



## Literary studies (research)

VU University Amsterdam - Faculteit der Geesteswetenschappen - M Literary Studies (research) - 2017-2018

**Note: It is no longer possible to enroll in this research master**

[Programme overview](#)

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## Research Master Literary Studies

The first period you can go abroad, do a tutorial or attend courses at one of the Research Schools worth 15 credits.

Programme components:

- [Research Master Literature Specializations](#)

Courses:

Name	Period	Credits	Code
<a href="#">Core Course National Historiographies and Contested Heritage</a>	Period 2+3	9.0	L_AAMPALG008
<a href="#">Humanities Research Career Preparation</a>	Period 2+3	6.0	L_AAMPALG006
<a href="#">Literary Studies Tutorial</a>	Ac. Year (September)	9.0	L_AAMPLET009
<a href="#">Research Master Thesis Literary Studies</a>	Ac. Year (September)	30.0	L_AAMPLETSCR

## Research Master Literature Specializations

Choose in the first semester of the second year courses from the specialisation up to a maximum of 15 credits.

Programme components:

- [Research Master Literature, Specialization English Literature](#)
- [Research Master Literature, Specialization Greek and/or Latin Literature](#)
- [Research Master Literature, Specialization Dutch Literature](#)

## Research Master Literature, Specialization English Literature

Courses:

Name	Period	Credits	Code
<a href="#">Gothic Spaces</a>	Period 5	6.0	L_ELMAE004
<a href="#">Narratology</a>	Period 2	6.0	L_ELMAE003
<a href="#">Seminar The Material Book</a>	Period 1	6.0	L_NOMANED010
<a href="#">Semiotics</a>	Period 3	6.0	L_ELMAE019
<a href="#">The Diasporic Experience: Ethnic Cultures of America</a>	Period 4	6.0	L_ELMAE014
<a href="#">The Graphic Novel</a>	Period 2	6.0	L_ELMAE002

## Research Master Literature, Specialization Greek and/or Latin Literature

Courses:

Name	Period	Credits	Code
<a href="#">Ancient Epic through the Ages: From Homer to Claudian</a>	Period 5	6.0	L_AAMAOHS046
<a href="#">Greek Literature: The 'Ilioupersis' in Greek Literature</a>	Period 4	6.0	L_AAMAOHS045
<a href="#">Latin Literature: Lucretius, De rerum natura</a>	Period 2	6.0	L_XLMAOHS008

## Research Master Literature, Specialization Dutch Literature

Courses:

Name	Period	Credits	Code
<a href="#">Introduction Theoretical Perspectives</a>	Period 1	6.0	L_NAMALTK004
<a href="#">Literaire socialisatie</a>	Period 1	6.0	L_AAMALTK005
<a href="#">Literature and Visual Culture</a>		6.0	L_NAMALTK005
<a href="#">Seminar Modern Dutch Literature</a>	Period 4	6.0	L_NNMALTK002
<a href="#">Seminar Older Dutch Literature</a>	Period 2	6.0	L_NOMALTK002
<a href="#">Seminar The Material Book</a>	Period 1	6.0	L_NOMANED010
<a href="#">The Author and the Literary Field</a>	Period 2	6.0	L_AAMALTK001
<a href="#">Youth Literature</a>	Period 2	6.0	L_LAMALW007

## Ancient Epic through the Ages: From Homer to Claudian

<b>Course code</b>	L_AAMAOHS046 ()
<b>Period</b>	Period 5
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	drs. J.G.A.M. Lenssen
<b>Teaching staff</b>	dr. E.M. van Opstall
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course objective

- to extend knowledge of current theoretical developments with regard to the interpretation of epic poetry, and to be able to apply these to a

variety of Greek and Latin epic poems from several periods;  
- to be able to interpret Greek and Latin epic poems from an interdisciplinary perspective, within their historical context;  
- to be able to carry out independent research on Greek and Latin texts, and to reflect critically on other interpretations.

