory reality. Van der Woud argues for a different approach to the period around 1900, with more attention to the new mass culture. The course takes up this call. Using De nieuwe mens, the new mass culture in the Netherlands is examined more closely, also in relation to remnants of what Van der Woud calls the old culture. At the same time, the claims of this author are examined. What is his view based on, and is that view really as groundbreaking as he claims? What do other cultural historians have to say about this period? How should we weigh Van der Woud's criticism of the existing historiography on this period? Through questions and assignments, you gradually form your own opinion.

Learning objectives

General learning objectives: by taking this course:

- you gain substantive knowledge of the first beginnings of a mass culture in the Netherlands around 1900;
- you gain substantive knowledge of the concept used in the handbook, A. van der Woud, De nieuwe mens. De culturele revolutie in Nederland rond 1900;
- you can reflect critically on the use of concepts in cultural-historical publications;
- you can find relevant evidence in newspapers;
- you can link concept and evidence from newspapers.

Skills: by taking this course you can:

- acquire knowledge and understanding of the history of the Netherlands around 1900;
- apply knowledge and understanding of the history of the Netherlands around 1900 to searching for and selecting primary sources in the form of newspaper articles (Delpher);
- reflect critically on the use of concepts (forming judgements);
- reflect critically on the approach and argumentation of cultural-historical [...]

CB5302 - The power of stories

Dutch name: Kracht van verhalen **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

People tell stories to make contact with others, to form personal and collective identity, to order and interpret chaotic reality, or to steer it from a particular conviction. But what exactly is a story? Which devices do you have at your disposal as a 'storyteller'? And how are creative narrative techniques used to convince, please or make the reader or listener think? In this course, you learn what makes a story a story and become familiar with the narrative and literary devices that language users from different domains (literature, politics, journalism) use to convey their message. We practise with commonly used narrative strategies, such as the dosing of information, identification and focalisation. We examine how suspense is created, how irony works and how decisive the choice of a particular narrative situation is. Finally, using concrete examples of effective use of metaphor and framing, we reflect on the way in which stories intervene in our perception of reality.

Learning objectives

After completing this course, you have:

- knowledge and understanding of the form and various functions of stories (Part 1);
- skill in distinguishing different general basic structures of stories (Part 1);
- knowledge and understanding of a wide range of narrative strategies used in literary texts but also in political and journalistic expressions (Parts 2 and 3);
- skill in recognising and analysing the effect of different narrative strategies and stylistic devices, such as suspense and irony (Part 2);
- skill in reflecting on the 'performative' function of stories, i.e. the way in which stories intervene in reality through the use of metaphor and (re)framing (Part 3);
- skill in analysing a narrative text (all parts).

CB5402 - Images of the past

Dutch name: Beelden van het verleden **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

The past is present everywhere in society. Statues and street names recall events that took place in the past, while feature films and documentaries present a particular history. But the past also has an indirect effect on the present. Current events are often the result of longer-term developments and political decisions are partly taken on the basis of an image of the past. These images of the past do not arise by themselves. They are initially often created by those directly involved, who report on events via oral traditions, chronicles, diaries or newspapers. Later, (amateur and professional) historians, museum curators, documentary makers and many others contribute to our knowledge of the past. Which stories about the past are told depends on the available sources of information and how these are used and interpreted. Assessing images of the past therefore requires a critical, enquiring attitude. In this course, you become extensively acquainted with the practice of history. What is the importance of history for society? How do historians give meaning to events and developments from the past? On which different kinds of sources can historians base themselves, where can you find them and how can you then use them? Sources are always made from a particular perspective and are therefore by definition coloured. We look not only at written sources in archives on location, but also

at oral and visual sources and digital possibilities for collecting information about the past. The theme of 'emancipation' is the connecting link in the course, which may bring to mind, for example, women's emancipation, the labour movement and abolitionism.

Learning objectives

After completing this course, you can:

- identify the different meanings and approaches to history as a concept;
- explain the importance of history for society;
- apply basic concepts that historians use to give meaning to the past;
- explain the main characteristics, possibilities and limitations of different kinds of historical sources;
- explain how you can collect historical source material in different kinds of archives (oral, digital and on location);
- apply the basic principles of historical source criticism to written, visual and oral sources.

CB5502 - The art of looking

Dutch name: De kunst van het kijken **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

'A picture is worth a thousand words' is a well-known saying. We increasingly live in an image culture: we experience and understand the world around us more and more through visual objects. From photos in the newspaper, advertisements and films, to monuments, games and computer art, images are everywhere, both in physical space and online. In short, images are an important part of our daily lives. In this course, you learn to distinguish and analyse different kinds of visual objects from contemporary and historical image culture. From medieval altarpieces to 'born-digital' media, from baroque sculptures to film and advertising photography. You learn to systematically 'dissect' these objects and understand their visual language. You also learn to communicate your observations and image analyses adequately. In the course, you become familiar with a number of central methods and theories from art history and media studies that contribute to a better understanding of the image culture surrounding us. Images are analysed from various interconnected themes, such as materiality, narrativity or representation. You learn basic analytical concepts, including composition, perspective, spatiality, colour, contrast, movement and interactivity, and, with the help of these concepts, to recognise and name visual strategies. Attention is also paid to the role of the viewer and the experience of images, as well as the role of digital culture and social media, which raise questions about real or fake, or about artificial intelligence. The introduction to image analysis is one of the four method courses of the first year (propaedeutic phase). This course is intended not only for students who want to complete the full Bachelor's programme, but also offers those interested in developing their skills in dealing with the visual world around us tools to understand 'visual language'. The focus is on concrete images and not on their metaphorical meaning.

Learning objectives

After completing this course, you can:

- look systematically and critically at visual objects from both contemporary and historical image culture;
- distinguish different visual sources from one another;
- systematically describe and analyse visual objects using analysis strategies developed in art history and media studies;
- name and apply the main theoretical and methodological approaches to contemporary and historical image culture in the interpretation and analysis of visual objects;
- recognise and assess on their merits a number of important methods of image analysis, such as iconography, iconology, semiotics and the psychology of perception;

- describe the materiality of historical visual objects and recognise features of ageing and damage;
- visual sources in a correct [...]

CB5602 - Philosophy of Cultural Studies

Dutch name: Filosofie van de CW **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

'Cultural Studies' is a collective name for a large and still growing group of rather diverse disciplines: historiography, media studies, art history, literary studies, theatre studies, film studies, cultural studies and many others. Within these disciplines, various theories and research methods have been developed, such as hermeneutics, structuralism, critical theory and deconstruction, supplemented with new applications in digital humanities, environmental humanities, gender studies and postcolonial studies. This course offers an introduction to their main theories and methods. They are first introduced historically, then explained one by one, compared with each other and illustrated with examples. In addition, attention is paid to the scientific character of these disciplines: how scientific are they, and what does that actually mean? Moreover, the course offers an overview of the main concepts developed in cultural studies, such as paradigm, discourse, etc. Because interpretation plays an important role in all approaches, this concept is central. What happens when we interpret? And how are interpretations worked out methodologically? The overview of theories and methods begins with a historical introduction that pays particular attention to hermeneutics. Several theories are then discussed that search for meanings and influences that often work through in texts and other cultural expressions in an initially hidden way. This concerns diverse approaches, such as structuralism, psychoanalysis and various sociological theories. These views are then brought together in the hermeneutics of Paul Ricoeur and the deconstruction of Jacques Derrida. Finally, more recent developments in cultural studies are addressed, such as the increasing attention to gender, postcolonialism, the climate, and the use of computer programs, big data and digital techniques in cultural studies research. The course not only provides insight into the most important and relevant ways of thinking and working in cultural studies, but also challenges you to think critically about them. This course is first of all theoretical in nature, but this theoretical approach is linked to the skill of 'academic reading', namely by making KAVV analyses.

Learning objectives

After completing the course, you are able to:

- reproduce in outline the main theories and interpretation strategies from cultural studies;
- recognise these theories and strategies in academic texts;
- recognise and explain the main concepts, themes and issues in cultural studies;
- reflect critically on theories and ways of working in cultural studies;
- read an academic text carefully.

CB5702 - Shadows of the colonial past

Dutch name: Schimmen van het koloniale verleden **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

In recent years there has been a globally growing debate about the colonial past (including the slave trade and slavery) which, despite decolonisation, continues to haunt both former colonisers and the colonised like a ghost. These debates are also increasingly taking place around heritage and art, including in discussions on the restitution of objects and the handling of colonial monuments. In this portal course, we take a step back from these often heated social debates and focus on the questions that underlie all these discussions: we examine how the colonial past continues to affect the meaning that heritage acquires. We do this by analysing the changes in meaning that concrete material objects with a colonial history undergo. The object-biographical analysis model of Krzysztof Pomian is central here. He argues that the meaning of objects comes

about through six variables: the social place of an object, its environment, the verbal context, the manner of exhibiting, the public and the behaviour surrounding the object. This process of giving meaning often takes place with a specific political purpose and in the context of current interests. Issues of power and identity therefore always play a major role. The course is structured as follows. First, you become acquainted with the academic and social debates on coloniality, postcoloniality and decoloniality and their focus on the representation and exhibition of objects from the former colonies in museums. You then become familiar with the object-biographical analysis model and learn to apply it. In this part, you are guided by means of self-tests with automatic feedback. Two extensive case studies illustrate the analysis model: the statue of J.P. Coen in Hoorn and two obia objects in the collection of the Wereldmuseum. Finally, you start work on your own case, chosen from a list of examples provided by teachers. You analyse the shifts in meaning of the chosen object using Pomian's model and link this with an analysis of different points of view. You work this out in a paper.

Learning objectives

General

In this course, you learn to:

- read and understand academic texts;
- analyse and write academically.

Specific

After completing this course, you can:

- present the current academic debate on the continuing effects of colonialism;
- apply Pomian's object-biographical analysis model to concrete case studies;
- write a paper in which you report on your analysis and formulate your own conclusion.

CB5802 - Revolution!

Dutch name: Revolutie! **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

'The storming of the American Capitol made one thing crystal clear: a country gets the revolution it deserves', according to De Correspondent on 12 January 2021, a little under a week after the disturbances in Washington. It was one of many reactions in which this recent incident was characterised as a 'revolution'. Visually, this was reinforced by placing photos of the riots in line with iconic images of the storming of the Bastille (1789) and of the Winter Palace in Saint Petersburg (1917), the beginning of the French and Russian Revolutions respectively. The display of flags by Trump supporters also evoked memories of the early period of the American Revolution. In this course, we place the phenomenon of revolution in a historical context in order to gain insight into the patterns underlying social and cultural upheavals in modern times. When does one speak of a revolution? What is the difference between a political and a cultural revolution? And how is revolution represented in literature, visual art, film and games? After an introduction to the concept of revolution (from a conceptual-historical and philosophical perspective, among others), three blocks follow, devoted successively to 1. the French Revolution as the example of a political upheaval, 2. the turbulent sixties as an example of a cultural revolution and 3. the representation of revolutions in media such as literature and visual art. The course is concluded with a digital group exam with open questions. Online guidance meetings are organised throughout the year.

