

Module Title: **Modernisms: Making it New**
ECTS allocation: 5
Coordinator: Prof Philip Coleman
Teaching Staff: Prof Philip Coleman, Dr Seán Hewitt, Prof Stephen Matterson,
Dr 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.
2. Be able to recognise and articulate different conceptualisations literary modernism from the early twentieth century to the present.
3. Be able to articulate the differences and interrelationships between the key figures of literary modernism.
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 history of English (and European) literature.

Schedule:

1. Making it New: Introducing Modernisms (PC)

A package of introductory material will be provided on Blackboard, with excerpts from works by Charles Baudelaire, Sigmund Freud, Oswald Spengler, Laura Riding, Filippo Tommaso Marinetti, Wyndham Lewis, Virginia Woolf, T.S. Eliot, Marjorie Perloff, and others.

2. Joseph Conrad, *Heart of Darkness* (1899) (SM)

The Norton Critical Edition of Conrad's text is particularly recommended, but it is also available online here:

<https://ebooks.adelaide.edu.au/c/conrad/joseph/c75h/index.html>

Additional Reading: Roger Casement, *The Congo Report*; Conrad, Preface to *The Nigger of the Narcissus*, and Virginia Woolf's essay on Conrad.

3. Ezra Pound, *Hugh Selwyn Mauberley* (1920) (TW)

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).

4. 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).

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

Additional Reading: Ezra Pound, 'Bloom and Pecuchet'; T. S. Eliot, 'Ulysses, Order and Myth'

7. Study Week

8. 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'

9. Jean Toomer, *Cane* (1923) (PC)

Additional Reading: Langston Hughes, 'The Negro Artist and the Racial Mountain'; Zora Neale Hurston, 'How It Feels to be Colored Me'; Richard Wright, 'Big Boy Leaves Home'; selected poems by Langston Hughes, Claude McKay and Countee Cullen.

10. 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.

11. William Faulkner, *As I Lay Dying* (1930) (SM)

The Norton Critical Edition of *As I Lay Dying* is particularly recommended.
Additional Reading: *The Odyssey*, Book XI (The Kingdom of the Dead); Richard Gray, 'A Southern Carnival.'

12. 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.

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

Primary Reading:

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

Joseph Conrad, *Heart of Darkness* (Norton Critical Edition, 2016)

T.S. Eliot, *The Waste Land* (Norton Critical Edition, 2001)

William Faulkner, *As I Lay Dying* (Norton Critical Edition, 2009)

James Joyce, *The Little Review "Ulysses"*, eds Mark Gaipa, Sean Latham, and Robert Scholes (Yale UP, 2015)

Mina Loy, "Songs to Joannes" in *The Lost Lunar Baedeker*, ed. Roger L. Conover (Carcanet, 1997). A reliable online version of Loy's text is available online here: <https://oncomouse.github.io/loy/songs.html>

Ezra Pound, *Selected Poems and Translations*, ed Richard Sieburth (Faber and Faber, 2010)

Jean Rhys, *Voyage in the Dark* (1934)

Jean Toomer, *Cane*, ed Darwin T. Turner (Norton Critical Edition, 1988)

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 Deitmar, *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)
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.