



## ENGE4100

**Course Code:** ENGE4100

**Title in English:** Major Authors (Postmodern to the Contemporary)

### Course Description

This course will address some central concepts in the work of selected postmodern and contemporary authors. After establishing some major precursors and shaping influences, the primary philosophical and narrative characteristics of postmodern literature and how it evolves thereafter will be considered. Several suggestions regarding the evolution of postmodern literary forms and the extent to which “classical” postmodern fiction has influenced contemporary authors, will be considered. This course is informed by a broad range of disciplines and students will engage with concepts and texts from history, philosophy, literature, aesthetic philosophy, film studies, and ethics. The contemporary, as we shall see, is multi-faceted and represents a cosmopolitan series of landscapes; contemporary authors are alert to the strains of contemporary music, influenced by the visual arts, film and television, and the digital. Many contemporary authors engage with the relativisation of various kinds of values; the way that this tendency continually resurfaces will be carefully considered. Central ideas and themes, like morality, memory, love in its various forms, the meaning of knowledge, and the complexity of human communications, will also be revisited in the context of the different works.

### Learning outcomes:

After successful completion of this course you will:

- Have a deeper understanding of a variety of critical approaches to postmodernism and contemporary literature;
- Have an informed understanding of a selection of key authors from the period;
- Possess an awareness of some of the ongoing debates about contemporary literature;
- Have a deeper understanding of value of key contexts for critical reading and analysis;
- Have developed enhanced research and analytical skills pertaining to literary studies;
- Have enhanced your critical writing skills

### Course syllabus

Topic	Contents/ fundamental concepts/questions
<b>Postmodernism &amp; Contemporary Literature</b>	<ul style="list-style-type: none"> <li>• Postmodernism and its Origins</li> <li>• After Postmodernism</li> <li>• What do we mean by ‘Contemporary’</li> <li>• Metafiction</li> <li>• Narrative and Story</li> <li>• Innovations and Form</li> <li>• Magic Realism</li> </ul>



**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/>

<b>Assessment type</b>	<b>Percentage</b>
Participation & Attendance	<b>10%</b>
Response Paper	<b>40%</b>
Research Essay <b>Two Components</b> (a) Abstract (b) Essay	<b>50%</b>

**Feedback for evaluation**

All feedback via email or in person is welcome.

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

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

<b>Teaching Assistant/Tutor:</b>	
Name:	
Office Location:	
Telephone:	
Email:	
Teaching Venue:	



Website:	
Other information:	

### Required and recommended readings

#### Required readings/Set Texts

Flann O'Brien, *The Third Policeman*. Harper Perrenial, ISBN 9780007247172

Gabriel Garcia Marquez, *Love in the Time of Cholera*. Penguin, ISBN9780241978924

John Banville, *The Book of Evidence*. Picador, ISBN 9781447275367

Jeannette Winterson, *Written on the Body*. Vintage, ISBN 9780099598275

#### Recommended readings

Attridge, Derek. *The Singularity of Literature*. London; New York: Routledge, 2004. Print.

Cheeke, Stephen. *Writing for Art: The Aesthetics of Ekphrasis*. Manchester: Manchester University Press, c2008. Print.

Dewey, John. *Art as Experience*. New York : Perigee Books, 2005. Print.

Denis Donoghue, *On Eloquence*. New Haven: Yale U.P., 2008

Denis Donoghue, *Speaking of Beauty*, Yale UP, 2003

Gilson, Etienne. *Forms and Substances in the Arts*. Transl. Salvator Attanasio. Illinois: Dalkey Archive Press, 2001

Graham, Gordon. *Philosophy of the Arts: An Introduction to aesthetics*. New York: Routledge, 2007

Lamarque, Peter. *The Philosophy of Literature*. Oxford: Blackwell, 2009

Langer, Susanne. *Feeling and Form: A Theory in Art*. New York: Charles Scribner's Sons, 1953. Print.

Santayana, George. *The Sense of Beauty: Being the Outline of Aesthetic Theory*. N.Y.: Dover Publications, 1955. Print.

Sheppard, Anne. *Aesthetics: An Introduction to the Philosophy of Art*. Oxford [Oxfordshire]; New York: Oxford University Press, 1987. Print.



Course schedule

Class/ week	Date	Topic	Requirements
Week 1	11.01.2024	Introduction Postmodernism to the Contemporary	Selected Readings
Week 2	18.01.2024	Flann O'Brien & Postmodernism (short fiction)	Selected Extracts and short fictions
Week 3	25.01.2024	Flann O'Brien & Postmodernism <i>The Third Policeman</i>	<i>The Third Policeman</i>
Week 4	01.02.2024	Postmodern & Contemporary Short Fiction (Beckett, Calvino, AS Byatt, Cathy Sweeney, Yoko Ogawa)	Selected short fiction
Week 5	08.02.2024	John Banville, Morality and Murder <i>The Book of Evidence</i>	<i>The Book of Evidence</i>
<b>Week 6 Lunar New Year Vacation</b>	15.02.2024		
Week 7	22.02.2024	Banville, Art and Life <i>The Book of Evidence</i>	<i>The Book of Evidence</i>
Week 8	29.02.2024	Gabriel Garcia Marquez <i>Love in the Time of Cholera</i> and selected short readings	<i>Love in the Time of Cholera</i>
<b>Week 9 Reading Week</b>	07.03.2024		
<b>Week 10</b>	14.03.2024	Gabriel Garcia Marquez <i>Love in the Time of Cholera</i>	<i>Love in the Time of Cholera</i>
<b>Week 11</b>	21.03.2024	Jeanette Winterson <i>Written on the Body</i>	<i>Written on the Body</i>
<b>Week 12</b>	28.03.2024	Jeanette Winterson <i>Written on the Body</i> and selected short non-fiction	<i>Written on the Body</i> <i>Essays</i>
<b>Week 13 Public Holiday Makeup to be announced</b>	04.04.2023		
<b>Week 14</b>	11.04.2024	Film, Innovation, Art (Selected films)	Selected films
<b>Week 15</b>	18.04.2024	Film, Innovation, Art (Selected films)	Selected films
<b>Make-up class to be confirmed</b>		Conclusion	



### 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.

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**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.