Learning objectives

By taking this course:

- you gain insight into the function of 'representation' within cultural-historical research;

- you gain knowledge about political and cultural revolutions in the 19th and 20th centuries;
- you gain insight into academic discussions about political and cultural revolutions in the 19th and 20th centuries;
- you can apply knowledge and understanding of the historical development of the phenomenon of revolution in open exam questions.

CB5902 - Culture, wellbeing and mental health

Dutch name: Cultuur, welzijn en mentale gezondheid **Type:** Standard product **Language:** Dutch **ECTS:** 5
Price: € 410.00

In today's modern world, a large and growing number of people seem to struggle with mental health conditions such as stress, burnout and depression, and with problems such as loneliness and a feeling of rootlessness, emptiness and meaninglessness. Is our way of life making us mentally ill? With all our attention to economic prosperity, have we forgotten what well-being and a good human life involve? What ideas are conceivable for arriving at a mentally healthier way of living? This course reflects on the potentially unhealthy sides of contemporary modern life and on related ethical issues. The first part of the course deals with the classical ethical question of what a good life entails and how this question is answered in philosophy, literature and art. We discuss how thinking about humanity and the ethics of the 'good life' has developed and address the recent great interest in the philosophy of the art of living and examples of art and literature in which the search for the good life is depicted. We look at three frequently cited criteria for a good life that are often emphasised by philosophers and cultural studies scholars: authenticity, connectedness and meaning. In this way, you gain insight into views of the 'good life' and the associated images of humanity. We then address the problems often identified by cultural critics of loneliness, stress, burnout, depression and the feeling of existential emptiness and meaninglessness, and show how cultural studies scholars, philosophers, writers and artists relate these to our way of life. In what ways does our way of life stand in the way of the ideas about the good life discussed? Which ethical dilemmas play a role here? Could it be that our modern way of life clashes precisely with the core points mentioned of authenticity, connectedness and meaning? What solutions are put forward by philosophers and other thinkers to arrive at a mentally healthier culture?

Learning objectives

The knowledge-related learning objectives are:

- You are able to name the most important ideas and views on the ethics of the good life, as put forward by philosophers and cultural studies scholars in the past and present;
- You are able to indicate what the cultural dimension is of current health problems such as loneliness, stress and burnout, alienation and depression, and feelings of existential emptiness and meaninglessness;
- You are able to name which suggestions contemporary philosophers and cultural studies scholars make to arrive at a mentally healthier culture that does more justice to the good life.

The learning objectives relating to skills are:

- You are able to analyse in what way our way of life is at odds with the ideas about well-being discussed in the course [...]

CB6002 - Global and local culture

Dutch name: Globale en lokale cultuur **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

The Second World War is now far behind us, but still remains significant. This applies to the many people who have a personal involvement with the history of the war, but also in a broad sense, as a yardstick for how we give meaning to other wars. New monuments, films, novels, documentaries, exhibitions, artworks, educational projects, academic studies and video games about the war are still being added to the countless existing ones. These say not only something about the war; they also show how meaning is being given to the wartime past at that moment. This giving of meaning to the past is also called memory culture. This course is about the memory culture of the Second World War, and how it has changed since 1945. The focus is on the Netherlands and Belgium, but there is always an eye for the international context. We look at and discuss a range of images and stories about the war, from a 1946 film about the Battle of Arnhem to an online interview collection with eyewitness accounts, and from a replica of the Hitler bunker in Berlin to a reconstructed camp barrack in Westerbork. How do these separate images fit into the larger, overarching story about the war at that moment? How does such a larger story actually come about? And what is the role in it of authentic historical objects, places and eyewitness accounts?

Learning objectives

By taking and completing this course:

- you have gained knowledge of relevant theories and concepts from memory studies and can apply them to a case;
- you can explain the meaning of authentic objects, places and eyewitness accounts in the process of collective memory;
- you can describe important developments in the memory culture of the Second World War since 1945 in the Netherlands and Belgium within an international context;
- you have knowledge of analysing different cultural expressions as a source for memory.

CB6102 - Freedom of expression

Dutch name: Vrijheid van meningsuiting **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Content

In this course, we look at freedom of expression from a cultural and cultural studies perspective. It is evident that in recent years specific problems have arisen around freedom of expression, both in the West and beyond. For example, the proliferation of ‘fake news’ and conspiracy theories means that the boundaries have to be established anew between allowing expressions and countering the spread of misinformation and disinformation. There is also increasing physical and psychological intimidation of, violence against and even murder of politicians, journalists, artists, teachers, bloggers, etc. And the prominent role that social media have come to play in the spread of ideas (in word and image) has raised urgent questions about the role of non-state actors in regulating freedom of expression. The cultural sector and cultural studies can play an important role in dealing with contemporary issues around freedom of expression, both theoretically and practically. In this course, you learn to formulate answers, from various disciplinary and interdisciplinary approaches, to questions such as: What is freedom of expression? Why is freedom of expression important? What restrictions should we place on freedom of expression? The course begins with an exploration of the historical, philosophical, political and legal foundations of freedom of expression: the focus here is on classical antiquity and the early modern and modern Western world. The historical developments that are zoomed in on are directly linked to developments and cases from the more recent past and the present. We then use six

themes to address some of the most fundamental aspects of freedom of expression today. These themes are: ‘State censorship in the 20th and 21st centuries’; ‘Iconoclasm: Black Lives Matter in historical perspective’; ‘Populism, extremism and freedom of expression’; ‘Disinformation, misinformation and conspiracy theories’; ‘Academic and artistic freedom’; and ‘Satire and the limits of freedom of expression’. The themes mentioned are explored in depth on the basis of historical and contemporary cases, which makes it possible to identify continuities and discontinuities.

Learning objectives

After completing the course:

- you have disciplinary and interdisciplinary knowledge and understanding of important theoretical and social aspects of and dilemmas around freedom of expression and can identify and explain them;
- you are able to relate contemporary discussions that directly or indirectly concern freedom of expression to cultural-historical developments;
- you are able to [...]

CB6202 - Fashion, culture and identity

Dutch name: Mode. cultuur en identiteit **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Everyone has a relationship with the clothes that he, she or they wear. Whether you are a fashionista, deliberately buy second-hand, or do not care at all what you wear. Clothing is important for our identity, for how we see ourselves, how we want to be seen by others, but also how we see and judge others and how others see and judge us. The subject of clothing can be used to raise a large number of current issues that are discussed within cultural studies: individual identity versus group identity, inclusion and exclusion, gender-related differences, ethnicity, the emancipation of queer groups and people with a non-standard body, through to questions about consumerism and sustainability. This beginner-level course is intended for those interested in becoming acquainted with cultural studies questions, either as a one-off or as the start of a more extensive (partial) programme. The course does not offer a history of costume or a history of fashion design, but a reflection on the deeper meaning of clothing, its cultural-historical dimension and the role fashion plays in our present-day society. This makes the course interesting for anyone in a professional environment where differences in the clothing of employees or clients may be relevant. For people who work or want to work in the fashion industry, this course offers a suitable cultural studies reflection on their profession.

Learning objectives

In this course, you learn to:

- approach and understand a cultural expression such as clothing from various theoretical perspectives;
- reflect on your own relationship to clothing from different perspectives;
- know and describe cultural studies theories on identity formation;
- describe how clothing determines individual and group identities;
- name mechanisms of inclusion and exclusion;
- know some theoretical concepts of ‘fashion’;
- name problems of sustainability that accompany the production of clothing;
- use cultural studies arguments to formulate your own position;
- give each other comments in a respectful way, using a given assessment form;
- write an advisory report following a given structure on the basis of a cultural studies analysis;
- account for literature and visual material in an academic way.

CB6302 - Introductory course Cultural Studies

Dutch name: Introductiecursus Cultuurwetenschappen **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Every day, we receive media reports about global warming: broken heat records, extreme weather, melting polar ice, floods, lost crops, drought and forest fires. Climate change is one of the greatest crises we face: a ‘super wicked problem’ with empirical, normative, spatial and temporal dimensions. Although climate scientists have long agreed on the relationship between human activity and accelerated global warming, there is still no such consensus about the measures to be taken. The climate issue is not purely a natural-science problem but has economic, political, social and cultural aspects, and moreover calls for a structural rather than merely individual approach. In the course, you become acquainted with the cultural side of the climate issue. You become familiar with various artworks and other cultural expressions that take climate change as their theme. By analysing the ways in which the handling of the climate and the relationship between humans and the non-human world are depicted, you become acquainted with the broad field of research and interest of General Cultural Studies. In addition, the course offers an introduction to distance learning at the Open University and the study skills you need for it.

Learning objectives

After completing this introductory course, you:

- are able to study independently at the Open University, to find the right place for your questions and to use the various communities as needed;
- are able to plan your General Cultural Studies programme and monitor your progress;
- can recognise and name the contribution that the cultural studies scholar can make to answering social questions, and know the distinctive character of General Cultural Studies at the Open University;
- can independently read accessible cultural studies texts and reproduce their content in your own words;
- have made a start with analytical cultural studies thinking. This means that in the various sources provided, you can identify, understand and interpret the author’s motives, arguments and conclusions;
- can question academic literature on a specific theme and critically compare the texts with each other.

Specific learning objectives

After completing this introductory course, you:

- know in general terms what is meant by the phenomenon of climate change (Block 1);
- can recognise and name the different positions in the debate on climate change and climate policy (Block 1);
- can recognise and name the normative element in reporting and imagery surrounding the theme of climate change (Block 1);
- can […]

CB6402 - Thinking about diversity and inclusion

Dutch name: Denken over diversiteit en inclusie **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Can a white Dutch person adequately translate the work of an African American poet? How can we understand the meaning and success of movements such as #MeToo, #KOZP and #BLM? How does implicit bias work, and can people actually be held responsible for it? Are gender-neutral toilets a fad? Questions like these often lead to heated debates. In order to take a careful position on them, it is indispensable to have knowledge and understanding of thinking about diversity and inclusion. This course offers precisely that

introduction. First, the course offers conceptual frameworks for interpreting and analysing the workings of (implicit) bias and processes of oppression, marginalisation, underrepresentation and exclusion of people on the basis of their group membership, and the norms and cultural structures that make these processes possible. Concepts covered relate to social identity, intersectionality and power; to coloniality, postcoloniality and decoloniality; to imagination and visual practices; and finally to political epistemology (everyday knowledge practices and scientific knowledge production). Second, the course offers conceptual frameworks for interpreting, analysing and evaluating various strategies of 'inclusion': emancipation, protest and transformation (for or by the above-mentioned groups), such as identity politics, the activism of social movements and diversity policy. These interdisciplinary conceptual frameworks are derived from gender studies (feminist theory) and post-/decolonial theory (critical race theory). This course is part of the Focus programme Diversity and inclusion.

Learning objectives

After completing the course, you can:

- independently read cultural studies texts and summarise them in your own words;
- identify, understand and interpret the author's presuppositions, arguments and conclusions in the various texts provided;
- question academic literature on a specific theme and critically compare the texts with each other.

Specific learning objectives

After completing the course, you can:

- identify and explain a number of different influential conceptualisations of diversity and exclusion, and name differences between them. These concepts relate to social identity, intersectionality and power; to coloniality, postcoloniality and decoloniality; to imagination and visual practices; and finally to political epistemology (everyday knowledge practices and scientific knowledge production);
- identify and explain a number of different influential strategies and movements of inclusion, and name differences between them, both the different strategies of marginalised groups [...]

