In her 1924 essay “Mr Bennett and Mrs Brown,” Virginia Woolf suggests that, “On or about December 1910, human character changed.” In 1974, Marxist philosopher and sociologist, Henri Lefebvre revisits this idea, suggesting that in 1910 a certain “space”, of “common sense, of knowledge (savoir), of social practice, of political practice, of political power, a space thitherto enshrined in everyday discourse”, was “shattered.” Beginning with E. M. Forster’s novel Howards End (published in 1910), this course will examine these propositions of transformation, introducing what is commonly called modernism – an artistic movement that looks to depart from traditional artistic forms and, in the words of Ezra Pound, Make It New! If modernism looks to resist and reassess the past (and its art) it is also often seen to respond to the increasingly destabilising processes of modernity (e.g. The Great War, communism, capitalism, fascism, and advancing technology) at the beginning of the twentieth century. We will consider how the British novels question and resist these processes but also embrace and embody them. Using Lefebvre’s metaphor of space to explore the “spaces” of British culture, landscape, politics, and literature, we will also explore the “space” of the text as a site of transformation and reflection of these other “spaces.” With this in mind, we will examine other shorter supplementary materials, such as short stories, poetry, criticism, music and visual arts. For example, the influence of cubist painting techniques and jazz rhythms in the texts we study will aid understanding of modernist forms more broadly, the British modernist novel, and Britain itself.