



## GS/LT 335 GENDER AND SEXUALITY IN DUTCH LITERATURE FROM 1700 TO THE PRESENT

IES Abroad Amsterdam

**DESCRIPTION:** This literature course introduces students to Dutch literature from the seventeenth century to the present. It offers a wealth of highlights of Dutch literature in relationship to women's writing, gender, and sexuality, while contextualizing these themes in the society and history of the Low Countries. Women authors have always contributed to Dutch literature, but their position and significance has been systematically occluded. Students will learn to analyze this paradox by reading works of women writers and by studying the mechanisms of (literary) history-writing. They will study, analyze and discuss gendered readings of Dutch literature, as well as several works in which sexuality is a theme. Primary texts include Raden Adjeng Kartini's *Letters of a Javanese princess* (1912), *The Diary of Anne Frank* (1947), Anja Meulenbelt's *Shame is Over* (1976), as well as contemporary work of young women authors.

Students will also be introduced to classic theories and concepts for the critical analysis of gender patterns, such as Binary Oppositions, Performativity, Orientalism, and the issue of Equality versus Difference. Although these theories have been developed in Literary Studies, they can and will be used accordingly for the analysis of visual art, performance and film, the new media, and culture at large. We promise that this course will offer students a compelling new perspective on their lives in relation to that of other people in the Netherlands, the US, and the world.

Students will have the opportunity of studying in Amsterdam, the literary centre of the Low Countries from the seventeenth century to the present, and will thus come to appreciate the environment in which the works examined were composed. In addition to seminar lectures and discussions, students will visit museums and Amsterdam's literary sites, such as the the Anne Frank House, the Tropenmuseum and Atria, Institute on Gender Equality and Women's History.

**CREDITS:** 3 credits

**CONTACT HOURS:** 36 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**ADDITIONAL COST:** purchasing of some novels/renting novels (limited availability)

**METHOD OF PRESENTATION:**

- Seminar lectures
- Discussions
- Course-related trips

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Course Participation (10%)
- Three presentations (30%; 10% each)
- Journal response and two essays (60%; 20% each)

**COURSE PARTICIPATION:**

Course participation is based on participation during field trips and group discussions. Students are expected to have read the set literature per session before the start of every session, and to be able to pose relevant questions for group discussions.

**PRESENTATIONS:**

In session 4, 6, and 12 students will be asked to give ten minute presentations in groups on, respectively, the Tropenmuseum, Anne Frank's diary, contemporary poetry. The presentations will be assessed based on: 1) application of knowledge gained in class, 2) originality, 3) group dynamics.

**JOURNAL RESPONSE:**

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The journal entry (500 words) should be a personal response to the field study trip to the Anne Frank Museum in session 7, and should be submitted in session 8. The journal response has to be hand written on paper, like in a real journal, and it may also contain drawings, a picture of something in the house, etc.

**ESSAYS:**

The aim of the essays (1000 words each, +/- 10%) is to evaluate what has been discussed in the previous sessions. The student will be asked to elaborate on one of the texts discussed in class, employing the frameworks provided by Bertens and Woolf. A more specific description of the topics and assessment will be provided in class. All essays can be submitted on Moodle / Assignments before the start of sessions 5 and 11. For overdue submissions one point will be subtracted. The assessment form for the essays can be found on page 13 of this document.

**LEARNING OUTCOMES:**

By the end of the course students will be able to:

- Demonstrate knowledge of the literary history of the Low Countries, and exhibit detailed acquaintance with some canonical works of Dutch literature.
- Demonstrate knowledge of basic concepts and theories in Gender and Queer Studies.
- Analyze primary literary works with a focus on gender and sexuality.
- Present their findings in presentations and short papers, comparing what they have learned to their own literary history.

**ATTENDANCE POLICY:**

Since IES Abroad Amsterdam courses are designed for students to take advantage of the instructor’s unique contribution, and because the lecture/discussion format is regarded as the primary mode of instruction, regular class attendance is mandatory. In addition, students are expected to be on time for classes and related field/study trips.

Excused absences apply in cases of illness (students must present a doctor’s note), and compelling circumstances beyond the student’s control. Please note that missing a flight on the day of class does not fit in this category. Each unexcused absence will lead to a 0.5 point (of a 1-10 scale) deduction of your final grade of 0.5.