CB6502 - Decolonising heritage

Dutch name: Dekolonisatie van erfgoed **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

In the Netherlands and Belgium, the colonial past still has an effect, even after decades of political independence of the colonies. Heritage is a material reflection of these continuing colonial power structures, which is also referred to as the 'coloniality' of heritage. Heritage is therefore to a large extent a (possibly contested) political, dynamic process. After all, what is designated as heritage and given meaning is connected with broader developments in society. The call for a critical approach to, and 'decolonisation' of, heritage is increasingly heard. Think of the various protests about statues of colonial figures and institutions such as ABN AMRO, which are critically examining their history with regard to the slavery past. Decolonising heritage is therefore, among other things, about analysing and questioning (the history of) institutions, collections and exhibitions: how was and is historical knowledge organised, categorised and presented? Why do some forms of knowledge and some perspectives on history take precedence over others? Who decides what is presented and represented? Which voices and frames of reference are heard, and which are not? In this course, we introduce you to the coloniality of heritage on the one hand and, on the other, offer you tools for decolonising heritage by approaching it with awareness of that colonial power-political legacy and with an eye for other forms of thinking, knowledge, culture and identity. This course is part of the Focus programme Diversity and inclusion.

Learning objectives

After completing the course, you have acquired the knowledge needed to:

- understand and apply knowledge about (critical) heritage concepts, especially with regard to colonial heritage;
- identify and understand recent social discussions on the coloniality of heritage in connection with historical developments;
- acquire and apply methodological tools to assess and present heritage in a more 'inclusive' way to a broad audience.

CB6602 - Diversity and inclusion in the arts

Dutch name: Diversiteit en inclusie in de kunsten **Type:** Standard product **Language:** Dutch **ECTS:** 5
Price: € 410.00

This course consists of a series of interdisciplinary capita selecta in which current issues around diversity and inclusion are examined from a cultural studies perspective. Starting from various artistic discourses and practices, it reflects on the changing society, analysing processes of democratisation, canonisation and image formation. It also examines how cultural products such as film, visual art, literature or theatre may or may not contribute to positive imagery regarding diversity and inclusion. Visual art and literature, but also film and theatre, seem increasingly to be a designated place to consider social issues and public debates from an ambiguous or layered perspective. In various forms of contemporary art, the theme of diversity and inclusion is frequently reflected on. Artists use hybrid forms of expression and representation to explore aspects of diversity and inclusion or to represent the position of 'the other'. Some of them do so in a reflective or imaginative way and encourage identification with the other, such as Alice Walker or Marieke Heitman. Others play a more active role in the debate and confront the public under the heading of social sculpture or activism, such as Taring Padi or Pussy Riot. All these forms can be seen as art activism, intervening in the public debate in order to bring about change. Artistic strategies such as appropriation and adaptation, but also different forms of representation and translation, used by artists, cause meanings to shift and make it possible to look at current social affairs or debates in different ways. Central here are a number of concepts that have already been addressed in courses 1 and 2 of the Focus programme Diversity and inclusion, such as 'otherness', 'intersectionality', 'hybridity' (artistic/literary processes in which the mixing of two or more different cultures blend into new forms), and 'cultural decolonisation' (the process of change in a society in which (Western) colonial ways of thinking about history, science and culture are pushed back). These concepts refer to specific theoretical concepts, but can also be used as methods of critical analysis. This course is part of the Focus programme Diversity and inclusion.

Learning objectives

General (Dublin descriptors)

After completing this course, you can:

- apply knowledge and understanding in a manner that demonstrates a professional approach to work or a profession, and you have competences for drawing up and [...]

CB6702 - Between analogue and digital. Digital transitions in cultural heritage

Dutch name: Tussen analoog en digitaal. Digitale transities in cultureel erfgoed **Type:** Standard product
Language: Dutch **ECTS:** 5 **Price:** € 410.00

On 30 July 2022, Martín Mobarak burned Frida Kahlo's drawing Fantasmones siniestros in a champagne coupe. He then put a digital reproduction of it on the market in the form of 10,000 non-fungible tokens

(NFTs). The ritual burning was recorded on video and can still be seen on YouTube. The Mexican authorities have, however, launched an investigation into Mobarak for destroying Mexican heritage. This example shows some interesting problems around the digital transition in cultural heritage that will be addressed in this course. What, for example, is an 'original'? Can a digital reproduction be a full replacement for an analogue object? Is the value of heritage expressed solely in money, or are there other factors? May you destroy a work after digitisation, or must the 'original' always be kept? And how sustainable is the digitisation and digital provision of heritage, really? The digital transition means that we must reorient ourselves in relation to cultural heritage. This course deals with the transition from analogue to digital cultural heritage and offers insight into how this digital transition is transforming the culture and heritage sector. You learn to think about this theme by reflecting on the differences and similarities between analogue and digital presentation techniques and the increasing hybridisation of analogue and digital, also called the 'phygital'. In addition, the course addresses the infrastructure, materiality and sustainability of digital cultural heritage. This course is part of the Focus programme Digital transition in cultural heritage.

Learning objectives

After taking the course, you:

- can analyse the differences and similarities between cultural heritage in analogue, digital and hybrid form using the theories, concepts and practices offered;
- can place the digital transition in cultural heritage in historical perspective;
- know what the differences and similarities are between analogue and digital heritage;
- can explain how the reciprocal relationship between analogue and digital museum and heritage practices ('phygital') works;
- can digitise an object using simple 3D techniques;
- can explain, on the basis of a case study, how digitisation relates to cultural heritage.

CB6802 - Digital Literacy. Competences in digital cultural heritage

Dutch name: Digital Literacy. Competenties in digitaal cultureel erfgoed **Type:** Standard product
Language: Dutch **ECTS:** 5 **Price:** € 410.00

The arrival of digital technologies and online platforms has led to greatly increased access to knowledge and information. We communicate, work, learn and live increasingly digitally. At the same time, dealing with digital technologies and, for example, born-digital material requires new skills as well as a critical approach. How do digital technologies influence processes of searching, analysing, interpreting and presenting knowledge and information? In this course, students develop their digital skills and learn to reflect critically on the use of digital approaches to cultural heritage and archive material. The course is designed around three competences in digital literacy: understanding, using and creating. The first part addresses processes of digitisation and related themes, such as digital infrastructure, databases and data criticism. This part pays attention to the underlying structures and biases of cultural heritage. The second part focuses on the practical use of various digital tools in searching and analysing digital heritage sources. In this part, students become acquainted with the CLARIAH Media Suite, a digital infrastructure with which collections of Dutch heritage institutions can be searched, annotated and analysed. In the third part, students work themselves with a cultural database to create and present data and network visualisations. Based on the three-step set-up of the course (understanding, using and creating), students become acquainted in this course with both practical and critical approaches to digital heritage collections and archive material. The course combines reflection with developing specific digital competences that are valuable for professionals working in heritage institutions such as archives, museums and libraries, as well as in journalism and the cultural sector in general. This course is part of the Focus programme Digital transition in cultural heritage.

Learning objectives

In this course, you:

- become acquainted with the theme of digital literacy: a collective name for skills for dealing meaningfully with digital technologies and online platforms;
- learn to reflect critically on processes of digitisation and their implications for searching and presenting cultural heritage collections and archive material;
- learn how the underlying structures and biases of cultural heritage relate to the possibilities offered by the digital transition;
- become acquainted with various digital technologies for searching, annotating and analysing information within and about heritage collections;
- learn to reflect critically on how these digital technologies [...]

CB6902 - Digital Storytelling. Media production and reflection

Dutch name: Digital Storytelling. Mediaproductie en -reflectie **Type:** Standard product **Language:** Dutch
ECTS: 5 **Price:** € 410.00

In a digitalising world, the way we tell a story is changing. In this course, you learn to make a digital media product, for example a video essay, podcast or online interactive, to translate and communicate knowledge on a theme in the field of digital transitions in cultural heritage to a wide audience. For years, there has been experimentation with digital multimedia to make a story more attractive and ultimately to reach a larger audience. Cultural heritage is also increasingly presented in creative, interactive and digital ways. With success. The public is no longer dependent on a place or time for listening to a podcast. Multimedia stories are interactive; the audience itself 'makes' the story, the maker merely supplies the pieces. But making a story attractive can cause information to be lost. What (new) choices have to be made when telling a story, and what happens to cultural heritage that is not available digitally? How important is the involvement of an audience relative to telling the whole story? In a 'post-truth' era in which truth seems to be becoming a shaky concept and media can illuminate many sides of one story, these questions are even more important. This course reflects on both these new possibilities and challenges that digital media offer us in telling a story about cultural heritage, by making a digital media product yourself. This course is part of the Focus programme Digital transition in cultural heritage.

Learning objectives

After this course, you:

- have learned some basic skills around making a digital story by means of a video essay, podcast or online interactive;
- can make a digital media product yourself on the basis of the knowledge and skills acquired in the earlier modules;
- have knowledge of the theme of digital storytelling and online communication;
- can reflect on the influence of digitalisation on storytelling and its impact on society;
- can distinguish between different kinds of digital story forms and media productions and can explain what place these take in the Dutch media landscape;
- reflect on the availability of cultural heritage sources in the creation of a digital story about cultural heritage;
- can use digital sources, for example from an audiovisual archive, in a media production in order to explore and present a particular theme or subject about cultural heritage (for example taken from the other two courses of the focus programme) in greater depth;
- are aware of the availability of knowledge and sources of cultural heritage and can describe how [...]

CB7002 - Ill or weak? Thinking about stigma and health

Dutch name: Ziek of Zwak? Denken over stigma en gezondheid **Type:** Standard product **Language:** Dutch
ECTS: 5 **Price:** € 410.00

Journalist Asha ten Broeke describes in one of her columns how she pulls a croquette from the wall. '"Look what that fatso is doing", says a boy in a cap. His friend chuckles in agreement. "Shouldn't you be on a diet or something, pig?", says the cap.' It is hurtful, Ten Broeke describes, to be seen as guilty of your size and as a 'disaster for society'. Not only with overweight, in medical terms (morbid) obesity, but also with other physical and mental conditions, the patient is often seen as (partly) to blame for the health problem, or as a weak person. Illness is often associated with a threat to society. Many people thus struggle not only with the discomforts their condition brings, but also with the stigma surrounding it. A stigma (Greek: mark) is a label with negative connotations that is attributed to a person or group and that can be accompanied by social exclusion. Health stigma causes, for example, loneliness, absence from work or school, or avoidance of care. This course teaches participants to reflect on health stigma as a historical and cultural phenomenon. You learn to name and recognise different kinds of stigma. You learn to understand how negative stereotypes around illnesses have grown historically, and that 'health' is not a neutral category but a normative concept whose interpretation is changeable. We look at how illness can also be romanticised, and how patients have united in the fight against stigma. In addition, you explore cultural studies (such as philosophical) but also interdisciplinary (such as psychological and sociological) backgrounds of health stigma. In the final assignment, you work with tools for destigmatisation in a well-defined (own) case. This course is part of the Focus programme Stigma, health and culture. Would you like to know more about this subject? Then watch the webinar again.

