

## Postmodern Literature

<b>Section A: Headline Information</b>	
<b>Module title</b>	Postmodern Literature
<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 Simon Workman
<b>Parent programme(s)</b>	BA (Honours) in Arts and Humanities
<b>Stage of parent programme</b>	4
<b>Semester (semester1/semester2 if applicable)</b>	1
<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>	Lectures, seminars, web facilitated learning
<b>Entry requirements (statement of knowledge, skill and competence)</b>	Successful completion of Stage 3 of the programme or equivalent is required.
<b>Pre-requisite module titles</b>	None
<b>Co-requisite module titles</b>	None
<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 must have a minimum Level 9 qualification in English.
<b>Maximum number of learners per module</b>	60
<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>	Lecture Hall, small group-work Room, IT facilities and library.
<b>Analysis of required learning effort</b>	
<b>*Effort while in contact with staff</b>	

Classroom and demonstrations		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	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: 10						101: Tutorial Prep: 8 hours  Research, contribution to, and commentary on recorded group review: 20 hours  Exam Prep 25 hours  Self-directed Reading 48 hours			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>		100%								<b>100%</b>

### Section B: Module Descriptor

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

This module will explore some of the main varieties of postmodern writing from the 1940s to the present, concentrating on fiction from Ireland, Britain and the Americas. Learners will examine the problematic aesthetics of postmodern literature and the contexts of postmodernity from which it emerged. It will also engage with key theorists (and proto-theorists) of postmodernism.

The module will provide a natural companion piece to the 'Modernism' course taken in Stage 3, and is designed to develop themes and concepts covered in this module.

	<p>Several texts and contexts explored in the module will resonate with territory covered in the Stage 4 'Europe and the United States in the Post War World, 1945-2000' history module.</p> <p>Learners' contribution to an online database will advance their digital and communication skills, and the group work, required as part of this process, will develop creative thinking, flexibility and collaborative practice.</p>
<p><b>Module Aims and Objectives</b></p>	<p>The module aims to chart the formal features and recurrent themes of key postmodern texts, while also outlining the varieties of postmodern writing, including: early and late postmodern fiction, postmodern feminist fiction, postmodern (metaphysical) detective fiction, and postmodern metahistorical fiction. Learners will also examine what constitutes postmodernity - that is the social, economic, technological and media developments that have characterised the postmodern age, and the effects these developments have had on how the postmodern subject experiences reality</p> <p>While learners will become familiar with concepts and tropes that are commonly held in postmodernist theory and culture, they will understand postmodernism as a deeply problematic and often conflicting set of concerns and attitudes.</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. Demonstrate an understanding of the origins and central concerns of postmodern fiction and how certain theorists have shaped our understanding of postmodern artistic expression. (MIPLO 3, 4, 5)</li> <li>2. Critically evaluate how postmodern texts relate to postmodernity and engage with key concepts within postmodernist theory. (MIPLO 2, 4, 5)</li> <li>3. Develop existing skills and knowledge used in the critical evaluation and theorisation of literary texts and literary genre. (MIPLO 1, 3, 4, 7)</li> <li>4. Deeply engage with core themes of the course through classroom discussion, debate and group collaboration, and cogently communicate information through digital interface. (MIPLO 3, 6, 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> <p>Diploma Supplement contains module name, code, stage and ECTS.</p>
<p><b>Module Content, Organisation and Structure</b></p>	<p>Lectures and seminars will be organized in thematic blocks centred around the history, theorization, and critical interpretation of key texts of postmodern literature. The module will begin by outlining some of the key terms, theories and concerns within postmodernism and postmodern literature, before discussing key authors as representative of different strands of postmodern writing.</p>

	<p>The following topics (and sub-topics) will be addressed throughout the course of the module:</p> <ul style="list-style-type: none"> <li>• Varieties of postmodern fiction - postmodern feminist fiction, postmodern (metaphysical) detective fiction, and postmodern metahistorical fiction etc.</li> <li>• The aesthetics of postmodern fiction: irony, metafiction, intertextuality, ontological instability, pastiche, hypertext, high v low culture.</li> <li>• The conditions of postmodernity: Late capitalism, simulacra, Hyperreality, technoculture, decentred subjects/identities</li> <li>• Postmodernist theories of language and truth; Derridean linguistics, scepticism towards metanarrative; truth and relativism</li> </ul> <p>Each theme/text will be discussed in the form of seminars; the lecturer will begin by providing relevant historical, cultural, and critical context, before learners engage in detailed critical analysis of primary texts and group debate. This will encourage the exploration of a range of interpretative positions of the literature under discussion.</p>
<p><b>Module Teaching and Learning Strategy</b></p>	<p>Lectures will be conducted using Microsoft Powerpoint and supplemented with digital resources to facilitate learning outside the classroom.</p> <p>The module will require learners to practice detailed textual analysis so that, by the end of the course, they will have developed a detailed knowledge of the distinctive aesthetics of key writers covered.</p> <p>In the majority of seminars, up to three learners will deliver presentations which will explore and explicate assigned themes and terms. Their powerpoint slides and a short synopsis of their presentation will be made available on a Moodle database.</p>
<p><b>Work-Based Learning and Practice-Placement</b></p>	<p>N/A</p>
<p><b>E-Learning</b></p>	<p>Learners will have access to class notes, powerpoints, and relevant articles and documents on Moodle, which will act as the digital interface for the course. Essays will be returned digitally using Turnitin feedback system.</p> <p>Moodle interface will be used to upload digital recording of Group discussion assignment.</p> <p>A range of weblinks will also be accessible through Moodle, including documentaries, archival recordings, and links to other primary sources of relevance to the course. This will facilitate learning outside the classroom and encourage learners to develop their sense of cultural context for the texts being considered.</p>
<p><b>Specifications for Module Staffing Requirements</b></p>	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 60 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>
<p><b>Module Summative and Formative Assessment Strategy</b></p>	<p><b>Summative:</b>  <b>Essay (70%) (MIMLO, 1,2,3,)</b></p>