If a student shows a pattern in (excused and unexcused) absences, students may be subject to an Academic Review, including—but not limited to—a letter sent to their home school, a probationary period, or exclusion from the program entirely.

**CONTENT:**

Session	Content	Assignments
<p><b>Preparation in advance</b></p>	<p>The following two texts should be read in advance of the course and are meant to provide students with a framework to interpret women’s writing. Knowledge of Bertens and Woolf should be applied in the essays and presentations.</p> <p>Bertens is a Comparative Literature handbook from which we selected passages on gender and queer studies. Woolf provides a critical over-view of English women’s writing before 1900, which will be used as a reference point in class. Although certain sections have been selected as essential reading the students might wish to read more of the two works.</p>	<ul style="list-style-type: none"> <li>• Hans Bertens. <i>Literary Theory: The Basics</i>. 3<sup>rd</sup> ed. New York: Routledge, 2014: 81-89, 195-212.</li> <li>• Virginia Woolf. <i>On Women and Writing</i>. Selected and introduced by Michele Barrett. San Diego: Harcourt, 1996 [1904]: Introduction (1-39), Part 1 (43-78).</li> </ul>

<p><b>Session 1:</b></p> <p>Tuesday, June 13, 9:30-12:30.</p>	<p><b>Introduction to Dutch Culture</b></p> <p>During the first part of the first session we will do a brief introduction round, and we will go through the basic principles of the course and the course program to determine our mutual expectations about the course.</p> <p>Subsequently, the first session will offer an introduction to Dutch society and culture, to gain some primary knowledge of the context in which Dutch literature came and continues to come into being. What are typical Dutch stereotypes? Where do they come from? Do we value them? In answering these basic questions we will work up to the role of women in Dutch society and Dutch literary history.</p>	<ul style="list-style-type: none"> <li>• Emmeline Besamusca &amp; Jaap Verheul. 'Introduction.' <i>Discovering the Dutch: On Culture and Society of the Netherlands</i>. Eds. Besamusca en Verheul. Amsterdam: Amsterdam University Press, 2010. 11-16.</li> <li>• Jaap Verheul. 'In Foreign Eyes.' <i>Discovering the Dutch: On Culture and Society of the Netherlands</i>. Eds. Emmeline Besamusca en Jaap Verheul. Amsterdam: Amsterdam University Press, 2010. 267-77.</li> </ul>
<p><b>Session 2:</b></p> <p>Thursday, June 15, 13:30-16:30.</p>	<p><b>Golden Age or Black Page?</b></p> <p><b>Walk through 17th-Century Amsterdam</b></p> <p>Although women have always written, it was extremely difficult for women in the seventeenth century to have their work published. After a lecture of the opportunities women did find, we will make a gender analysis of a tragedy by Joost van den Vondel – known for the Vondelpark –, exploring how gender patterns were operative in early modern Dutch society and literature. In doing so, we will learn to recognize and assess 'binary oppositions', as discussed by Joan Scott.</p> <p>From 15:30 we will take a tour through the neighborhood where Vondel spend his everyday life. Class will end in the city center.</p>	<ul style="list-style-type: none"> <li>• Joan W. Scott. 'Gender: A Useful Category of Historical Analysis.' <i>American Historical Review</i> 91 (1986): 1053-75.</li> <li>• Kristine Steenbergh. 'Gender Studies: Emotions in <i>Jeptha</i> (1659).' Jan Bloemendal en Frans-Willem Korsten. <i>Joost van den Vondel (1587-1679): Dutch Playwright in the Golden Age</i>. Leiden: Brill, 2012. Drama and Theatre in Early Modern Europe 1. 407-26.</li> <li>• Joost van den Vondel. <i>Jepthah: Tragedy</i>. 1659. Trans. Peter King. <i>Dutch Crossing</i> 26 (2002) 2: 248-301. (A selection of fragments will be provided.)</li> </ul>

