

<b>TITLE</b>	Literature in the Twentieth Century
<b>SI MODULE CODE</b>	77-6985-00S
<b>CREDITS</b>	20
<b>LEVEL</b>	6
<b>JACS CODE</b>	Q300
<b>SUBJECT GROUP</b>	<i>English</i>
<b>DEPARTMENT</b>	<i>Humanities</i>
<b>MODULE LEADER</b>	<i>Professor Chris Hopkins</i>

<b>MODULE STUDY HOURS (based on 10 hours per credit)*</b>			
<b>Scheduled Learning and Teaching Activities</b>	<b>Placement (if applicable)</b>	<b>Independent Guided Study</b>	<b>Total Number of Study Hours</b>
<b>36</b>	<b>n/a</b>	<b>164</b>	<b>200</b>

### **MODULE AIM**

To explore tradition, experiment, innovation and different modes of representation in twentieth- century literature.

### **MODULE LEARNING OUTCOMES**

By engaging successfully with this module a student will be able to:

- Understand and analyse relationships between experiment and tradition.
- Integrate theoretical, contextual and close reading approaches to the interpretation of literary texts.
- Compare and contrast developments across different modes, sub-periods and/or genres of twentieth-century literature.
- Analyse how the varieties of twentieth-century literature represent and explore key literary, aesthetic and cultural issues of the period.

### **INDICATIVE CONTENT**

The Module is made up of 3 sections, each exploring a particular mode of representation and a particular sub-period in the century. Within each section, examples of the three main literary genres will be represented.

The Lecture programme provides contexts and frameworks for understanding the literature of the century and will explore the topics and concepts below. Work in seminars and self-directed learning will focus on exploring a range of texts from fiction, poetry and drama to help students articulate their own critical pathways through the complex and varied primary and secondary evidence bearing on the kinds of intellectual enquiry raised by the module design.

Section 1. Modernism / 1900-30 (wks 1-4)

Woolf, Virginia, *Mrs Dalloway*, (1925)

Poetry, 1900-1930 (for example, T.E. Hulme, Ezra Pound, W.B. Yeats, Mina Loy, T.S. Eliot, D.H. Lawrence, Nancy Cunard).

Joyce, James, *Portrait of the Artist as a Young Man* (1916)

Chekhov, *The Cherry Orchard* (1904); Pirandello, *Six Characters in Search of an Author* (1921)

### Section 2. Realism / 1930-1960 (wks 5-8)

Orwell, George, *Keep the Aspidistra Flying* (1936)

Poetry, 1930-1958 (for example, W.H. Auden, Louis MacNeice, Stephen Spender, Stevie Smith, Sylvia Townsend Warner, Philip Larkin).

Sillitoe, Alan, *Saturday Night and Sunday Morning* (1958)

Osborne, John, *Look Back in Anger* (1956); Delaney, Shelagh, *A Taste of Honey* (1958)

### Section 3. Postmodernism / 1960-2000 (wks 9-12)

Poetry 1960-1980 (for example, Geoffrey Hill, Fleur Adcock, E. A. Markham, Seamus Heaney, Grace Nichols, Linton Kwesi Johnson, Carol Ann Duffy, Eavan Boland).

Beckett, Samuel, *Endgame* (1957); Stoppard, Tom, *Travesties* (1974)

Barnes, Julian, *Flaubert's Parrot* (1984)

Smith, Zadie, *White Teeth* (2000)

NB: For all the poetry weeks seminar tutors will give guidance on which specific poems to read.

