This course surveys Modernism of the early to mid 20th century. Reflecting the profound transitions and devastating events of this period, the extreme politics of the era, and the arrival of ‘modernity’, Modernist writers offered radical new formal innovations while challenging moral, sexual, and political conventions. Literature of this period was also heavily influenced by the philosophical works of Marx and Nietzsche as well as by the advances made in science and psychoanalysis by Darwin and Freud respectively. For many artists, the trauma of the First World War and its aftermath led to an increased sense of anxiety and a loss of faith in traditional belief systems as well as in outmoded artistic techniques. By studying the key texts and writers of Modernism we will seek to understand the main concerns and features of this phenomenon.

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<tr>
<th>Lecturer</th>
<th>Office No.</th>
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<tr>
<td>Dr Richard Barlow</td>
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Texts

Primary texts will be made available on Edventure/Blackboard.

Course Assessment

Class participation: 25%

Essay (2500 words): 25%.

Exam: 50%

NB: Late essay submissions will not be accepted
Seminar Schedule (subject to minor changes)

Week one: Modernist aesthetics and historical/cultural contexts

Week two: Modernists on Modernism
Fillippo Tommaso Marinetti, ‘The Founding and Manifesto of Futurism’ (1909)
Virginia Woolf, ‘Modern Fiction’ (1919)
Eugene Jolas, ‘Manifesto: The Revolution of the Word’ (1929)

Week three: Philosopher as Antichrist
Friedrich Nietzsche, selection

Week four: Yeats – Romantic or Modernist?
Selected poetry

Week five: Scrupulous meanness
James Joyce, ‘The Sisters’ and ‘The Dead’ from Dubliners (1914)

Week six: “a heap of dung, crawling with worms, photographed by a cinema camera through a microscope”
James Joyce, selections from Ulysses (1922)

Week seven: Horror and misfortune
Franz Kafka, ‘Before the Law’ (1916), ‘An Imperial Message’ (1919), and ‘The Metamorphosis’ (1915)

Week eight: Reading week

Week nine: Epic poetry and mythic paradigms
T. S. Eliot, The Waste Land (1922) and ‘Ulysses, Order, and Myth’ (1922)
(essay due this week)

Week ten: Decadence and decay
Thomas Mann, Death in Venice (1924)

Week eleven: Modernism and Feminism
Mina Loy, ‘Feminist Manifesto’ (1914) and Virginia Woolf, ‘A Room of One’s Own’ (1929)

Week twelve: Imagism and American modernist poetry
Poetry by Ezra Pound, Wallace Stevens, and William Carlos Williams. F. S. Flint, Imagisme (1913); Ezra Pound, A Few Don’ts by an Imagiste (1913)

Week thirteen: Modernism/Postmodernism
Samuel Beckett, Waiting for Godot (1953)
Secondary Texts

**General:**


**Nietzsche:**


**Yeats:**


**Joyce:**


**Eliot:**


Mann:


Woolf:


American Modernist Poetry:


Kafka
