Reading Modern Poetry

7.1   Module Overview

Module Number		Module Title	Reading Modern Poetry					
Stage of Principal Programme			3	Semester	1	Duration. *(Weeks F/T)*	12	ECTS	5
Mandatory / Elective (M/E)	E Core	Hours of Learner Effort / Week	2					

Analysis of required hours of learning effort		
Teaching and Learning Modalities	**✓if relevant to this module**	**Approx. proportion of total (hours)**
Contact Hours		
In person face-to-face	✓	24
Synchronous		
Indirect/Non-Contact Hours		
Asynchronous		
Work Based		
Other:		
• Independent Reading	✓	21
• Mind Map	✓	20
• Exam Preparation	✓	60
Total		125

Pre-Requisite Module, if any. Module # and Title	N/A
Co-Requisite Module, if any. Module # and Title	N/A
Maximum number of learners per instance of the module	120

Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.		
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	**Qualifications & experience required**	**Staff - Learner Ratio X:Y**
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area	1:120

Assessment Techniques – percentage contribution					
Continuous Assessment	30%	**Proctored Exam – in person**	70%	**Practical Skills Based**	
Project		**Proctored Exam - online**		**Work Based**	
Capstone (Y/N)?	Y	**If Yes, describe**	The capstone is a large piece of assessment that allows the learner to demonstrate the range of skills and knowledge they have developed in the subject over the course of the programme. It provides scope for the learner to showcase their own research and ideas on the topic.		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)

MIMLO On completion of this module a learner will be able to:	Related MIPLO #
1. Develop critical arguments that examine the relationship between the formal and thematic features of the modern poem and the new cultural, technological and intellectual environment in which it was produced.	**1, 2, 3**
2. Critique modern aesthetic achievements from a variety of theoretical and critical perspectives.	**1, 4, 8**
3. Discriminate between alternative readings of modern poems based upon measured close readings of a range of works.	**1, 2, 3**
4. Appraise the role played by literary works in the social and political constitution of the world picture in the modern period.	**2, 7, 8**

7.3 Indicative Module Content, Organisation and Structure

This course examines the historical, technological and intellectual impulses behind the Modernist movement (1890 – 1930) in the arts.

We aim to give learners an understanding of the formal and thematic concerns of early 20th century poetry as a reaction to the new social, intellectual and cultural matrix that emerged within the period. We will look at the impact of a 'hermeneutic of suspicion' (Ricoeur) on human endeavour, through the writings of Nietzsche, Marx, and Freud. We will examine the impact of new scientific thought, through Darwin and on to Einstein. And, paradoxically, we will look at a return to myth, history, tradition, the psychic and 'the primitive', in the period. World War I, urbanisation and industrialization, improvements in transport and technology, will be examined as significant historical and material factors in the development of the aesthetic response to the conditions of modernisation that we speak of as modernism.

Learners will read a selection of poems by T. S. Eliot, Ezra Pound, William Butler Yeats, William Carlos Williams, and Wallace Stevens as their primary texts. We will consider how both the form and preoccupations of these poems are shaped by the new world picture that emerges with the impact of modernisation.

Our approach to T. S. Eliot's work might be seen as indicative. As Brooker argues, Eliot's 'obsession with method is an obsession with form, and it is at the centre of the modernist crisis.' Eliot's discussion of Joyce's 'mythical method' will be examined in historical and cultural context. Frye's characterisation of Eliot's work as being the product of his 'infernal vision' will be examined. Poems of Eliot, like 'The Waste Land' (1922) will be read very closely in class, and critical debates around the text, like those between critics like A. David Moody and Stephen Coote, as to whether it is 'a critique of its culture' (Moody) or not, will be examined and assessed. Learners will be invited to consider complex and varying readings of the poem; from those of Coote, Moody, Donoghue, and Brooker, and to keep track of the competing claims of, and the rationale for, those readings. In this way, learners are invited to appreciate the complexity of the work, a work which gives rise to such variant readings, and to keep open intellectually the tension that this involves. Close attention will be given to questions of gender and sexuality in our approach to the poem.

7.4 Work-based learning and practice-placement *(if applicable)*

N/A

7.5 Specific module resources required *(if applicable)*

N/A

7.6	Application of programme teaching, learning and assessment strategies to this module

This module aims to develop sophisticated readers of complex literature. It will achieve this objective by challenging learners to develop their ability to organise their thinking around complex literary works through the demonstration of sophisticated skills.

