



Master Arts & Culture, Specialization Comparative Arts and Media Studies
VU University Amsterdam - Faculteit der Letteren - M Arts & Culture - 2013-2014

The one-year international Master's programme in Comparative Arts and Media Studies at VU University Amsterdam focuses on current developments in the fields of media, arts, and design. It offers an interdisciplinary track which studies the crossovers between various media and the visual arts. The MA programme combines a comparative approach with a historical and theoretical focus.

The programme is a one-year programme and consists of core seminars (30 ec), electives/internships (12 ec) and a thesis (18 ec). It focuses on intermedialities in relation to the visual arts, cinema, literature, television and digital media. Intermedialities are crossovers and interrelations between the arts and the media, but also within and between various media. These have been intensified with the arrival of digital media and the "hypermedium" that arises from the on-screen interplay of words, images, and sounds and through the convergence of cinema, television, radio, journalism, e-books, and photography on the web.

[Programme overview \(pdf\)](#)

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Specialization Comparative Arts and Media Studies, Electives

Choose tutorial/elective/internship worth 12 credits.

Courses:

Name	Period	Credits	Code
Design, History and Culture	Period 1+2+3	9.0	L_AAMAACW001
Fiction and Film	Period 1	6.0	L_ELMAENG006
Literature and Society	Period 1	6.0	L_AAMALEC001
Literature Visualized	Period 1	6.0	L_ELMAENG007
Methods of Design Analysis: The Meanings of Design	Period 1+2+3	9.0	L_ZAMAACW013
Museum Curator, Collecting/Exhibiting part A	Period 1	6.0	L_KAMAMUS008
Seminar Architecture	Period 1+2+3	9.0	L_KBMAKGS013
The Gothic Gaze	Period 5	6.0	L_ELMAENG010
The Holocaust in American Film and Literature	Period 2	6.0	L_ELMAENG013
Visual Art 1800 to the Present, Writing about Art	Period 4+5+6	9.0	L_KNMAKGS009
Visual Art and the American Poet	Period 2	6.0	L_ELMAENG009
Work Placement Comparative Arts and Media Studies	Ac. Year (September)	12.0	L_ZAMAACWSTA

Crossmedial Exhibitions

Course code	L_ZAMAACW015 ()
Period	Period 4
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. I.L. Blom
Examinator	dr. I.L. Blom
Teaching staff	dr. I.L. Blom
Teaching method(s)	Seminar
Level	400

Course objective

To gain insight in the theory and practice of crossmedial exhibitions. How do exhibition curators, exhibition designers, policy makers and financiers, marketing managers and the press, deal with exhibitions that clearly cross the borders of different media and art forms? Because of the nature of the subject matter, the course will not limit itself to a study of the available literature on the subject but also give students direct contact with the Dutch museum and exhibitions world, seen from different professions & perspectives. Thus giving first hand insight

into wideranging and sometimes also conflicting interests within the Dutch cultural territory. Intrinsically the course deepens discussions within museum and exhibition studies in the 21th century.

Course content

This course focuses on one cross-medial event (a major temporary or permanent exhibition or an event) in which different stakeholders have dealt with the problem of intermediality: policy makers, financiers, curators, designers, multimedia creatives, p.r. agents and the press. How did these various parties deal with artistic practices that surpass medial boundaries, when their backgrounds are mostly mono-medial? What about narrativity, exhibition design, the use of new media, and that of social media in modern exhibitions? Previous exhibitions analyzed were "The Art of Fashion. Installing Allusions" (Museum Boijmans, Rotterdam, 2009), "Illusions of Reality. Naturalist painting, photography and cinema, 1875- 1918" (Van Gogh Museum, Amsterdam 2010), "Amsterdam DNA" (Amsterdam Museum 2012), and "Oskar Fischinger" (EYE Filmmuseum, Amsterdam 2013).

Form of tuition

Seminar. Weekly meetings (max. 4 hours), including lectures, discussions with professionals, excursions, and presentations. Students read texts for literature discussions, prepare questions to the professionals and start their own research, related to the course's content. They hold a (duo) presentation, focusing on museums, exhibitions, and art or media, in relation to crossmediality. The presentation is the prologue to the (individual) final essay.

