



The University of Newcastle
Faculty of Education and Arts
School of Humanities and Social Science

<http://www.newcastle.edu.au/school/hss/>

Callaghan Campus
University Drive,
Callaghan 2308

NSW Australia

Office hours: 9am – 5pm

Room: MC127 McMullin Building

Phone: +61 2 4921 5175/5172/5155

Fax: +61 2 4921 6933

Email: Humanities-SocialScience@newcastle.edu.au

Web: <http://www.newcastle.edu.au/school/hss>

ENGL3303 - The Modern Age (1900-1950)
Course Outline

Course Co-ordinator: Dr Kim Cheng Boey

Room: MC 142

Ph: 02-4921 6780

Fax: 02-4921 6933

Email: kimcheng.boey@newcastle.edu.au

Consultation hours: Friday 11am – 1pm

Semester Semester 1 - 2007

Unit Weighting 10

Teaching Methods Lecture
Seminar

Brief Course Description

The course provides an introduction to Modernism, the key movement in twentieth-century literature. It explores the ideas and tenets that defined the modern era in literature. Through the study of key Modernist texts (prose and poetry), students will be made aware of the radical innovations in form and style that reflect a deep shift in thought about the function of art and the meaning of human existence.

Contact Hours

Lecture/ Seminar for 2 Hours per Week for 13 Weeks

Learning Materials/Texts

Heart of Darkness by Joseph Conrad

Portrait of the Artist as a Young Man by James Joyce

To the Lighthouse by Virginia Woolf

Mrs Dalloway by Virginia Woolf

Women in Love by D.H. Lawrence

Howard's End by E.M. Forster

A Passage to India by E.M. Forster

A Farewell to Arms by Ernest Hemingway

Handouts of selected Modernist poets

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2007

CTS Download Date: 7.2.07

Course Objectives

- 1.A detailed understanding of selected key texts of the Modernist period
- 2.A critical appreciation of the historical and philosophical concerns informing Modernist works
- 3.A sense of literary history and appreciation of Modernism as the link between the Romantic/ Victorian Age and the Postmodern era
- 4.A critical approach to texts that involves connecting literary theories with close textual analysis.

Course Content

The course allows students to explore how the Modernists:

1. wrote poetry and fiction that formally conveyed the living-through of cultural, spiritual and sexual crises;
2. confronted the collapse of value-systems and/or offered compensation for anomie and fragmentation;
3. imaginatively analysed the origins and consequences of world war;
4. developed a women's sub-literature that, in step with the emancipists, insisted on its own perspective;
5. defended subjectivity against the incursions of science and psychoanalysis;
6. produced protocols to make world literature out of local habits and habitations;
7. fought censorship but left textual conundrums for later editors.

Assessment Items

Essays / Written Assignments	1500 - words 25% of assessment due 30th April
Essays / Written Assignments	3000 - words 65% of Assessment due 4th June
Group/tutorial participation and contribution	Seminar participation 10% - assessed on the regularity of contribution, level of preparation demonstrated, and quality of response to discussion themes. *Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminar missed, but the other absences will be regarded as failure to complete the course.
Other: (please specify)	Students must submit all assessment items in order to complete the course

Assumed Knowledge

20 units of ENGL subjects at 1000 level.

Callaghan Campus Timetable

ENGL3303

THE MODERN AGE (1900-1950)

Enquiries: School of Humanities and Social Science

Semester 1 - 2007

Seminar	Monday	15:00 - 17:00	[SRLT3]
or	Monday	18:00 - 20:00	[SRLT3]

Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another's ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -

<http://www.newcastle.edu.au/policylibrary/000608.html>

The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at <http://www.newcastle.edu.au/policylibrary/000641.html> for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

- **Requests for Special Consideration** must be lodged no later than 3 working days after the date of submission or examination.
- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.
- **Requests for Rescheduling Exams** must be lodged no later than 10 working days before the date of the examination.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

Changing your Enrolment

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 1 courses: 31 March 2007

For semester 2 courses: 31 August 2007

For Trimester 1 courses: 16 February 2007

For Trimester 2 courses: 8 June 2007

For Trimester 3 courses: 21 September 2007.

