

MODULE CODE: CSEN7021
TITLE: The Shock of the new: From Modernism to Post-Modernism
DATED: 27/02/2012

LEVEL: 7
CREDITS: 20
JACS CODE: Q320

AIM(S)

- To critically explore a wide range of literature written from the 1890s to the present day.
- To examine, in a theoretically informed way, literary production of this period in relation to the terms 'Modernism' and 'Post-modernism', exploring the connections and tensions between ideas and aesthetic techniques traditionally associated with those movements.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate:

- the ability to exhibit a detailed knowledge and understanding of the key concepts and philosophical assumptions underpinning literary Modernism and Post-Modernism, and the interconnection between these concepts;
- a sophisticated and theoretically informed knowledge of a wide range of Modernist and post-Modernist texts;
- a detailed knowledge and understanding of the characteristic formal and thematic features associated with modernism and Post-Modernism;
- a critically informed familiarity with the historical and socio-cultural contexts of modernism and Post-Modernism generally and in individual texts in particular;
- a sophisticated awareness of the ongoing critical and theoretical understandings of 'Modernism' and 'Post-Modernism: their precise definition(s) and historical importance.

INDICATIVE CONTENT

- Focusing primarily (but not exclusively) upon writing in English from the period 1890 to the present day, this module will explore a range of 'experimental' texts which can be seen to grow out of and respond to the heterogeneous philosophical, artistic and cultural movements active in European culture during this period. Analysis of the formal characteristics of chosen texts will be placed firmly within appropriate social and historical contexts.
- Modernism will be understood as an internally various and often contradictory phenomenon in which the demand to 'make it new' through radical experimentation is balanced against a deep-seated investment in tradition and continuity. Post-Modernism

will be understood as both a development of and a reaction against the claims and practices of Modernism. Students will be encouraged to explore the continuities, connections and tensions between the ideas and aesthetic techniques traditionally associated with these movements; and in the light of much Post-Modern thought to question the very idea of such continuity.

- Some of all of the following will be considered:
 - the fragmentation of the text and the self;
 - the role of the artistic manifesto;
 - responses to the World Wars and the Cold War, history and the end of history;
 - responses to, uses of, and the idea of the rejection grand narratives;
 - rethinking reality: stream of consciousness and beyond;
 - the impact of globalisation;
 - the dominance of, and reactions to secular humanism;
 - the role of playfulness in literary production.

LEARNING AND TEACHING STRATEGY

Tutorials and **seminars** are used to support the discussion and critical evaluation of what has been learned, normally in a smaller group size than a lecture.

Guided independent study allows students to further their independent learning skills with appropriate support provided by the module tutor(s) (e.g. preparation for lectures and seminars, follow-up work, background reading, revision, completion of assessment tasks).

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	20	10%
Independent learning	180	90%
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 30%

10 minute oral presentation accompanied by written paper of 1500 words.

Exemplar: The topic of the presentation is chosen by the student in consultation with the module tutor but must be related to the content of the module. E.G. The role of playfulness in literary production.

Assessment Component 2 – 70%

4000 word assignment

Exemplar: The topic of the essay is chosen by the student in consultation with the module tutor, but must be related to the content of the module. E.G. “One of the principal characteristics of Modernism was the compulsive attempt to ... liberate the present and future from the sense of inevitability which history as conceived by the Nineteenth Century seemed to impose on the present.” (David Malone) Discuss.’

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	70%
Practical	30%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
If yes please provide brief details (no more than 100 words):	
This module is designed in line with 2 of the 5 pedagogic approaches to sustainable development identified by UNIESCO: • Critical and Creative thinking Critical and creative thinking enables people to explore new ways of thinking and acting, make informed decisions, and create alternatives to present choices. It involves reflecting on how people interrelate with one other, understanding cultural differences and creating alternative ways to live together. • Systemic thinking Thinking systemically is essential to sustainable development, as piecemeal approaches have proved not to work - instead resolving one issue while creating other problems. Sustainable development requires approaches which go beyond analysis in terms of 'problem-solving' and/or 'cause-effect'.	

BIBLIOGRAPHY

Essential

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Conrad, J. *Heart of Darkness*. Harmondsworth: Penguin, 2008.
Churchill, C. *Plays Two*, London: Methuen, 2000.
Eco, U. *The Name of the Rose*, London: Vintage, 2008.
Eliot, T.S. *The Waste Land and Other Poems*. Harmondsworth: Penguin, 2003.
Hulse, M. et al, eds. *The New Poetry*. Newcastle-upon-Tyne: Bloodaxe Books, 1997.
Joyce, J. *A Portrait of the Artist as a Young Man*. Oxford: Oxford University Press, 2000.
Joyce, J. *Ulysees*, Harmondsworth: Penguin, 2005.
Smith, Z. *White Teeth*. Harmondsworth: Penguin, 2002.
Woolf, V. *Mrs Dalloway*. Harmondsworth: Penguin, 2007.

Recommended

Acheson, J, and Ross, S. eds. *The Contemporary British Novel*, Edinburgh: Edinburgh University Press, 2005.
Ayers, D. *Modernism: A Short Introduction*, Oxford: Blackwell, 2004.
Berman, M. *All that is Solid Melts into Air: The Experience of Modernity*, London: Verso, 1983.

Bradbury, M. and McFarlane, J. eds. *Modernism 1890-1930*, Harmondsworth: Penguin, 2000.

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Broom, S. *Contemporary British and Irish Poetry: An Introduction*, Basingstoke: Palgrave, 2005.

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Cahoone, L. ed. *From Modernism to Postmodernism: An Anthology*, Oxford: Blackwell, 2006.

Childs, P. *Contemporary Novelists: British Fiction Since 1970*, Basingstoke: Palgrave, 2005.

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Connor, S. ed., *The Cambridge Companion to Postmodernism*, Cambridge: Cambridge University Press, 2004.

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Trotter, D. *The English Novel in History 1895-1920*, London and New York: Routledge, 1993.

Zeifman, H. and Zimmerman, C. eds. *Contemporary British Drama 1970-90: Essays from Modern Drama*, Basingstoke: Macmillan, 1992.