HL3013 postmodernism ---------- msinredomtsop3013LH

January 2018

Death of an author: **http://alanbecker.deviantart.com/art/Animator-vs-Animation-II-50891749**

Carlo Maria Mariani
La Mano Ubbidisce all'Intelletto
Rome, 1983

Brief Description

This course will focus primarily on Postmodern literary texts (and some films) and will consider these texts as representatives of a distinct literary/filmic style, and all that this entails in the context of the development of fictional forms and the history of the novel. After establishing some major precursors and shaping influences, we will consider the primary philosophical and narrative characteristics of postmodern literature. Finally, we consider several suggestions regarding the evolution of postmodern literary forms in recent years, or we will consider the way in which "classical" postmodern fictions have influenced the contemporary novel. Students will be able to demonstrate knowledge and understanding of a substantial number of authors and texts from the period, as well as to discern key differences between different strands of postmodern writing and aesthetics as well as the difference between aesthetic and ideological readings. This course is informed by a broad range of disciplines and students will engage with concepts and texts from history, philosophy, literature, aesthetic philosophy, art history, science, film studies, and ethics.

Primary Readings

1. *Invisible Cities* by Italo Calvino Harvest Books ISBN-10: 0156453800
2. *The Third Policeman* by Flann O'Brien Dalkey Archive Press; ISBN-10: 156478214X
3. *One Hundred Years of Solitude* by Gabriel Garcia Marquez, Harper Perennial; ISBN-10: 0060883286
4. *Birchwood*, by John Banville, Picador.
5. *Time's Arrow* by Martin Amis Vintage ISBN-10: 0099455358
6. *Lolita* by Vladimir Nabokov, Vintage books; ISBN-10: 0679727299

Extracts from drama (Handouts)

Stories by Borges, Beckett, Garcia Marquez, Flann O'Brien (Handouts)

Films: (*The Pillow Book*, *Run Lola Run*, *71 Fragments of a Chance*, π, *Dark City)*

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Method of Instruction

3 Hour Seminar

Approach: Contextual presentation by the instructor forms the central focus of the seminar, in which students are encouraged to participate, ask questions, discuss amongst themselves. The presentation involves some theoretical comments about the author of the text we are working on, the period, and the major theoretical concepts that have significance for the author/text. Students are encouraged to participate freely in this period of the class. Presentation is supplemented by multi-media resources (audio/visual interviews, supporting material, music, paintings, commentaries, and/or historically-relevant information).

Course Assessment

Continuous Assessment: 50 %

- **Research Essay 30%**
- **Abstract 10%**
- **Participation 10%**

Final Examination: 50 %

Course Coordinator	Office Room No.	DID	E-mail Address
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Weekly Schedule

Week No.	Topics	Readings
1 17 Jan	**Introduction to Postmodernism**	Handouts
2 24 Jan	**Lecture 2: Postmodern Precursors**	Handout: Extracts from Cervantes, Laurence Sterne, Machado de Assis, Joyce, O'Brien, Beckett …
3 31 Jan	**Lecture 3: Flann O'Brien's assault on knowledge**	Flann O'Brien, *The Third Policeman*
4 7 Feb	**Lecture 4: Historiographic Fiction**	John Banville, *Birchwood*
5 14 Feb	**Lecture 5: Time and Space**	Italo Calvino, *Invisible Cities*
6 21 Feb	**Lecture 6: Intangible Realities**	Gabriel Garcia Marquez, *One Hundred Years of Solitude*
7 28 Feb	**Lecture 7: metafiction and issues of responsibility**	Vladimir Nabokov, *Lolita*
8 7 March	***Recess – March 5-9***	
9 14 Mar	**Lecture 8: Postmodern Film**	*The Pillow Book*, *Run Lola Run*, *Dark City*, *71 Fragments of a chance*, π
10 21 Mar	**Lecture 9: Postmodern Drama or Absurdist Theatre?**	Extracts & Essays
11 28 Mar	**Lecture 10: Postmodern Aesthetics**	Handouts
12 4 April	**Lecture 11: Re-narrated History**	Martin Amis, *Time's Arrow*
13 11 Apr	**Lecture 12: Postmodern Short Fiction**	Beckett, Borges
14 18 April	**Lecture 13: Beyond Postmodernism**	

Secondary Reading

Marguerite Alexander, *Flights from realism : themes and strategies in postmodernist British and American fiction.* Edward Arnold, 1990.

Robert Alter, *Partial Magic: The Novel as a Self-Conscious Genre*.U of California P, 1975

Stephen Baker *The Fiction of Postmodernity*. Edinburgh: Edinburgh University Press, 2000

Roland Barthes, *Image-Music-Text.* Hill and Wang, 1977

Theo D'Haen, and Hans Bertens, eds. *British Postmodern Fiction*. Rodopi. 1993

Terry Eagleton, *The illusions of postmodernism.* Blackwell Publishers, 1997.

Derek Hand, *John Banville: Exploring Fictions*. Dublin: Liffey Press 2002.

Ihab Hassan, *The Dismemberment of Orpheus: Towards a Postmodern Literature*. Wisconsin Uni Press, 1982.

Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms.* Uni of Illinois Press, 2000

Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction.* Routledge, 2005.

Rudiger Imhof, *John Banville, A Critical Introduction*. Dublin: Wolfhound, 1997.

Mark Ledbetter. *Victims and the Postmodern Narrative, or, Doing Violence to the Body: An Ethic of Reading and Writing*. New York: St. Martin's P, 1996

Alison Lee, *Realism and power: postmodern British fiction*. London/NewYork: Routledge, 1990.

Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*. Uni of Minnesota Press, 1984.

Brenda K Marshal, *Teaching the Postmodern: Fiction and Theory*. New York: Routledge, 1992

Neil Murphy, *Irish Fiction and Postmodern Doubt*. Mellen, 2004

Joseph McMinn, *The Supreme Fictions of John Banville*. Manchester: Manchester UP, 1999.

Brian McHale, *Postmodern Fiction*. Routledge 1996
Brian McHale, *Constructing Postmoderism.* Routledge 1992
Christopher Norris, *The truth about postmodernism*. Blackwell, 1993
Keith Hopper, A Portrait of the Artist as a Young Postmodernist, 1995/2009
George Steiner, *Language and Silence*. Yale Uni Press 1998
Patricia Waugh, *Practising postmodernism, reading modernism*. Edward Arnold, 1992.
Lynn Wells, *Self-referential Narrative in Contemporary British Fiction*. Rodopi, 2003.
Kim Worthington, *Self as Narrative Subjectivity and Community in Contemporary Fiction*. Oxford University Press, 1996