Learning objectives

General

After taking this course, you:

- can read academic texts written around the theme of health stigma, from various disciplines in the SSH domain (philosophy, history, psychology, sociology, etc.);
- have some learning skills that are necessary to delve into new subjects and problems that you are confronted with in the sphere of work and/or profession.

Specific

After taking this course, you:

- can name the four different kinds of stigma and can explain the relationship to related concepts such as stereotypes, discrimination, shame and othering;
- can recognise these different kinds of stigma in different media and prac [...]

CB7102 - The representation of (ill-)health. Public stigma in text and image

Dutch name: De verbeelding van (on)gezondheid. Publiek stigma in tekst en beeld **Type:** Standard product
Language: Dutch **ECTS:** 5 **Price:** € 410.00

Batman's great enemy the 'Joker' is a 'freak' who spends most of his life in the lunatic asylum. We see the height of his madness in Christopher Nolan's film The Dark Knight, in which, through his menacingly painted face and violent behaviour, he is presented as a life-threatening, mentally disturbed criminal. It is one of many examples in which people with mental health problems are portrayed in a stereotypical way: they stare ahead with a glazed look, hallucinate or display violent behaviour. Public stigma is characterised by negative assumptions, feelings and prejudices that are shared within a society. This can lead to discriminatory

behaviour or result in self-stigma. In cultural objects such as literature, film, television, newspapers, social media, games or comics, such a stigma is expressed in stereotypes or negative representations of the stigmatised group. As a result, these cultural expressions often evoke negative feelings, which in turn reinforce the public stigma. This course addresses the question of the ways in which public stigma and culture are connected. Particular attention is paid to a number of conditions for which stigmatising representation is a common phenomenon, such as cognitive impairments (dementia, Down syndrome), autism, obesity, deformity and psychiatric conditions such as schizophrenia or depression. Possible examples discussed in the course are, for autism, the film Rain Man and Haddon's novel The Curious Incident of the Dog in the Night-Time; for dementia, Haneke's film Amour and Bernlef's novel Hersenschimmen (Out of Mind); and for depression, the film A Woman Under the Influence and the TV series The Singing Detective. The course also includes analyses of social media, newspapers, and vlogs and blogs and the way they work in (de)stigmatising ways. Students also become acquainted with various examples of interventions from practice that can lead to destigmatising and sometimes even 'empowering' representations. This course is part of the Focus programme Stigma, health and culture. Would you like to know more about this subject? Then watch the webinar again.

Learning objectives

After completing the course, you:

- can recognise and analyse stigmatising representations;
- understand in which (positive and negative) ways cultural expressions influence public stigma around health;
- can analyse a specific case in the field of stigmatisation and take a reasoned position of your own on it;
- know the various possible interventions to counter stigmatising discourses, and thereby stigmatising behaviour;
- can yourself [...]

CB7202 - Illness and self-image. Health, stigma and experience stories

Dutch name: Ziekte en zelfbeeld. Gezondheid, stigma en ervaringsverhalen **Type:** Standard product
Language: Dutch **ECTS:** 5 **Price:** € 410.00

On 17 August 2022, the writer Lieke Marsman was interviewed on the VPRO programme Zomergasten. Her account of her illness, cartilage cancer diagnosed in 2017, made a great impression, of course also because it has meanwhile become clear that Marsman will not recover. In 2017, in De volgende scan duurt vijf minuten (The next scan takes five minutes), she wrote that she needed this account of her illness 'to make time add up, to stretch my illness process somewhat'. Marsman's 'little book' is one of many examples of illness narratives, a genre that has been on the rise for several decades and that helps patients get a grip on their illness. People increasingly put their own illness experiences into writing, with or without literary ambitions like Marsman, and deliberately share these stories with the outside world. Like De volgende scan duurt vijf minuten, such texts are regularly published, but in recent years these stories of experience are perhaps even more often shared via the internet (e.g. in the form of blogs). The popularity of patient experience stories does not stand alone, but is part of a broad wave of autobiographical publications. This course puts the genre of the illness narrative at the centre. Using narrative analysis, we examine a variety of individual stories of experience and the role of stigma, self-stigma and shame in them. We examine the existing narrative schemes, formats and terminologies for talking about illness and reflect on their consequences. The question explicitly arises whether individual illness experience stories conform to the illness discourse outside them, or whether they actually call it into question. In addition, a look is taken both at the past (illness narratives in historical perspective) and the future (emerging initiatives to use patients' stories in concrete care practice).

This course is part of the Focus programme Stigma, health and culture. Would you like to know more about this subject? Then watch the webinar again.

Learning objectives

General

After taking this course, you:

- can read academic texts on illness narratives and autobiographical literature;
- have further developed your skills in writing out a narrative analysis.

Specific

After taking this course, you can:

- distinguish different types of illness narratives;
- name the functions of illness narratives;
- recognise and interpret the role of stigma and self-stigma in illness stories;
- analyse to what extent individual illness experience stories confirm or contest the social illness discourse.

CB7302 - Humans and technology. Philosophical views on humans, technology and culture

Dutch name: Mens en techniek. Filosofische visies op mens, techniek en cultuur **Type:** Standard product
Language: Dutch **ECTS:** 5 **Price:** € 410.00

Technology plays an increasingly important role in the contemporary world. It affects not only our lives and living together; humans and society are essentially changed by it. An important aim of this course is to reflect on the impact of technology on humans and society. In doing so, we look not only at specific examples of technological innovation, but mainly want to zoom out and discuss fundamental questions about human existence again in relation to technological developments. These developments require a new answer to the question of who or what the human being is, and to the question of what technology actually is. The course therefore has mainly an anthropological and philosophy-of-technology slant, in which the fundamental interwovenness of humans and technology is central. The interplay between humans and technology is examined from various perspectives. You not only become acquainted with several theories on anthropology and technology, but also learn how to analyse new technological inventions and developments and their impact. This course is part of the Focus programme Technology, media and culture.

Learning objectives

After taking this course, you:

- have gained insight into several views of humanity and philosophy-of-technology theories;
- have gained insight into the interwovenness of humans and technology;
- can use these theories to analyse the social and cultural impact of technical devices, systems and developments;
- can critically assess the social and cultural impact of technical devices, systems and developments;
- have gained insight into the ethical implications of new technologies;
- can critically assess the ethical implications of new technologies.

CB7402 - Humans and media. History and theory of humans, media and society

Dutch name: Mens en media. Geschiedenis en theorie van mens, media en maatschappij **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

This course examines the relationship between humans, media and society. According to media and communication scholar Mark Deuze, we do not live with media but in media. With Deuze's book Leven in Media (Life in Media, 2018) as a starting point, this course examines the relationship between media, humans and society from a cultural and historical perspective. In this way, you learn to look critically at the role of media in our lives. The course pays attention to various themes, including (1) media as memory technology, (2) media and the platform society, (3) surveillance and media as perception apparatus and (4) immersive media. We focus on important developments such as AI, datafication, media surveillance, (digital) identity, social media and the platform society, virtual reality / augmented reality, media and corporeality, perception and the senses. The course addresses the ideas, key concepts and approaches of a number of important thinkers in media studies and media history. On the basis of the theory, students work with concrete cases from contemporary society and practical assignments to connect history, theory and practice. This course is part of the Focus programme Technology, media and culture.

Learning objectives

After this course, you:

- can describe the role of media in society from both a contemporary and a historical perspective;
- can describe the relationships between humans, media and society at both collective and individual level;
- can name which important concepts exist in media theory and media history;
- can reflect critically on the role of media in society and related media-related and socio-societal issues using concepts from media theory and media history;
- can describe the process of platformisation and analyse which underlying economic and socio-societal mechanisms underlie it;
- can reflect critically on the role of social media in public debate;
- are able to conduct a critical discussion of media-related processes in society on the basis of one or more cases.

CB7502 - Concealment and representation of AI

Dutch name: Verberging en verbeelding van AI **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

In this course, you become acquainted with the interplay between AI and culture. On the one hand, all kinds of algorithms and machines influence culture and our experience of it. This influence often remains hidden: we do not notice how our information supply and choices are influenced by algorithms. On the other hand, there is a rich fantasy surrounding the imagining of robots, AI and how they relate to humans: everyone knows this science fiction in books, comic books, films and television series. Concealment and imagination are not only opposed to each other: imagination influences the design of AI, and AI has an effect on our imagination. This tension between the invisible AI in our lives and the larger-than-life AI in the stories we tell each other is explored in depth in this course. Three themes are addressed in turn: Utopia and progress, The human form of AI in the imagination, and Dystopia and danger. These three themes are explained by means of discussions of novels and films. The analysis of a literary or cinematic imagining of AI of your own choice is part of the course. You learn to examine the workings of AI critically using an analytical method that builds on the analyses you got to know in the courses Mens en techniek (Humans and technology, CB7302) and Mens

en media (Humans and media, CB7402). This course is part of the Focus programme Technology, media and culture.

Learning objectives

After completing the course, you:

- have gained insight into the most important developments in the history of artificial intelligence;
- have gained insight into the impact and consequences of AI in society and culture;
- are able to relate philosophical and media-theoretical discussions to imaginings of artificial intelligence;
- are able to analyse and contextualise imaginings of artificial intelligence;
- are able to reflect critically on the influence of AI on society and culture with an analytical toolbox.

CB7602 - Interests of heritage

Dutch name: Belangen van erfgoed **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

What do the historic city centre of Bruges, the artworks in the Louvre and the Dutch Championship in Maas hedge-laying have in common? All of it is regarded as cultural heritage. This term is therefore used with ever greater frequency. Governments talk about ‘our heritage’, internationally reference is made to ‘shared heritage’, and more and more companies link their identity to their own history. Many different parties thus attach a certain importance to heritage and value objects and practices with this label. Yet heritage is not an easy concept to define. Moreover, these different interests can also clash considerably. In this course, you first become extensively acquainted with the meanings of the concept of heritage in theory and practice. What is heritage? Whose is it? And how and by whom is that determined? You then learn more about the preservation of material heritage, the choices that can be made in the restoration of objects, and the different views on ‘authenticity’ that play a role in it. Heritage has a function in the formation and substantiation of (personal or collective) identities. You learn how it can on the one hand be a means of stimulating social cohesion, but on the other hand a source of friction and conflict. You also reflect on how museums (can) deal with this. Finally, you explore the commercial dimensions of heritage. Why has interest in heritage risen so explosively in recent decades? And what opportunities and problems does the related heritage tourism offer? Using concrete cases in the Netherlands, Belgium and elsewhere in the world, you study the diverse interests around cultural heritage. The course teaches you to position yourself as a (future) heritage professional and to form your own judgement on current issues.

Learning objectives

After completing this course, you can:

- explain the meaning of heritage as a concept in different contexts;
- explain how processes of heritage formation take place in societies;
- explain in which ways heritage is protected and preserved in relation to different views of the concept of authenticity;
- analyse how the relationship between heritage and identity can be observed around concrete heritage practices;
- evaluate the process of commercialisation in the heritage sector and the development of heritage tourism;
- write a critical discussion in which you connect current issues around a self-chosen case from heritage practice with theoretical insights.

