

## The Post-War Dispensation: The Question of Identity

7.1 Module Overview									
Module Number		Module Title	The Post-War Dispensation: The Question of Identity						
Stage of Principal Programme			1	Semester	2	Duration. (Weeks F/T)	12	ECTS	5
Mandatory / Elective (M/E)	M	Hours of Learner Effort / Week	2.3						
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					✓	28			
Synchronous									
Indirect/Non-Contact Hours									
Asynchronous									
Work Based									
Other:									
<ul style="list-style-type: none"> <li>Independent Research and Reading</li> </ul>					✓	17			
<ul style="list-style-type: none"> <li>Mini-Assignment</li> </ul>					✓	30			
<ul style="list-style-type: none"> <li>Exam Preparation</li> </ul>					✓	50			
Total						125			

<b>Pre-Requisite Module, if any. Module # and Title</b>		N/A
<b>Co-Requisite Module, if any. Module # and Title</b>		N/A
<b>Maximum number of learners per instance of the module</b>		45
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.</b>		
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required	Staff - Learner Ratio X:Y
Lecturer	Lecturers with a minimum level 9 qualification specialising in History and English. Publications, or research papers, in late twentieth century Irish History and Society, or Irish and international literature and culture would be advantageous also. Two lecturers will deliver this module as it is envisaged as an interdisciplinary venture.	1:45
Tutor	Tutors with a minimum level 9 qualification specialising in History and English. Publications, or research papers, in late twentieth century Irish History and Society, or Irish and international literature and culture would be advantageous also. A History and English tutor might co-deliver the tutorials; moving between and across aspects of the subject areas as this module is envisaged as an interdisciplinary venture. So, one tutorial in History, then one in English, and vice versa, or a combined approach on occasion.	1:20

**Assessment Techniques – percentage contribution**

Continuous Assessment	40%	Proctored Exam – in person	60%	Practical Skills Based	
Project		Proctored Exam - online		Work Based	
Capstone (Y/N)?	N	If Yes, describe			

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
MIMLO	Related MIPLO #
<b>On completion of this module a learner will be able to:</b>	
1. Critique the impact of a range of material changes (and these might stretch from the washing machine to international travel) upon post-war society, its writers and artists, which have altered their relationship to the body, sexual identity, and gender relations, in the last seventy years.	2, 4, 8
2. Evaluate the post-war development of Western society with a particular focus on questions of identity: gender, sexualities, race, ethnicities, and social class.	1, 4, 8
3. Assess different perspectives on features of post-war western culture based on insights gained from an introduction to elements of Philosophy, History, Sociology, and Literature, demonstrated through readings of cultural texts, documents and artefacts.	1, 3, 8

7.3 Indicative Module Content, Organisation and Structure
<p>The post-World War II period is a time of relatively rapid societal change in the 'Global North'. This change is accelerated by new technology which brings radio and television into most homes by the 1960s. Greater access to secondary and third level education also adds to liberalisation and the blurring of class lines. We see an expansion of the workforce, particularly with the entry of women, and thereby an expansion of the market also.</p> <p>In this period, in the discipline of History, we see the growth of History from below – of the ordinary people, rather than elites. In tandem with that there is increasing emphasis on the histories of colour, minorities, gender, and labour. This module explores that societal change through the lens of historiography – the way history is written. Often oral histories were used to access those who do not leave the same imprint on historical archives that elites do. We will explore flashpoints or tensions in society between the old conservative male dominated order, and the growing clamour for equality. Finally, even today, some communities remain deprived and without an equal voice. This module will pursue the question: how has the story of these deprived communities been handled by historians?</p> <p>Literature and culture have not remained immune from the forces driving change. In the period in Ireland, we can see how the poems of Eavan Boland express new perspectives on questions of gender and identity in Irish society and culture. We will analyse her poems in the context of wider changes across the Western world, one aspect of which is the 'shrinkage' of the world due to global communication networks. We can also read a queer Irish poet like Pearse Hutchinson in the context of this wider cultural shift or change. In the poems we will explore, our focus will be on changing representations of men and women, the shift of dynamics in gender and same-sex and opposite sex relations and altered perceptions of the role of the body; commonalities and differences will be explored between the black female body in poems like 'Homage to my Hips' and 'In Praise of Menstruation' by Lucille Clifton and poems like 'Menstruation' and 'Anorexia' by Eavan Boland. What historical forces are making it possible for two women from two different cultures across the world to explore similar ideas or approaches?</p> <p>In terms of the literature, our focus will not just be on Ireland. An Irish poet like Padraig Regan will be read alongside work from American poets like Mark Doty, as well as UK poets like Andrew McMillan and Sean Hewitt (although he shares Irish heritage). The literary aspect of the module will also consider the question of race, through work from poets from the U.S. like Lucille Clifton and Terrance Hayes. Their work will be</p>

investigated with the focus on the Post-War Civil Rights movement, the Black Arts movement, and on into Black Lives Matter.