### **Supplementary Primary Reading**

The set texts can inevitably only give a selective picture of the century: we would expect further individual exploration of the poetry of the period, and would encourage the use of some wider reading in the drama and fiction of the century (seminar tutors will advise you further about this). Fictional and dramatic works which you might like to read as supplementary texts include, but are not limited to:

### **Modernism**

#### Fiction

Joyce, James, *Dubliners*, 1914

Lawrence, D.H., *The Rainbow*, 1915

Mansfield, Katherine, *Selected Stories*, 1922-1930

Woolf, Virginia, *To the Lighthouse*, 1927

#### Drama

Brecht, Berthold, *Fear and Misery of the Third Reich*, 1938 or *Mother Courage and Her Children*, 1939/1941

### **Realism**

#### Fiction

Green, Henry, *Living*, 1929

Holtby, Winifred, *South Riding*, 1936

Greene, Graham, *England Made Me*, 1935

#### Drama

Auden and Isherwood, *The Ascent of F6: a Tragedy in Two Acts* (1936)

Arden, John, *Searjeant Musgrave's Dance* (1959)

### **Postmodern**

#### Fiction

Beckett, Samuel, *The Unnameable* (1953)

Fowles, John *The French Lieutenant's Woman* (1969)

Rushdie, Salman, *Midnight's Children* (1981) or *Shame* (1983)

## Drama

Beckett, Samuel, *Waiting for Godot* (1952).

Muller, Heiner, *Hamletmachine* (1977)

### **Indicative Lecture Programme**

Wk 1: Representing the Century

Wk 2: What is Modernism?

Wk 3: Modernist Manifestos

Wk 4: Modernism and Gender

Wk 5: Modernism and Modernity

Wk 6: Realism and the 1930s

Wk 7: Essay Tutorial Week

Wk 8: Post-war Realism

Wk 9: Theories of Postmodernism

Wk 10: Postmodernist Art and Culture

Wk 11: Politics and Aesthetics: Modernism, Realism, Postmodernism

Wk 12: Revising the Century

### **LEARNING, TEACHING AND ASSESSMENT - STRATEGY AND METHODS**

Students will be supported in their learning, to achieve the above outcomes, in the following ways.

Teaching consists of lectures and seminars (apart from one week where essay tutorials will be offered instead). The lecture programme focuses on providing a variety of critical contexts for twentieth-century literature and its modes of representation. The seminar programme focuses on groups of texts from different genres, allowing detailed discussion of issues of representation and literary traditions in the period. Students will be expected to demonstrate advanced skills in terms of independent study and selection of primary and secondary texts from a wide range of relevant material.

The module is assessed by an assignment of 2500 words and by a two hour exam (2 double-sided A4 sheets of quotations from primary sources may be taken into the exam). The assignment focuses on material from the first half of the module: on debates about critical definition and literary practices in writing from the modernist tradition.

The examination is a two-hour exam in which two questions have to be answered, one from Section A and one from Section B. The questions generally require an overview of the critical issues raised on the module, supported by detailed analysis of particular texts. In Section A there will be one question on realism and one on post-modernism, while in Section B questions will require comparison of, or discussion across, two or more of the modes explored in the module (modernism, realism, post-modernism).

### **ASSESSMENT TASK INFORMATION**

<b>Task No.*</b>	<b>Short Description of Task</b>	<b>SI Code EX/CW/PR</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration**</b>	<b>In-module retrieval available</b>
1	Essay	CW	50%	2, 500	N
2	Exam	EX	50%	2 hours	N

## **FEEDBACK**

Students will receive feedback on their performance in the following ways:

Students will be offered a tutorial before writing the essay in which they can discuss essay plans and issues. Feedback on the completed essay will be given through written comments, marginal and summary; summary feedback can also be provided for the exam.

## **LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)**

### Section 1. Modernism / 1900-30 (wks 1-4)

Woolf, Virginia, *Mrs Dalloway*, (1925)

Poetry, 1900-1930 (for example, T.E. Hulme, Ezra Pound, W.B. Yeats, Mina Loy, T.S. Eliot, D.H. Lawrence, Nancy Cunard).

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Sillitoe, Alan, *Saturday Night and Sunday Morning* (1958)

Osborne, John, *Look Back in Anger* (1956); Delaney, Shelagh, *A Taste of Honey* (1958)

### Section 3. Postmodernism / 1960-2000 (wks 9-12)

Poetry 1960-1980 (for example, Geoffrey Hill, Fleur Adcock, E. A. Markham, Seamus Heaney, Grace Nichols, Linton Kwesi Johnson, Carol Ann Duffy, Eavan Boland ).