<p><b>Session 3:</b></p> <p>Tuesday, June 20, 9:30-12:30.</p>	<p><b>The Women's Era</b></p> <p>The eighteenth century has been called, internationally, the 'Women's Era', since the number of women authors increased, and they successfully entered new genres of the novel and children's literature. We will discuss the correspondence between Betje Wolff (1738-1804) and Aagje Deken (1741-1804), a lesbian couple <i>avant la letter</i>, using the concept of 'Performativity' developed by Judith Butler. Finally, we will investigate whether similar patterns of Performativity are significant in 21<sup>st</sup>-century artist Beyoncé's visual album <i>Lemonade</i>.</p>	<ul style="list-style-type: none"> <li>• Maaïke Meijer. 'Ah! My worthy DEKEN! Thee.' Lyrical Address. Eds. Kornee van der Haven en Jürgen Pieters. Amsterdam: Amsterdam University Press. Forthcoming in 2017.</li> <li>• Riet Schenkeveld-van der Dussen. 'Fast Friends: Elisabeth Bekker and Agatha Deken. <i>Women's Writing from the Low Countries 1200-1875': A Bilingual Anthology</i>. Eds. Lia van Gemert, e.a. Amsterdam: Amsterdam University Press, 2010. 402-17.</li> <li>• Judith Butler. <i>Gender Trouble: Feminism and the Subversion of Identity</i>. London: Routledge, 2006. 183-193.</li> <li>• In class film screening (partly): Beyoncé. <i>Lemonade</i>. Parkwood Entertainment, 2016.</li> </ul>
<p><b>Session 4:</b></p> <p>Tuesday, June 27, 9:30-12:30.</p>	<p><b>Letters of a Javanese 'Princess'</b></p> <p><b>Visit to the Tropenmuseum</b></p> <p>In this session, we will have a close look at letters by Raden Adjeng Kartini, who was not a princess at all, but a pioneer in the struggle for women's right in Indonesia. She offers a perspective on Dutch colonialism from within the colony. We will use Edward Said's theory of 'Orientalism' to interpret the reception of Kartini's work in the Netherlands. By comparing reception patterns of Kartini's work in Indonesia and the Netherlands, much can be said about the role of colonialism in both societies today.</p> <p>After the lecture, we will visit the permanent exhibit on Dutch colonial history at the Tropenmuseum in Amsterdam.</p>	<ul style="list-style-type: none"> <li>• <b>Students will be asked to hold a ten-minute presentation (S4) in groups on one of the objects in the Tropenmuseum.</b> You can inspect the collection beforehand on <a href="http://collectie.tropenmuseum.nl/default.aspx?lang=en&amp; ga=1.84348702.644459228.1491060646">http://collectie.tropenmuseum.nl/default.aspx?lang=en&amp; ga=1.84348702.644459228.1491060646</a></li> <li>• Raden Adjeng Kartini. <i>Letters of a Javanese princess</i>. 1912. Trans. Agnes Louise Symmers. Foreword by Louis Couperus. London: Duckworth, 1921. (A selection of fragments will be provided.)</li> <li>• Edward Said. 'Introduction.' <i>Orientalism</i> [1978]. London: Penguin, 2003, 1-4.</li> </ul>
<p><b>Session 5:</b></p> <p>Thursday, June 29, 13:30-16:30.</p>	<p><b>'The Grand Old Lady' and the Case of the Colony: Hella Haasse</b></p> <p><b>Screening: <i>Going Home</i></b></p> <p>In this guest lecture by Indonesia expert Lisanne Snelgers we will learn about Holland's post-war struggle with its colonial past, as well as Indonesia's fight for independence and the way in which this past is remembered through literature. We will do so by reading a classic work from this period: Hella Haasse's <i>Oeroeg</i>, translated into English as <i>The Black Lake</i> and by discussing secondary literature about 'colonial nostalgia'. Haasse is generally regarded as the most important woman author from the post-war</p>	<ul style="list-style-type: none"> <li>• <b>Hand in essay S5.</b> The assignment will be specified in class.</li> <li>• Sarah De Mul. 'Nostalgia for Empire: "Tempo Doeloe" in Contemporary Dutch Literature.' <i>Memory Studies</i> 3 (2010) 4: 413-28. Sage Journals: <a href="http://mss.sagepub.com">mss.sagepub.com</a>.</li> <li>• Hella Haasse. <i>The Black Lake</i>. 1948. London: Portobello Books, 2013.</li> <li>• Henk M.J. Maier. 'Escape from the Green and Gloss of Java: Hella S. Haasse and Indies Literature.' <i>Indonesia</i> 77 (2004): 79-107.</li> <li>• In class film screening (partly) of <i>Going Home</i> (1993). Dir. Hans Hylkema.</li> </ul>