### **Course content**

The writing of Greek and Latin epic poetry did not end with classical antiquity, as the genre flourished until the Renaissance. This course will focus on the development of the epic tradition from the vantage point of two later texts from Late Antiquity: Nonnus' Greek epic *Dionysiaca* and Claudian's Latin epic *De Raptu Proserpinae* (4th/5th cent. AD). By looking at several features of and scenes from these poems, we will study how these poets positioned themselves in the long and rich epic tradition and reacted to their predecessors, how they found a niche for their works, and how their epics are embedded in their respective historical contexts.

The first part of the course will focus on Nonnus and the Greek epic tradition, the second on Claudian and the Latin epic tradition.

### **Form of tuition**

Lectures and seminars

### **Type of assessment**

- Written exam in week 8 (60%)
- Oral presentations (40%)

### **Course reading**

A reader with relevant texts will be provided. For the second half of the course, an edition of Claudian's *De Raptu Proserpinae* is also required, for instance M. Platnauer (Cambridge, 1922) (Loeb Classical Library); C. Gruzelier (Oxford, 1993), J.B. Hall (Cambridge, 2008).

### **Target group**

Students admitted to Classics and Ancient Civilizations (with Greek and/or Latin)

### **Registration procedure**

This module is taught at the UvA by NNB (UvA) and mw. dr. E.M. van Opstall (VU)

(UvA subject code 172418726Y).

Module registration at the UvA is required.

Please note that course registration periods at the UvA and VU differ.

For a 'step-by-step guide to course and exam registration' and the 'dates for course and exam registration' please consult the 'course and exam registration'-page via the 'A-Z list' of your MA programme on <http://student.uva.nl/en/>.

### **Remarks**

Students of the MA programme Ancient Studies with knowledge of either Greek or Latin, will attend the first or second half of the course respectively (3 ECTS), and will do an additional tutorial (3 ECTS) to replace the other half of the course, which will consist of a reading list.

This module is taught at the UvA by NNB (UvA) and mw. dr. E.M. van Opstall (VU) (UvA subject code 172418726Y).

Module registration at the UvA is required.

Please note that course registration periods at the UvA and VU differ. For a 'step-by-step guide to course and exam registration' and the 'dates for course and exam registration' please consult the 'course and exam registration'-page via the 'A-Z list' of your MA programme on <http://student.uva.nl/en/>.

## Core Course National Historiographies and Contested Heritage

<b>Course code</b>	L_AAMPALG008 ()
<b>Period</b>	Period 2+3
<b>Credits</b>	9.0
<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>	prof. dr. S. Legene, dr. B. Boter
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	500

### Course objective

This core course trains Research Master students and PhD candidates in devising and executing a common research project, based on theoretical and historical texts, which critically engages with libraries, archives and cultural institutions that house and provide access to relevant textual, material or visual collections. The course focuses on tracing and re-interpreting primary sources that have been canonised in national historiographies, while inviting the participants to reflect on and discuss various theories and methodologies related to notions of evidence, experience, authenticity, voicing, representation and reception.

Participants work independently and align their approaches and results with the common overarching theme of the workings of the imagination in political contestations around nation building. They will be trained to review and report on each other's work in class and at the Graduate School. They will do so in both oral and written form, and at a high academic level.

### Course content

In the edited volume *Nationalizing the past*, a number of historians present their predecessors as 'nation builders in modern Europe' (Berger/Lorenz 2010). Moreover, recent literature from Cultural Studies, Museum Studies, Comparative Literature, Public History and Anthropology zooms in on museums as nation builders, or on artists, novelists, photographers, cartographers, and film makers as historians. So who does what? Whereas 'traditional' Political History typically focuses on the politicians, the armies, the electorate, and the unruly crowd in order to explain processes of state formation and nation building, Cultural Studies and Cultural History seem to be oriented more towards the nationalizing impact of narratives, and of cultural expressions and activities. They invoke anthropological concepts like the 'theatre state' (Geertz) to analyze political processes and explain how (auto)biographies or historiographies of individual objects and rituals, such as those labelled as being part of 'world heritage,' project national histories onto specific political or national sites. How does this cultural turn relate to political processes of

nation-state formation and what are the implications for history as a discipline? In order to find answers to these and other questions the course will revisit Anderson's famous notion of 'imagined community' (1991) in order to examine and discuss the workings of the imagination in political contestations around nation building. The course offers a case study approach. Recent developments in South African historiography and representations of the South African past in biographies, exhibitions, movies, truth-reports, constitute one such possible case. The selection of case studies will partly depend on the research interests and ongoing (RMA or PhD-thesis) work of the participants. This course outline is a draft, open for revision during the first class sessions.