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the

second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To change your enrolment online, please refer to

<http://www.newcastle.edu.au/study/enrolment/changingenrolment.html>

Faculty Information

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

The four Student Hubs are located at:

Callaghan campus

- Shortland Hub: Level 3, Shortland Union Building
- Hunter Hub: Student Services Centre, Hunter side of campus

City Precinct

- City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

Ourimbah campus

- Ourimbah Hub: Administration Building

Faculty website

Faculty of Education and Arts

<http://www.newcastle.edu.au/faculty/education-arts/>

Contact details

Callaghan, City and Port Macquarie

Phone: 02 4921 5000

Email: EnquiryCentre@newcastle.edu.au

Ourimbah

Phone: 02 4348 4030

Email: EnquiryCentre@newcastle.edu.au

The Dean of Students

Resolution Precinct

Phone: 02 4921 5806

Fax: 02 4921 7151

Email: resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)

Phone: 02 4348 4123

Fax: 02 4348 4145

Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:

<http://www.newcastle.edu.au/study/studentsupport/index.html>

Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

<http://www.newcastle.edu.au/policylibrary/000311.html>

Web Address for Rules Governing Postgraduate Academic Awards

<http://www.newcastle.edu.au/policylibrary/000306.html>

Web Address for Rules Governing Professional Doctorate Awards

<http://www.newcastle.edu.au/policylibrary/000580.html>

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at:

www.newcastle.edu.au/services/disability

----- *End of CTS Entry* -----

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:

- http://studinfo1.newcastle.edu.au/reg/stud_choose_login.cfm

Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: www.blackboard.newcastle.edu.au/

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

Hard copy submission:

- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker's comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University Assessment Item Coversheet:** All assignments must be submitted with the University coversheet available at: <http://www.newcastle.edu.au/study/forms/>
- **By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:**
 - Level 3, Shortland Union, Callaghan
 - Level 2, Student Services Centre, Callaghan
 - Ground Floor, University House, City
 - Ground Floor, Administration Building, Ourimbah
- **Date-stamping assignments:** All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be addressed to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.

NB: Not all of these services may apply to the Port Macquarie Campus.

- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.
- **Keep a copy of all assignments:** It is the student's responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

Online copy submission to Turnitin

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked

until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

Penalties for Late Assignments

Assignments submitted after the due date, without an approved extension of time will be penalised by the **reduction of 5% of the possible maximum mark** for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted **more than ten days** after the due date will be awarded **zero marks**.

Special Circumstances

Students wishing to apply for Special Circumstances or Extension of Time should apply online @ <http://www.newcastle.edu.au/policylibrary/000641.html>

No Assignment Re-submission

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

Re-marks & Moderations

A student may only request a re-mark of an assessment item before the final result – in the course to which the assessment item contributes – has been posted. If a final result in the course has been posted, the student must apply under *the Procedures for Appeal against a Final Result* (see: <http://www.newcastle.edu.au/study/forms/>).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student's final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is,
 - a) whether there was a single marker, or
 - b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

Further detail on this University policy can be found at:

- <http://www.newcastle.edu.au/policylibrary/000769.html>

Return of Assignments

Students can collect assignments from a **nominated** Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style

In this course, it is recommended that you use the use the MLA referencing system for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors' last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:

- Infoskills:
www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

Student Representatives

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Student Communication

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:

- <http://www.newcastle.edu.au/currentstudents/index.html>

Grading guide		
49% or less	Fail (FF)	An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.
50% to 64%	Pass (P)	The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.
65% to 74%	Credit (C)	The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.
75% to 84%	Distinction (D)	Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.
85% upwards	High Distinction (HD)	All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.

Week	Week beginning	Lecture Topic & Assessment at a Glance
1	February 19	Introduction – A Sense of Ending
2	February 26	<i>Heart of Darkness</i>
3	March 5	<i>A Portrait of the Artist as a Young Man</i>
4	March 12	<i>Mrs Dalloway</i>
5	March 19	<i>To the Lighthouse</i>
6	March 26	Modernist Poets 1
7	April 2	<i>Women in Love</i>
Mid-Semester Recess: Friday 6 April to Friday 20 April 2007		
8	April 23	Modernist Poets 2
9	April 30	<i>Howards End</i> 1500 word essay due 30th April
10	May 7	<i>A Passage to India</i>
11	May 14	Modernist Poets 3
12	May 21	<i>A Farewell to Arms</i>
13	May 28	Modernist Poets 4
14	June 4	3000 word essay due 4th June
Examination period: Tuesday 12 June to Friday 29 June 2007		

Essay Topics (Pick one for the 1500-word essay due 30th April and another for the 3000-word assignment due 4th June)

Modernism

1. Discuss the way any Modernist writer on the course deals with the experience of memory, history and the present.
2. The modern period is a time of intensive change when cities burgeoned and technological advances altered the perception of life. Discuss how Modernism engages with these changes.
3. Discuss the impact of the First World War on two Modernist writers.
4. “Faith is a myth and beliefs shift like mists on the shore; thoughts vanish; words, once pronounced, die,” Joseph Conrad observes. Discuss the crisis of belief and language in one or more Modernist writers.
5. “It has arrived, in truth, the novel, late at self-consciousness,” Henry James remarked. Discuss what James means by “self-consciousness” and how this is applied in the work of at least one Modernist writer.
6. Discuss the Modernist perceptions of time and space with reference to at least two Modernist writers.

