

Module Title: **Modernisms: Making it New**
ECTS: 5
Coordinator: Prof Philip Coleman
Lecturers: Dr Seán Hewitt, Prof Stephen Matterson, Prof Sam Slote,
Dr Tom Walker

Learning Outcomes:

On successful completion of this module students will:

1. Be familiar with a representative range of modernist authors from a variety of contexts and working in various genres and modes, including poetry, fiction, and the essay.
2. Be able to recognise and articulate different conceptualisations of literary modernism from the early twentieth century to the present.
3. Be able to articulate the differences and interrelationships between some of the key figures of literary modernism across a range of cultural contexts.
4. Be familiar with the debates regarding the multiple possible ways of defining literary modernisms.
5. Have a clear sense of how literary modernisms fit in within the literary histories of English, European, and US American literature.

Schedule:

Students are expected to read the main texts assigned for each lecture and the additional readings, which will be provided on Blackboard.

1. **Making it New: Introducing Modernisms (PC)**

Read the following texts on Blackboard: T. E. Hulme, 'Lecture on Modern Poetry' (1908); Susan Stanford Friedman, 'Alternatives to Periodization' (2019)

2. **E.M. Forster, *Howards End* (1910) (TW)**

Additional Reading: to follow

3. **W. B. Yeats, *The Tower* (1928) (TW)**

Additional Reading: selections from *The Wind Among the Reeds* (1899), *Responsibilities* (1914), *New Poems* (1938), and 'Certain Noble Plays of Japan' (1916) and *A Vision* (1925); Ezra Pound, 'The Later Yeats' (1914); Samuel Beckett, extracts from *Murphy* (1938); W. H. Auden, 'In Memory of W.B. Yeats'.

4. **Ezra Pound, *Hugh Selwyn Mauberley* (1920) (SM)**

Additional Reading: T. E. Hulme, 'Romanticism and Classicism' (1911); Ezra Pound, selections from *Ripostes* (1912), *Cathay* (1915), *Lustra* (1916), *Three Cantos* (1917), *Homage to Sextus Propertius* (1917), 'The Tradition' (1913), 'A Few Don'ts by an Imagiste' (1913); F. S. Flint, 'Imagisme' (1913); Selections of other Imagist related poems (Hulme, Richard Aldington, H.D., F.S. Flint).

5. **T. S. Eliot, *The Waste Land* (1922)** (SM)

Additional Reading: T.S. Eliot, *Prufrock and other observations*; James Frazer, 'The King of the Wood', 'The Killing of the Divine King'; T. S. Eliot, 'Tradition and the Individual Talent', 'Ulysses, Order and Myth'.

6. **Mina Loy, *Songs to Joannes* (1917)** (PC)

Additional Reading: Mina Loy, 'Feminist Manifesto'; Rebecca West, 'Indissoluble Matrimony'; excerpts from Wyndham Lewis, *Tarr*; William Carlos Williams, 'The Young Housewife'

7. **Reading Week**

8. **James Joyce, *The Little Review 'Ulysses'* (1918-20), chs 1-8, 10, 13** (SS)

Additional Reading: Frank Budgen, *James Joyce and the Making of 'Ulysses'*; Clare Hutton, *Serial Encounters*; Hugh Kenner, *Joyce's Voices* Ezra Pound; 'Bloom and Pecuchet'

9. **Virginia Woolf, *To the Lighthouse* (1927)** (SH)

Additional Reading: Woolf, 'Modern Fiction' (1921), 'The Cinema' (1926) and 'A Sketch of the Past' (1939); excerpts from Henri Bergson, *Time and Free Will* (1889) and Wyndham Lewis, *Time and Western Man* (1927) available on Blackboard. The lecture will also refer other novels including *Mrs Dalloway* (1925) and *The Waves* (1931). A useful online resource for the manuscript evolution and context of *To the Lighthouse* can be found at www.woolfonline.com.

10. **Jean Rhys, *Voyage in the Dark* (1934)** (SH)

Additional reading: Jean Rhys, *Quartet* (1928); *Good Morning, Midnight* (1939); *The Left Bank and other Stories*. Ford Madox Ford, 'Rive Gauche' in *The Ford Madox Ford Reader*, ed. by Sondra Stang (Manchester: Carcanet, 1986).