These skills will include the capacity to synthesize the influence of economic and material arguments like those of Marx, with the psychoanalytic arguments of a writer like Freud, allied to a consideration of material conditions like the growth of urban centres and the spread of industrialization, in relation to modernist poets and their major works. This module aims to see learners appreciate the achievements of major modernist poets. It will achieve this by having learners articulate a range of varied readings of these works. Learners will draw on a range of theoretical readings of the works, demonstrating thereby their capacity to describe a range of approaches, as well as applying these approaches through specific close readings. And finally, learners will illustrate their capacity to assess the insights gained from one theoretical position in relation to another, as they evaluate the strengths and weaknesses of one approach relative to the other.

In doing this, this module aims to prepare and enthuse our learners for the challenges of further post-graduate investigation of literature, and to develop a life-long capacity to approach the reading of literary works in complex and engaging ways. In developing the skill of close reading to a sophisticated pitch, in demonstrating the capacity to read a text in multiple ways, through a range of theoretical lenses, and in preparing learners for the demands of postgraduate work and lifelong learning, this module makes a significant contribution to the desired outcomes of the programme.

Given that this class is a mandatory module, and that larger numbers can be anticipated, the teaching strategy will consist of lectures in which contexts will be explored, articles and monographs will be discussed, and in which close reading of the primary texts will be initiated and demonstrated. In class participation will be encouraged and pursued in the form of questioning and discussion. Class participation will be encouraged and pursued. In-class guided activities will be engaged with; such as question sheets based on the lecture content; language learning games like crosswords, word searches and anagrams, focusing on the critical vocabulary distinct to poetry, as well as the personalities influencing the period alongside new concepts and ideas. Moodle support will be used; techniques and ideas regarding approaches to learning as well as module content specific to poetry and the critical reading of literature.

Assessment of this module is by mind map and by end of term exam.

Attendance (10%)

Mind Map (20%) (Formative): The mind-map will be formative in nature. This in course assignment is understood to be preparatory towards the end of term examination. Learners will do a mind-mapping exercise which organizes information provided from prescribed reading in a clear and easily accessed conceptual map.

Open Book Exam (70%) (Summative): The end of term exam will be summative in character. The exam will be two hours in duration, consisting of two questions from a selection of five.

7.7	Summative Assessment Strategy for this module	
MIMLOs	**Technique(s)**	**Weighting**
1, 4	**Mind Map** Mind maps are a very effective way of visualising and representing abstract ideas and to illustrate the influence one thing can have on another and so are very useful for charting the forces that shaped modern aesthetics.	**20%**
2, 3	**Open Book Exam** Exam questions help test the learners' ability to master complex arguments written towards addressing a significant question and to base their analysis on facts and information as well as theoretical ideas.	**70%**
	Attendance	**10%**

7.8	Sample Assessment Materials

Mind Map:

'The novelty and difficulty which are hallmarks of Modernist art emerge from a particular historical nexus.'

Develop a mind-map that clearly identifies three major strands of influence that helped stimulate and inform the distinctive outlook we identify by the term Modernist.

Learners will be asked to read a series of primary documents related to Modernism and which need to be reflected in the Mind-Map.

Exam:

Learners will be provided with questions at the beginning of term. They work towards answering one over the module, and then enter the exam hall with their notes, any books, an annotated copy of the poems, and they write an answer under exam conditions which resembles an extended essay.

A typical exam question:

'It is a central paradox of Modernism that it appeared to valorise the notion of the first and alone in the field, the true original, an inventive spirit who neither wants nor needs ancestors or company; an incredible paradox when we consider Modernist literature, where it is clear that the great Modernists relied so much on the collective achievements of many great writers from the past.'

Critically assess this statement based on a close-reading of *at least two* modernist poems you have studied.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's Regulations in Relation to Assessment and Standards unless otherwise indicated.

7.9	Indicative reading lists and other information resources

Indicative Core Reading:

A wide range of modern poems will be provided to learners via handouts.

Indicative Other Resources:

Boone, Joseph Allen, *Libidinal Currents: Sexuality and the Shaping of Modernism* (Chicago: University of Chicago Press, 1998)

Donoghue, Denis, *Words Alone: The Poet T. S. Eliot* (London: Yale University Press, 2000)

Laity, Cassandra, *Gender, Desire and Sexuality in T.S. Eliot* (Cambridge: Cambridge University Press, 2007)

Moody, A. David, *Thomas Stearns Eliot poet* (Cambridge: Cambridge University Press, 1994)

Roberts, Neil, (ed.), *A Companion to Twentieth Century Poetry* (Oxford: Blackwell, 2001)

Yale's Open Courses are particularly good:

https://oyc.yale.edu/english/engl-310/lecture-10.