



## Letterkunde (Ma)

VU University Amsterdam - Faculteit der Geesteswetenschappen - M Literary Studies - 2015-2016

[Opleidingschema \(pdf\)](#)

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## Master Literary Studies, Specialization French Literature

Het onderwijs wordt in tutorialvorm aangeboden. Neem contact op met de studieadviseur.

Programme components:

- [Master Literary Studies, Specialization French Literature, Electives](#)

Courses:

Name	Period	Credits	Code
<a href="#">Le monde artistique du XIXe siècle dans le roman contemporain</a>		6.0	L_FLMAFRA008
<a href="#">Literary Translation</a>	Period 2	3.0	L_FAMAFRA001
<a href="#">Literature and Society</a>	Period 4	6.0	L_AAMALEC001
<a href="#">MA-Thesis French Literature</a>	Ac. Year (September)	18.0	L_FLMAFRASCR

## Master Literary Studies, Specialization French Literature, Electives

Kies 18 stp uit modules vrije keuze.

Courses:

Name	Period	Credits	Code
<a href="#">Phonology and Morphology of the Roman Languages: Compound formation in Romanca</a>	Period 4	9.0	L_FTMAFRA004
<a href="#">Topics in French Linguistics</a>	Period 3	9.0	L_FTMAFRA005

## Master Literary Studies, Specialization Literatures in English

Courses:

Name	Period	Credits	Code
<a href="#">Film Narratology and Adaptation</a>	Period 2	6.0	L_ELMAENG016
<a href="#">Literature and Society</a>	Period 4	6.0	L_AAMALEC001
<a href="#">MA-Thesis English Literature</a>	Ac. Year (September)	18.0	L_ELMAENGSCR
<a href="#">Seminar Renaissance Literature and Visual Studies</a>	Period 1	6.0	L_NOMANED008
<a href="#">Semiotic Signs: Words versus Images</a>	Period 1	6.0	L_ELMAENG017

The Diasporic Experience: Ethnic Cultures of America	Period 5+6	6.0	L_ELMAENG014
The Gothic Gaze	Period 2	6.0	L_ELMAENG010
Visual Art and the American Poet	Period 2	6.0	L_ELMAENG009

## Master Literary Studies, Specialization Dutch Literature and Literary Field

Kies in het 2e semester het Traject Uitgeverij en markt (een stage van 12 studiepunten) of het Traject Onderwijs en onderzoek (de module Poetica en retorica in de Renaissance (6 ec) en een module Master Language of Tutorial (6 stp)).

Courses:

Name	Period	Credits	Code
Literary Socialisation	Period 2+3	9.0	L_LAMALW006
Master Work Placement Dutch Literature and Literary Field	Ac. Year (September)	12.0	L_AAMALTKSTA
MA-Thesis Dutch Literature and Literary Field	Ac. Year (September)	18.0	L_AAMALTKSCR
Poetics and Rhetoric in the Renaissance	Period 4	6.0	L_NAMALTK002
Professionele Neerlandistiek:theor/prakt	Period 1	6.0	L_NAMALTK001
The Literary Field, Theory and Practice	Period 2	6.0	L_NNMALW001
The Literary Field, Theory and Practice B	Period 3	3.0	L_LAMALW008
Tutorial Dutch Literature and Literary Field	Ac. Year (September)	6.0	L_NAMALTK003
Youth Literature	Period 1	6.0	L_LAMALW007

## Film Narratology and Adaptation

<b>Course code</b>	L_ELMAENG016 ()
<b>Period</b>	Period 2
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. R.V.J. van den Oever
<b>Examinator</b>	dr. R.V.J. van den Oever
<b>Teaching staff</b>	dr. R.V.J. van den Oever
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course objective

Students become acquainted with narratology (Mieke Bal) and film narratology (Peter Verstraten).

Students learn how to compare and contrast a novel and its film adaptation.

### Course content

Using (film) narratology as our theoretical starting point, we will compare and contrast three novels with their respective film adaptations. We focus on the question what different ideological meaning-effects arise when transporting a narrative from one medium to another.

