



UvA Masterdag

MA Comparative Cultural
Analysis

rMA Cultural Analysis

07-11-2024: 16-17hrs

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Students:

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Gülnisa İnankul



Comparative Cultural Analysis /Research Master Cultural Analysis

Introduction of speakers

General Introduction to programs

- Differences & Similarities
- Core course examples
- Structure of programs

Why study with us?

Practical information (including deadlines)

Current students' experiences

Time for questions → chat (don't hesitate to put your questions in the chat during the presentation)

Introducing (Comparative) Cultural Analysis

Both programs are dedicated to the interdisciplinary analysis of culture at large:

- Cultural phenomena such as works of art and literature, cinema and new media, and popular culture, as well as social belief and value systems are examined and analyzed (anything that produces meaning...)
- Cultural analysis is concerned with the study of cultural artifacts and phenomena, and how they inform, produce, or deconstruct notions of culture itself



Introducing (Comparative) Cultural Analysis

Both programs are dedicated to the interdisciplinary analysis of culture at large:

- Offer theoretical and interdisciplinary perspective
- Combine methodologies and expertise from cultural studies, philosophy, media, arts, anthropology, and literary theory (and more...)
- Background knowledge in cultural theory is helpful (you'll have less to catch up on)



Introducing (Comparative) Cultural Analysis

- Emphasis is placed on close reading/detailed analysis: *textual*, *visual* and *historical* details in the context of social, political or aesthetic movements
- Close connection with arts and media; not so much concerned with economics, cultural management or social politics
- Emphasis on theory, including philosophy, social theory, feminist approaches, post/de-colonial theory, environmental humanities, queer theory etc.
- In the space for electives, it is possible to choose courses from other departments (i.e. musicology, anthropology, media studies, theatre studies, English, French, art history, etc.) + internship



Shared elements and strong emphasis of both programs:

- Focus on interdisciplinarity
- Attention to the interconnection between cultural objects, cultural context(s) and theory
- Freedom to follow your research interests



Differences between programs

- Time frame: 1 vs 2 years
 - Space for electives / tutorials / research project (in both programs: internship)
 - Writing PhD proposal
- Content: different core courses (objects/concepts)
 - Core courses of CCA are both methodological and content-oriented (Conjunctures & Emerging Research)
- Prospects
 - PhD / job in the cultural sector?



How to choose?

How much time
would you like to
devote to your MA?

Disciplinary
background?

How deep would
you like to delve
into the material?
(electives, tutorials)

How much freedom
would you like to
have?

Where would you
like to go from
here?

... What if you
change your mind?

Switching from CCA → CA

Option 1. Deadline: early January

Admission criteria

+ Study Plan, transcript of your grades

Transfer of credits

Option 2. Deadline: March (NB: this may change next year)

Admission criteria

Transfer of credits (usually: minus thesis)

NB: extra semester

<http://gsh.uva.nl/application-and-admission/transferring-to-a-research-master.html>



Study Plan MA CCA

Comparative Cultural Analysis (Arts and Culture)

Programme

	Sem. 1	Sem. 2	EC
> Tutoring and Study Guidance Master's in Comparative Cultural Analysis	■	■	0
> Conjunctures: Contesting the Contemporary	■ □ □	□ □ □	6
> Cultural Analysis: Tools, Histories, Concepts	■ □	□ □ □	12
> Emergent Research, Potential Presents	□ ■ □	□ □ □	6
> Master's Thesis Seminar Comparative Cultural Analysis	□ □ ■	□ □ □	6
> <i>Free-choice electives</i>	□ □ □	■ □	12
> Master's Thesis Comparative Cultural Analysis	□ □ □	■	18



Methodology Course Example

Cultural Analysis: Tools, Histories and Concepts

Cultural Analysis: Tools, Histories and Concepts is a core methodological course that provides students with the knowledge and tools necessary for conducting cultural analysis, understood as the critical study of cultural objects while relating these objects to the present. The course starts with examining and questioning what is compared and analyzed in cultural analysis. It then continues to examine how to analyze research objects. The difference between the course's two blocks will be a nuanced one, since what we analyze is always intimately intermingled with how one chooses to approach it.

For Block 1, the “What” – the object of comparison and analysis – will be our main focus of concern. That focus is not imposed by a discipline (literature or philosophy, geography, or arts): we will learn what we do when we frame and approach our objects of study. For block two, the “How”, the focus will (slightly) move towards understanding what we can do with our objects of study once they have been framed and constructed. We will concentrate on formulating research questions (what do I want to demonstrate and how will I go about this?), and identifying concepts and theorists that can help us frame and reframe our questions.



