



*School of English, Journalism  
and European Languages*

**Faculty of Arts**

**HEA270  
Modernism**

**Semester 1, 2010**

**Unit Outline**

**Dr Robert Clarke**

CRICOS Provider Code: 00586B

# Welcome from the Unit Co-ordinator

Welcome to HEA270 Modernism.

This unit will introduce you to a movement, a group of writers, and a selection of texts that represent some of the most innovative work, and intriguing personalities, in the canon of Anglo-American literature.

We shall investigate a number of iconic works of poetry, prose, and drama, and read them in relation to significant social, political, philosophical, and aesthetic contexts, trends, and events of the late nineteenth and early twentieth centuries.

As we progress through the unit we shall return to a number of questions: What was/is 'modernism'? What were its effects and legacies? How are we to read these authors and their works in the twenty-first century? What do the modernists teach us about literature and art, and the production and consumption of literary culture?

This outline guides you through the unit. It includes your text list of required readings, as well as a list of helpful recommended resources. In addition to this *Unit Outline* you will receive a copy of the *Unit Study Guide* that includes an expanded reading schedule, recommendations for additional reading, and a list of Further Resources to assist you in your assignment tasks.

There is a MyLO website for this unit. It contains copies of all important documents relating to the unit.

If you have any questions or concerns, please feel free to contact me by email, phone, or in person.

I hope you enjoy the semester and HEA270.

Robert Clarke

# Contact details

## Unit Co-ordinator/lecturer

<b>Unit Co-ordinator/lecturer:</b>	Dr Robert Clarke
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<b>Phone:</b>	(03) 6324 3032
<b>Fax:</b>	(03) 6324 3652
<b>Room number</b>	215, Arts-L
<b>Consultation hours:</b>	<b><i>Thursday: 10 am – 12 pm; 1 – 2 pm.</i></b>

***Appointments for consultations outside these hours are welcome by prior appointment.***

### **Contacting the Unit Co-ordinator**

Students are welcome to contact the Unit Co-ordinator on any matters relating to the unit, in person, by e-mail, or by telephone. Please note: if the matter is urgent a telephone message is the quickest means of contact. E-mail messages will be answered as promptly as possible, however, especially during busy periods of semester, there may be some delay. If you wish to see the Unit Co-ordinator in person it is best to make an appointment.

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## **Unit description**

HEA270 Modernism surveys key figures, texts, and developments in North American and European modernist literature (poetry, prose, and drama) from the end of the nineteenth century to the middle of the twentieth century. The unit will involve students in close readings of key texts and secondary sources in relation to the social, political, and philosophical movements and upheavals of the time.

## **Intended learning outcomes**

On completion of this unit, you should be able to demonstrate:

1. understanding of key aesthetic and philosophical concepts of relevance to modernism as a literary and cultural phenomena;
2. understanding of social, political, and historical contexts of relevance to modernism;
3. knowledge and understanding of key poets, prose authors, and dramatists;
4. skills in close reading and literary critical analysis of poetry, prose, and drama; and
5. skills in academic writing and communication.

These learning outcomes guide the assessment for this unit.

## **Alterations to the unit as a result of student feedback**

N/A

## **Prior knowledge &/or skills**

25% Level 100 English

## **Mutual Exclusions**

HEA282/382, HEA284/384

# Learning expectations and teaching strategies/approaches

## ***Expectations***

The University is committed to high standards of professional conduct in all activities, and holds its commitment and responsibilities to its students as being of paramount importance. Likewise, it holds expectations about the responsibilities students have as they pursue their studies within the special environment the University offers.

The University's Code of Conduct for Teaching and Learning states:

*Students are expected to participate actively and positively in the teaching/learning environment. They must attend classes when and as required, strive to maintain steady progress within the subject or unit framework, comply with workload expectations, and submit required work on time.*

## ***Teaching and learning strategies***

Lectures and tutorials will be conducted on the weeks identified in the schedule. As an Internal Student you will be expected to attend all classes.

Audio recordings of the lecture will be available via Lectopia on the MyLO website for this unit.