### Form of tuition

Seminar meetings

### Type of assessment

Final essay

### Course reading

To be announced

### Entry requirements

None

### Target group

Priority is given to students of the MA program English Literature in a Visual Culture. Students from other MA programs are welcome, but the course is capped at 30 students in total.

### Remarks

Attendance is compulsory. The level of English in this course is high.

## Le monde artistique du XIXe siècle dans le roman contemporain

<b>Course code</b>	L_FLMAFRA008 ()
<b>Credits</b>	6.0
<b>Language of tuition</b>	French
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. M.J.E. van Tooren
<b>Examinator</b>	dr. M.J.E. van Tooren
<b>Level</b>	400

## Literary Socialisation

<b>Course code</b>	L_LAMALW006 ()
<b>Period</b>	Period 2+3
<b>Credits</b>	9.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. B.J. Peperkamp
<b>Examinator</b>	prof. dr. B.J. Peperkamp
<b>Teaching staff</b>	prof. dr. B.J. Peperkamp

<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Literary Translation

<b>Course code</b>	L_FAMAFRA001 ()
<b>Period</b>	Period 2
<b>Credits</b>	3.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. M.J.E. van Tooren
<b>Examinator</b>	dr. M.J.E. van Tooren
<b>Teaching staff</b>	dr. M.J.E. van Tooren
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Literature and Society

<b>Course code</b>	L_AAMALEC001 ()
<b>Period</b>	Period 4
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. E. Jansen
<b>Examinator</b>	prof. dr. E. Jansen
<b>Teaching staff</b>	prof. dr. E. Jansen
<b>Teaching method(s)</b>	Seminar, Lecture
<b>Level</b>	400

### Course objective

- Students understand the complex ways in which literary and non-literary texts reflect societal changes, but also may (help) bring about such changes.
- Students learn how to contextualize, analyze, and compare non-literary and literary texts.
- Students practice in critically assessing secondary sources, and setting up an argument.

### Course content

This course takes its material mainly from South African literature and society, but will start with a discussion of the slave novel *The Book of Negroes* by Canadian novelist Lawrence Hill. The course will draw on literary texts as well as non-literary texts and visual material to assess parallels as well as differences between literature and other disciplines.

### Form of tuition

Attendance of all lectures is compulsory. All students must actively participate.

**Type of assessment**

After the introduction period students will participate each week by way of short contributions to the set literature. The final assignment will be a response to the course content by writing a paper specifically related to at least two of the issues discussed during the course. A detailed outline of the course content will be made available on Blackboard before the beginning of Semester 2.

**Course reading**

To be announced

**Entry requirements**

No prior knowledge required, although students who do not specialize in literature should be aware that this course is theory based. An interest in and knowledge of contemporary theories, such as Cultural Materialism, Marxism, and Postcolonialism is recommended.

**Target group**

All MA students of Literature and Culture, including RMA students

**Remarks**

A visit to the Zuid-Afrikahuis, Keizersgracht 141, Amsterdam will be part of the programme.

## Master Work Placement Dutch Literature and Literary Field

<b>Course code</b>	L_AAMALTKSTA ()
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	12.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. J.H.C. Bel
<b>Level</b>	400

## MA-Thesis Dutch Literature and Literary Field

<b>Course code</b>	L_AAMALTKSCR ()
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	18.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. P.H. Moser
<b>Level</b>	400

## MA-Thesis English Literature

<b>Course code</b>	L_ELMAENGSCR (510651)
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	18.0



<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. B. Boter
<b>Level</b>	400

### Course objective

Students will acquire theoretical, methodological, and practical knowledge about conducting research within the field of Literatures in English

Together with your supervisor, you will set up your own research proposal. You will select both primary and secondary sources and learn how to use these to construct your own argument in your thesis.

### Course content

Students will write a thesis of roughly 25,000 to 30,000 words on a topic that is related to Literatures in English Visualized. In December 2015

students will be asked to submit a rough plan for the final thesis. In January you will be assigned a supervisor and he or she will help streamline your plan and help you write the thesis in periods 5 and 6.

### Form of tuition

Individual sessions with supervisor in periods 5 and 6.