11. **Nella Larsen, *Quicksand* (1928)** (PC)

Additional Reading: Julia S. Charles, 'That Invisibility'; F. Scott Fitzgerald, *The Great Gatsby* (excerpts); Zora Neale Hurston, 'How it Feels to be Coloured Me'; selected poems by Langston Hughes

12. **Djuna Barnes, *Nightwood* (1936)** (SS)

Additional Reading: Jonathan Greenberg, '*Nightwood* and the Ends of Satire'; Stephen Kern, *The Culture of Time and Space*; Sheila Liming, 'Suffer the Little Vixens: Sex and Realist Terror in "Jazz Age" America'.

Primary Reading:

Although various editions may be available, students are encouraged to obtain the following editions of the primary texts:

Djuna Barnes, *Nightwood* (Faber and Faber, 2015)
T. S. Eliot, *The Waste Land* (Norton Critical Edition, 2001)
E.M. Forster, *Howards End* (Penguin Classics, 2000)
James Joyce, *The Little Review 'Ulysses'*, eds Mark Gaipa, Sean Latham, and Robert Scholes (Yale UP, 2015)
Nella Larsen, *Quicksand*, ed. Carla Kaplan (Norton Critical Edition, 2019)
Mina Loy, *The Lost Lunar Baedeker*, ed. Roger L. Conover (Carcanet, 1997)
Ezra Pound, *Selected Poems and Translations*, ed Richard Sieburth (Faber and Faber, 2010)
Jean Rhys, *Voyage in the Dark* (1934)
Virginia Woolf, *To the Lighthouse* (Oxford World's Classics, 2008)
W. B. Yeats, *The Major Works*, ed. Edward Larrissy (Oxford World's Classics, 2008)

Suggested Secondary Reading:

Rebecca Beasley, *Theorists of Modernist Poetry: T. S. Eliot, T. E. Hulme and Ezra Pound* (2007)
Malcolm Bradbury and James McFarlane, eds. *Modernism, 1890-1930* (1991)
David Bradshaw, ed., *A Concise Companion to Modernism* (2003)
David Bradshaw and Kevin Dettmar, *A Companion to Modernist Literature and Culture* (2006)
Christopher Butler, *Early Modernism: Literature, Music and Painting in Europe, 1900–1916* (1994)
Alex Davis, and Lee M. Jenkins, eds, *The Locations of Literary Modernism* (2000)
Jane Goldman, *The Cambridge Introduction to Virginia Woolf* (2000)
Hugh Kenner, *The Pound Era* (1971)
— . *A Homemade World* (1977)
Frank Kermode, *Romantic Image* (1957)
Vassiliki Kolocotroni, Jane Goldman, and Olga Taxidou, eds, *Modernism: an Anthology of Sources and Documents* (1998).
Sean Latham and Gayle Rogers, *Modernism: The Evolution of an Idea* (2015)
Michael Levenson, ed, *The Cambridge Companion to Modernism* (1999)
Pericles Lewis, *The Cambridge Introduction to Modernism* (2007)
Laura Marcus and Peter Nicholls, eds., *The Cambridge History of Twentieth-Century English Literature* (2009)
Peter Nicholls, *Modernisms: A Literary Guide* (1995).
Michael North, *The Dialect of Modernism* (1994)
— . *Reading 1922: A Return to the Scene of the Modern* (1999)
Marjorie Perloff, *21st -Century Modernism: The "New" Poetics* (2002)
Bonnie Kime Scott, ed. *Gender in Modernism: New Geographies* (2007)
C. K. Stead, *Yeats to Eliot: The New Poetic* (1964)
Randall Stephenson, *Modernist Fiction: An Introduction* (1992)
Michael H. Whitworth, ed., *Modernism* (2007)

If you have any general questions about this module, contact the coordinator in the first instance: philip.coleman@tcd.ie

You should contact the lecturers named above regarding specific topics discussed in lectures.

Assessment : Essay 2,000–2,500 words

Term: HT