CB7902 - Communication for cultural studies scholars

Dutch name: Communicatie voor cultuurwetenschappers **Type:** Standard product **Language:** Dutch
ECTS: 5 **Price:** € 410.00

Cultural studies scholars report on their findings at conferences and symposia, in academic journals and monographs, and in their own teaching. In addition, they often try to reach a broader audience, and nowadays they increasingly try to actively involve that audience in cultural studies. The course Communication for cultural studies scholars is about writing and speaking as a cultural studies scholar. The course is divided into two parts: (1) workshops offered at fixed moments in the academic year and (2) a variable part on science communication in cultural studies, which you can follow throughout the year. You first take part in the workshops. You choose three of the following four:

- workshop Diversity and inclusion on open science (0.5 EC), in which you give an oral presentation together with fellow students;
- workshop Digital transitions in cultural heritage (0.5 EC), in which you develop teaching material on a subject that fits in with the theme block;
- workshop Stigma, health and culture (0.5 EC), in which you give an audiovisual presentation (Prezi or Pecha Kucha) on the relationship between academic knowledge and experiential expertise in the discourse on a physical and/or mental condition;
- workshop Technology, media and culture (0.5 EC), in which you practise writing policy advice in the cultural sector.

The part on science communication in cultural studies (3.5 EC) is about the different ways in which cultural studies scholars communicate with a broader audience about their knowledge and how they cooperate with others in doing so. Using concrete examples from cultural studies, we look at different perspectives on science communication, such as: content and functions, actors and activities, and approaches and motives of science communication. In addition to a knowledge component, this part also has an important skills component. To conclude the course, you work on a popular-science oral or written presentation on a cultural studies subject.

CB8002 - Research tutorial Literary criticism at a crossroads

Dutch name: Onderzoekstutorial Literaire kritiek op een kruispunt **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 396.00

‘Everyone can be a critic now!’ is a well-known saying about literary criticism in digital times. Exchanging reading experiences and book tips has indeed become easier than ever with the arrival of digital media. Not only personal blogs or bookvlogs, but also interactive websites such as Goodreads.com and Hebban.nl offer lively platforms where countless readers post book reviews and discuss the value and meaning of fiction and non-fiction with each other. How do these new forms of review relate to more traditional forms of criticism, such as journalistic newspaper criticism? Is the distinction between the so-called ‘amateur critic’ and the professional critic still tenable? What differences and similarities can be discerned, in terms of content, institutions and discourse? And how can these be interpreted in the light of the longer history of professional (literary) art criticism in the Netherlands and beyond? These are some of the central questions that we examine in the research tutorial ‘Literary criticism at a crossroads’. You become acquainted with the principles of the sociology of literature and study current research into the changes in literary criticism from the perspectives of both the sociology of culture and literature and journalism studies. Together with your fellow students, you carry out a sub-study of your own on a related subject of your choice. You delve into digital newspaper archives and analyse review websites to find out what role literary criticism has played since the rise of the internet and social media.

CB8012 - Research tutorial Oral History

Dutch name: Onderzoekstutorial Oral History **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Every era brings new perspectives on the past, with new research questions. Some of these can be answered by asking people about events, situations and developments that they witnessed or took part in, and how they look back on them. This method is called oral history. Oral history has been gaining strongly in popularity in recent years. It is a way of creating sources about people, events, experiences and perspectives that are generally less well documented in the written sources found in archival institutions. Oral history is therefore seen as a way of making historiography more diverse. In a certain sense, oral history is the most practical, hands-on research method that historians have at their disposal. You make contact with people with diverse experiences and personalities, and you bring your own along with you. You document and write up the conversation you start. You create your own historical source, together with the interviewees, and then analyse and interpret it carefully, including your own part in it. Oral history is an interdisciplinary field of research, with influences from psychology, anthropology, literary studies and gender studies, among others. The concepts that can help to interpret interviews come from all these disciplinary quarters. The question of why you are going to interview, that is, which knowledge you would like to bring to the surface, and how that could best be done, is also a question about theory. That question concerns the broader issue of how we can know the past, which is over, which sources are available about it, and how you can interpret them. Theory is not there to make practice complicated, but to be able to make better choices in practice. In this course, we address both the practice of interviewing and the theory involved.

Learning objectives

- Students acquire basic knowledge of current theory on oral history and can apply it in interpreting oral history interviews.
- Students acquire knowledge about ethical conduct in oral history and can apply this knowledge in their dealings with interviewees and interviews.
- Students can prepare and conduct an oral history interview.
- Students can transcribe an interview using automatic speech recognition software.

CB9806 - Bachelor's graduation track

Dutch name: Bachelor afstudeertraject **Type:** Standard product **Language:** Dutch **ECTS:** 15 **Price:** € 1,230.00

Since the academic year 2024-2025, we have started a new Bachelor graduation track as an alternative to the traditional ‘Bachelor’s thesis’. In the new graduation track too, you carry out academic (literature) research, using a set of pre-selected literature and/or data. Unlike with the classical Bachelor’s thesis, however, the emphasis is less on the end result and more on the research process. In this graduation track, you are therefore assessed on various components, such as a problem statement, an interim presentation of the research results, a research report with an academic summary, and an end product of your choice (within a given range). This could be, for example, a (draft) article for the academic journal LOCUS, a more popular-science text, a policy plan, a podcast, an advisory report, an exhibition plan, etc. This end product is accompanied by a reflection report. The Bachelor graduation track is linked to the theme blocks in the Bachelor’s curriculum: ‘Digital transitions in cultural heritage’, Stigma, health and culture, ‘Diversity and inclusion’, and ‘Technology, media and culture’. For each theme block, a graduation track is set up around a somewhat more specifically focused graduation topic. As a student, you choose one of these graduation topics. Within it, you then choose your own research topic, in consultation with the supervising teacher. The graduation topics for the academic year 2026-2027 are the following:

- Position and identity of the patient, past and present (related to theme block 'Stigma, health and culture')
- Digital interview collections as a cultural phenomenon (related to theme block 'Digital transitions in cultural heritage')
- Culture, diversity and inclusion (related to theme block 'Diversity and inclusion')
- Robot, cyborg, avatar (related to theme block 'Technology, media and culture')

More information about these graduation topics can be found on the course site.

CB9906 - Research practicum Bachelor's thesis

Dutch name: Onderzoekspracticum bachelorscriptie **Type:** Standard product **Language:** Dutch **ECTS:** 15 **Price:** € 1,230.00

With the Research practicum Bachelor's thesis, you complete the Bachelor's programme. In this practicum, you carry out academic (literature) research on a particular subject, in some cases supplemented with a learning study based on a set of pre-selected data. During the practicum, you report on the design of your research and at the end you present the results orally and in writing. These presentations must meet the criteria and standards laid down in the Practicum guide. You are not free to choose a thesis topic. The topics you investigate are substantively linked to courses from the Bachelor's programme. The topics for the Bachelor's thesis are:

- Cultural history: cultural heritage in historical perspective
- Philosophy: philosophical perspectives on technologies
- Art history: National representation at the Venice Biennale: the Netherlands 1948-1995 (modern art, quartile 3-4)
- Literary studies: autobiographical literature

Extensive information about the topics can be found on the course website in the digital learning environment.

Learning objectives

You must become proficient in:

- carrying out research (under supervision) on the basis of literature and/or other kinds of evidence;
- independently searching for and analysing literature and/or sources;
- selecting, processing and organising relevant information from the literature and/or other kinds of evidence in an academically sound way;
- making academically sound use of relevant theory in the context of the research to be carried out;
- summarising the research concisely and formulating a reasoned conclusion of your own on the basis of the research results, the oral presentation of the research design and results, and the written reporting of them.

CM0123 - The nation state in transnational perspective, c. 1750-1950

Dutch name: De natiestaat in transnationaal perspectief, ca. 1750-1950 **Type:** Standard product **Language:** Dutch **ECTS:** 7.5 **Price:** € 615.00

Nation states are the result of two interrelated historical processes: state formation and nation formation. Whereas Europe in the eighteenth century consisted mainly of multinational states, during the nineteenth century the nation state became the norm. Cultural studies scholars increasingly assume that the spread of nation states was a transnational development. States were formed on the basis of circulating institutional models, such as national constitutions or education systems. Through a process of cultural and legal transfer,

such examples were adapted to national circumstances. The spread of ideas about national identity also took place transnationally. Intellectuals, each with their own specialism, were in contact with like-minded people in other countries, and thus reinforced each other's ideas. All kinds of (social) networks therefore lay at the basis of the transnational nation state. Historians often speak of 'networks' in a metaphorical sense, but a more systematic study of networks was long in coming. Since the turn of the century, historical network research has developed into an independent field of research, in the wake of the so-called digital humanities. Networks have taken many forms: from tangible correspondence networks to more abstract institutional transfers. To study the emergence of nation states, this course makes use of digital research methods for historical research. In line with the digital humanities, software for historical network research is used. The network concept offers cultural studies scholars new perspectives on their object of research. Such formal methods are thus a good example of how digital research methods complement more traditional qualitative research.

CM0212 - Research plan

Dutch name: Onderzoeksplan **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

The graduation research marks the completion of the Master's programme in Art and Cultural Studies. In this phase, you delve into a specific subject and actively contribute to its study from a cultural studies perspective. Although graduation research is often fascinating, it can also be experienced as difficult. Experience shows that many problems can be avoided by working on the basis of a well-considered and logically coherent research plan. This course is specifically designed to support you in this. By searching for and studying relevant literature and writing a research plan, you lay the foundation for the Master's thesis in the course of this course. Under the guidance of the intended thesis supervisor, you investigate whether the proposed research is feasible. Among other things, the availability of literature and sources is considered. It is also assessed whether the research is sufficiently innovative and whether it can be carried out within the time allotted for a Master's thesis. Once you have gained insight into this, you start drawing up a research plan of your own. In a good thesis plan, the structure of the intended research is already clearly visible. This plan serves as a guide during the research and ultimately when writing the thesis. In addition, you make practical agreements with your supervisor. These include the planning, the way in which you receive feedback from the teacher, and how you process this feedback. In addition, optional online guidance meetings are offered (so-called thesis circles). These supplement the individual supervision track. Together with fellow students and under the guidance of a teacher, you can meet regularly. During the meetings, important components of the research process are discussed. You can also exchange experiences, ideas and tips. Working together in this way can be motivating. Moreover, regularly reflecting on your own thinking and writing process can benefit the final Master's thesis. The dedicated staff of Art and Cultural Studies are happy to guide you through the world of academic research and help you make your own contribution to it.

Learning objectives

In the two concluding courses of the Master's (Research plan and Master's thesis), you are expected to independently initiate and carry out research according to academic standards and present the results in writing in the Master's thesis. In the course Research plan, you look at the academic framework and the feasibility of the proposed research. Then, if it proves feasible, you draw up a design and a plan for it.