### Type of assessment

Students will be assessed on their writing style, cogency of their arguments, and ability to relate their findings to scholarship at large; on their finished project, but also on their independence in deciding on a suitable topic, on gathering information, and the writing process itself. Students will present their findings during a final meeting with supervisors and fellow MA thesis students (end of period 6).

### Course reading

This will be decided on an individual basis.

### Entry requirements

You need to have thirty ECTS credits to start the thesis. Please consult the study advisor if you think you do not fulfill this requirement, but still want to start on your thesis.

### Target group

Students of the Literature Visualized Programme

## MA-Thesis French Literature

<b>Course code</b>	L_FLMAFRASCR (513651)
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	18.0
<b>Language of tuition</b>	French
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. M.J.E. van Tooren
<b>Examinator</b>	dr. M.J.E. van Tooren
<b>Level</b>	400

## Phonology and Morphology of the Roman Languages: Compound formation in Romanca

<b>Course code</b>	L_FTMAFRA004 ()
<b>Period</b>	Period 4
<b>Credits</b>	9.0
<b>Language of tuition</b>	French
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. W.L.M. Wetzels
<b>Examinator</b>	prof. dr. W.L.M. Wetzels
<b>Level</b>	400

### Course objective

Study the mechanisms behind the formation of compounds in the Romance languages

### Course content

In this course we will discuss the way in which a number of Romance languages (French, Italian, Spanish, Portuguese) construct compounds. We will study the different compound types these languages possess as well as their semantic, morphological, and prosodic characteristics.

### Type of assessment

Presentation of a paper during class

### Course reading

Will be provided at the beginning of the class

### Entry requirements

Introduction to general Linguistics, especially morphology

### Target group

Students with the following backgrounds: MA French, CIW French/Spanish, sectorplan French/Romance, ATW, Mphil

## Poetics and Rhetoric in the Renaissance

<b>Course code</b>	L_NAMALTK002 ()
<b>Period</b>	Period 4
<b>Credits</b>	6.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. A. van Strien
<b>Examinator</b>	dr. A. van Strien
<b>Teaching staff</b>	dr. A. van Strien
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Professionele Neerlandistiek:theor/prakt

<b>Course code</b>	L_NAMALTK001 ()
<b>Period</b>	Period 1
<b>Credits</b>	6.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. J.M. Koppenol
<b>Examinator</b>	prof. dr. J.M. Koppenol
<b>Teaching staff</b>	prof. dr. J.M. Koppenol, dr. W. Schrover
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Seminar Renaissance Literature and Visual Studies

<b>Course code</b>	L_NOMANED008 ()
<b>Period</b>	Period 1
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. P.H. Moser
<b>Examinator</b>	dr. P.H. Moser
<b>Teaching staff</b>	dr. P.H. Moser
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course objective

We will study the material and performative aspects of the many editions of Paradise Lost by John Milton kept in the VU University Library. You will conduct your own research project, studying one original copy of Milton's text from the Special Collections Department in depth. Students of Dutch literature are allowed to study a Dutch translation of Milton's text. This research project will result in a written research paper and an oral presentation of your findings. Throughout the course, students will read and discuss theoretical literature on material textuality, the role of illustrations and performative reading in connection with the selected copies. The course is concluded by a series of presentations by all students.

### Course content

We will study the material and performative aspects of nineteenth-century editions of the work of William Shakespeare kept in the VU University Library. You will conduct your own research project, studying one copy of the VU University Library Special Collections in more depth. This will result in a written research paper and an oral presentation of your findings. Throughout the course, students will read and discuss theoretical literature on material textuality and performative reading in connection with the selected copies. The course is concluded by a series of presentations by all students.

### Form of tuition

Seminar. In preparation for each class, you will read articles and do your own research.

### **Type of assessment**

The assessment consists of three elements: active participation and peer review (20%); presentation (20%); written essay (60%). The presentation and the essay both need to be graded 'sufficient' (i.e. 5.5) or higher in order to complete the course.