	<p>period. We will address the gendered reception of her work. After Snelders' introduction, we will watch the movie adaptation of Haasse's novella, <i>Going Home</i>.</p>	
<p><b>Session 6:</b></p> <p>Friday, June 30, 9:30-12:30.</p>	<p><b>(Auto-)biographic Writing in the Second World War</b></p> <p>The focus of this and the next session will be on diaries, letters and other (self-)narratives from the Second World War period. After a short introduction on the Dutch history of the Second World War, and an examination of various questions pertaining to auto-biographic writing, we will discuss issues of emancipation and sexuality addressed in the diary of Anne Frank.</p>	<ul style="list-style-type: none"> <li>• <b>Prepare a ten-minute presentation (S6)</b> in groups on an aspect of the history of Anne Frank's diary in the United States, for example: theatrical productions, movies, different English translations of the diary, book covers of the diary from 1945 to the present, or literary critiques. Use PowerPoint or other means to present.</li> <li>• Jacqueline Bel. 'War and Literature: Anne Frank (1929-1945).' <i>Women's writing from the Low Countries 1880-2010: an anthology</i>. Eds. Jacqueline Bel and Thomas Vaessens. Amsterdam: Amsterdam University Press, 2010. 131-34.</li> <li>• Anne Frank. <i>Anne Frank's Tales from the Secret Annex</i>. Including her unfinished novel <i>Cady's Life</i>. 1947. Trans. Susan Massotty. Eds. Gerrold van der Stroom and Susan Massotty. New York: Bantam Dell, 2003.</li> </ul>
<p><b>Session 7:</b></p> <p>Monday, July 3, 18:30-20:30.</p>	<p><b>Course-Related Trip to the Anne Frank Museum</b></p> <p>The visit includes a short introduction by the instructor, focusing on the life of Anne Frank's family in the Annex House, in the broader setting of Holocaust and Genocide studies.</p> <p>This week the reading complements different aspects evoked in the diaries of Anne Frank, to form a more comprehensive picture of femininity and sexuality against the background of Nazism and the Camps.</p>	<ul style="list-style-type: none"> <li>• Jacqueline Bel. 'War, Eroticism and Asceticism: Etty Hillesum (1914-1943).' <i>Women's writing from the Low Countries 1880-2010: An Anthology</i>. Eds. Jacqueline Bel and Thomas Vaessens. Amsterdam: Amsterdam University Press, 2010. 93-96.</li> <li>• Tadeusz Borowski. 'Auschwitz, Our Home. (A letter).' <i>This Way For the Gas, Ladies and Gentlemen</i>. London: Penguin, 1992. 98-142.</li> <li>• Sarah J. Heim. 'Hiding.' <i>If this is a Woman</i>. London: Abacus, 2015. 562-74.</li> <li>• Janet Jacobs. 'Gender and Collective Memory: Women and Representation at Auschwitz.' <i>Memorializing the Holocaust</i>. London: I.B. Tauris, 2010. 29-45.</li> <li>• Primo Levi. 'If This Is a Man.' Opening poem of <i>If This Is a Man</i>. Wikipedia: <a href="https://en.wikipedia.org/wiki/If_This_Is_a_Man">https://en.wikipedia.org/wiki/If_This_Is_a_Man</a>.</li> <li>• Tzvetan Todorov. 'Actors.' <i>Facing the Extreme</i>. London: Phoenix, 2000. 76-82</li> </ul>
<p><b>Session 8:</b></p> <p>Thursday, July 6, 13:30-16:30.</p>	<p><b>Gerard Reve: Post-War Trauma or Homosexual Oppression?</b></p> <p><b>Screening: <i>Evenings</i></b></p> <p>The work of the Netherlands' most famous homosexual Gerard Reve (1923-2006) has been</p>	<ul style="list-style-type: none"> <li>• <b>Write a journal response</b> to the Anne Frank House field trip, relating how your previous understanding of Anne Frank was supplemented and revised by newly acquired knowledge.</li> <li>• Femke Essink. <i>Adaptations as Critique: Reve's Evenings (De avonden) and the Representation of the Netherlands as a Gay-Tolerant Society</i>. Lecture</li> </ul>

