

Introduction to Modernism (10 credits/studiepoeng)
ENG 222
Autumn 2017

Wassim Rustom
Department of Foreign Languages
University of Bergen

This course will examine the joint impulse towards formal experimentation and cultural revolution in a selection of modernist literature in English. How did *modernism* (as a movement of artistic and cultural renewal) respond to *modernity* (broader trends in modern society, politics, culture, religious orientation, technology and thought)? What ideas motivated the search for new literary forms? How do modernist texts challenge generic conventions and expectations? Are there elements of continuity as well as of rupture at play in literary modernism? We will be reading a representative selection of poetry and fiction from a recognizable modernist core within English literature, while also trying to keep an open mind to a plural conception of *modernisms*.

Critical Texts

Rebecca Beasley, *Theorists of Modernist Poetry: T.S. Eliot, T.E. Hulme, Ezra Pound* (Routledge, 2007), pp. 30-31, 33-40. (Provided through Litteraturkiosk.)
Pericles Lewis, *The Cambridge Introduction to Modernism* (Cambridge UP, 2007), pp. 1-34, 56-62, 95-176, 209-236. (Available at Akademika bookstore.)
Jakob Lothe, *Narrative in Fiction and Film* (Oxford UP, 2000), pp. 17-27, 32-48, 53-62, 197-205. (Provided through Litteraturkiosk.)

Primary Texts

Modernist poems (shorter poems available online – click titles for links):

W. H. Auden, “[In Memory of W. B. Yeats](#)” (1940).
H. D., “[Oread](#)” (1924), “[Garden](#)” (1916).
T. S. Eliot, *The Waste Land* (1922). Edition: *The Annotated Waste Land, with Eliot's Contemporary Prose*, ed. Lawrence S. Rainey (Yale UP, 2005). (Available at Akademika bookstore.)
T. E. Hulme, “[Above the Dock](#)” (1912).
Ezra Pound, “[In a Station of the Metro](#)” (1913).
W. B. Yeats, “[Easter, 1916](#)” (written 1916, published 1921).

Modernist novels:

James Joyce, *A Portrait of the Artist as a Young Man* (1916). Edition: Oxford World Classics, ed. Jeri Johnson (Please read Johnson's introduction). (Available at Akademika bookstore)
James Joyce, *Ulysses* (1922), Episode 4: “Calypso”. Edition: *Ulysses: Annotated Student Edition*, ed. Declan Kiberd. (Provided through Litteraturkiosk.)
Virginia Woolf, *To the Lighthouse* (1927). Edition: Oxford World Classics, ed. David Bradshaw (Please read Bradshaw's introduction). (Available at Akademika bookstore.)

COURSE SCHEDULE:

Weeks 34-40, 42-46.

Time: **Mondays, 10:15-12:00.**

Place: **DR Sem.rom F.**

School Exam (4 hours):

Week 48.

Time: Monday, 27 November, 9:00-13:00.

Place:

Detailed schedule:

Session 1 / Week 34:

Introduction to the course. Modernity and modernism.

Reading: Lewis (Preface and Introduction)

Session 2 / Week 35:

On the role of poetry in the modern world.

Reading:

- Primary: Yeats, Auden.
- Critical: Lewis (Chapter 7)

Session 3 / Week 36:

Imagism

Reading:

- Primary: Hulme, Pound, H.D.
- Critical: Lewis (pp. 56-62 + Chapter 3), Beasley.

Session 4 / Week 37:

A Portrait of the Artist as a Young Man (I)

Reading:

- Primary: Joyce, *Portrait*.
- Critical: Lothe (pp. 17-27, 32-48), Lewis (Chapter 5).

Session 5 / Week 38:

A Portrait of the Artist as a Young Man (II)

Reading:

- Primary: Joyce, *Portrait*.
- Critical: Lothe (pp. 17-27, 32-48), Lewis (Chapter 5).

Session 6 / Week 39:

Modernist long poem: *The Waste Land (I)*

Reading:

- Primary: Eliot.
- Critical: Lewis (Chapter 4).

Session 7 / Week 40:

Modernist long poem: *The Waste Land (II)*

Reading:

- Primary: Eliot.
- Critical: Lewis (Chapter 4).

NO SESSION ON WEEK 41

Session 8 / Week 42:

Ulysses

Reading:

- Primary: Joyce, *Ulysses*.
- Critical: Lewis (Chapter 5).

Session 9 / Week 43:

To the Lighthouse (I)

Reading:

- Primary: Woolf.
- Critical: Lothe, Lewis (Chapter 5).

Session 10 / Week 44:

To the Lighthouse (II)

Reading:

- Primary: Woolf.
- Critical: Lothe, Lewis (Chapter 5).

Session 11 / Week 45:

What have we left out? Thinking about *modernisms* and canons.
(No set reading.)

Session 12 / Week 46:

Summing up.