### **Form of tuition**

Seminar. The research project will relate to ongoing research by Legêne, Boter and others within the framework of the 'Global History, Heritage and Memory' programme at the VU research institute CLUE+. The participants will (1) read common theoretical literature and historical monographs; (2) meet other researchers at international conferences or seminars on heritage policies and national identity. In addition they will discuss various approaches to the relevant sources and their institutional contexts and (3) select one cultural production (exhibition, biography, theatre play...) for an in-depth analysis. Finally (4) each participant will work on an individual case study, related and relevant to a common research question and their own Research Master or PhD project. At a final Graduate Seminar, the participants will present their research and conclusions to other VU-students and -staff and in the context of relevant research schools (OPG, Huizinga, other).

### **Type of assessment**

Pro-active and full participation during class sessions; individual and group presentations in class; feedback on work by fellow participants: 30%.

Individual final paper: 40%.

Contribute to the organisation of, and individual presentation during, the Graduate Seminar and/or Research School Seminar: 20%.

Contribution to a general article on the selected cultural production: 10%.

Each aspect has to be satisfactory for a pass. No compensation of partial grades will be allowed.

### **Course reading**

To be announced

### **Target group**

This core module is part of the disciplinary programme of History and of xxxx in the broad Humanities Research Master programme and the second year Research Master History and xxx programme. PhD students (VU), external PhD candidates and students from the relevant interuniversity research schools are invited to participate as well.

### **Remarks**

This course alternates on a yearly basis with the other core course 'Emotional Economies'. The course will be taught in 2017-18.

## **Gothic Spaces**

<b>Course code</b>	L_ELMALTK004 ()
<b>Period</b>	Period 5
<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

This MA course aims to explore the relationship between the Gothic and ideas of space, location and liminality. Gothic has perennially been associated with the unseen, the hidden, the taboo and the course will look to explore how this central theme has been present in Gothic literary production from the mid-Eighteenth Century to the present. This study will allow students to develop independent research skills throughout the programme and we aim to examine why the Gothic remains both current and important in culture today.

### Course content

The course will examine a range of texts from a variety of cultural domains, both literary and visual, to explore the connections between the Gothic and space. Our programme will be organised chronologically from the 18th Century to the present to highlight the development of Gothic from a popular form of literature that was at the outset seen as 'low-brow' and unimportant to (arguably) one of the most widespread cultural genres of literature in the 21st Century.

### Form of tuition

lecture and seminar (two hours a week each)

### Type of assessment

one 4000 word essay

### Course reading

tbc

### Entry requirements

BA degree

### Target group

MA/RMA students of literature.

## Greek Literature: The 'Ilioupersis' in Greek Literature

<b>Course code</b>	L_AAMAOHS045 ()
<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. I.J.F. de Jong

<b>Teaching staff</b>	prof. dr. I.J.F. de Jong
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course objective

The aim of this module is

- to increase your knowledge of important Greek texts,
- to get acquainted with the research on those texts, and
- to learn to contribute to those academic discussions yourself.

### Course content

The topic of the Fall of Troy (Iliouperisis) first memorably treated in Homer's Iliad and Odyssey (in the form of prolepses and analepses) was taken up by a great number of later Greek and Latin authors. In this module we will study a selection of these texts (Epic cycle, Alcaeus, Pindar, Bacchylides, Aeschylus, Euripides, Vergil, Quintus of Smyrna, Triphiodorus). Central research questions will be: 1) how is the story told (here we will use concepts from narratology), 2) what changes does an author make to the material, 3) are there intertextual connections with previous versions and if so what is their function, 4) why is the story of the Iliouperisis told, i.e. what is its relevance in the historical context.