The primary teaching and learning materials for this unit are:

1. Lectures and tutorials.
2. Set reading: see required reading list (see below) and reading schedule (see below).
3. Further reading resources available for consultation through the UTas library and on-line. The *HEA270 Unit Study Guide* contains details of numerous books held in the UTas library that you will find very useful for your research assignment. It also includes recommendations for further optional reading.
4. Assessment tasks: see below.
5. Discussion Board topics: these are not compulsory, but students are encouraged to participate.

## Learning resources required

### **Requisite texts**

- Joyce, James. *A Portrait of the Artist as a Young Man*. 1914/15. London: Penguin, 2000.
- Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge: Cambridge UP, 2007.
- Rainey, Lawrence. *Modernism: An Anthology*. Oxford: Blackwell, 2008.

(Note: The required texts are stocked by and can be purchased from the Co-Op Bookshop online or on campus. The Morris Miller and Newnham campus libraries also hold copies of all required texts on reserve.)

### **Recommended reading**

- Bradbury, Malcolm and James McFarlane, eds. *Modernism 1890-1930*. London: Penguin, 1991.
- Bradshaw, David and Kevin J.H. Dettmar, eds. *A Companion to Modernist Literature and Culture*. Oxford: Blackwell, 2008.
- Cuddon, J.A. *A Dictionary of Literary Terms & Literary Theory*. Harmondsworth: Penguin, 1998.
- Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell, 2007.
- Faulkner, Peter. *Modernism*. London: Methuen, 1977.
- Davis, Alex and Lee M. Jenkins, eds. *The Cambridge Companion to Modernist Poetry*. Cambridge: Cambridge UP, 2007.
- Gay, Peter. *Modernism*. London: Heinemann, 2007.
- Kermode, Frank and John Hollander (Ed.) *Modern British Literature*. Oxford: Oxford UP, 1973.
- Kolocotroni, Vassiliki, Jane Goldman, and Olga Taxidou (ed). *Modernism: an Anthology of Sources and Documents*. Edinburgh: Edinburgh UP, 2006.
- Levenson, Michael H. *Cambridge Companion to Modernism*. Cambridge: Cambridge UP, 1999.
- Matthews, Steven, ed. *Modernism: A Sourcebook*. Basingstoke: Palgrave Macmillan, 2008.
- . *Modernism*. London: Arnold, 2004.

(These texts are recommended for you to consult in relation to your research essay as well as to augment your understanding of the class material. **You are not expected to purchase them.** A list of Further Resources that you may wish to consult for your assessment tasks is included in the *Unit Study Guide*.)

## ***E- (electronic) resources***

### **Library**

A list of optional readings available in hardcopy or as electronic documents is included in the Unit Study Guide.

### **MyLO**

There is a MyLO website for this unit. It contains copies of all important documents relating to the unit. You can also access audio recordings and Powerpoint presentations for each lecture through this site.

To access MyLO from your own computer you will need the appropriate software, and hardware to run that software. Please see UConnect at <http://uconnect.utas.edu.au/> for information about computer software you will need.

**Note:** Older computers may not have the hardware to run some of the required software applications. Contact your local IT support person or the Service Desk on 1818 if you experience difficulties.

See *MyLO: Information for Students* for further information about accessing MyLO.

## **Details of teaching arrangements**

### ***Lectures***

Lectures are the principal method of teaching in this unit. During the lectures we will examine the authors and texts under consideration, and investigate the texts closely by considering a number of relevant questions and perspectives. Lectures will require you to engage in guided readings and discussions. These sessions are designed to allow students to interact with their lecturer and fellow students to enhance their experience of the unit.

### ***Tutorials***

Tutorials are held every fortnight (see the Unit Schedule below). Tutorials offer students the opportunity to discuss specific aspects of the texts that are of particular concern to them; to engage with their fellow students around the themes, topics, and texts examined in the unit; and to workshop ideas of direct relevance to their assignment work.

### ***Online activities***

MyLO Discussion Board topics will accompany each of the Unit's modules. While participation is not compulsory, students are encouraged to contribute to the discussions.

