

Module Title:	Modernisms: Making it New
ECTS:	5
Coordinator:	Prof Philip Coleman
Lecturers:	Prof Philip Coleman, Dr Seán Hewitt, Dr Rosie Lavan, Prof Sam Slote, Dr Tom Walker
Assessment:	The module will be assessed by essay. Details will be announced before Reading Week.

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: E.M. Forster: 'Notes on the English Character' (1920); 'The Early Novels of Virginia Woolf' (1925); 'Does Culture Matter?' (1935); Virginia Woolf, 'The Novels of E. M. Forster' (1927).

3. **Ezra Pound, *Cathay* (1915) and W.B. Yeats, 'At the Hawk's Well,' 'The Dreaming of the Bones' and 'Calvary' from *Four Plays for Dancers* (1921) (TW)**

Additional Reading: T. E. Hulme, 'Romanticism and Classicism' (1911); 'A Few Don'ts by an Imagiste' (1913); F. S. Flint, 'Imagisme' (1913); selections of some Imagist related poems (Hulme, Richard Aldington, H. D., F. S. Flint); Ezra Pound, 'The Later

Yeats' (1914); W. B. Yeats, selections from *Responsibilities* (1914) and 'Certain Noble Plays of Japan' (1916).

4. 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'

5. Wyndham Lewis, *Tarr* (1918) (SS)

Additional Reading: To follow

6. Hope Mirrlees, *Paris: A Poem* (1919) (TW)

Additional Reading: Charles Baudelaire, 'The Painter of Modern Life' (1863) and 'Le Cygne', 'The Swan'; Extracts from Jean Cocteau, *Le Cap de Bonne Espérance/The Cape of Good Hope* (1919); Extracts from Guillaume Apollinaire, *Calligrammes* (1919); Walter Benjamin, 'Paris: The Capital of the Nineteenth Century' (1938); Extracts from Leonard Woolf, *Beginning Again: An Autobiography of the Years 1911 to 1918* (1964).

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

Additional Reading:

T. S. Eliot, 'Tradition and the Individual Talent' (1919), 'Ulysses, Order and Myth' (1923); James George Frazer, extracts from *The Golden Bough* (1890); Jessie L. Weston, extracts from *From Ritual to Romance* (1920); Matthew Hollis, extracts from *The Waste Land: A Biography of a Poem* (2022)

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. **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)
Wyndham Lewis, *Tarr* (Oxford World's Classics, 2010)
Mina Loy, *The Lost Lunar Baedeker*, ed. Roger L. Conover (Carcanet, 1997)
Hope Mirrlees, *Paris: A Poem* (Faber and Faber, 2020)
Ezra Pound, *Selected Poems and Translations*, ed Richard Sieburth (Faber and Faber, 2010)
Virginia Woolf, *To the Lighthouse* (Penguin, 2000)
W. B. Yeats, *Selected Plays*, ed. Richard Allen Cave (Penguin, 1997)

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.