	<p>declared untranslatable. However, this year his most popular novel <i>De avonden</i> (<i>The Evenings</i>) was published in an English translation. <i>The Evenings</i> describes the astonishingly boring everyday life of a young man in post-war Amsterdam. His ironic attitude, which increasingly inclines towards cynicism and depression, was unanimously interpreted as a post-war trauma, until Reve in the 1960s made his homosexuality public; since then, the interpretation of the novel shifted to an expression of homosexual oppression in the post-war period and <i>The Evenings</i> has been celebrated as a literary monument of gay emancipation in the Netherlands.</p> <p>We will investigate how the reception of Reve's work and the emancipation of homosexuals in the Netherlands are interrelated, by looking at the novel, as well as at its film and comic book adaptations.</p>	<p>for Hermes Conference, 2013.</p> <ul style="list-style-type: none"> <li>Gerard Raat. 'The Containment of Chaos: The Work of Gerard Reve.' <i>The Low Countries</i> 8 (2000): 190-95.</li> <li>In class screening (partly) of <i>Evenings</i> (1989). Dir. Rudolf van den Berg.</li> </ul>
<p><b>Session 9:</b></p> <p>Tuesday, July 11, 9:30-12:30.</p>	<p><b>Sexual Liberation in the Sixties</b></p> <p><b>Screening: <i>Turkish Delight</i></b></p> <p>In the 1960's and 70's, Amsterdam was the center of counterculture movements like Flower Power, Provo, and Dolle Mina. The Dutch capital became known for free sex and drugs. We will look at the cultural transitions that took place in Amsterdam and analyze their literary reflection by discussing one of the most popular Dutch novels <i>Turkish Delight</i> (1969) by Jan Wolkers. We will also watch the controversial movie adaptation by Paul Verhoeven.</p>	<ul style="list-style-type: none"> <li>Rosemarie Buikema &amp; Iris van der Tuin. 'Three feminist waves.' <i>Discovering the Dutch: On Culture and Society of the Netherlands</i>. Eds. Emmeline Besamusca and Jaap Verheul. Amsterdam: Amsterdam University Press, 2010. 190-201.</li> <li>Jan Wolkers. <i>Turkish Delight</i>. 1969. Trans. Great Kilburn. London: Marion Boyars Publishers Ltd, 2009.</li> <li>In class film screening: <i>Turkish Delight</i> (1973). Dir. Paul Verhoeven.</li> </ul>
<p><b>Session 10:</b></p> <p>Thursday, July 13, 13:30-16:30.</p>	<p><b>Literary Life in 21st Century Amsterdam</b></p> <p><b>Author Interview: Marieke Samson</b></p> <p>This session will start with a discussion of the journal responses handed in last week. <b>Be prepared to present your response in class.</b> Anne-Marieke Samson is a young Dutch author whose work is inspired by second wave feminism in the Netherlands. She is currently working on her second novel <i>Klootzakjes</i> (Little Bastards), and she has her own column in literary journal <i>Tirade</i>, where she never refrains from speaking her mind. She is an expert by experience in contemporary Dutch women's writing and the ways in which</p>	<ul style="list-style-type: none"> <li><b>Prepare an interview question</b> for Anne-Marieke Samson about the state of contemporary Dutch women's writing; the literary scene of Amsterdam, or anything you would like to know from her.</li> <li>Anne-Marieke Samson. 'Literary Perverts.' Trans. Pajmans/Tsagdis. <i>Tirade.nu</i>. 20 Dec. 2014.</li> </ul>

