



ENGE3120 Modernism

Course Code: ENGE3120

Title: Modernism

Course Description

This course offers an introduction to Modernism by offering readings of representative texts by Yeats, Conrad, Joyce, Woolf, Eliot and Beckett. Students will consider these texts in the context of various artistic, cultural and historical developments relevant to high Modernism. Against a backdrop of immense change, extraordinary aesthetic and formal transformation, and innovative thinking, we will consider some of the key concepts, philosophical implications and cultural markers of this most artistically dramatic period. Ultimately the course will investigate some of the key conceptual evolutions that occur in late modernist texts and offer some suggestions about the ongoing felt impact of the modern period.

Learning outcomes:

After taking the course, students are expected to,

- Have a deeper understanding of the Modernist period;
- Have an informed understanding of major modernist authors;
- Possess an awareness of the ongoing influence of modernism on the contemporary period;
- Have enhanced their close reading skills, as well as the value of key contexts for reading and analysis.

Course syllabus

Topic	Contents/ fundamental concepts/questions
Modernism	<ul style="list-style-type: none">• What is/was Modernism?• Modernism, Art, Aesthetics• Style, Form, Experiment• Contexts: Modernism and Mind; Modernism and the World• Into the Postmodern - Beyond Modernism



Course components (learning activities)

Lecture/Seminar

eLearning/Course Announcements:

Blackboard Learn is the eLearning platform for this course. Blackboard Learn will be used for a) dissemination of course materials such as discussion questions, weblinks, and materials, b) class discussion, c) course announcements. Blackboard Learn: <https://elearn.cuhk.edu.hk/>

Assessment type	Percentage
Participation & Attendance	10%
Written Book Review	30%
Tutorial Presentation	10%
Research Essay	50%
(a) Abstract	(a) 10%
(b) Essay	(b) 40%

Feedback for evaluation

All feedback via email or in person is welcome.

Contact details for teacher(s) or TA(s)

Professor/Lecturer/Instructor:	
Name:	Neil Murphy
Office Location:	
Telephone:	
Email:	
Teaching Venue:	
Website:	
Other information:	

Teaching Assistant/Tutor:	
Name:	
Office Location:	
Telephone:	
Email:	
Teaching Venue:	
Website:	
Other information:	



Required readings/Set Texts

- Joseph Conrad, *Heart of Darkness*. Penguin Classics, ISBN: 9780141441672
- James Joyce, *A Portrait of the Artist as a Young Man*. Penguin Classics ISBN: 9780142437346
- Virginia Woolf, *To the Lighthouse*. Vintage Classics, ISBN 9780593468869
- Samuel Beckett, *Waiting for Godot*. Faber, ISBN 9780571229116

Recommended readings:

Bradbury, Malcolm & McFarlane, James (Eds.). *Modernism: A Guide to European Literature 1890-1930*. London: Penguin, 1978.

Childs, Peter. *Modernism*. New York: Routledge, 2000.

Bradshaw, David and Dettmar, Kevin J. H (eds.). *A Companion to Modernist Literature and Culture*. Massachusetts: Blackwell Publishing, 2006.

Brooker et al (eds.). *The Oxford Handbook of Modernisms*. Oxford: Oxford University Press, 2010.

Carter, Mia and Friedmann, Alan Warren (eds.). *Modernism and Literature – An Introduction and Reader*. London and New York: Routledge, 2013.

Danius, Sara. *The Sense of Modernism: Technology, Perception, and Aesthetics*. Ithaca: Cornell University Press, 2002.

Eysteinson, Astradur. *The Concept of Modernism*. Ithaca and London: Cornell University Press, 1990.

Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana University Press, 1986.

Kalaidjian, Walter (Ed.). *The Cambridge Companion to American Modernism*. Cambridge: Cambridge University Press, 2005.

Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge: Cambridge University Press, 2007.

Levenson, Michael. *A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922*. Cambridge: Cambridge University Press, 1984.

Levenson, Michael. *Modernism*. New Haven and London: Yale University Press, 2011.

Levenson, Michael (ed). *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 1999.