CM0523 - Collections in context

Dutch name: Collecties in context **Type:** Standard product **Language:** Dutch **ECTS:** 7.5 **Price:** € 615.00

In the course Collections in context, you study the set-up and role of museums in today's society and the developments taking place in it. The development of the museum itself is also studied. Many museums that we know in the Netherlands and Flanders have a long history going back to at least the 19th century. They

came into being under entirely different circumstances from those that apply now, and they have had to keep adapting to changing ideas or demands that are mostly placed on them from outside. The current definition of a museum, as formulated in 2022 by the International Council of Museums (ICOM), states that a museum, even before its tasks of researching, collecting, preserving, interpreting and exhibiting (in)tangible heritage come into play, is in the service of society. It must be accessible and inclusive, as well as ethical and professional, and must promote diversity and sustainability with the participation of communities, offering a variety of experiences. The most important function of the contemporary museum is therefore the public function. Museums educate, entertain, reflect and exchange knowledge with their public by means of various exhibitions, lectures and presentations, guided tours, audio tours, podcasts, etc. How do this kind of public event relate to the collections that museums have built up over a longer period? And on the basis of which criteria do museums acquire new pieces for their collections? Using a number of museums of modern and contemporary art, you study how museums fulfil their role in society. Attention is paid to the relevant context of the collections, and the relationship with developments in society on which the museum explicitly reflects or takes a position. Art museums no longer tell only the story or the history of art, but increasingly want to be a place where more or less urgent matters in society are debated, such as issues of sustainability, diversity and inclusion, migration issues, etc. In the course, case study research is used to reflect on the current tasks of museums of modern and contemporary art in our surrounding (Western) society.

Learning objectives

Specific

- gain insight into the different motives and strategies concerning the (historical) workings of the museum sector;
- reflect on and anticipate current social issues from a museum frame of reference;
- be able to analyse the specific role of the museum of modern and contemporary art in a social context and apply insights to an independent positioning with regard to its public reach.

General

- applying knowledge and understanding: being able to apply knowledge and understanding and problem-solving abilities in [...]

CM0602 - Thinking about culture

Dutch name: Denken over cultuur **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

What is ‘culture’, and thus the object of cultural studies? How do cultural studies scholars study culture? And how does it ‘work’? In this course, which is oriented towards the philosophy of culture, a foundation is laid for the Master’s programme in Art and Cultural Studies by exploring this kind of core question. The starting point of this course is that ‘culture’ is in principle ambiguous, changeable and contested. Culture is also at stake in some of the most heated social debates of our time. To investigate the question of what culture is, a selection of substantial conceptions of culture is discussed: culture as artefact; as civilisation; as play; as value system; as collective identity (for example ‘Volk’); as superstructure; as ‘Art and Culture’. These conceptions of culture can be classified along different axes (taxonomies), such as normative-descriptive; universalist-particularist; static-historicising and broad-narrow. The question of how cultural studies scholars study culture is addressed through a discussion of a number of influential cultural studies paradigms. Finally, you apply these theoretical frameworks to the analysis of a social debate about culture. During the closing meeting, you present your findings in the form of an oral presentation. The study material consists of a mixture of handbook texts and primary philosophical texts. The ‘thinking tools’ provided, in which you become acquainted with a diversity of styles of thinking, help you learn to reflect critically and in a reasoned way on cultural and cultural studies assumptions, phenomena and debates.

Learning objectives

General

- Oral presentation skills.

Specific

- The student can distinguish / name / describe / explain different classifications of conceptions of culture.
- The student can distinguish / name / describe / explain a number of substantial conceptions of culture and place them in a philosophy-of-culture context.
- The student can distinguish / name / describe / explain a number of different paradigms of cultural studies research.
- The student can apply different conceptions of culture in an analysis, interpretation and evaluation of concrete contemporary social debates.

CM0702 - Cultural Studies in the public arena

Dutch name: 'Cultuurwetenschappen in de publieke arena **Type:** Standard product **Language:** Dutch
ECTS: 5 **Price:** € 410.00

Introduction

How do cultural studies scholars communicate with society about the results and relevance of their research? How do they present themselves in the media (newspaper, TV, podcast, radio, talk show, etc.)? On what kinds of subjects is their expertise asked for, and what kinds of contributions do cultural studies scholars make to the debate? On the basis of changing, current occasions and themes, you realise which knowledge and skills you acquire during your Master's programme and how you can make them explicit (science communication) and reflect on them. In the academic year 2025-2026, after a joint introductory part on science communication, you can choose from two themes: 'Open windows? The debate on canons and diversity' and 'Culture, mental health and resilience'.

Theme 1: the debate on canons and diversity

'Reading lists at schools are dominated by books by (white heterosexual) men. […] Is that bad? Yes, because it reflects and shapes relations in society', according to the writers' collective 'Fixdit', which recently reopened the discussion on the literary canon. Fixdit is fighting 'for change, in the literary world and in the canon'. The canon phenomenon, and not only in literature, has been in the spotlight more often in recent years, both in the Netherlands, where in 2020 a much-discussed revision of the 2006 Canon was presented, and in Flanders, where very recently a 'Canon of Flanders' with 'historical Flemish anchor points' stirred up a lot of dust. This kind of canon, and even more so the discussions about it, seem mainly to be mirrors of the spirit of the age. The view of what is of value from a historical and cultural perspective turns out to be constantly in motion. The canon discussions concern hot topics such as diversity and inclusion, and in that light it is not surprising that these canons have recently come 'under fire' a lot. We study the canon phenomenon from a historical and transnational perspective. How has the debate on the canon developed over the years? Does this debate reflect social developments, such as the changing view of the distinction between 'elitist' and 'popular' culture? Another interesting question is whether canons have been influenced in the recent past by activism from 'minority' groups.

Theme 2: Culture, mental health and resilience

An explosive increase in stress, anxiety and depressive feelings among schoolchildren and adolescents; a multiplication of the number of cases of burnout; more than a million Dutch people taking antidepressants: every week you hear in the news about mental health problems. According to many cultural studies scholars,

we should see mental conditions not only as a medical problem, but also and above all as a cultural phenomenon: it might, for example, well be that the sharp increase in mental health [...]

CM0802 - New perspectives. A transnational view of the world

Dutch name: Nieuwe blikken. Een transnationaal perspectief op de wereld **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

This course offers a transnational perspective on cultural history and the formation of knowledge, with attention to the complexity of human experiences and the diversity in cultural history. Students explore concepts such as transnationalism, decolonisation, Eurocentrism and hybridity, with an emphasis on connections and exchanges between cultures. The aim is to deconstruct the Western monopoly on knowledge and civilisation and to analyse historical and cultural phenomena from a global, non-Eurocentric perspective. In this way, we gain a new view of diverse cultural phenomena, ranging from music to yoga and fashion, that are part of everyday life in today's transnational world. The course combines insights from various disciplines, such as anthropology, history, literary studies, political science and sociology. Through interim assignments, students work towards a final assignment: an online presentation in which they analyse an everyday cultural phenomenon within a transnational context. In this way, they develop a critical understanding of world history as a relational and complex whole.

CM0902 - Digitalisation and mediatisation

Dutch name: Digitalisering en mediatisering **Type:** Standard product **Language:** Dutch **ECTS:** 5 **Price:** € 410.00

Processes of digitalisation and mediatisation are inescapable. They lead to profound transitions in contemporary culture and society: from AI applications in healthcare and datafication in journalism to digital applications of cultural heritage. In this course, we approach digital transitions from a cultural studies and multidisciplinary perspective. In doing so, we address and analyse current social issues using central concepts from media and communication studies and Science and Technology Studies (STS). In addition, we place the processes of digitalisation, mediatisation and technological change in a historical perspective. This allows us to better understand these processes and their changing meanings and to anticipate future changes in practice. Using concrete cases from various professional sectors, including healthcare, media and cultural heritage, students apply the theory and history of digital transitions to current issues. This course thus lays the foundation for the Master's track Digital culture, media and communication.

Learning objectives

After completing the course, you:

- can name important current social issues around digitalisation, mediatisation and technology;
- can approach processes of digitalisation and mediatisation from a cultural studies perspective;
- can use central concepts from media and communication studies, sociology and science and technology studies (STS) to reflect on the digital transition of society;
- can apply this multidisciplinary theory to concrete issues and cases from professional practice (healthcare, media and heritage sectors);
- can reflect on the history of digitalisation, mediatisation and technological change over the past century;
- have broad knowledge of theoretical, historical and current (inter)national developments in media studies, communication studies and STS as fields of science;
- can formulate a well-founded opinion on the application of digital technologies and media in different sectors of society;

- recognise the possible added value and challenges of processes of digitalisation and mediatisation in practice;
- are familiar with various scientific research methods for studying and analysing processes of digitalisation, mediatisation and technological change.

CM1113 - Narcotic modernity. Views on drugs from a Cultural Studies perspective, 1800-2015

Dutch name: De narcotische moderniteit. Visies op drugs in cultuurwetenschappelijk perspectief, 1800-2015
Type: Standard product **Language:** Dutch **ECTS:** 7.5 **Price:** € 615.00

According to the French philosopher Jacques Derrida, we live in the period of 'narcotic modernity'. Not only has a growing number of new psychoactive substances become available worldwide since 1850, from cocaine and heroin to all kinds of contemporary synthetic drugs; the negative view of the lazy, escapist drug user also reflects and reinforces modern values such as productivity, self-control and a sense of reality. At the same time, our modern culture has a strong fascination with the world of drugs, as evidenced by rising usage figures, but also by stories, novels and autobiographies, music, films and television series about drug use and drug trafficking. The perception of drugs depends strongly on value and appreciation within a given cultural and temporal context. According to Derrida, drugs can be linked to the double meaning of the concept of pharmakon as defined by Plato: they are both a remedy and a poison. In literature, this tension is visible in the work of writers such as Charles Baudelaire, Thomas De Quincey, Antonin Artaud and William Burroughs. In recent television series (think of Narcos) about the criminal drug milieu, the demonisation of drugs (and the association of it with Latin America) is central. In this course, we examine the historical backgrounds and literary and audiovisual imaginings of our modern drug culture, as well as the interpretations of these given by various cultural studies scholars. How did drugs travel around the world and spread across Western and non-Western cultures? What were the backgrounds of the drug legislation that emerged in the twentieth century? Why have some psychoactive substances become prohibited, while others remained legal as medicine or recreational substance, and what fluctuations do we see in this? What is the postcolonial background of this trade in and legalisation of drugs? How do certain stereotypes about the East (cf. the opium from the Orient) or the West (cf. the cocaine from Colombia) play a role in the cultural imagery of drugs through the centuries? Which currents and rhetorical features can we distinguish in the cultural representations of drug culture, and how do they interact? We will see that drug use, trade and control are explicitly part of a broader process of globalisation, but that, on the other hand, the handling of drugs also takes on various national and local forms. We study these differences and their cultural impact on the basis of leading theories, concepts and use of sources by relevant cultural studies scholars. Students then apply the knowledge acquired in research of their own, for which they carry out original source research independently, but under the guidance of the teachers. The research results are presented in oral and written form (a paper, or a [...]

