# Index

<table>
<thead>
<tr>
<th>Course: Fiction and Film (Period 1)</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course: Literature and Society (Period 1)</td>
<td>1</td>
</tr>
<tr>
<td>Course: Literature Visualized (Period 1)</td>
<td>2</td>
</tr>
<tr>
<td>Course: MA-Thesis English Literature (Ac. Year (September))</td>
<td>3</td>
</tr>
<tr>
<td>Course: Screenwriting (Period 2)</td>
<td>4</td>
</tr>
<tr>
<td>Course: Seminar Renaissance Literature and Visual Studies (Period 4)</td>
<td>5</td>
</tr>
<tr>
<td>Course: The Gothic Gaze (Period 5)</td>
<td>6</td>
</tr>
<tr>
<td>Course: Visual Art and the American Poet (Period 2)</td>
<td>6</td>
</tr>
</tbody>
</table>
Fiction and Film

Course objective
Students analyze what the key similarities and differences are between fiction and film.

Course content
Using (film) narratology as our theoretical starting point, we will compare three novels with their respective film adaptations.

Form of tuition
Seminars

Type of assessment
Final essay.

Course reading
Peter Verstraten, Film Narratology.

Entry requirements
A good command of the English language is necessary

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

Literature and Society

Course objective
Students analyze what the key similarities and differences are between fiction and film.

Course content
Using (film) narratology as our theoretical starting point, we will compare three novels with their respective film adaptations.

Form of tuition
Seminars

Type of assessment
Final essay.

Course reading
Peter Verstraten, Film Narratology.

Entry requirements
A good command of the English language is necessary

Target group
MA-students of English, Literature and Culture students, VAMA-students, RMA-students
Course objective
We will examine the impact of selected anthropological, cultural, scientific, and political texts and study these alongside literary texts to assess how they have changed the societies in which they were produced.

Course content
Each week we will be drawing on our department's experts to discuss a selected text in conjunction with a relevant cultural theory/theorist in order to explore the impact of that text on society. The course will be 'theory based.' The course will draw on Dutch, French (in the original language or in an English translation) and English literary texts and non-literary texts of a variety of other disciplines to gauge the surprising connections and well as differences between literature and other disciplines.

Form of tuition
Lectures

Type of assessment
Exam

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

Literature Visualized

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<tr>
<td>Coordinator</td>
<td>prof. dr. D.M. Oostdijk</td>
</tr>
<tr>
<td>Teaching staff</td>
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<tr>
<td>Teaching method(s)</td>
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Course objective
This is the core course of the programme and will give students a thorough theoretical background to the intricate relations between literature and visual media. Pictures are supposed to tell a thousand words, but where does this cliché come from and how truthful is it? How has the visual turn impacted literature?
Course content
Seminars

Form of tuition
Presentation, essay

Type of assessment
Using Gunther Kress’ and Theo Van Leeuwen’s Reading Images: The Grammar of Visual Design as our main text, we analyze how to read images and circumnavigate the intricate relationship between the visual and verbal, especially when they interact. Book illustration, movie adaptation, and ekphrastic poetry are some of the forms of literature visualized we will address, but we will also study the historical and theoretical implications of the intense relationship and rivalry between the written word and the visual image.

Course reading

Entry requirements
A solid oral and written command of the English language is necessary.

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

MA-Thesis English Literature

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<th>L_ELMAENGSCR (510651)</th>
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<td>A.J. Oostdijk</td>
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Course objective
Students will acquire theoretical, methodological, and practical knowledge about conducting research within the field of Literature Visualized. 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 Literature Visualized. In December 2011 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 period 5 and 6.

Form of tuition
Individual sessions with supervisor in period 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.

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

Screenwriting

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<td>dr. R.V.J. van den Oever</td>
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Course objective
Students learn about the history, theory, and analysis of the screenplay.

Course content
The course consists of three sections. First, the history of the screenplay as a genre is briefly introduced. Second, a number of theoretical issues that arise when studying the screenplay are addressed. Third, the students get acquainted with various approaches to the analysis of a screenplay.

Form of tuition
Seminars

Type of assessment
Essay

Course reading
To be announced.

Entry requirements
A good command of the English language is necessary to take part in this course. In addition, it is recommended to first take the MA course Fiction & Film (period 1) by the same instructor.
Target group
MA-students of English, Literature and Culture students, VAMA-students, RMA-students

Seminar Renaissance Literature and Visual Studies

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Course objective
This course looks at Renaissance literature from the perspective of visual studies and the history of the senses. Several developments in the period challenged ideas about the workings of sight and the effects of visual images, such as the Reformation and advances in science and philosophy, and the emergence of 'new media'. In this course, you will analyse Renaissance literature from the perspective of these changing ideas about images, vision, and sight, focusing on the relations and exchanges between literature and visual culture in genres such as poetry and drama, and the material culture of the printed book.

Course content
We will study the visual aspects of one very influential religious text, A Pilgrim's Progress by John Bunyan (1678), in various English and Dutch versions and editions. We will focus on 1) the allegorical and visionary nature of the text and the impact of 'the mind's eye' and imagination; 2) the word-image relation in the illustrated versions of the text, including concepts such as ekphrasis and performative reading; 3) the material representation of the text in manuscript, print and digital form (from a unique illustrated manuscript at the VU Library to the representation of the text on Early English Books Online). There will be background literature and theoretical literature on each of these subjects. You will conduct your own research project, studying one visual aspect of the text in more depth.

Form of tuition
Seminar

Type of assessment
Paper

Course reading
Will be announced.

Target group
Students of the master in Dutch Literature; students of the master in English Language and Culture (Literatures in English); Research master students
Remarks
This course is also open to Master students ACW, History and Art History. All participants are expected to have read A Pilgrim's Progress by John Bunyan prior to the first meeting.

The Gothic Gaze

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<tr>
<th>Course code</th>
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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

Visual Art and the American Poet
Course objective
The student will gain both a theoretical and historical perspective on how and why nineteenth-century and 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 two centuries. Students will also assess whether male poets and female poets address visual art differently in their poems.

Course content
This course focuses on the fascination of the American poet since the nineteenth century for visual art works (paintings, sculptures, gardens, architecture, films, and television). 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 poets may reveal the essence of their poetics as well as the limitations of their chosen art form. Starting with Herman Melville and Walt Whitman, the course traces the development of American poetry about visual art through Modernism (Marianne Moore and William Carlos Williams), the Middle Generation (Elizabeth Bishop, Randall Jarrell, and Robert Lowell) to Postmodernism (John Ashbery, James Merrill, Frank O'Hara). A central question in this development is whether female poets have developed a different kind of ekphrastic poetry from men. Other points of interest will be the American fascination for European art and ekphrastic war poetry.

Form of tuition
The course is taught in fourteen seminars. Students are expected to have prepared the text(s) before class and should be ready to discuss them with their peers and instructor. Students will be asked to hold several presentations.

Type of assessment
Presentations/Participation (20 percent), Short paper (30 percent), Final Essay (50 percent)

Course reading
Selection from: Jane Hedley, Nick Halpern and Willard Spiegelman (eds), In the Frame: Women's Ekphrastic Poetry from Marianne Moore to Susan Wheeler (Newark: University of Delaware Press).
James A.W. Heffernan, Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery (University of Chicago Press)
Entry requirements
Students should have a good command of English and an interest in poetry and visual art.

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