	<p>women operate nowadays in the literary scene of Amsterdam. She considers it of great importance to take her responsibility in the contemporary literary landscape as a female author and a feminist. In her lecture, Samson will discuss themes of gender and sexuality in her work and her coming of age as a female author. Afterwards students will be offered the opportunity to interview Samson with prepared questions.</p>	
<p><b>Session 11:</b>  Tuesday, July 18, 9:30-12:30.</p>	<p><b>When the Personal Becomes Political</b></p> <p><b>Course-Related Trip to Atria</b></p> <p>Anja Meulenbelt's <i>Shame is Over</i> is a classic work of Dutch feminist writing, offering insight into the prevalent ideas on marriage, liberal sexuality, and emerging labour and feminist movements in the Netherlands. Meulenbelt's book provides us with a nice counter voice in a literary field that seemed to have been dominated by male authors. After a discussion of Meulenbelt's book we will be shown through the archives of Atria, Institute on Gender Equality and Women's History.</p>	<ul style="list-style-type: none"> <li>• <b>Hand in essay S11.</b> The assignment will be specified in class.</li> <li>• Anja Meulenbelt. <i>Shame is Over: A Political Life Story</i>. London: The Women's Press, 1980.</li> </ul>
<p><b>Session 12:</b>  Thursday, July 20, 13:30-16:30.</p>	<p><b>Contemporary Women's Poetry: Writing with the Body</b></p> <p><b>Screening: <i>Rosas Dances Rosas</i></b></p> <p>This class will discuss contemporary poetry of Dutch and Flemish women authors with a strong interest in rhythm and movement in general and the moving female body in specific as a means of literary expression. This will lead us to the work of Anna Teresa De Keersmaeker, a Flemish choreographer whose work is a writing with bodies. Using Jacques Derrida's approach to writing and sexual difference, we will analyze one of De Keersmaeker's most famous and feminist pieces, <i>Rosas Danses Rosas</i>.</p>	<ul style="list-style-type: none"> <li>• <b>Prepare a ten-minute presentation (S12)</b> in groups in which you give a close reading of one of Barnas' or Vanhauwaert's poem, focusing on the topics of movement and/or gender.</li> <li>• Maria Barnas. Sample translation of poems. 2003, 2006, 2007. Trans. Donald Gardner and Anthony Dunn. Amsterdam: Arbeiderspers.</li> <li>• Letterenfonds. 'A Pleasant, Poetic Immediacy: The Poetry of Maria Barnas.' <i>Contemporary Dutch Poets</i>, 2007.</li> <li>• Arjen van Veelen. 'I Want a Sentence to Become Unseated: An Interview with Maria Barnas.' <i>Awater</i>, 2007.</li> <li>• The three previous texts are assembled in the following pdf document: <a href="http://www.letterenfonds.nl/images/dossier/Barnas_screen.pdf">http://www.letterenfonds.nl/images/dossier/Barnas_screen.pdf</a>.</li> <li>• Maud Vanhauwaert. 'What to Do with', 'We are Parallel', 'Finger'. 2015. Poetry International: <a href="http://www.poetryinternationalweb.net/pi/site/activity/page/27450/We-are-parallel-Maud-Vanhauwaert">http://www.poetryinternationalweb.net/pi/site/activity/page/27450/We-are-parallel-Maud-Vanhauwaert</a></li> <li>• Jaques Derrida. 'Choreographies', <i>Diacritics</i>, 1982.</li> <li>• In class screening of Anna Teresa De Keersmaeker.</li> </ul>



*Rosas Dances Rosas*. 1983. Dir. Thierry De Mey.  
1997.

### A few notes on preparation

- Students are expected to read Bertens and Woolf before they start the course.
- To get the most out of the course, students are encouraged to read all listed texts. However, in case of severe time limitations, the minimum requirement is to prepare the selected passages offered by the instructors on Moodle, which will be discussed and analyzed in class. Alongside the selected passages, students will need to form a coherent picture of the plot of a novel, or the main argument of an article.
- The reading for sessions 1-4 may seem light compared to later sessions, but since they contain historical literature, they will require some lingering on the text, which takes time. The students are strongly advised to start the reading of the longer texts (Haasse, Frank, Reve, Wolkers, Meulenbelt) as early as possible.

