

## Modernism and Modernity

<b>Section A: Headline Information</b>	
<b>Module title</b>	Modernism and Modernity: The Achievements of High Modernism
<b>Module NFQ level (only if an NFQ level can be demonstrated)</b>	8
<b>Module number/reference</b>	TBC
<b>Module Co-ordinator</b>	Dr Derek Coyle
<b>Parent programme(s)</b>	BA (Honours) in English and History
<b>Stage of parent programme</b>	3
<b>Semester (semester1/semester2 if applicable)</b>	2
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	5
<b>List the teaching and learning modes</b>	Lecture, class-work, critical writing, close-reading skills, examination.
<b>Entry requirements (statement of knowledge, skill and competence)</b>	Successful completion of Stage 2 of the programme or equivalent is required
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	N/A
<b>Is this a capstone module? (Yes or No)</b>	No
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)</b>	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in English.
<b>Maximum number of learners per module</b>	35
<b>Duration of the module</b>	1 Semester
<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	2
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Classroom, library, study space.
<b>Analysis of required learning effort</b>	
<b>*Effort while in contact with staff</b>	

Classroom and demonstrations		Mentoring and small-group tutoring		Other (Essay and Exam preparation)		Directed e-learning (hours)	Independent learning	Other hours	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:15						101: Directed Reading/Study 26  Essay and Exam preparation 49  Self Directed reading/study 26			125 hours
<b>Allocation of marks (within the module)</b>										
				<b>Continuous assessment</b>	<b>Supervised project</b>	<b>Proctored practical examination</b>	<b>Proctored written examination</b>	<b>Total</b>		
<b>Percentage contribution</b>				40%			60%	<b>100%</b>		

### Section B: Module Descriptor

#### Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs

Given the role that Carlow College plays in the town of Carlow, its hinterland, and the south-east region of Ireland in being an institution that is a type of gateway for a first generation of third level learners, this module will play its role in developing the type of social and intellectual confidence that emerges from the acquisition of sophisticated skills of analysis and articulation in relation to complex ideas. In fulfilling this task in this way, we can have pride in Carlow College in what we are capable of and are achieving in this regard. In producing learners capable of critiquing ideas in complex ways, in having them exposed to these ideas in a supportive and understanding learning environment, and in developing the abilities of our learners to articulate these ideas in a range of spoken and written media, we are achieving our mission with regard to social transformation and justice. We desire socially engaged citizens capable of complex reflection and insight across a range of issues. Reading complex works of literature in a variety of ways enhances learners' abilities to hold in tension ambivalence, complexity and variety, and to see issues and people and the world from a variety of points of view, all of which are valuable

	<p>assets in a rapidly changing workplace and society. In preparing learners and the people of Carlow and the south east for a more plural and dynamic world, Carlow College is contributing to development in valuable educational, social, and political ways.</p>
<p><b>Module Aims and Objectives</b></p>	<p>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 authors and their major works. This module aims to see learners appreciate the achievements of major modernist authors. 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.</p>
<p><b>Minimum Module Learning Outcomes</b></p>	<p>On successful completion of this module, learners should be able to:</p> <ol style="list-style-type: none"> <li>1. Develop critical arguments that examine the relationship between the formal and thematic features of the modernist artwork and the new cultural, technological and intellectual environment in which it was produced. (MIPLOs 1, 2, 3, 4, 7, 8)</li> <li>2. Critique modernist aesthetic achievements from a variety of theoretical and critical perspectives. (MIPLOs 1, 2, 3, 4, 7, 8)</li> <li>3. Discriminate between alternative readings of modernist writing based upon measured close readings of a range of texts. (MIPLOs 1, 2, 3, 4, 7, 8)</li> <li>4. Appraise the role played by literary works in the social constitution of the self, particularly with regard to gender and sexuality, in the modernist period. (MIPLO 1, 2, 3, 4, 7, 8)</li> </ol>
<p><b>Information Provided to Learners about the Module</b></p>	<p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p>

	Diploma Supplement contains module name, code, stage and ECTS.
<b>Module Content, Organisation and Structure</b>	<p>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 and prose 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 James Joyce’s <i>Ulysses</i> and T. S. Eliot’s <i>The Waste Land</i> as their primary texts.</p> <p>In terms of a close reading of Joyce, we will offer three dimensions to our ‘Reading Joyce’ section of the course, which will take account of theoretical approaches to interpreting Joyce over the past forty to fifty years. We will examine the classic humanist approach to Joyce carried out by William York Tindall, alongside that of Richard Ellmann. For the linguistic turn in modernism and in relation to language based readings of Joyce, we will examine Schwartz’s work on Joyce’s <i>Ulysses</i>, a book he reads as an experiment in the possibilities of metaphor. For an approach to Joyce that takes into account his Irish context, and which offers a type of post-colonial reading, we will look to Andrew Gibson’s <i>Joyce’s Revenge</i>. In terms of close reading Joyce’s novel, we will examine the ‘Cyclops’ and ‘Penelope’ episodes in considerable detail. Significant attention will also be given to the issues of gender and sexuality in the novel.</p> <p>As Brooker argues, Eliot’s ‘obsession with method is an obsession with form, and it is at the centre of the modernist crisis.’ We will examine similarities and differences in the reaction of these two High Modernists to the conditions of their time, and through their differing aesthetic responses. 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. The poem 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.</p> <p>The analysis of major texts by Joyce and Eliot side by side is a fruitful one, in that there are good grounds for bringing them together; inviting a critical investigation of Joyce’s influence on Eliot’s aesthetic thinking; in that both works represent an artistic response to the conditions of modernity; and both are innovative in relation to the traditions of their respective genres, just as they both embody a deep</p>