Type of assessment

100 percent attendance, assignments, presentations and essay. Failing to be present at the first meeting automatically means removal from the course.

Course reading

Articles, will be put on Blackboard.

Entry requirements

Bachelor degree in Comparative Arts and Media Studies or comparable bachelor's programmes in Art, Media or Cultural Studies.

Target group

Master students Comparative Arts and Media Studies. Limited (possibly no) access to outsiders. The number of regular CAMS students will determine whether outsiders will be admitted (course allows for 25 students in total).

Design, History and Culture

Course code	L_AAMAACW001 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. G. Lees-Maffei
Teaching staff	dr. G. Lees-Maffei
Teaching method(s)	Lecture

Course objective

The course provides a thematic and chronological overview of the history of design since 1850 up to today. It covers the most relevant design trends and historical debates internationally. At the end of the course, the student will acquire a good understanding of the various design ideas and their relevance today. The students will be able to independently explore relationships between the fields of culture, technology, socio- economics and design. After completing this course, the student will be able to present their own design-historical research following a structured and analytical approach.

Course content

The course is divided into topics, whose historical and methodological approach is explored through case studies. Canonical design history, design discourse and the developments in both socio- economic and technological fields will be interconnected in the lectures and in the supporting literature. Each course topic explores major periods and movements - sometimes starting from a specific project or product - drawing on comparisons across disciplines and periods.

Form of tuition

Seminars and guest lectures.

Type of assessment

Evaluations will be on the basis of participation, a mid-term essay and a written exam.

Course reading

J. Woodham, Twentieth Century Design, Oxford 1997.

D. Raizman, History of Modern Design (2004), recently published in a revised and expanded 2nd edition (Laurence King and Prentice-Hall Publishers, 2010).

G. Lees-Maffei, R. Houze, The Design History Reader, Oxford/ NYC, 2010.

Additional articles on history of fashion and design historiography.

t.b.a.

Optional:

Fallan, K. Design History: Understanding Theory and Method. Oxford/ New York: Berg, 2010

Entry requirements

An academic bachelor, or a minor, in the Arts, Literature, Culture, Design or Media Studies. Theoretically interested students are particularly welcome to apply

Target group

Master's students Comparative Arts and Media Studies, specialization Design Cultures.

Remarks

Students who do not have the right background will be asked to make up for deficiencies by means of certain bachelor courses or reading lists.

Fiction and Film

Course code	L_ELMAENG006 ()
Period	Period 1
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. R.V.J. van den Oever
Teaching staff	dr. R.V.J. van den Oever
Teaching method(s)	Seminar
Level	400

Course objective

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

Weekly seminars plus three film screenings.

Type of assessment

Final essay.

Course reading

To be announced.

Entry requirements

None.

Target group

MA students of English, VAMA students, Research Master students.

Remarks

1) Students should be fluent in English. 2) Attendance is compulsory.

Literature and Society

Course code	L_AAMALEC001 ()
Period	Period 1
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. E. Jansen
Teaching staff	dr. M.J.E. van Tooren, prof. dr. E. Jansen, dr. A.S. Raghunath, prof. dr. B.J. Peperkamp, prof. dr. D.H. Schram, dr. B. Boter, dr. R.V.J. van den Oever
Teaching method(s)	Seminar
Level	400

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

Course code	L_ELMAENG007 ()
Period	Period 1
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. D.M. Oostdijk
Teaching staff	prof. dr. D.M. Oostdijk
Teaching method(s)	Seminar
Level	400

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

Gunther Kress and Theo Van Leeuwen, Reading Images: The Grammar of Visual Design. New York: Routledge, 2006

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 Comparative Arts and Media Studies

Course code	L_ZAMAAWSCR (501651)
Period	Ac. Year (September)
Credits	18.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. I.L. Blom
Teaching staff	dr. I.L. Blom, dr. J.I.L. Veugen, prof. dr. G.E.E. Verstraete, prof. dr. A.P. Hogenkamp
Teaching method(s)	Seminar
Level	400

Course objective

The programme of Comparative Arts & Media Studies culminates in the Master's thesis, which gives you the opportunity to demonstrate your research skills and your competence as a critic. The Thesis also shows your ability to systematically gather, select and interpret information, to create a theoretical framework, and to argue a case in an independent, objective and responsible manner.