### Form of tuition

Seminar, 2x2 hours per week

### Type of assessment

Students give an oral presentation (40%) and make a written exam (60%). The exam will take place in week 8.

### Course reading

Syllabus with primary texts; scans of chapters or articles in BB or electronically available.

### Entry requirements

Bachelor Classics or Ancient Studies (with Greek and/or Latin)

### Target group

Students admitted to Classics and Ancient Civilizations (with Greek and/or Latin)

### Registration procedure

As this course is being offered at the UvA, a UvANetID is required for registration. Please note that course registration periods at the UvA and VU differ. For a 'step-by-step guide to course and exam registration' and the 'dates for course and exam registration' please consult the 'course and exam registration'-page via the 'A-Z list' of your MA programme on <http://student.uva.nl/en/>.

### Remarks

This module is taught at the UvA by mw. prof. dr. I.J.F. de Jong (UvA subject code 172411506Y)

Registration at UvA is required. Please note that course registration periods at the UvA and VU differ. For a 'step-by-step guide to course and exam registration' and the 'dates for course and exam registration' please consult the 'course and exam registration'-page via the 'A-Z list' of your MA programme on <http://student.uva.nl/en/>.

## Humanities Research Career Preparation

<b>Course code</b>	L_AAMPALG006 ()
<b>Period</b>	Period 2+3
<b>Credits</b>	6.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. J.W.H.P. Verhagen
<b>Examinator</b>	dr. J.W.H.P. Verhagen
<b>Teaching staff</b>	dr. J.F. van der Meulen, dr. J.W.H.P. Verhagen
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	600

### Course objective

In this course, students will learn how to write a research proposal according to the format of NWO or other international research organisations. This will prepare them for a possible PhD-application after graduation. After finishing this course, the students will:

- Be able to write a convincing research proposal for both peers and an interested lay audience;
- Understand the procedures and assessments for grant applications, and apply this knowledge when writing a research proposal;
- Be able to present a research proposal convincingly in a short time frame;
- Be able to convincingly reply to critical questions about the research proposal;
- Be able to evaluate research proposals, even when they are not from their own discipline, and to give a reasoned judgement about the quality.

### Course content

In the Master courses Research Design 1 and 2 students learn about the culture of application and research practice in the scientific world, in particular in the field of Humanities. Students are also trained to design a research proposal that meets the highest requirements of judgment for PhD positions. In particular, the Research Design 2 course prepares for writing an individual research proposal that can be developed into a grant application.

In order to achieve this goal, the course focuses on the various aspects of the writing process, and on the procedures for grant application followed at NWO and other scientific bodies. This includes the dynamics of selection committees and the role of knowledge utilization.

The course is designed to start from the basics, by first developing a research idea into a short abstract that will be discussed with fellow students. Emphasis will be on defining the scientific impact of the research proposal, and on explaining this to non-experts. Following this, a final research proposal will be written that will be presented in a 'mock interview' setting, where the students will comment on one another's proposals.

In order to achieve the learning goals the following learning activities are offered:

### 1. Guest lectures

In a number of guest lectures (including PhD-students) you will be informed about what it takes to become a PhD-student, what are the relevant procedures for grant application, and how you can avoid the pitfalls.

### 2. Discussions

During the course, you will be asked frequently to actively reflect on all aspects of writing research proposals through discussion with your fellow students.

### 3. Presentations

Once you have developed and written down your ideas for a research proposal, you will present these in class to your fellow students.

### 4. Peer review

An important aspect of this course is receiving peer review from your fellow students. This will help you to understand whether your research proposal is sufficiently clear.

## Type of assessment

During this course, the students will have to submit 4 written assignments, and will have one graded oral assignment (the 'mock interview'). Furthermore, there will be three non-graded assignments. The assessment programme is as follows:

### ASSIGNMENT - GRADING WEIGHT

evaluation of 2 research proposals (assignment 1) - 5%

draft abstract (assignment 2) - not graded

elevator pitch - not graded

CV + knowledge utilisation (assignment 3) - 10%

final abstract (assignment 4) - 15%

draft proposal (assignment 5) - not graded

5 minute presentation (assignment 6) - 20%

'mock interview' (assignment 6) - 10%

final proposal (assignment 7) - 40%

Grades 0-10, attendance obligatory. Final grades below 6.0 are insufficient. Grades between 5.5 and 6.0 will however be rounded to 6.0. Grading for the assignments will be done on the basis of rubrics. These rubrics will be made available through Canvas.

