Femme en pleurs by Pablo Picasso (1937)
Reflecting the profound historical and cultural transitions of the late 19th / early 20th centuries, Modernism produced both ground-breaking literary developments and new ways of understanding ourselves and the world. By studying some of the key texts and writers of Modernism (or various ‘Modernisms’), we will seek to understand the main concerns and features of this hugely significant phenomenon.

Course coordinator

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Course texts

Please obtain a copy of Djuna Barnes’ novel Nightwood. Apart from that, all texts can be found in the Norton anthology or will be made available on Blackboard.

Course Assessment

A) 15% – Class participation
Student participation in seminars will be assessed

B) 35% – 2,500 word essay to be submitted no later than the 19th of March.
The essay must cover two course texts and involve original research. The essay should also include a coherent argument supported by close reading of the texts. All paragraphs should be related to a central theme and adhere to a sound structure. Claims/readings/arguments should be properly developed and supported by relevant quotations from the texts. Relevant critical sources must be utilized and correctly cited.

C) 50% – 2 ½ hour exam
Students will sit a 2½ hour closed-book exam which will consist of a text identification component and an essay component. The essay section will test the students’ knowledge and understanding of the texts/themes of the course and their ability to construct arguments and critical positions relating to the course concepts.

Seminar schedule (subject to minor changes)

Week one:
Introduction – Modernist aesthetics and historical/cultural contexts

Week two: Make it New
Week three: Yeats – Romantic or Modernist?
Selection of Yeats’s poetry

Week four: Scrupulous meanness
Joyce, ‘The Sisters’, ‘Eveline’, and ‘Two Gallants’ from Dubliners (1914)

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

Week six: “IN THE HEART OF THE HIBERNIAN METROPOLIS”
James Joyce, ‘Wandering Rocks’ from Ulysses (1922)

Week seven: Poetry and myth
T. S. Eliot, The Waste Land (1922) and ‘Ulysses, Order, and Myth’ (1922)

Week eight: Imagism

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

Week ten: “Poetry is the supreme fiction, madame.”
Poems by Wallace Stevens

Week eleven: Late Modernism
Djuna Barnes, Nightwood (1936)

Week twelve: Modernism/Postmodernism
Samuel Beckett, ‘Ping’ (1967)

Week thirteen: Conclusion / Revision
Further reading (suggested)