Course format:



Seminars (on average between 20-25 students per group)



Close readings/critical discussions of theory (2/3 texts p/w)



Analysis of cultural objects



Student presentations (individual/group work, 'symposium')



Papers

Core Course Example

Comparative Cultural Analysis

Conjunctures: Contesting the Contemporary & Emergent Research, Potential Presents – new topics per year (environmental humanities, memory studies, migration, visual culture, auto-theory etc etc)

This course is dedicated to the comparison, dialogue, and communication between different cultural expressions, experiences and forms, as well as different research cultures in cultural analysis. Intercultural Dialogues offers students examples of current research topics and practices in the fields of interdisciplinary studies that is cultural analysis – including the failures, breakdowns, misunderstandings, and blind spots that such interactions (between cultures, between types of research) typically contain. Through contemporary processes of globalization, environmental catastrophe, social and political mobilizations and migration, the borders and interactions between different cultures are erratically and unpredictably redrawn, allowing for new forms of interactions as well as imposing new blockages.

How can these intensely ambivalent instances of increased contact and distance be navigated academically and intellectually? Can (the study of) 'culture' help us to perceive both the possibilities and drawbacks of our world? What are the travelling forms of action, imaginations and mobilizations; how do they talk to each other and how do they fail to talk to each other?



Study Plan rMA CA

Year 1	
Semester 1	Semester 2
Objects of Cultural Analysis (12 EC)	Concepts for Cultural Analysis (12 EC)
Block 1-2: Elective(s) (12 EC)	Block 1-2: Elective(s) (12 EC)
Tutorial Cultural Analysis (6 EC)	Tutorial Cultural Analysis (6 EC)
Year 2	
Semester 1	Semester 2
Research Seminar Cultural Analysis (12 EC)	Research Project Cultural Analysis (12 EC)
Block 1-2: Elective(s) (12 EC)	Research MA Thesis Cultural Analysis (18 EC)
Tutorial Cultural Analysis (6 EC)	

NB: At least 6 and no more than 12 ECS should come from activities arranged by the National Research Schools whether in electives or tutorials



Core Course Example

rMA Cultural Analysis: Objects

Humanities scholars more than often have a curiously overdetermined relationship with their objects of study: they fascinate, enrage, annoy, and aggravate us. We enjoy them, learn from them, study them—but it somehow seems there are always elements and aspects to them that remain opaque, stubbornly resisting our persistent attempts to understand them, to get them. Just as typically, our sincere academic efforts are geared towards finally lifting the resistances of our objects to our epistemological grasp: we either enplace the troublesome object firmly into a historical or social context, or else embed into on or other theoretical frame, so that, finally, the object becomes fully transparent to our minds. And so, we ‘explain’ our objects; to some extent, *explain them away*. This is where Cultural Analysis tries to be different, working to keep the resistances of the object alive, offering a detailed engagement with objects that allows them to resist and to, as it were, ‘speak back’ to the histories and theories that applied to them. What might we learn *with* objects rather than *from* them?



Core Course Example

rMA Cultural Analysis: Concepts

In today's Humanities research, concepts are no longer easily reduced to specific disciplines, methodological systems, or theoretical allegiances. On the contrary, concepts seem simply “around,” travelling between contexts, methods, disciplines, and fields. Concepts have thus become sites of intense dialogue, scholarly production, and innovation—as well as of endless misunderstanding, polemics, hypes, and academic “tunnel vision.” This class aims to give students a handle on how to deal with theoretical concepts productively and critically for their own research projects. Today, what can we do with Concepts? What can we not? Where do they help, and where do they hinder?