## Entry requirements

Seminar Research Design 1

## Target group

RMA students Faculty of Humanity

## Introduction Theoretical Perspectives

<b>Course code</b>	L_NAMALTK004 ()
<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
<b>Teaching method(s)</b>	Seminar

<b>Level</b>	400
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## Latin Literature: Lucretius, De rerum natura

<b>Course code</b>	L_XLMAOHS008 ()
<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. M.H. Koenen
<b>Examinator</b>	dr. M.H. Koenen
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### Course content

Roman epic flourished during the reign of the Flavian emperors (69-96 AD), witness the fact that four epics have come down to us: Valerius Flaccus' *Argonautica*, Statius' *Achilleis* and *Thebais*, and Silius Italicus' *Punica*. Whereas these epic poets were often neglected and seen as mere epigones of Virgil, their poems are currently enjoying an exciting revival. More and more, it is becoming clear that Flavian epic had its own voice and agenda. This seminar will focus on the first of these epics (which was probably written during Vespasian's reign) to see what challenges Valerius Flaccus faced as he tried to find his own place in the long epic tradition. How did he deal with his predecessors? With Apollonius of Rhodes' Hellenistic epic on the same topic, with Virgil's classic *Aeneid*, and with that epic's iconoclastic successors: Ovid's *Metamorphoses* and Lucan's *Bellum Civile*? And how did the other Flavian epics react to Valerius' attempts? Other topics to be dealt with in this seminar include Valerius' peculiar epic style, the enigmatic incompleteness and ending of the poem, its reception in later times, and the way the epic reflects the cultural and political context of Flavian Rome.

### Form of tuition

Lectures and seminars.

### Type of assessment

The final score for the course is based on (1) individual presentation (30%), (2) written examination of individual reading list (70%).

### Course reading

Will be made available during the course.

### Entry requirements

BA Classics or compatible expertise (with Latin)  
Students admitted to one of the following Master's programmes can take this course: Classics and Ancient Civilizations (all three programmes).

### Target group

Master students Classics and Ancient Civilizations.

### Remarks

This module is taught at the VU by prof. dr. P.H. Svrijvers.

## Literaire socialisatie

<b>Course code</b>	L_AAMALTK005 ()
<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>	dr. R.C.M. van Steensel
<b>Examinator</b>	dr. R.C.M. van Steensel
<b>Teaching staff</b>	dr. R.C.M. van Steensel
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Literary Studies Tutorial

<b>Course code</b>	L_AAMPLET009 ()
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	9.0
<b>Language of tuition</b>	English
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	dr. J.H.C. Bel
<b>Level</b>	500

## Literature and Visual Culture

<b>Course code</b>	L_NAMALTK005 ()
<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>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Narratology

<b>Course code</b>	L_ELMALTK003 ()
<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. B. Brink
<b>Examinator</b>	dr. B. Brink
<b>Teaching staff</b>	dr. B. Brink

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

### Course objective

Students become acquainted with narratology as a theoretical instrument for the analysis of both written and visual texts.

### Course content

Using narratology (for novels) and film narratology, we compare and contrast a select number of novels and their film adaptations.

### Form of tuition

Seminar meetings, 2 x 2 hours per week.

### Type of assessment

Exam.

### Course reading

To be announced.

### Entry requirements

None.

### Target group

This course is part of the Master's program English Literature in a Visual Culture. Students from other (Research) Master's programs are welcome.

### Registration procedure

There is a slightly different enrollment procedure for this course. The standard procedure of the Faculty of Humanities has students sign up for (i) the course, (ii) the type of class (lecture and/or preferred seminar group), and (iii) the exam. However, for this course the instructor will assign the students to the seminar groups. Therefore, students should sign up for (i) the course, (ii) the lectures (if applicable), and (iii) the exam, but not for the seminar groups.