Course content

The Master is completed by a thesis on a topic related to the programme and supervised by one of our academic staff.

Form of tuition

Thesis

Type of assessment

A preliminary meeting will be held late November/early December. Working plans & contracts are handed in end of January and discussed half February. Half May formal presentations will be held, which will be graded and account for a part of the final grade.

Course reading

For the guidebook of the Master Thesis and additional guidelines: see Faculty website, Students, Education Information.

Entry requirements

The courses Transmedia Storytelling and Reading Concepts of Intermediality.

Target group

Master students Comparative Arts and Media Studies

Remarks

Proposals unrelated to the Master will not be accepted.

Methods of Design Analysis: The Meanings of Design

Course code	L_ZAMAACW013 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. J.C. Gimeno Martinez
Teaching staff	dr. J.C. Gimeno Martinez
Teaching method(s)	Lecture
Level	400

Course objective

Design' represents all kind of artifacts which humans create and use on a daily basis, the designed material products of a culture. These artifacts could range from clothes to posters, or from tourism souvenirs to chairs. Some artifacts might be stylish, and others much less so. But how to study design? This course focuses on object-centred research methods and studies design as embedded in its cultural context. Students will explore design in its complexity as a signifying agent for economy, society and technology.

Course content

This course explores a number of methods and approaches for the study of design such as John A Walker's 'Production-Consumption Model' and Igor Kopytoff's 'The Cultural Biography of Things'. Alongside, other methodologies such as the biographical method, the typological approach or the material/techniques approach are also considered.

Form of tuition

Lectures, seminars, discussions and group presentations.

Type of assessment

Class participation (20% of course grade), preparatory assignments (40%) and research paper (40%). Student presence in class is required. No more than 2 absences allowed.

Course reading

Walker, John A. Design History and the History of Design. London: Pluto, 1989

Entry requirements

An academic bachelor, or a minor, in the Arts, Literature, Culture, Design or Media Studies. Theoretically interested students are particularly welcome to apply

Target group

Master's students Arts and Culture, program Design Cultures

Remarks

Students who do not have the proper background will be asked to make up for deficiencies by means of certain bachelor courses or reading lists.

Museum Curator, Collecting/Exhibiting part A

Course code	L_KAMAMUS008 ()
Period	Period 1
Credits	6.0
Language of tuition	Dutch
Faculty	Faculteit der Letteren
Coordinator	drs. S.J. Konijn
Teaching staff	drs. S.J. Konijn
Teaching method(s)	Seminar
Level	400

Reading Concepts of Intermediality

Course code	L_ZAMAACW014 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. G.E.E. Verstraete
Teaching staff	dr. S. Lutticken, prof. dr. G.E.E. Verstraete
Teaching method(s)	Seminar
Level	400

Course objective

This course offers an introduction to concepts and practices of intermediality. It offers a survey of the major concepts used in contemporary debates on the synergy between the arts and the media, and teaches the students not only to get a grip on those terms, but also to understand them in relation to each other. On the basis of these key terms, students acquire a good understanding of the theoretical debates

on intermediality, while learning to analyze concrete objects and practices. Students are asked to relate the terms and theoretical issues discussed to their own disciplinary backgrounds. A close reading of installations, art works, texts, will be part of the training. At the end of the course students not only understand the major (theoretical) aspects concerning intermediality, but they can also present a sophisticated analysis in writing.

Course content

We will read such concepts as text, medium, mediation, intertextuality; reproduction in a variety of theoretical texts, and relate them to concrete art works and practices.

Form of tuition

Seminar. The course combines seminars with in- class presentations by the students. Students will be encouraged to make use of blackboard or websites to exchange ideas and information.

Type of assessment

Evaluations will be on the basis of participation, presentation and possibly final essay.