The module aims to explore how historical change drives cultural change and how cultural change can be not just a product of historical change but also a driver of it. Our focus will be on the emergence of plural communities and diversities as products of a globalizing capitalism of rapid transport and communication, with the speedy movement of people, ideas, and goods through emerging technologies and through the growth of urban centres within the post-war Global North.

#### 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

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. 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 key concepts, movements, figures, and the critical vocabulary distinct to reading post-modern poetry. Moodle support will be used; techniques and ideas regarding approaches to learning as well as module content specific to poetry. Tutorials will support the lectures, with a focus on demonstrating and practicing skills of close reading of primary sources and literary texts.

Assessment of this module is by mini-essay and by end of term exam.

##### **Attendance (10%)**

##### **Mini-Essay (30%) (Formative)**

The mini-essay will be formative in nature. This in course assignment is understood to be preparatory towards the end of term examination.

##### **Exam (60%) (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

<b>MIMLOs</b>	<b>Technique(s)</b>	<b>Weighting</b>
<b>1-3</b>	<b>Mini-Essay</b> The mini essay provides learners the opportunity to develop their own critical voice, focused on exploring the link between the literary work which expresses or explores new social attitudes to contested domains of human experience, linked with relevant historical influences. Learners get to combine critical reading of a literary text with a consideration of pertinent historical influence at a deeper interdisciplinary level. This assessment will require a demonstration of synthesis, assessment and evaluation and thereby contributes to programme learning outcomes. This assessment is formative in character as it prepares for longer writing later and learners will benefit from feedback.	<b>30%</b>
<b>1-3</b>	<b>Proctored Exam</b>	<b>60%</b>

	Learners will explore a greater range of thinking across the exam questions. They will write more and be expected to explore a larger number of literary pieces and to consider a broader range of historical influences on thought and practice in the period. This piece is summative in character, testing synthesis, assessment and evaluation and thereby supports the Programmes' ambitions and aims for learners.	
	<b>Attendance</b>	<b>10%</b>

### 7.8 Sample Assessment Materials

Here are some samples of what exam questions might look like:

'The 1970s was a very significant decade in terms of how the women of Ireland were coming to understand themselves in the post-war period.'

Critically evaluate this statement in the light of what you consider significant moments of historical change in post-war Irish culture and society. You might illustrate your answer by reference to poems written in the period

Or,

'The poetry of Eavan Boland represents the first serious attempt in Ireland to create a body of work that arises out of a contemporary female consciousness. It is significant that she writes from the suburbs of the capital; a new phenomenon in a rapidly industrializing Ireland.'

Critically evaluate this statement. Illustrate your answer by reference to **at least three** poems by Eavan Boland and refer to post-war changes in Irish society.

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:

Handouts will be provided of core texts. For examples, poems by Pearse Hutchinson, Eavan Boland, and Mark Doty, et al.

#### Indicative Other Resources:

Boyle Haberstroh, Patricia, *Women Creating Women: Contemporary Irish Women Poets* (Dublin: Attic Press, 1996)

Connolly, Linda, *The Irish Women's Movement: From Revolution to Devolution* (Dublin: Lilliput Press, 2003)

d'Alton, Ian, and Milne, Ida, *Protestant and Irish: the minority's search for place in Independent Ireland* (Cork: Cork University Press, 2019)

Gilsenan Nordin, Irene, (ed.), *The Body and Desire in Contemporary Irish Poetry* (Dublin: Irish Academic Press, 2006)

Hill, Myrtle, *Women in Ireland: A Century of Change* (Belfast: Blackstaff, 2003)

Hobsbawm, Eric, *The Age of Extremes: The Short Twentieth Century 1914 – 1991* (London: Abacus, 1995)

Judt, Tony, *Post-War: A History of Europe Since 1945* (London: Penguin, 2006)