7. “If experience consists of impressions, it may be said that impressions *are* experience, just as (have we not seen it?) they are the very air we breathe.” (Henry James, ‘The Art of Fiction’). Discuss this impressionist approach to life and art using at least two Modernist writers.

Joseph Conrad

1. Conrad says that he aims “by the power of the written word to make you hear, to make you feel... before all, to make you *see*. That — and no more, and it is everything.” Examine *Heart of Darkness* in the light of this statement.
2. Explore the imagery in *Heart of Darkness* and how it relates to the themes.
3. Discuss *Heart of Darkness* as a journey of self-discovery. Do you think that Marlowe has changed in the course of the voyage?
4. Discuss Conrad’s attitude towards European colonialism and imperialism in Africa in *Heart of Darkness*.

James Joyce

1. Discuss the Joyce’s ideas of the role of art and the artist in *A Portrait of the Artist as a Young Man*.
2. Examine the religious symbolism in *A Portrait of the Artist as a Young Man* and how it reinforces the *bildungsroman* theme.
3. Discuss how the narrative techniques (such as third person point-of-view and stream of consciousness) in *A Portrait of the Artist as a Young Man* help to dramatise the theme of artistic growth and individuality.

Virginia Woolf

1. In “Modern Fiction” Woolf says that writing should reflect the reality of life which is “a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end.” How successfully has she captured this new sense of reality in her work? Discuss with reference to *To the Lighthouse* **and/ or** *Mrs Dalloway*.
2. Using either *To The Lighthouse* **or** *Mrs Dalloway* **or both**, show how Woolf, while writing within the masculinist Modernist literary tradition, also challenges it with her themes and narrative techniques
3. Explore the use of stream of consciousness in either *To the Lighthouse* or *Mrs Dalloway* and how it reinforces the themes.
4. Woolf’s work can be seen as, among other things, a vindication of woman’s role in the society, reclaiming areas of experience that are often dismissed as mundane and insignificant. Discuss with reference to *To the Lighthouse* and *Mrs Dalloway*.
5. Discuss the influence of Impressionism on Virginia’s Woolf’s novels.

E.M. Forster

1. “That is the idea the novelist must cling to. Not completion. Not rounding off but opening out.” Discuss Forster’s statement with reference to *Howards End* and/or *A Passage to India*.
2. Forster’s work provides an insightful vision of a world thrust into modernity. Explore the images of change in *Howards End* and how they affect Forster’s aesthetic vision.

3. “Everything exists, nothing has value” is the echo in *A Passage to India*. Does the novel offer any redemptive possibility?
4. Discuss the role of place in *A Passage to India*.
5. Writing about *A Passage to India*, Virginia Woolf says that “it seems as if the double vision which troubles us in the earlier books is in the process of becoming single.” Explore this change of vision from *Howards End* to *A Passage in India*.

D.H. Lawrence

1. “You mustn’t look in my novel for the old stable *ego* of the character. There is another *ego* according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we’ve been used to exercise, to discover are states of the same single radically unchanged element.” Discuss Lawrence’s vision of self and reality in *Women in Love*.
2. Lawrence says of his approach to the novel: “Again I say, don’t look for the development of the novel to follow the lines of certain characters; the characters fall into the form of some other rhythmic form, as when one draws a fiddle-bow across a fine tray delicately sanded, the sand takes lines unknown.” Discuss with reference to *Women in Love*.
3. Examine Lawrence’s idea of womanhood and sexuality in *Women in Love*.

Ernest Hemingway

1. *A Farewell to Arms* is a war novel as well as a love story. Discuss the role of love in the novel and how it affects the characters’ perceptions of war? How does the war shape the characters’ love story?
2. Writing about his craft, Hemingway says: “If it is any use to know it, I always try to write on the principle of the iceberg. There is seven-eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn’t show.” How is this applied in *A Farewell to Arms* and how does it make it a more powerful story?

W.B. Yeats

1. In a letter written a few weeks before his death, Yeats wrote: “It seems to me that I have found what I wanted. When I try to put all into a phrase I say, ‘Man can embody truth but he cannot know it.’” What does Yeats mean and how has he achieved this in his work? Discuss with reference to at least three poems.
2. Yeats has often been seen as a poet of antinomies. What are these and how successfully are they reconciled in his work?
3. Yeats writes: “an image that has transcended particular time and place becomes a symbol, passes beyond death, as it were, and becomes a living soul.” Explore Yeats’s symbolism in “The Second Coming” and at least one other poem.