Course reading

A reader will be provided.

Entry requirements

An academic bachelor, or a minor, in the Arts, Literature, Culture or Media Studies. Theoretically interested students are particularly welcome to apply.

Target group

Master's students Comparative Arts and Media Studies, English Language and Culture; MPhil- students Visual Arts, Media and Architecture.

Remarks

Students who do not have the right background will be asked to make up for deficiencies by means of certain bachelor courses or reading lists.

Seminar Architecture

Course code	L_KBMAKGS013 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. A.A. Nikolaeva
Teaching staff	dr. A.A. Nikolaeva
Teaching method(s)	Seminar
Level	400

Course objective

The aims are: training students in research strategies dealing with the history of (interior) architecture and in developing and presenting critical reflections.

Course content

This year the theme of the seminar is Spaces of Mobility with particular focus on airports.

This course introduces the students in a contemporary research topic in the field of architectural history. A collective discussion on a series of texts and projects will be combined with the development and exploration of an individual research question relating to the central research topic. Special attention will be paid to the different levels of scale the architectural designer is confronted with with: from the urban fabric to the building's interior arrangements.

Form of tuition

Seminars and excursion(s). Collective discussions and individual presentations.

Type of assessment

Regular assignments, presentations and a final paper.

Course reading

To be announced

Entry requirements

Bachelor in Comparative Arts and Media Studies or Art History

Target group

Master's students Arts and Culture; MPhil-students Arts and Culture, Program Visual Arts, Media and Architecture

The Art of Comparison: The Cinematic City

Course code	L_ZAMAACW017 ()
Period	Period 5
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. I.L. Blom
Teaching staff	dr. I.L. Blom, prof. dr. J.E. Bosma, prof. dr. A.P. Hogenkamp
Teaching method(s)	Seminar
Level	400

Course objective

To gain insights into theories, histories, and applications of intermediality, in particular regarding connections between cinema and architecture. Spatial analysis will be combined with social and film historical research.

Course content

The Art of Comparison: The Cinematic City compares media and architecture from an actual and a historical perspective. Within the course the focus is on film locations in Amsterdam, both in fiction and non-fiction cinema and TV. It also contextualizes this within the setting of city development and urbanism, and within debates around the 'cinematic city', i.e. the representation of cities in film and the

different perspectives behind this. Research on Amsterdam film locations will be combined with research on foreign film locations in the countries where the foreign students in the MA come from. The course uses innovative technologies to obtain maximum results and clearly combines theory and practice.

Form of tuition

Seminar. Weekly sessions (max. 4 hours). Excursions & city walks.

Type of assessment

100% attendance. Building up a dossier, existing of: 1) weekly log files, 2) discussion of literature, 3) short presentations during the city walks, 4) reports on excursions, 5) consultation of relevant databases and the GIS-related repository in Geoplaza: The Cinematic City, 6) final presentations of the research.

Course reading

Articles, will be placed on Blackboard.

Entry requirements

Bachelor degree in Comparative Arts and Media Studies or comparable bachelor programme in Art, Media or Cultural Studies.

Target group

Master students Comparative Arts and Media Studies.

Remarks

Limited (or no) access to outsiders (course allows for max. 25 students in total, to be determined on the base of the number of CAMS students).

The Gothic Gaze

Course code	L_ELMAENG010 ()
Period	Period 5
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. A.S. Raghunath
Teaching staff	dr. A.S. Raghunath
Teaching method(s)	Seminar
Level	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 Holocaust in American Film and Literature

Course code	L_ELMAENG013 ()
Period	Period 2
Credits	6.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	prof. dr. D.W. Skorczewski
Teaching staff	prof. dr. D.W. Skorczewski
Teaching method(s)	Seminar
Level	400

Course objective

This course introduces students to representations of Nazi Holocaust of European Jewry in American film and literature.

Course content

Students will analyze how American literature and film bear witness to the destruction of European Jewry and anti-Semitism and grapple with the complexity of representing such horrific events as they are translated into novels and films.