## ***Occupational health and safety (OH&S)***

The University is committed to providing a safe and secure teaching and learning environment. In addition to specific requirements of this unit you should refer to the University's policy at:

[http://www.admin.utas.edu.au/hr/ohs/pol\\_proc/ohs.pdf](http://www.admin.utas.edu.au/hr/ohs/pol_proc/ohs.pdf)

## **Specific attendance/performance requirements**

Internal students are expected to attend all classes. Students who fail to attend all classes may be disadvantaged.

## Assessment

### Assessment schedule

Assessment task	Date due	Percent weighting
Assessment task 1: Modernist Poetry Essay (1000 words)	5 pm Monday 12 April	20%
Assessment task 2: Modernist Prose Research Essay (2000 words)	5 pm Monday 17 May	40%
Exam		40%

### Assessment details

Assessment task 1 Modernist Poetry Essay	
<b>Task description</b>	Short Essay
<b>Task length</b>	1000 words (not including extracts from poems and Works Cited List).
<b>Topic</b>	<p>“More than to read poetry we must listen to poetry. All reading is the evocation of speech; the difference in our approach, then, in reading a poem or a newspaper is that our attitude in reading a poem must be rather that of listening to and looking at a pictured song. Modern poetry, like music has received a fresh impetus from contemporary life; they have both gained in precipitance of movement. The structure of all poetry is the movement that an active individuality makes in expressing itself. Poetic rhythm ... is the chart of a temperament.”</p> <p style="text-align: right;">(Mina Loy, <i>Modern Poetry</i>, 1925, qtd. in Rainey 437)</p> <p>To what degree does this statement accord with your own experience of reading modernist poetry? How applicable is this statement to the poets that you have encountered in this unit?</p> <p>(continued ...)</p>

	<p>Write a short essay addressing these questions. In framing your answer consider</p> <ol style="list-style-type: none"> <li>1. two poems from two of the poets featured in the unit (i.e., one poem each from Yeats and/or Eliot and/or Pound) ;</li> <li>2. the innovations of modernism and modernist verse, and</li> <li>3. the ‘manifestoes’ and/or criticism on poetry published during the period 1910–30 that are included in Rainey.</li> </ol>
<b>Links to learning outcomes</b>	This assignment will assess Learning Outcomes 1, 2, 3, 4, and 5.
<b>Assessment criteria / guidelines</b>	<p>To complete this exercise, you should draft and submit an essay:</p> <ol style="list-style-type: none"> <li>1. that includes an effective introduction, body, and conclusion;</li> <li>2. that proposes an argument in relation to the selected quote and two poems selected from the Rainey anthology;</li> <li>3. that supports this argument with evidence <ol style="list-style-type: none"> <li>a. from close readings of the poems;</li> <li>b. reflection upon material presented and/or discussed during the lectures and in secondary readings, especially those by Lewis;</li> <li>c. reflection upon the ‘poetic manifestoes’ and other criticism by modernist writers (e.g. Pound’s writings on imagisme or Eliot’s writings) in Rainey; and</li> </ol> </li> <li>4. that is written in clear and precise conventional English and formatted according to School guidelines and MLA conventions.</li> </ol>
<b>Date due</b>	<b>See above</b>