### **Course reading**

We will be reading (parts of) the following core texts (available through UBVU; it is not necessary to purchase these texts): Bonnie Mak, *How the Page Matters*. Toronto (etc.), University of Toronto Press, 2011; George Bornstein, *Material Modernism. The Politics of the Page*. Cambridge, Cambridge University Press, 2001; D.F. McKenzie, *Bibliography and the Sociology of Texts*. Cambridge, Cambridge University Press, 1999; Roger Chartier, 'Text as Performance'. In: *Publishing Drama in Early Modern Europe*. London, The British Library, 1999, pp. 1-27; Luisa Calé, *Fuseli's Milton Gallery; 'Turning readers into Spectators'*. Oxford: Clarendon Press, 2006; Pamela Dunbar, *William Blake's illustrations to the poetry of Milton*. Oxford, Clarendon Press, 1980. Additional texts will be announced on Blackboard.

### **Entry requirements**

Bachelor degree. Students should have a good command of English.

### **Target group**

MA-students of English, MA-students of Dutch, RMA-students. This course is also open to MA-students ACW, History and Art History.

### **Remarks**

Students are allowed to miss one class out of seven, provided they notify the instructor beforehand. If you miss more than one class, you will not be allowed to complete the course.

## **Semiotic Signs: Words versus Images**

<b>Course code</b>	L_ELMAENG017 ()
<b>Period</b>	Period 1
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. R.V.J. van den Oever
<b>Examinator</b>	dr. R.V.J. van den Oever
<b>Teaching staff</b>	dr. R.V.J. van den Oever
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### **Course objective**

Students are acquainted with theories on the interrelation between words and images; they explore particular genres that hinge on this interrelation.

Students learn how to connect cultural analysis and critical theory in their own writing.

### **Course content**

We study the interrelation between words and images. How do we theorize the differences and similarities between words and images? How do words and images interact in genres such as the screenplay and the comic? How can words substitute for images, for instance in ekphrastic poetry and censored photographs?

**Form of tuition**

Seminar meetings

**Type of assessment**

Research journal

**Course reading**

To be announced

**Entry requirements**

None

**Target group**

Priority is given to students of the MA program English Literature in a Visual Culture. Students from other MA programs are welcome, but the course is capped at 30 students in total.

**Remarks**

Attendance is compulsory. The level of English in this course is high.

## The Diasporic Experience: Ethnic Cultures of America

<b>Course code</b>	L_ELMAENG014 ()
<b>Period</b>	Period 5+6
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. B. Boter
<b>Examinator</b>	dr. B. Boter
<b>Teaching staff</b>	dr. B. Boter
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

**Course objective**

After completing this course, students are able to:

- draw on theories that are relevant for an understanding of the processes of migration and transculturation as mediated in literary and visual texts
- apply theoretical concepts such as nationality, ethnicity and hybridity to representations of diaspora in American (literary and visual) texts
- comparatively analyze diaspora texts coming from different cultural contexts
- formulate a research question, locate and interpret sources, assess the significance of their own research within the framework of current debates
- explain how diaspora writing is implicated in the processes of identity formation (both collective and individual) and intercultural exchange

- freely express their ideas in both written work and oral presentations.

### Course content

This course examines American texts, both literary and visual, that originate in a wide variety of diasporic backgrounds. In its exploration of the thematics of displacement and dispersal, it integrates a variety of primary and critical texts that have, in the past and up until today, triggered new ways of thinking about representations of life in diaspora.

Central questions:

- Do authors and artists relate similar (chronological) narratives of uprootedness, travel, intercultural encounters, transculturation and cultural hybridization?
- Which variations do we identify in terms of thematic and narrative strategies?
- How do gender, race, ethnicity, and nationality (and other markers of difference) intersect in the construction of diasporic identities?
- In which ways do diasporic characters, as constructed in the texts studied, negotiate processes of community-building, in- and exclusion, exoticization, globalization, hybridization?
- How do visuals influence and change the ways in which immigrant identities and experiences are being formed and disseminated?

### Form of tuition

Seminar sessions; excursion; film viewing.

### Type of assessment

Class participation; Blackboard posts; final essay.

### Course reading

Novels, autobiographies, graphic novels, academic articles.

### Target group

MA and RMA students.