Form of tuition

Seminars

Type of assessment

Essay; presentations

Course reading

TBA

Entry requirements

A thorough command of the English language is required

Target group

MA students in Literature and Culture; VAMA-students; RMA-students

Transmedia Storytelling

Course code	L_ZAMAACW012 ()
Period	Period 1+2+3
Credits	9.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. J.I.L. Veugen
Teaching staff	dr. J.I.L. Veugen
Teaching method(s)	Lecture
Level	400

Course objective

Through this course the student will gain insight and develop a theoretical framework for understanding the major (theoretical) concepts and practices of cross- and transmedia storytelling within film, television, (comic) books, graphic novels, computer- and alternate reality games, and web based media.

Course content

As exemplified by franchises such as Starwars, The Lord of the Rings, Pokemon, CSI, Heroes, Tomb Raider and Assassin's Creed cross- and transmedia development and storytelling have made a quantum leap in the 21st Century. Both cross-and transmedia stories unfold across multiple media platforms, although there is a distinct difference between the two. In this course this difference, as well as differences between branding (such as Coca Cola's Happiness Factory campaign) and non-branding stories (such as the Assassin's Creed narratives or historical (non-fiction) narratives such as In Europa or The Beagle) will be discussed and explored, as will other important aspects of these forms of storytelling such as the fact that they require a much more active attitude of their audience who now have to become hunters and gatherers moving back and forth across various narratives, trying to stitch together a coherent picture from dispersed information.¶ Students will acquire a good understanding of the debates on cross- and transmedia storytelling, which will also include those on seriality, interactive entertainment and fan-culture. At the end of the course students not only understand the major (theoretical) aspects concerning cross-media development, but they will also be able to critically research cross- and transmedia stories. On a practical level they will gain some experience in working with a wiki.¶ Note that this course only discusses commercial and non-commercial cross- or transmedia stories in popular media.

Form of tuition

This course uses a combination of lectures, discussions and seminars. Using various theoretical frameworks, the first period will be devoted to comparing and analysing the various forms and approaches of

storytelling across media. In the second period discussions will continue, but students will also work on writing an article for an academic online journal on popular media, which they will put through a (self-organized) peer review process.

Type of assessment

Attendance, active participation, chairing and contributing to the (online) discussion, peer review process and final article.

Course reading

Dena, C. (2009). *Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments* (Unpublished PhD dissertation). Sidney, Australia. Available online <http://www.christydena.com/academic-2/phd/> Frank Rose (2011) *The Art of Immersion*. New York: W. W. Norton & Company. Selected chapters from various sources.

Entry requirements

Bachelor's degree in Comparative Arts and Media Studies or comparable bachelor's programmes in Art, Media or Cultural Studies.

Target group

Master's students Comparative Arts and Media Studies; other master's students who fulfil the entry requirements.

Remarks

The number of students who can participate in this course is limited. Students who do not study CAMS may therefore be turned down.

Visual Art 1800 to the Present, Writing about Art

Course code	L_KNMAKGS009 ()
Period	Period 4+5+6
Credits	9.0
Language of tuition	Dutch
Faculty	Faculteit der Letteren
Coordinator	dr. S. Lutticken
Teaching staff	dr. S. Lutticken
Teaching method(s)	Seminar
Level	400

Visual Art and the American Poet

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

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)
John Hollander, *The Gazer's Spirit: Poems Speaking to Silent Works of Art* (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

Work Placement Comparative Arts and Media Studies

Course code	L_ZAMAACWSTA (501671)
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Period	Ac. Year (September)
Credits	12.0
Language of tuition	English
Faculty	Faculteit der Letteren
Coordinator	dr. I.L. Blom
Level	400

Course content

While the Comparative Arts and Media Studies programme centers on a core set of compulsory courses, there is also opportunity for students to define their own individual tracks by means of electives and internships.

As a master student in Comparative Arts and Media Studies, internships are possible at a wide range of organisations for media, art and culture located in and around Amsterdam. Visit www.let.vu.nl/master/comparative-arts-and-media-studies for more information and lists of options.

Remarks

In periods 1 and 2 (other periods after consultation with the lecturer).