## Assessment task 2 Modernist Prose Research Essay

<b>Task description</b>	Research Essay
<b>Task length</b>	2000 words (not including references, extracts, and Works Cited List)
<b>Topics</b>	<p>Choose ONE of the following topics:</p> <ol style="list-style-type: none"> <li>1. Pericles Lewis states that, amongst other things, modernist writers aimed to produce a “‘realism of presentation,’ trying to show not necessarily how things are, but how things are experienced, what it feels like to be alive” (158). How is this statement applicable to a reading of Joyce’s <i>Portrait of the Artist as a Young Man</i> and Woolf’s <i>Between the Acts</i>?</li> <li>2. “The style, form and content of modernist prose is in large part a reaction to a number of political, philosophical and moral crises in Western society.” Discuss this proposition in relation to ONE of the novels (i.e, Joyce’s <i>Portrait of the Artist as a Young Man</i> and Woolf’s <i>Between the Acts</i>) and at least TWO short stories from the reading list.</li> </ol>
<b>Links to learning outcomes</b>	This assignment will assess Learning Outcomes 1, 2, 3, 4, and 5.
<b>Assessment criteria / guidelines</b>	<p>To complete this essay, you should draft and submit an essay:</p> <ol style="list-style-type: none"> <li>1. that includes an effective introduction, body, and conclusion;</li> <li>2. that proposes an argument in relation to one of the two topics described above;</li> <li>3. that supports this argument with evidence             <ol style="list-style-type: none"> <li>a. from close readings of the selected prose texts,</li> <li>b. reflection upon material presented and/or discussed during the lectures and in set readings;</li> <li>c. reflection upon the analyses and arguments of at least <b>FIVE (5)</b> secondary critical sources; and</li> </ol> </li> <li>4. that is written in clear and precise conventional English and formatted according to School guidelines and MLA conventions.</li> </ol>
<b>Date due</b>	<b>See above</b>

<b>Exam</b>	
<b>Description / conditions</b>	<p>2 hour closed book examination</p> <p>The exam is in two sections.</p> <p>Section One (10%): comprises short answer question that are based directly on material presented in lectures (to answer these questions you would have had to have attended/listened to the lectures and consulted the accompanying presentation materials (e.g. Powerpoints).</p> <p>Section Two (30%) will be short essay question on Samuel Beckett's <i>Endgame</i>. The question option(s) for this section of the exam will be provided in the final lecture of the semester in Week 13.</p>
<b>Links to learning outcomes</b>	1, 2, 3, 4 and 5
<b>Assessment criteria / guidelines</b>	<p>To complete the exam, you should:</p> <ol style="list-style-type: none"> <li>1. Be able to demonstrate a good understanding of the contents of the lecture and set primary and secondary readings for the unit.</li> <li>2. Produce a short essay on Beckett's <i>Endgame</i> <ol style="list-style-type: none"> <li>a. that includes an effective introduction, body, and conclusion;</li> <li>b. that proposes an argument in relation to the set topic;</li> <li>c. that supports this argument with evidence <ol style="list-style-type: none"> <li>i. from close reading of the play, and</li> <li>ii. reflection upon material presented and/or discussed during the lectures and in set reading; and</li> </ol> </li> <li>d. that is written in clear and precise conventional English and formatted according to School guidelines and MLA conventions.</li> </ol> </li> </ol>
<b>Date</b>	The exam is conducted by the University Registrar in the formal examination period. See the Current Students homepage (>Examinations and Results) on the University's website.

## Submission of assignments

Students are required to submit a signed assignment cover sheet with every assignment. The cover sheet includes a declaration that all material submitted is your own work except where there is clear acknowledgement or reference to the work of others. Assignment cover sheets are available from reception in the Faculty of Arts and the School website. **Assignments submitted without a completed, signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet should be completed within two weeks of the assignment due date. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

Assignments must be submitted in hard copy (not by email) via the assignment slot at Faculty of Arts reception. If there are additional submission requirements (eg the use of Turnitin) this will be specified in your unit outline. Students are required to keep copies of all submitted assignments. Assignment cover sheets can be downloaded from [http://www.utas.edu.au/ejel/student\\_resources/student\\_resources.htm](http://www.utas.edu.au/ejel/student_resources/student_resources.htm)

## Penalties

### Undergraduate units (100, 200 and 300 level)

Late submissions will be penalised as follows: 5% of the available marks for the first day, and then 2% per working day thereafter.

## Requests for extensions

Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or equivalent documentation in the case of a serious non-medical reason but you must contact the unit coordinator prior to the assignment due date.

## How your final result is determined

### Undergraduate and Postgraduate Coursework units

The following distribution of marks and grades is applied in assessing your work:

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- Fail (NN)—0-49%

All results in all units offered in the Faculty of Arts are reviewed by Heads of Schools in consultation with academic staff. Where there are significant variations from the norms that have been established over the past five years, results may be moderated in order to comply with the Faculty's guidelines. Where significant variations occur, these are reported for consideration and possible review to the Faculty of Arts Committee of Assessors.