There is limited seating for this course. Priority will be given to students of the Master's program English Literature in a Visual Culture. Students from other (Research) Master's programs are initially placed on a waiting list.

### Remarks

The level of English in this course is high.

## Research Master Thesis Literary Studies

<b>Course code</b>	L_AAMPLETSCR (500651)
<b>Period</b>	Ac. Year (September)
<b>Credits</b>	30.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Coordinator</b>	prof. dr. J.M. Koppenol
<b>Level</b>	600

## Seminar Modern Dutch Literature

<b>Course code</b>	L_NNMALTK002 ()
<b>Period</b>	Period 4
<b>Credits</b>	6.0
<b>Language of tuition</b>	Dutch
<b>Faculty</b>	Faculteit der Geesteswetenschappen
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Seminar Older Dutch Literature

<b>Course code</b>	L_NOMALTK002 ()
<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>	prof. dr. J.M. Koppenol
<b>Examinator</b>	prof. dr. J.M. Koppenol
<b>Teaching staff</b>	prof. dr. J.M. Koppenol
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

## Seminar The Material Book

<b>Course code</b>	L_NOMANED010 ()
<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

This course seeks to introduce students to an approach that is currently of great importance in textual studies: the text as a material object.

While literary students are used to focusing on the linguistic code of a text (the content, or narrative), this course focuses on the bibliographic code (such as typography, layout, binding, owner's marks and illustrations). The aim of the course is to explore how meaning is conveyed by these material features as well as by the words of the text. Students will learn how to apply this approach on a given text, to

discuss their research with fellow students and to share their findings both orally, on paper and online.

### **Course content**

We will study the material aspects of *Paradise Lost* (1667) by John Milton. The Special Collections department of VU University Library holds a large number of editions of this text, from 1669 to 1931, in all sizes, and with a variety of illustrations and bindings. You will conduct your own (individual) research project, studying the material features of one original copy of Milton's text from this collection in depth or comparing one material feature in several editions. You will write a research paper and present your findings orally. You will also help to create an online exposition of copies of Milton's *Paradise Lost*, hosted by the VU University Library, by writing a short, yet informative and attractive text about your research. Throughout the course, you will read and discuss theoretical literature on material textuality.

### **Form of tuition**

Seminar. There are two classes (of two hours each) every week, one in the Library Lab (at the Special Collections Department of the VU Library, on the first floor of the main building) and one in a regular classroom. The classes in the Library Lab are very much 'hands-on', whereas the other classes offer a more theoretical take on the subject. In preparation for each class, you will read book chapters and articles and do your own research.

### **Type of assessment**

The assessment consists of three elements: web exposition (20%); oral presentation (20%); written essay (60%). Grades will be given on a scale from 1 to 10. All assignments need to be graded 'sufficient' (i.e. 5.5) or higher in order to complete the course. If you do not meet the deadline for your essay at the first attempt, you will be given a reduced mark. If you submit your re-sit work after the deadline you will have failed the assessment. Students in the Research Master programme will receive an extra challenging essay assignment which includes writing a 500 word abstract for a real-life conference, special issue, or funding bid.

### **Course reading**

The provisional reading list includes (parts of) the following core texts: George Bornstein, *Material Modernism. The Politics of the Page*. Cambridge: Cambridge University Press, 2001; Bonnie Mak, *How the Page Matters*. Toronto (etc.): University of Toronto Press, 2011; D.F. McKenzie, *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999; Peter Stoicheff, 'Materials and Meanings'. In: Leslie Howsam (ed.), *The Cambridge Companion to the History of the Book*. Cambridge University Press (2014), p. 73-89. All books are available through UB.VU. Additional texts on specific themes and aspects will be announced on Canvas.

### **Entry requirements**

Bachelor degree in a humanities-related programme.

### **Recommended background knowledge**

Students should have a good command of English. It is recommended that you (re-)read *Paradise Lost* prior to the course.

**Target group**

Students of the MA English Literature in a Visual Culture; Students of the MA Nederlandse letterkunde en het literaire veld; Students of the Research Master Literary Studies. This course is also open to students of the MA Kunst- en cultuurwetenschappen and the MA Geschiedenis.