Course schedule

Class/ week	Date	Topic	Readings
Week 1 Inauguration Ceremony	04.09.2023		
Week 2	11.09.2023	Introduction to Modernism (1) Selected Essays	Selected readings (to be provided)
Week 3	18.09.2023	Introduction to Modernism (2) Short fiction, Visual Arts	Selected readings (to be provided)
Week 4	25.09.2023	Joseph Conrad – narrating the unknown <i>Heart of Darkness</i>	<i>Heart of Darkness</i>
Week 5 Public Holiday (Makeup to be arranged)	02.10.2023		
Week 6	09.10.2023	James Joyce – the evolution of innovative forms “Eveline,” “The Boarding House,” “A Painful Case”	“Eveline,” “The Boarding House,” “A Painful Case”
Week 7	16.10.2023	James Joyce – the evolution of innovative forms – <i>A Portrait of the Artist as a Young Man</i>	<i>A Portrait of the Artist as a Young Man</i>
Week 8 Public Holiday (Makeup to be arranged)	23.10.2023		
Week 9	30.10.2023	Virginia Woolf – Art, Narration, Form <i>To The Lighthouse</i>	<i>To The Lighthouse</i>
Week 10	06.11.2023	Virginia Woolf – Art, Narration, Form <i>To The Lighthouse</i>	<i>To The Lighthouse</i>
Week 11	13.11.2023	Modernist Poetry WB Yeats - Selections	Selected Poems
Week 12	20.11.2023	Modernist Poetry TS Eliot – Selections	Selected Poems
Week 13	27.11.2023	Modernism and Film	Selected Films
Make-up class to be confirmed		Samuel Beckett, <i>Waiting for Godot</i>	Waiting for Godot
Make-up class to be confirmed		Modernism and Beyond: Postmodern short fiction Flann O’Brien “Scenes in a Novel” & “John Duffy’s Brother” Italo Calvino, “The Man who Shouted Teresa” Jorge Louis Borges “Blue Tigers”	Flann O’Brien “Scenes in a Novel” & “John Duffy’s Brother” Italo Calvino, “The Man who Shouted Teresa” Jorge Louis Borges “Blue Tigers”
Make-up class to be confirmed		Conclusion: Modernism and its aftermath	



Academic honesty and plagiarism

Key point: Relevant information can be found via: <http://www.cuhk.edu.hk/policy/academichonesty/>. A course outline may also include subject-specific requirements on plagiarism. A statement to be included in a course outline can be constructed from the following paragraphs, depending on the nature of the assessment tasks.

Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed **declaration** that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

The copyright of the teaching materials, including lecture notes, assignments and examination questions, etc., produced by staff members/ teachers of The Chinese University of Hong Kong (CUHK) belongs to CUHK. Students may download the teaching materials produced by the staff members/ teachers from the Learning Management Systems, e.g. Blackboard, adopted by CUHK for their own educational use, but shall not distribute/ share/ copy the materials to a third-party without seeking prior permission from the staff members/ teachers concerned.



Grade Descriptors:

Grade A / Excellent: Outstanding performance on ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would surpass the normal expectations at this level and typical of standards that may be common at higher levels of study. The 'A' grade should be reserved for truly excellent work that exceeds the level expected for the majority of students and are expected to be achieved only by a small minority

Grade A- / Very Good: Generally outstanding performance on ALMOST ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would fully fulfill the normal expectations at this level and occasionally reaches standards that may be common at higher levels of study.

Grade B+ / Good (Plus): HIGH performance on all learning outcomes, OR HIGH performance on some learning outcomes which compensates WELL for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply WELL the principles or skills learned in the course in a comprehensive manner that would sufficiently fulfill the normal expectations at this level WELL.

Grade B / Good: SUBSTANTIAL performance on all learning outcomes, OR SUBSTANTIAL performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a MORE COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade B- / Good (Minus): GOOD performance on all learning outcomes, OR GOOD performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade C+ / Fair (Plus): VERY SATISFACTORY performance on the majority of learning outcomes.

Demonstrates the ability to apply the principles or skills learned in the course in a SOMEWHAT SUSTAINED manner that would meet the basic requirement at this level.

Grade C / Fair: SATISFACTORY performance on the majority of learning outcomes.

Demonstrates the ability to partially apply the principles or skills learned in the course in a manner that would meet the basic requirement at this level.

Grade C- / Fair (Minus): SOMEWHAT SATISFACTORY performance on A NUMBER OF learning outcomes.

Demonstrates the ability to SOMEWHAT apply the principles or skills learned in the course in a manner that would meet the BARE basic requirement at this level.

Grade D+ / Pass (Plus): BARELY SATISFACTORY performance on A FEW learning outcomes.

Addresses the course inadequately by meeting the basic requirement at this level only in some areas while responding minimally with possibly tangential content in others.

Grade D / Pass: ALMOST BARELY satisfactory performance on VERY FEW learning outcomes.

Addresses the course inadequately by meeting the basic requirement at this level only in very few areas while responding very minimally with possibly tangential content in others.

Grade F / Failure: Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Fails to address the course and likely does not understand what the course requires. In other words, the work completely misses the point.