For further information on the moderation guidelines, please refer to the Faculty of Arts Guide for the Teaching and Assessment of Undergraduate Units available on the Faculty of Arts Website (<http://www.utas.edu.au/arts/students/>).

## Review of results and appeals

Please refer to the **Student Resources** page on the School's website for information that addresses how to apply for a review of assessment, make an appeal or seek clarification regarding any assessment practices in this unit:

[http://www.utas.edu.au/ejel/student\\_resources/student\\_resources.htm](http://www.utas.edu.au/ejel/student_resources/student_resources.htm)

## Academic referencing

In your written work you will need to support your ideas by referring to scholarly literature, works of art and/or inventions. It is important that you understand how to correctly refer to the work of others and maintain academic integrity.

Failure to appropriately acknowledge the ideas of others constitutes academic dishonesty (plagiarism), a matter considered by the University of Tasmania as a serious offence.

The English, French and German disciplines use MLA Style. The Journalism, Media and Communications discipline uses the Harvard style of referencing. For more information about referencing, and brief introductory guides for each of these styles, please refer to:

<http://www.utas.edu.au/ejel/referencing.html>.

For general information on presentation of assignments, including referencing styles:

<http://utas.libguides.com/referencing>.

Please read the following statements on academic misconduct and plagiarism. Should you require clarification please see your unit co-ordinator or lecturer.

## Academic misconduct

**Academic misconduct** includes cheating, plagiarism, allowing another student to copy work for an assignment or an examination and any other conduct by which a student:

- a) seeks to gain, for themselves or for any other person, any academic advantage or advancement to which they or that other person are not entitled; or
- b) improperly disadvantages any other student.

Students engaging in any form of academic misconduct may be dealt with under the Ordinance of Student Discipline, and this can include imposition of penalties that range from a deduction/cancellation of marks to exclusion from a unit or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>.

### Plagiarism

Plagiarism is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work. If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at:

<http://www.academicintegrity.utas.edu.au/>

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University.

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

For further information on this statement and general referencing guidelines, see <http://www.utas.edu.au/plagiarism/> or follow the link under 'Policy, Procedures and Feedback' on the **Current Students** homepage.

## Further information and assistance

If you are experiencing difficulties with your studies or assignments, have personal or life-planning issues, disability or illness which may affect your course of study, you are advised to raise these with your lecturer in the first instance.

There is a range of University-wide support services available to you including Teaching & Learning, Student Services, International Services. Please refer to the **Current Students** homepage at: <http://www.utas.edu.au/students/>

Should you require assistance in accessing the Library visit their website for more information at <http://www.utas.edu.au/library/>

You are also welcome to contact the School of English, Journalism and European Languages with any enquiries:

Room 557, Humanities Building

Sandy Bay campus, Hobart

Tel: (03) 6226 2347

Fax: (03) 6226 7631

Email: [SEJEL.admin@utas.edu.au](mailto:SEJEL.admin@utas.edu.au)