## The Gothic Gaze

<b>Course code</b>	L_ELMAENG010 ()
<b>Period</b>	Period 2
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. A.S. Raghunath
<b>Examinator</b>	dr. A.S. Raghunath
<b>Teaching staff</b>	dr. A.S. Raghunath
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course objective

The aim of this course is to offer an opportunity for students to develop their understanding of the social and historical context of Gothic literature from the nineteenth century to the present.

**Course content**

The material is wide- ranging: plays, film, poetry, music and novels and the course will encourage students to develop their own understanding of why Gothic remains a popular and meaningful cultural phenomenon.

**Form of tuition**

Seminar

**Type of assessment**

Essay of 4,000 words

**Course reading**

- \* Jane Austen, Northanger Abbey
- \* Anne Rice, Queen of the Damned
- \* Edgar Allen Poe, Complete Short Stories
- \* Angela Carter, The Bloody Chamber
- \* H.G. Wells, The Door in the Wall and Other Stories
- \* H.P. Lovecraft, Dreams of Terror and Death
- \* George A. Romero, Dawn of the Dead
- \* Matthew Lewis, The Monk
- \* Horace Walpole, The Castle of Otranto

**Entry requirements**

Bachelor degree

**Target group**

MA-students of English, Literature and Culture students, VAMA-students, RMA-students

## The Literary Field, Theory and Practice

<b>Course code</b>	L_NNMALW001 ()
<b>Period</b>	Period 2
<b>Credits</b>	6.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. J.H.C. Bel
<b>Examinator</b>	dr. J.H.C. Bel
<b>Teaching staff</b>	dr. J.H.C. Bel
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## The Literary Field, Theory and Practice B

<b>Course code</b>	L_LAMALW008 ()
<b>Period</b>	Period 3
<b>Credits</b>	3.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. J.H.C. Bel
<b>Examinator</b>	dr. J.H.C. Bel

<b>Teaching staff</b>	dr. J.H.C. Bel
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Topics in French Linguistics

<b>Course code</b>	L_FTMAFRA005 ()
<b>Period</b>	Period 3
<b>Credits</b>	9.0
<b>Language of tuition</b>	French
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. W.L.M. Wetzels
<b>Examiner</b>	prof. dr. W.L.M. Wetzels
<b>Level</b>	400

## Tutorial Dutch Literature and Literary Field

<b>Course code</b>	L_NAMALTK003 ()
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	6.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. J.H.C. Bel
<b>Level</b>	400

## Visual Art and the American Poet

<b>Course code</b>	L_ELMAENG009 ()
<b>Period</b>	Period 2
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. D.M. Oostdijk
<b>Examiner</b>	prof. dr. D.M. Oostdijk
<b>Teaching staff</b>	prof. dr. D.M. Oostdijk
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course objective

The student will gain both a theoretical and historical perspective on how and why twentieth-century American poets have written about visual art. Key to this understanding is the complex and changing concept of ekphrasis, the evolving dynamics between art and poetry, and the development of American poetry in the last century. The course center on ekphrasis as a social interaction between the poet and the outside world.



**Course content**

This course focuses on the fascination of twentieth-century American poets for visual art. Ekphrastic poetry -- poems inspired by visual art -- has been written since Greek antiquity, but for American poets it has grown into a significant subgenre in which they engage with the outside world about their innermost psyche and their marginalized art form. Poets who will be discussed include Frank O'Hara, Robert Lowell, and Adrienne Rich.

**Form of tuition**

Seminars

**Type of assessment**

Participation/Attendance (10%); Presentation (30%); Essay (60%)

**Course reading**

Elizabeth Bergmann Loizeaux, *Twentieth-Century Poetry and the Visual Arts*. Cambridge: Cambridge UP, 2008. ISBN: 978-0-521-88795-3

**Entry requirements**

Students should have a good command of English and have an interest in poetry and visual art.

**Target group**

MA-students of Literatures in English, VAMA-students, RMA-students

## Youth Literature

<b>Course code</b>	L_LAMALW007 ()
<b>Period</b>	Period 1
<b>Credits</b>	6.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. D.H. Schram
<b>Examinator</b>	prof. dr. D.H. Schram
<b>Teaching staff</b>	prof. dr. D.H. Schram
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400