Beckett, Samuel, *Endgame* (1957); Stoppard, Tom, *Travesties* (1974)

Barnes, Julian, *Flaubert's Parrot* (1984)

Smith, Zadie, *White Teeth* (2000)

## **Secondary Reading**

Some useful starting points are:

Bloom, Clive, *Literature and Culture in Modern Britain, Vol. 1900-1929*, 1993

Childs, Peter, *Contemporary Novelists: British Fiction Since 1970*, 2005

Childs, Peter, *Modernism* (New Critical Idiom series), 2000

Cole, Toby (ed), *Playwrights On Playwriting : The Meaning And Making Of Modern Drama From Ibsen To Ionesco*, 1960.

Dowson, Jane and Alice Entwhistle, *A History Of Twentieth-Century British Women's Poetry*, 2005.

Draper, R.P., *An Introduction to Twentieth-century Poetry in English*, 1999.

Gasiorek, Andrzej, *Post-war British fiction: Realism and After*, 1995.

Hamilton, Ian (ed), *The Oxford Companion to Twentieth-century Poetry in English*, 1994.

Innes, C.L, *The Cambridge Introduction to Postcolonial Literatures in English*, 2007.

Kershner, R.B – *The Twentieth Century Novel – An Introduction*, 1997

King, Kimball, *Modern Dramatists: A Casebook of Major British, Irish, And American Playwrights*, 2001.

Larrissy, Edward, *Reading Twentieth-Century Poetry: The Language of Gender And Objects*, 1990.

Lee, Alison, *Realism and Power: Postmodern British Fiction*, 1990.

Lodge, David, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*, 1977

The Module BB site will contain further and more detailed secondary reading lists and online articles to support each week's learning, as well as other learning materials.

## SECTION 2 MODULE INFORMATION FOR STAFF ONLY

### MODULE DELIVERY AND ASSESSMENT MANAGEMENT INFORMATION

#### MODULE STATUS - INDICATE IF ANY CHANGES BEING MADE

NEW MODULE	N
EXISTING MODULE - NO CHANGE	N
Title Change	N
Level Change	N
Credit Change	N
Assessment Pattern Change	N
Change to Delivery Pattern	Y (Semester 2 Only)
Date the changes (or new module) will be implemented	<b>January 2016</b>

**MODULE DELIVERY PATTERN** - Give details of the start and end dates for each module. If the course has more than one intake, for example, September and January, please give details of the module start and end dates for each intake.

	<b>Module Begins</b>	<b>Module Ends</b>
<b>Course Intake 1</b>	01/2016	05/2016

<b>Is timetabled contact time required for this module?</b>	Y
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<b>Are any staff teaching on this module non-SHU employees?</b>	N
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If yes, please give details of the employer institution(s) below

<b>What proportion of the module is taught by these non-SHU staff, expressed as a percentage?</b>	
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#### MODULE ASSESSMENT INFORMATION

<b>Indicate how the module will be marked</b>	
<b>*Overall PERCENTAGE Mark of 40%</b>	Y
<b>*Overall PASS / FAIL Grade</b>	N

#### SUB-TASKS

<b>Will any sub-tasks (activities) be used as part of the assessment strategy for this module?</b>	N
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#### FINAL TASK

<b>According to the Assessment Information shown in the Module Descriptor, which task will be the LAST TASK to be taken or handed-in? (Give task number as shown in the Assessment Information Grid in Section 1 of the Descriptor)</b>	Task No. 2
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#### NON-STANDARD ASSESSMENT PATTERNS

<b>MARK 'X' IN BOX IF MODULE ASSESSMENT PATTERN IS NON STANDARD, eg ALL TASKS MUST BE PASSED AT 40%.</b>	
<b>NB: Non-standard assessment patterns are subject to faculty agreement and approval by Registry Services - see guidance. notes.</b>	

#### REVISIONS

July 2017	Operational change approved by Humanities Departmental Board 21/06/17
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