<http://www.utas.edu.au/ejel>

## Unit schedule

Wk	Date	Topic	Set Readings*	Assignments
1	22/02	What was/is Modernism? Introducing Modernism: Texts, Contexts, Movements, Personalities	<ul style="list-style-type: none"> <li>Lewis "Introduction" (pp 1–34) and Chapter 1" (pp 37-63)</li> <li>Rainey "Introduction" (pp xix–xxix)</li> <li>Yeats "The Second Coming" in Rainey p. 308</li> </ul>	
2	01/03	What was/is Modernism? Introducing Modernism: Texts, Contexts, Movements, Personalities	<ul style="list-style-type: none"> <li>Poems by Yeats in Rainey: "Sailing to Byzantium," "The Tower," "Meditations in Time of Civil War," "Leda and the Swan," and "Among School Children"</li> <li>Lewis "Chapter 1: Trials of Modernity"</li> </ul>	
3	08/03	Reading Week (No Lecture)		
4	15/03	Modernist Poetry: The Poetry of Yeats	<ul style="list-style-type: none"> <li>Poems by Eliot in Rainey: "The Lovesong of Alfred J. Prufrock" and "The Waste Land"</li> <li>Lewis "Chapter 4: Poetry" <i>Cambridge Introduction to Modernism</i> (pp 129–52)</li> <li>Eliot "Tradition and the Individual Talent" in Rainey (pp 152–56)</li> </ul>	
5	22/03	Modernist Poetry: The Poetry of Eliot	<ul style="list-style-type: none"> <li>From Rainey Poems by Pound: "In the Station of the Metro," "Song of the Bowmen of Shu," "The River-Merchant's Wife: A Letter," "Hugh Selwyn Mauberley" "Canto 1"</li> <li>From Lewis (pp 79–94)</li> <li>From Rainey Pound "Imagisme" and "A Few Don'ts by an Imagiste" (pp 94-97)</li> </ul>	
6	29/03	Modernist Poetry: The Poetry of Pound	<ul style="list-style-type: none"> <li>From Rainey: Ford Maddox Ford "Pink Flannel" (1919), "The Colonel's Shoes" (1920), and "The Miracle" (1928)</li> <li>From Rainey: Jean Rhys "Tea with an Artist" (1927), "Mixing Cocktails" (1927), and "Again the Antilles"</li> <li>From Rainey: Virginia Woolf "Modern Fiction" (1919/1925) and "Mr Bennett and Mrs Brown" (1923)</li> <li>From Rainey: Ford "On Impressionism"</li> </ul>	
<b>Mid-semester break (1–7 April 2010)</b>				

<b>7</b>	12/04	Modernist Prose: Short Stories	<ul style="list-style-type: none"> <li>From Rainey: Dorothy Richardson "Sunday" (1919), "Death" (1924), "The Garden" (1924).</li> <li>From Rainey: Elizabeth Bowen "Coming Home" (1923), "Foothold" (1929), "The Apple Tree" (1934), and "Attractive Modern Houses."</li> <li>From Lewis: Chapters 5 "Prose Fiction" and 7 "Literature and Politics"</li> </ul>	<b>Modernist Poetry Essay</b> <b>Due: Monday 12 April</b>
<b>8</b>	19/04	Modernist Prose: Short Stories	<ul style="list-style-type: none"> <li>Joyce <i>A Portrait of the Artist as a Young Man</i></li> </ul>	
<b>9</b>	26/04	Modernist Prose: <i>Portrait of the Artist</i>	<ul style="list-style-type: none"> <li>Joyce <i>A Portrait of the Artist as a Young Man</i></li> </ul>	
<b>10</b>	03/05	Modernist Prose: <i>Portrait of the Artist</i>	<ul style="list-style-type: none"> <li>From Rainey: Woolf <i>Between the Acts</i></li> </ul>	
<b>11</b>	10/05	Modernist Prose: <i>Between the Acts</i>	From Rainey: Woolf <i>Between the Acts</i>	
<b>12</b>	17/05	Modernist Drama: <i>Endgame</i>	<ul style="list-style-type: none"> <li>From Lewis: Chapter 6 "Drama"</li> <li>From Rainey: Beckett <i>Endgame</i></li> <li>From Rainey: Adorno "Trying to Understand <i>Endgame</i>" (pp 1116–37)</li> </ul>	<b>Modernist Prose Research Essay</b> <b>Due: Monday 17 May</b>
<b>13</b>	24/05	Modernist Drama: <i>Endgame</i> / Review	<ul style="list-style-type: none"> <li>Exam Question on <i>Endgame</i> Released in Class and via MyLO</li> </ul>	
<b>Study Week (29 May–4 June 2010)</b>				
<b>Exam Period (5–22 June 2010)</b>				

\* These are the readings that you should undertake during the week and in preparation for the following week's topic. A list of Selected Recommended Readings and Further Resources is included in the *HEA270 Unit Study Guide*.