	<p>knowledge of that history. And yet, there are sufficient differences between the works too: Joyce's Irish-ness, to Eliot's American-ness and Englishness; one is a novel, the other a poem; one author is conservative in relation to questions of religion and sexuality, whilst the other is more open to other possibilities.</p>
<b>Module Teaching and Learning Strategy</b>	<p>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. As much as is practically possible, in class participation will be encouraged and pursued in the form of questioning and discussion. If numbers become an issue; as in, if we have large class sizes, tutorials should be considered as a support to learning. In tutorial close reading and one to one discussion is more easily facilitated. Moodle support will be used to provide access to online resources, class material, slides and summary notes.</p>
<b>Work-Based Learning and Practice-Placement</b>	<p>Non-applicable.</p>
<b>E-Learning</b>	<p>Moodle will be used to present course material and to provide links to readings and discussions of poetry from University websites, like the poetry classes delivered on-line by Yale. A range of excellent documentaries and readings by Joyce and Eliot are available on-line through popular portals like youtube. There is an excellent phone app on T.S. Eliot's <i>The Waste Land</i> which learners will be encouraged to download and use.</p>
<b>Specifications for Module Staffing Requirements</b>	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 35 learners</p> <p>Staffing requirements: 1 lecturer with teaching and/or research competence in the relevant area.</p> <p>However, as a cross-programme module, additional staff will be required where the maximum number of learners exceed the resources available.</p>
<b>Module Summative and Formative Assessment Strategy</b>	<p>Assessment of this module is by essay or two mini-assignments and by end of term exam.</p> <p><u>Essay (40%) or Mini-assignments (20% each) (Formative)</u></p> <p>Mini-assignments will be formative in nature, as will the essay. The essay will be 1,000 to 1,250 words. Mini-assignments might consist of mind-maps, or short essays of up to 750 words, or other creative forms of assessment. One, for example, might consist of the creation of an online virtual tutorial on some aspect of Joyce's novel or Eliot's poem. These in course assignments are understood to be preparatory towards the end of term examinations.</p> <p><u>Exam (60%) (Summative)</u></p> <p>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.</p>
<b>Sample Assessment Materials</b>	<p><b>Sample essay titles:</b></p> <p>'The period of World War One, which took place between August 1914 and November 1918, instigated radical changes in the form and content of literary texts</p>

	<p>in English.’ Steven Matthews, <i>Modernism</i> (London: Hodder Headline, 2004), p. 62.</p> <p>Critically evaluate the degree to which the literature of modernism responded to a moment of crisis. Illustrate your answer by a close reading of <i>at least two</i> Modernist authors you have studied.</p> <p>OR</p> <p>‘Where other avant-gardes had chafed against the constraints of a paternal tradition, this strand of modernism casts the self as the bearer of a troubled history and makes writing a medium in which different temporalities intersect. Writing now comes to occupy a space between historical memory and imaginative construction – a space which these writers begin to define as ‘myth’ and ‘epic’.’ Peter Nichols, <i>Modernisms: A Literary Guide</i> (Hampshire: Macmillan, 1995), p. 255.</p> <p>Critically evaluate the degree to which <i>at least two</i> modernist authors you have studied turn to what we might call ‘myth’ or the ‘epic’.</p> <p><b>Sample Exam Questions:</b> ‘Flushed and decided, he assaults at once; Exploring hands encounter no defence; His vanity requires no response, And makes a welcome of indifference.’</p> <p>Critically evaluate the presentation of sexuality in one or more modernist authors you have read.</p> <p>Or,</p> <p>‘These fragments I have shored against my ruins.’</p> <p>Evaluate the degree to which modernism depended on versions of the past. Illustrate your answer by reference to one or more modernist authors you have read.</p>
<p><b>Reading Lists and Other Information Resources</b></p>	<p><b>Essential Reading:</b> Allen Boone, Joseph, <i>Libidinal Currents: Sexuality and the Shaping of Modernism</i> (Chicago: University of Chicago Press, 1998)</p> <p>Gibson, Andrew, <i>Joyce’s Revenge: History, Politics, and Aesthetics in ‘Ulysses’</i> (Oxford: Oxford University Press, 2005)</p> <p>Laity, Cassandra, <i>Gender, Desire and Sexuality in T.S. Eliot</i> (Cambridge: Cambridge University Press, 2007)</p> <p>Moody, A. David, <i>Thomas Stearns Eliot poet</i> (Cambridge: Cambridge University Press, 1994)</p> <p><b>Other Reading:</b> Donoghue, Denis, <i>Words Alone: The Poet T. S. Eliot</i> (London: Yale University Press, 2000)</p>

	<p>Ellmann, Richard, <i>Ulysses on the Liffey</i> (Oxford: Oxford University Press, 1978)</p> <p>Roberts, Neil (ed.), <i>A Companion to Twentieth-Century Poetry</i> (Oxford: Blackwell, 2001)</p> <p>Schwarz, Daniel R., <i>Reading Joyce's 'Ulysses'</i> (London: Palgrave Macmillan, 2004).</p> <p><b>Essential Viewing:</b>  Yale's Open Courses are particularly good:  <a href="https://oyc.yale.edu/english/engl-310/lecture-10">https://oyc.yale.edu/english/engl-310/lecture-10</a>.  James Joyce reading from 'Ulysses':  <a href="https://www.youtube.com/watch?v=ZhW0TrzWGml">https://www.youtube.com/watch?v=ZhW0TrzWGml</a></p>
<p><b>Module Physical Resource Requirements</b></p>	<p>Handouts will be provided to learners regularly. A range of reading material, and the core texts mentioned here, will be available in the college library. Internet access in the classroom will be called upon. Learners will need to access online material through college computers.</p>