Session	Topic	Required reading	Pages	Pages per session
		Bertens Woolf	26 75	101
1	Introduction	Besamusca and Verheul Verheul	5 10	15
2	17 <sup>th</sup> century	Scott Vondel Steenbergh	21 5 19	45
3	18 <sup>th</sup> century	Schenkeveld Meijer Butler	16 11 11	38
4	The Dutch East-Indies during the 1910s	Kartini Said	100 4	104
5	<b>Essay S5</b> Decolonisation during the 1940s	Haasse De Mul Maier	140 15 28	183
6	1940's	Frank Bel	145 4	149
7	Anne Frank	Levi Heim Todorov Bel Jacobs Borowski	1 13 6 4 17 45	86
8	<b>Journal entry</b> 1950s	Reve Raat Essink	330 6 8	344
9	1960s	Buikema en Van der Tuin Wolkers	11 150	161
10	Literary Life in Amsterdam			



11	<b>Essay S11</b>	Meulenbelt	275	275
12	Contemporary poetry	Vanhouwaert Barnas Derrida	6 26 11	43
Total				1544

#### COURSE-RELATED TRIPS:

- City Tour, Amsterdam
- Tropenmuseum, Amsterdam
- Anne Frank House, Amsterdam
- Atria, Amsterdam

#### REQUIRED READINGS:

##### Primary sources

- Barnas, Maria. Sample translation of poems. 2003, 2006, 2007. Trans. Donald Gardner and Anthony Dunn. Amsterdam: Arbeiderspers. Letterenfonds: [http://www.letterenfonds.nl/images/dossier/Barnas\\_screen.pdf](http://www.letterenfonds.nl/images/dossier/Barnas_screen.pdf).
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 2006.
- Frank, Anne. *Anne Frank's Tales from the Secret Annex*. Including her unfinished novel *Cady's Life*. 1947. Trans. Susan Massotty. Eds. Gerrold van der Stroom and Susan Massotty. New York: Bantam Dell, 2003.
- Haasse, Hella. *The Black Lake*. 1948. London: Portobello Books, 2013.
- Raden Adjeng Kartini. *Letters of a Javanese princess*. 1912. Trans. Agnes Louise Symmers. Foreword by Louis Couperus. London: Duckworth, 1921.
- Letterenfonds. 'A Pleasant, Poetic Immediacy: The Poetry of Maria Barnas.' *Contemporary Dutch Poets*, 2007. Letterenfonds: [http://www.letterenfonds.nl/images/dossier/Barnas\\_screen.pdf](http://www.letterenfonds.nl/images/dossier/Barnas_screen.pdf).
- Meulenbelt, Anja. *Shame is Over: A Political Life Story*. London: The Women's Press, 1980.
- Reve, Gerard. *The Evenings*. 1947. London: Pushkin Press, 2016.
- Vanhouwaert, Maud. 'What to Do with', 'We are Parallel', 'Finger'. 2015. Poetry International: <http://www.poetryinternationalweb.net/pi/site/activity/page/27450/We-are-parallel-Maud-Vanhouwaert>.
- Vondel, Joost van den. *Jephthah: Tragedy*. 1659. Trans. Peter King. *Dutch Crossing* 26 (2002) 2: 248-301.
- Wolkers, Jan. *Turkish Delight*. 1969. Trans. Great Kilburn. London: Marion Boyars Publishers Ltd, 2009.
- Woolf, Virginia. *On Women and Writing*. Selected and introduced by Michele Barrett. San Diego: Harcourt, 1996 [1904].

##### Secondary sources

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- Bel, Jacqueline. 'War, Eroticism and Asceticism: Etty Hillesum (1914-1943).' *Women's writing from the Low Countries 1880-2010: An Anthology*. Eds. Jacqueline Bel and Thomas Vaessens. Amsterdam: Amsterdam University Press, 2010. 93-96.
- Hans Bertens. *Literary Theory: The Basics*. 3<sup>rd</sup> ed. New York: Routledge, 2014.
- Besamusca, Emmeline, and Jaap Verheul. 'Introduction.' *Discovering the Dutch: On Culture and Society of the Netherlands*. Eds. Besamusca and Verheul. Amsterdam: Amsterdam University Press, 2010. 11-16.
- Borowski, Tadeusz. 'Auschwitz, Our Home. (A Letter).' *This Way For the Gas, Ladies and Gentlemen*. London: Penguin, 1992. 98-142.
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