	<p>Learners will be asked to write a 1,750-2,000 word essay. Essay titles should be related to the core themes of the course but generated by individual learners with guidance from the lecturer.</p> <p><b>Continuous Assessment (MIMLO, 2,4)</b>  <b>Presentation and database upload: (30%) (MIMLO 4)</b>  A group presentation delivered at a seminar, followed by uploading of short synopsis of presentation (750 words) and presentation slides onto Moodle database.</p> <p><b>Formative:</b>  Learners will be required to submit an essay plan to the lecturer who will provide feedback and direction.</p>
<p><b>Sample Assessment Materials</b></p>	<p><b><u>Sample Essay Question (as developed by Learner and Lecturer)</u></b></p> <ol style="list-style-type: none"> <li>1. Jean Francois Lyotard argues that postmodernism displays ‘incredulity towards metanarratives’. To what extent does Lyotard’s definition of postmodernism apply to any two or more texts on the course?</li> <li>2. ‘Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality’ (Patricia Waugh) With reference to one or more texts on the course, discuss the metafictional strategies employed by the author and their significance and effects.</li> </ol> <p><b><u>Group Presentation and Database upload</u></b>  Marks awarded as follows:</p> <ul style="list-style-type: none"> <li>• Evidence of productive collaboration (30%)</li> <li>• Appropriateness of material, depth of research, and efficacy of presentation (30%)</li> <li>• Precision and conciseness in summarising group presentation (30%)</li> <li>• Proficiency in uploading discussion onto Moodle interface (10%)</li> </ul>
<p><b>Reading Lists and Other Information Resources</b></p>	<p><b><u>Essential Reading:</u></b>  The primary reading for the course is as follows: Flann O’Brien, <i>The Third Policeman</i>; Jorge Luis Borges, <i>Fictions</i>; Ishmael Reed, <i>Mumbo Jumbo</i>, Angela Carter, <i>The Bloody Chamber</i>; J.G. Ballard, <i>Crash</i>; Chuck Palaniuk, <i>Fight Club</i>.</p> <p><b><u>Other Reading:</u></b></p> <p><b><u>The list below will be supplemented with articles relevant to individual texts/themes</u></b></p> <p>Barthes, Roland, <i>Image – Music – Text</i>. Trans. Stephen Heath, (London: Fontana, 1977)</p> <p>Bradbury, Malcolm, <i>The Modern American Novel</i> (Oxford: Oxford University Press, 1992)</p> <p>Brooker, Peter, <i>Modernism/ postmodernism</i> (London, New York : Longman,1992)</p> <p>Burke, Séan (ed), <i>Authorship: From Plato to the Postmodern: A Reader</i> (Edinburgh: Edinburgh University Press, 1995)</p>

	<p>Butler, Christopher, <i>Postmodernism: A Very Short Introduction</i> (Oxford, Oxford University Press, 2002)</p> <p>Eagleton, Terry, <i>The Illusions of Postmodernism</i> (Oxford: Blackwell, 1997)</p> <p>Foster, Hal, (ed), <i>The Anti-Aesthetic: Essays on Postmodern Culture</i> (Post Townsend, WA: Bay Press, 1983)</p> <p>Hutcheon, Linda, <i>A Poetics of Postmodernism</i> (London ; New York : Routledge, 1988)</p> <p>Hutcheon, Linda, <i>The Politics of Postmodernism</i> (London; New York: Routledge, 2002)</p> <p>Jencks, Charles, <i>What is Post-Modernism?</i> (London: Academy Johnson, B.S.: 1986)</p> <p>McHale, Brian, <i>Postmodernist Fiction</i> (London; New York: Routledge, 1987)</p> <p>McHale, Brian, <i>Constructing Postmodernism</i> (London; New York: Routledge, 1992)</p> <p>Mengham, Rod (ed), <i>An Introduction to Contemporary Fiction</i>. Oxford: Polity Press, 1999)</p> <p>Nicol, Bran (ed), <i>Postmodernism and the Contemporary Novel: A Reader</i> (Edinburgh: Edinburgh University Press, 2002)</p> <p>Waugh, Patricia, <i>Metafiction: The Theory and Practice of Self-Conscious Fiction</i> (London: Methuen, 1984)</p> <p>Waugh, Patricia (ed), <i>Postmodernism: A Reader</i> (London: Arnold, 1992)</p>
<p><b>Module Physical Resource Requirements</b></p>	<p>Medium/Small sized room for lectures/seminars and tutorials. Relevant IT equipment (Projector, computer, speakers etc.) and WIFI.</p>