CM1313 - From Utopia to Floodland: future literature past and present

Dutch name: Van Utopia tot Vloedland: toekomstliteratuur in heden en verleden **Type:** Standard product
Language: Dutch **ECTS:** 7.5 **Price:** € 615.00

In this course, creative imaginings of the future are central. You study both recent and historical literary texts and text fragments to discover how writers imagine the future and how, through that imagination, they comment on their present. A common thread in the course are the contrasting concepts of utopia (a fictional ideal society) and dystopia (a bad society). You acquire knowledge of the emergence and development of these genres in Western culture and also of their study in various fields of research, such as adaptation studies, ecocriticism, gender studies and postcolonial studies. You become familiar with concepts and various

methods that are relevant to the study of imaginings of the future and then apply them in research of your own on a theme of your choice. The cultural-historical interpretation of the imagining of the future under study always plays a role: what reflection on their own time do the texts offer (for example on colonial expansion, democracy, technologisation and climate change)? What criticism (or hope) is contained in the imagining of the future? Students work towards a paper in the form of an academic article in which they work out a theme of their choice independently. Their (provisional) results form the input for an exchange during the closing meeting of the course.

Learning objectives

After completing this course, you have:

General

- skill in identifying and analysing relevant sources;
- skill in writing a theoretically framed academic paper.

Specific

- knowledge and understanding of the current (international) debate on utopia, dystopia and imaginings of the future;
- knowledge and understanding of a number of developments in the genre of future literature;
- knowledge and understanding of theory, key concepts and approaches that are relevant in studying future literature;
- skill in applying and working out relevant theories, concepts and approaches in independent research of your own, with specific attention to the step from theory to methodology.

CM1413 - Looted art. Provenance research and the displacement of art holdings

Dutch name: Roofkunst. Herkomstonderzoek en de verplaatsing van kunstbezit. **Type:** Standard product
Language: Dutch **ECTS:** 7.5 **Price:** € 615.00

Looting and the associated displacement of artworks is something of all times. Since the turn of the millennium, however, research into looted artworks has accelerated internationally. In 2001, the Dutch Restitutions Committee was established to give independent advice on individual restitution requests for art from the Second World War. Dutch museums themselves have also carried out provenance research into possible cases of looted art in their collections. In 2023, the Colonial Collections Committee was established to advise the Minister of Education, Culture and Science on requests for the return of colonial cultural objects. These initiatives show a strongly changed and still changing attitude towards specific forms of looted art. Artworks from both the context of the Second World War and the colonial past occupy a central place in this course, because research into their provenance is still in full swing and will continue to play a major role in the future in cultural institutions such as museums, libraries and archives, in restitution committees, the gallery and auction world and the legal profession. They will be placed in a historical and theoretical context in this course. Provenance research is a specialised discipline that, in addition to art-historical, cultural-historical and methodological knowledge, also requires a great deal of practical exercise. Experts affiliated with the Netherlands Institute for Art History (RKD) and the Cultural Heritage Agency of the Netherlands will therefore give a masterclass and a workshop on the practice of provenance research.

Learning objectives

General

- be able to set up and carry out research;
- be able to write an academic report (3,500 words) that reflects on the literature studied and meets the subject-specific academic and language requirements;

- be able to present the results of the research orally to a (critical) audience.

Specific

- acquire knowledge and understanding of provenance research related to the Second World War and colonial contexts, with regard to both important theoretical and historical aspects of it and contemporary practical handling of it;
- acquire knowledge and understanding of the changing political, institutional, legal and moral views regarding looted art and restitution;
- be able to critically apply acquired knowledge and insights to an artwork you select and investigate yourself;
- be able to track down relevant (archival) sources for this;
- be able to make selections from academic archives and databases of literature and other sources relevant to the research and the research question.

CM1503 - Diversity and inclusion. An integrated approach

Dutch name: Diversiteit en inclusie. Een integrale aanpak **Type:** Standard product **Language:** Dutch
ECTS: 7.5 **Price:** € 615.00

In this course, we approach ‘diversity’ and ‘inclusion’ from a multidisciplinary perspective. We start with a general introduction in which you are given various tools and theoretical frameworks for thinking about diversity and inclusion as a broad sociocultural phenomenon. The emphasis is on the concept of ‘intersectionality’ (the idea that social inequality occurs along different axes that cross each other). We reflect on the meaning of this concept in contemporary thinking about diversity, and also address a number of historical key moments, including the feminist waves, the civil rights movement, colonisation and the anticolonial era, that determine contemporary thinking. In the second part of the course, we relate the theoretical insights to practice and examine how intersectionality plays a role in thinking and speaking about diversity and inclusion in different domains of society, ranging from culture, psychology and education to healthcare, law and management. You work step by step towards carrying out an intersectional analysis of your own of diversity and inclusion in a situation or context that is relevant to you.

Learning objectives

After completing this course, you have:

- knowledge and understanding of the different concepts, theories, debates and methods in current research on diversity and inclusion and the skill to situate them in a relevant historical, social and cultural context;
- insight into historical and recent social developments regarding diversity and inclusion and the skill to place them in a contemporary, national, European and international (organisational, policy and legislative) context;
- the skill to approach diversity and inclusion from a multidisciplinary perspective and to analyse the interaction (intersectionality) of social differences, power inequalities and grounds of discrimination;
- research skills that train you to become an independent, critical researcher who can analyse and tackle new problems from the frameworks provided;
- heuristic skill in independently searching for relevant academic information (primary and secondary sources) in the field of diversity and inclusion and the practical skill to process it critically in an independently drawn up research report (oral and written);
- skill in conveying research findings, ideas and solutions to both a broad audience and an audience of specialists.

CM1603 - Intercultural communication

Dutch name: Interculturele communicatie **Type:** Standard product **Language:** Dutch **ECTS:** 7.5 **Price:** € 615.00

The course Intercultural communication offers you a current overview of prevailing theoretical models from which cultural diversity is studied. From this overview, through activating research assignments, you are encouraged to examine what contribution science makes to clarifying problems within the complex and interdisciplinary field of intercultural communication. By doing so, you gain thorough insight into the factors that can improve or complicate intercultural communication processes. Central to the course is the concept of 'interculturality' and the broad concept of culture that underlies it. In addition, we deal with significant related concepts, including multilingualism, nationalism, stereotyping, prejudice, ethnocentrism, racism, identity, diversity and inclusion, and examine how these manifest themselves in contemporary globalised society. We define analytical concepts from anthropology, social psychology, sociology, communication studies and linguistics that contribute to a better understanding of the underlying mechanisms. We explain these basic concepts thoroughly using concrete research on intercultural communication as carried out in various contexts such as educational institutions, companies, care centres, etc. In those contexts, students independently analyse common intercultural problems. You are made aware of interpretation mechanisms and ideologically driven patterns of expectation, and are given strategies to avoid possible pitfalls and blind spots.

Learning objectives

After completing this course, you have:

- thorough and in-depth knowledge of ideological patterns of expectation;
- insight into how an advanced thematic conceptual framework regarding intercultural factors can be deployed in different contexts;
- the skill to reflect critically on social developments related to aspects of intercultural communication in both institutional contexts and media;
- critical insight into the international academic literature in the field of intercultural communication, with a keen eye for new developments and different research methodologies;
- analytical skill to place critical insights in a broad social framework;
- writing skill to substantiate positions in an academically sound way and to communicate them in a coherent and clear manner, as well as the skill to communicate in writing for a broad audience about critical reflections and insights on intercultural communication;
- language and cultural sensitivity and respect for diversity and the skill to integrate these in academic work, the professional environment and public debate.

CM1703 - Culture and innovation: digitalisation in society

Dutch name: Cultuur en innovatie: digitalisering in de samenleving **Type:** Standard product **Language:** Dutch **ECTS:** 7.5 **Price:** € 615.00

In this course, you become acquainted with the embedding of digital transitions in broader processes of cultural, social and institutional change. We explore the mechanisms that drive these transition processes, examining the interplay between technological change, institutional dynamics and cultural factors. By analysing contemporary and historical case studies and theories, we discover patterns and trajectories of digital transitions in healthcare, media and heritage that enable you to formulate responsible digitalisation strategies, taking into account changes in culture and values at sector level. You learn about the most relevant concepts and theories for analysing digital transitions and understanding historical socio-technical transformation processes. You learn to apply this understanding to the analysis of contemporary digitalisation

strategies. At the end of this course, you can think critically about the relationship between technology, social change, culture, strategic implications for actors, and expectations, and you can apply this to concrete cases of digitalisation.

Learning objectives

At the end of this course:

- you understand the most relevant concepts and theories for analysing digital transitions as multi-level processes involving organisations, sectors and culture;
- you can understand historical socio-technical transformation processes and are able to apply insights to the analysis of contemporary digitalisation strategies;
- you can link insights from organisational digitalisation to broader sectoral and socio-cultural implications and deal with the interface of organisational and sectoral change;
- you can apply theoretical concepts and insights in formulating responsible digitalisation strategies at organisational and sectoral level;
- you can think critically about the relationship between innovation, socio-cultural change, strategy and expectations and apply this to concrete cases of digitalisation.

CM1803 - Hybridisation, technology and culture

Dutch name: Hybridisering, technologie en cultuur **Type:** Standard product **Language:** Dutch **ECTS:** 7.5
Price: € 615.00

How do we humans relate to the new digital technology that we have developed in recent decades? This question is central to the course 'Hybridisation. Humans, technology and culture'. Since the digital revolution, our world of living has been moving more and more towards a 'hybrid' existence with digital technology, in which the boundaries between physical and digital seem to blur. Our thinking and creativity underlie the AI technology that we now use to express ourselves, we use robotic prostheses that can help us to perform bodily functions again via digital technology, and digital technology has crept into our emotional life through social media. People have long thought about how humans and technology relate to each other. The arrival of digital technology and AI has sharpened this debate. In this course, you become acquainted with these issues and the associated concepts. You also learn how to use this new knowledge to interpret the hybrid character of our relationship with, and through, digital technology. You learn to look at and investigate the hybridisation of our society from different sides. Cases from healthcare, art and media are used to make the course material concrete. The aim is to gain a deeper insight into our relationship to each other and to contemporary technology in an increasingly digitalised society.

Learning objectives

After completing the course, you:

- understand how processes of digitalisation and mediatisation lead to new hybrid relationships between humans and technology in healthcare, art and media;
- can explain, compare and place in historical perspective the theories and concepts on hybridisation;
- can analyse contemporary issues around hybridisation in healthcare, art and media;
- can reflect on the cultural-social significance of the role of hybrid phenomena;
- can set up a cultural studies research proposal;
- can give substantiated feedback on the work of fellow students;
- can formulate a well-founded argument in the form of a research paper on a practical example around hybridisation.

CM1903 - Data culture. Datafication and data visualisation

Dutch name: Datacultuur. Dataficatie en -visualisatie **Type:** Standard product **Language:** Dutch **ECTS:** 7.5 **Price:** € 615.00

Everyone knows the COVID-19 dashboard with which the development of the virus worldwide could be followed during the coronavirus crisis. This dashboard, a data visualisation based on research data from Johns Hopkins University, is an exemplary case of datafication: the technological process by which aspects of daily life are converted into data and thereby made quantifiable. This course offers an in-depth exploration of the mechanisms and practices of today's data culture, applied to current developments in healthcare, media and cultural heritage. Using insights from academic literature and case studies from various domains of expertise, students learn to reflect critically on the way big data shape our social reality. Important themes such as AI, dataism and bias are addressed. Data visualisations are not only discussed thematically as a form of data communication, but also used as an analytical method within the digital humanities. By making digital data visualisations themselves, students learn that datafication and visualisation are not neutral processes but constructed, contextual and therefore culturally bound.