T.S. Eliot

1. Eliot asserts in his essay “Tradition and the Individual Talent” that “Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an

escape from personality.” What does he mean by this and how is this aesthetic belief manifested in his poems?

2. *The Waste Land* is about the dislocation and chaos of modernity. How does it convey this sense of fragmentation and dissolution in a coherent way?

3. Stylistically and thematically *The Waste Land* was a radical departure from Victorian and Georgian poetry. Examine these new techniques and themes and how they would have shocked a reader used to Victorian and Georgian poetry.

William Carlos Williams

1. “No idea, but in things.” What does William Carlos Williams mean and how does it differ from or fit in with the Modernist ideas of T.S. Eliot. Discuss with close reference to William’s own poetry.

2. Discuss Williams’ own poetry in the light of his observation that “A poem is a small (or large) machine made out of words.”

3. Williams work signalled a revolution in the use of poetic language. Examine how Williams’s work broke with the poetic language of his time and demonstrated that poetry can be written with plain words.

W.H. Auden

1. Auden famously says in his elegy for Yeats that “Poetry makes nothing happen.” Discuss this statement in view of the social and political concerns in his own poetry.

2. “Poetry is not magic. In so far as poetry, or any other of the arts, can be said to have an ulterior purpose, it is, by telling the truth, to disenchant and disintoxicate.” Discuss Auden’s poetic statement with reference to at least three poems.

Recommended Reading:

Modernism

Bradbury, Malcolm, and James McFarlane eds. *Modernism : 1890-1930*. Harmondsworth: New York : Penguin, 1976.

Cahoone, Lawrence, ed. *From Modernism to Postmodernism : An Anthology*. Malden, MA : Blackwell Publishers, 2003.

Levenson, Michael ed. *The Cambridge Companion to Modernism*. Cambridge, U.K.: New York, NY : Cambridge University Press, 1999

Levenson, Michael. *Modernism and the Fate of Individuality: Character and Novelistic Form from Conrad to Woolf* / Michael Cambridge [England] ; New York : Cambridge University Press, 1991.

Nicholls, Peter. *Modernisms: A Literary Guide*. Basingstoke, England : Macmillan, 1995.

Quinones, Ricardo J. *Mapping Literary Modernism: Time and Development*. Princeton, N.J.: Princeton University Press, c1985.

Sheehan, Paul. *Modernism, Narrative, and Humanism*. Cambridge, UK ; New York: Cambridge University Press, 2002.

Schwarz, Daniel R. *Reconfiguring Modernism: Explorations in the Relationship between Modern Art and Modern Literature*. New York: St. Martin's Press, 1997.

Thacker, Andrew. *Moving Through Modernity: Space and Geography in Modernism*. Manchester: New York : Manchester University Press ; New York

Tate, Trudi. *Modernism, History and the First World War*. Manchester: Manchester University Press, 1998.

Joseph Conrad

Collits, Terry. *Postcolonial Conrad: Paradoxes of Empire*. London; New York: Routledge, 2005

Cox, C.B. *Joseph Conrad, the Modern Imagination*. London: J. M. Dent ; Totowa, N.J. : Rowman & Littlefield, 1974.

Erdinast-Vulcan, Daphna. *Joseph Conrad and the Modern Temper*. Oxford: Clarendon Press; New York: Oxford University Press, 1991.

Hawthorn, Jeremy. *Joseph Conrad: Narrative Technique and Ideological Commitment*. London; New York: E. Arnold, 1990

Kimbrough, Robert, ed. *Heart of Darkness: An Authoritative Text, Backgrounds and Sources, Criticism*. New York: Norton, c1988.

Murfin, Ross C ed. *Heart of Darkness: A Case Study in Contemporary Criticism*. New York: St. Martin's Press, c1989

Virginia Woolf

Froula, Christine. *Virginia Woolf and the Bloomsbury Avant-garde: War, Civilization, Modernity*. New York, Columbia University Press, 2005.

Levenback, Karen L. *Virginia Woolf and the Great War*. Syracuse, N.Y.: Syracuse University Press, 1999.

Marsh, Nicholas. *Virginia Woolf, the Novel*. New York: St. Martin's Press, 1998.

Raitt, Suzanne. *Virginia Woolf's To the Lighthouse*. New York: St. Martin's Press, 1990.

James Joyce

Attridge, Derek, ed. *The Cambridge Companion to James Joyce*. Cambridge, UK; New York : Cambridge University Press, 2004.

Blades, John. *James Joyce, A Portrait of the Artist as a Young Man*. London, England ; New York, N.Y., USA : Penguin Books, 1991.

Kershner, R.B. *A Portrait of the Artist as a Young Man: Complete Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Boston: Bedford Books of St. Martin's Press, c1993.

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