**Remarks**

You are allowed to miss two classes in total, provided you notify the instructor beforehand and you do prepare the assignments due for that day.

**Semiotics**

<b>Course code</b>	L_ELMAENG019 ()
<b>Period</b>	Period 3
<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 various semiotic theories (Saussure, Barthes, Derrida), with a focus on the word/image-binary.

**Course content**

The course starts with an exploration of the various theoretical understandings of words and images as semiotic signs. Subsequently, we retrace and position ourselves in the academic debate on the supposed superiority of words over images and vice versa.

**Form of tuition**

There are four two-hour seminars each week.

**Type of assessment**

Exam.

**Course reading**

To be announced.

**Target group**

This course is part of the Master's program English Literature in a Visual Culture. Students from other (Research) Master's programs are welcome.

**The Author and the Literary Field**

<b>Course code</b>	L_AAMALTK001 ()
<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 Diasporic Experience: Ethnic Cultures of America

<b>Course code</b>	L_ELMAENG014 ()
<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>	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 (literary and visual) texts.
- comparatively analyze diaspora texts coming from different cultural and national contexts.
- formulate a research question, locate and interpret sources, assess the significance of their own research within the framework of current debates on diaspora writing.
- 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 literary and visual texts that originate in a wide variety of (North American and other) diasporic cultures, and that have triggered new ways of thinking about life after migration. In their narratives and imagery of diaspora life, do authors and artists relate similar (chronological) outlines of displacement, uprootedness, intercultural encounters, transculturation and cultural hybridization? Or have they come up with new and innovative (non)plots and imageries? How do gender, race, ethnicity and nationality intersect in the representation of diaspora?

### Form of tuition

Two seminars per week of two hours each; one extra film viewing session to be scheduled in the first week of the course.

### **Type of assessment**

30% Class participation, including group presentation and moderation of a discussion.

30% Written posts on Canvas (weekly). Submitting all posts on time is a prerequisite for being allowed to take the exam and thus for successfully finishing the course.

40% Written exam. Students will not be allowed to compensate an exam grade that is lower than 5.5 with other partial grades.

### **Course reading**

Novels, short stories, memoirs, graphic novels, academic articles. We will start off with a close-reading of three short stories from Chimamanda Adichie's collection *The Thing around Your Neck* (2009).

### **Target group**

MA and RMA students.

## The Graphic Novel

<b>Course code</b>	L_ELMALTK002 ()
<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. E.L. la Cour
<b>Examinator</b>	dr. E.L. la Cour
<b>Teaching staff</b>	dr. E.L. la Cour
<b>Teaching method(s)</b>	Seminar
<b>Level</b>	400

### **Course objective**

In this course, students learn about the burgeoning field of comics studies. Particular interest will be paid to discussions of high/low culture in terms of literary studies and art discourse.

### **Course content**

The starting point of this course will be an exploration of the historical advent of comics and the dismissal they faced - and are still facing - in literary studies and art discourse. After tracing comics' history, we will begin to more closely analyze a variety of different comics forms using insights from the fields of semiotics, narratology, gender studies, memory studies, and art history to name but a few approaches.

### **Form of tuition**

There are two two-hour seminars each week.

### **Type of assessment**

Attendance and Participation (10%), Presentation (30%), Essay (60%). Students must receive a 5.5 or higher on the essay to pass the course.

**Course reading**

To be announced in the course syllabus, which will be posted on Canvas well in advance of the start of the course. Theoretical readings will include Groensteen, Hatfield, Eisner, McCloud, Chute, Rohy, Greenberg, Krauss, W.J.T. Mitchell, and Deleuze and Guattari. Comics readings will include Spiegelman, Satrapi, and Bechdel, among with a number of other works.

**Entry requirements**

Some historical and theoretical interest in comics or image-texts is recommended

**Target group**

This course is part of the Master's program English Literature in a Visual Culture. Students from other MA or RMA programs are welcome.

**Remarks**

The level of written and spoken English in this course is high.

## Youth Literature

<b>Course code</b>	L_LAMALW007 ()
<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. 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