Learning objectives

After completing the course, you:

- can name the most important concepts around datafication, data criticism and data visualisation;
- can reflect on processes of datafication in society from a cultural studies perspective;
- can reflect on both the history and current developments around datafication, including AI, in relation to one or more domains of expertise (heritage, media, healthcare);
- understand the mechanisms and applications of datafication, for example in AI, and can use this knowledge to analyse distortions, stereotyping and other forms of bias;
- are familiar with some methods and tools for data visualisation and analysis from the digital humanities and can apply them in one or more domains of expertise (heritage, media, healthcare).

CM9606 - Master's thesis: Art, culture and society

Dutch name: Masterscriptie: Kunst, cultuur en samenleving **Type:** Standard product **Language:** Dutch **ECTS:** 15 **Price:** € 1,230.00

With the introduction of the Master's tracks, it becomes possible to graduate within one of the three Master's tracks. Master's students who want to graduate within the Master's track 'Art, culture and society', 'Diversity and inclusion' or 'Digital culture, media and communication' can choose one of these new Master's theses. The nature of these new courses does not differ significantly from the existing course Master's thesis (CM9908). During the course Research plan, you have already delved thoroughly into a particular subject and found a thesis supervisor. The staff members of the Master's programme in Art and Cultural Studies are happy to share their enthusiasm and knowledge to guide you successfully through the research process. As a supplement to the individual supervision track, optional online guidance meetings will be offered (so-called thesis circles). Together with fellow students and under the guidance of a teacher, you can meet regularly to exchange ideas about the research process. There are two differences from the current course Master's thesis (CM9908): the course load is 15 EC and, at the end of their research, students give a short online presentation for a broad audience (a 'lay talk'). Are you unsure about the choice of a particular variant of the Master's thesis? Then contact the study advisers for personal advice.

CM9706 - Master's thesis Diversity and inclusion

Dutch name: Masterscriptie Diversiteit en inclusie **Type:** Standard product **Language:** Dutch **ECTS:** 15 **Price:** € 1,230.00

With the introduction of the Master's tracks, it becomes possible to graduate within one of the three Master's tracks. Master's students who want to graduate within the Master's track 'Art, culture and society', 'Diversity and inclusion' or 'Digital culture, media and communication' can choose one of these new Master's theses. The nature of these new courses does not differ significantly from the existing course Master's thesis (CM9908). During the course Research plan, you have already delved thoroughly into a particular subject and found a thesis supervisor. The staff members of the Master's programme in Art and Cultural Studies are happy to share their enthusiasm and knowledge to guide you successfully through the research process. As a supplement to the individual supervision track, optional online guidance meetings will be offered (so-called thesis circles). Together with fellow students and under the guidance of a teacher, you can meet regularly to exchange ideas about the research process. There are two differences from the current course Master's thesis (CM9908): the course load is 15 EC and, at the end of their research, students give a short online presentation for a broad audience (a 'lay talk'). Are you unsure about the choice of a particular variant of the Master's thesis? Then contact the study advisers for personal advice.

CM9806 - Master's thesis: Digital culture, media and communication

Dutch name: Masterscriptie: Digitale cultuur, media en communicatie **Type:** Standard product **Language:** Dutch **ECTS:** 15 **Price:** € 1,230.00

With the introduction of the Master's tracks, it becomes possible to graduate within one of the three Master's tracks. Master's students who want to graduate within the Master's track 'Art, culture and society', 'Diversity and inclusion' or 'Digital culture, media and communication' can choose one of these new Master's theses. The nature of these new courses does not differ significantly from the existing course Master's thesis (CM9908). During the course Research plan, you have already delved thoroughly into a particular subject and found a thesis supervisor. The staff members of the Master's programme in Art and Cultural Studies are happy to share their enthusiasm and knowledge to guide you successfully through the research process. As a supplement to the individual supervision track, optional online guidance meetings will be offered (so-called thesis circles). Together with fellow students and under the guidance of a teacher, you can meet regularly to exchange ideas about the research process. There are two differences from the current course Master's thesis (CM9908): the course load is 15 EC and, at the end of their research, students give a short online presentation for a broad audience (a 'lay talk'). Are you unsure about the choice of a particular variant of the Master's thesis? Then contact the study advisers for personal advice.

CM9908 - Master's thesis

Dutch name: Masterscriptie **Type:** Standard product **Language:** Dutch **ECTS:** 20 **Price:** € 1,536.00

The Master's thesis is the capstone of the Master's programme in Art and Cultural Studies. The thesis is a written research report on a cultural studies research project. With your thesis, you get the chance to make an original contribution to the existing literature and knowledge on the basis of original research of your own. The result must meet the criteria and standards for an academic publication. During the course Research plan, you have already delved thoroughly into a particular subject and the state of the academic literature. The thesis topic fits in with the expertise of the academic staff of the Master's programme in Art and Cultural Studies. You have already met potential supervisors in the various Master's courses. Information about the research themes of the academic staff, including thesis topics, is also available on the course website of the Master's thesis in the digital learning environment. When you start the Master's thesis, you have already

found a supervisor. Together you make clear agreements. The staff members of the Master's programme in Art and Cultural Studies are happy to share their enthusiasm and knowledge to guide you successfully through the research process. More information about procedures and the criteria set for the Master's thesis can be found in the Thesis guide Master's thesis, which can be downloaded from the course website.

Learning objectives

In the concluding 560 study hours of the Master's, you are expected to independently design and carry out research according to academic standards and present the results in writing in the Master's thesis. You do this on the basis of a thesis/research plan approved in advance.

FOCDI-2026-2027 - Focus programme Diversity and inclusion

Dutch name: Focusopleiding Diversiteit en inclusie **Type:** Training **Language:** Dutch **ECTS:** 15 **Price:** -

To gain insight into issues around diversity and inclusion, you become acquainted with an intersectional approach. You investigate how different forms of inequality are intertwined and interrelated. Using, among other things, current debates on (social) inequality, gender diversity, (institutional) racism and decolonisation, you look at the role of cultural studies in promoting inclusion in the broader society. You also study artistic practices, with a focus on the role that the arts play in challenging prevailing representations and creating new representations of diversity and inclusion.

FOCDT-2026-2027 - Focus programme Digital transitions in cultural heritage

Dutch name: Focusopleiding Digitale transities in cultureel erfgoed **Type:** Training **Language:** Dutch **ECTS:** 15 **Price:** -

The digital transition has changed our society enormously. This also applies to the cultural and heritage sector. Museums, archives, libraries and other heritage institutions increasingly use digital resources to conserve and present their collections. The digital transition thus offers new opportunities to make heritage accessible, to enrich it and to experience it. At the same time, digital technological developments bring challenges that require new knowledge and skills. Think of new ways of reaching audiences, presentation strategies and other ways of telling stories. The focus programme Digital transitions in cultural heritage offers a fascinating opportunity to explore the new opportunities and challenges arising in this rapidly changing landscape. Through a unique combination of theory, history and practice, you learn to tackle complex issues in the field of digital cultural heritage.

FOCSGC-2026-2027 - Focus programme Stigma, health and culture

Dutch name: Focusopleiding Stigma, gezondheid en cultuur **Type:** Training **Language:** Dutch **ECTS:** 15 **Price:** -

Stigma and shame around health problems cause a lot of additional misery, such as loneliness, absence from work or school, or avoidance of care. The sick person is still all too often seen as weak, as (partly) to blame for their condition, or as a risk factor on the labour market. Cultural studies can help in becoming aware of the impact of the (visual) language you use, and of the influence of language use on the way people with mental and physical conditions are viewed, by themselves and by others. Close reading of cultural expressions in text and image can not only make public stigma and self-stigma visible, but also contribute to reducing them, through awareness and critical (self-)reflection. In this way, you can act in a more destigmatising way, in your own life or in your work, as a professional in healthcare, the media, government, schools or the cultural sector.

FOCTMC-2026-2027 - Focus programme Technology, media and culture

Dutch name: Focusopleiding Techniek, media en cultuur **Type:** Training **Language:** Dutch **ECTS:** 15
Price: -

A great deal is already being written and researched in the field of technological developments, often focusing on striking cases such as self-driving cars and discriminatory algorithms. In these courses, however, we choose a different approach. Given the fundamental changes in life and society, we zoom out and mainly pay attention to the frameworks of thought from which we can understand these changes. We do this mainly from a historical and philosophical perspective.

MAKC-2026-2027 - Master's programme in Art and Cultural Studies

Dutch name: Master Kunst- en cultuurwetenschappen **Type:** Training **Language:** Dutch **ECTS:** 60
Price: -

In many social discussions, culture plays a bigger role than you might think at first glance. Think of debates about heritage, diversity and inclusion, or the influence of digitalisation. The Master's programme in Art and Cultural Studies gives you the academic tools to analyse this kind of current and often urgent issue thoroughly. You combine courses from different tracks, looking for the connection, and then choose the track within which you will graduate. In each track, you develop in-depth knowledge and research skills within a specific theme. In this way, you prepare for an active role in a society that calls for critically thinking, well-informed professionals. You complete the programme with independent research in the form of a Master's thesis in the track of your choice. On the theme page, programme director Martijn van der Burg tells you what you can expect.

Master's track Art, culture and society

In this track, you investigate how art and culture relate to social developments. You delve into current issues around art, cultural heritage and public debates, and learn how to place them in a broader cultural context. In doing so, you look critically at the ideas and beliefs that underlie them. You explore themes such as museum provenance research, the restitution of (colonial) looted art, literary stories in public debate, the cultural workings of stereotypes, and cross-border developments within nationalism. You regularly work together with fellow students and teachers. The track combines thematic in-depth study with insights from philosophy, art and cultural history and literary studies. You sharpen your analytical ability and learn to do research independently and in a team. Afterwards, you are able to analyse complex social issues from a broad cultural studies perspective, and to advise, write and reflect on them expertly. In this way, you contribute to well-considered and nuanced solutions in a constantly changing society.

Master's track Diversity and inclusion

Diversity and inclusion are increasingly high on the agenda of companies, institutions and governments. How do you ensure an inclusive organisational culture? How do you recruit and retain people with different backgrounds? In almost every sector, from healthcare and education to business and government, the need is growing for professionals who can address these questions with expertise [...]

OBAAC-2026-2027 - Open Bachelor's programme in General Cultural Studies

Dutch name: Open bachelor Algemene cultuurwetenschappen **Type:** Training **Language:** Dutch **ECTS:** 180 **Price:** -

The programme is a combination of subjects from the field of cultural studies with broadening subjects from other fields of science. There are various options for the broadening package. This combination of several fields of study gives the programme a multidisciplinary character.

SMAKC-2026-2027 - Bridging programme Art and Cultural Studies

Dutch name: Schakelprogramma Kunst- en cultuurwetenschappen **Type:** Training **Language:** Dutch
ECTS: 15 **Price:** -

The pre-Master's consists of two courses (15 EC in total):

- Academic writing (5 EC);
- Research developments and skills (10 EC).