(Recent) Concepts: Precarity, Crisis, Agency, Animal, Plasticity, World, ‘De-’, Cosmos, Contagion, Lines etc etc



Electives within the department (for both CCA/CA):

Images and their Lifeworlds: the Politics of Contemporary Visual Cultures

Gender, Bodies and the Post-Human

History, Cultural Memory and Trauma

Friendship and its Others: Coexistence, Coalitions, Conflict, and Care

Crippling Aesthetics: Critical Disability Studies and Artistic Representations and Practices

Narrative and Globalisation

Sex/Race/Trans: Human Life Forms

Politics of the Contemporary 1 & 2

I/Literacy Matters

... but you're free to choose any elective (as long as you meet the entry requirements and the course is not full)

- Internships (both CCA/CA):

- 6/12 EC (depending on length/activities)
- Internships in the 'cultural field' (art spaces, publishers, digital media, museums etc etc)
- **Tutorials (CA):**
 - Current research; small-scale study group; students can initiate tutorials
- **Courses offered by national research schools (NICA) (CA):**
 - Research practices: symposia, lectures, methodology courses



Board of Studies

Board of Studies/OC ('cluster' Arts & Culture):

Students' and staff representatives

Monitors quality of program; student evaluations



Student life:

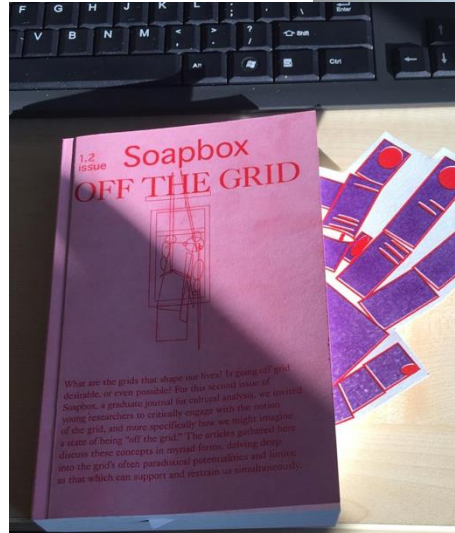
SOAPbox

journal for cultural analysis

1.1 PRACTICES OF LISTENING

JANUARY 31

<https://soapboxjournal.com>



Why Study with Us?

International environment, attracts international students from around the world

Attracts students from various disciplinary backgrounds, personal and professional

Focus on interdisciplinarity and theory

Contemporary view on cultural artifacts, culture, and theory

Freedom to choose courses from a wide variety of departments

Emphasis is on doing (your own) research

Choose your own specialization (research topics, electives)

High level of theory

International academic network; research school: ASCA (Amsterdam School for Cultural Analysis)

Amsterdam!

Why Study with Us?

- Since 2001, the Research programs in Cultural Analysis have rapidly gained a leading reputation in the field and is attracting growing numbers of high-level applicants from around the world
- The programs are closely tied to the larger research school of **ASCA** (Amsterdam School for Cultural Analysis) and **NICA** (Netherlands Institute for Cultural Analysis)
- Students are invited to follow and actively participate in the research events of ASCA and NICA (conferences, seminars, keynote lectures)



Why Study with Us? ASCA

- **ASCA** is unique in the Netherlands and one of the leading programs of its kind worldwide
- More than 50 scholars and 120 PhD candidates in film and media studies, literature, philosophy, visual culture, musicology, religious studies, and more
- Variety of research constellations (mediality, aesthetics, globalization and migration, identities, cultural and social critique)
- Offers seminars, conferences, lectures, trainings



Why Study with Us?



Where Will You Go from Here?



Jobs in the cultural sector: editor for a publishing company, employee at a cultural or scientific organization; education, journalism, media, communications, NGOs, politics, museums, etc.



Moving on to a research Master (Cultural Analysis or Literary Studies, etc.) and possibly an academic career (PhD programs all over the world)

Practical Information



Graduate School of Humanities:

Application Guidelines, deadlines, finances, language and other requirements:

admissionsma-fgw@uva.nl

www.uva.nl/master

<http://gsh.uva.nl>



MA Coordinators:

Jeff Diamanti (rMa CA) j.diamanti@uva.nl

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Head of dpt:

Esther Peeren e.peeren@uva.nl

Deadlines

NB: different deadlines

- **rMa Cultural Analysis:**
 - 1 March – All Dutch and non-Dutch nationals
- **Ma Comparative Cultural Analysis (rolling admissions):**
 - 1 March – non-EU/EEA nationals
 - 15 May – Dutch or EU/EEA nationals
 - * If you wish to apply for housing: 1 March (including EU/EEA)
- **Scholarships (AES/AMS/Horizon):**
 - January 15

www.gsh.uva.nl



Admission

Ma CCA:

Ba diploma Humanities/Social Sciences (NB: exceptions – i.e. art school - possible)

Student profile/motivation

English language requirements

rMA CA:

Ba diploma Humanities/Social Sciences

Grade average

Motivation letter + references

CV

Writing sample

12-11-2024





Questions?



Thank you

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