

Course Syllabus

Course Information

Course Number/Section	HUSL 6372.501 Literature, Culture & Society
Course Title	American Modernisms, Mass Culture, and Magazines
Term	Spring 2024
Days & Times	Thurs. 7 – 9:45 pm JO 4.112

Professor Contact Information

Professor	Dr. Erin A. Smith
Office Phone	(972) 883-2338
Email Address	erins@utdallas.edu (*best contact)
Office Location	Hoblitzelle Hall (HH) 2.304
Office Hours	Tues. 2:30 – 3:30 And by appointment

Course Description

This course examines U.S. literature from the 1910s through the 1930s, engaging with both high modernism and more popular texts. Our primary concern will be the relationship between various American modernisms and mass culture. We will pay particular attention to what Lawrence Rainey calls “institutions of modernism” and the roles periodicals played in literary production. We will read T. S. Eliot and Ezra Pound with scholarship on the “little magazines” they edited and in which their work appeared. We will read Dashiell Hammett alongside studies of pulp magazines where hard-boiled crime fiction was born. We will read Willa Cather and F. Scott Fitzgerald with analyses of the mass-market magazines they edited and/or published their work in. We will think about the centrality of African-American periodicals like *The Crisis* for writers of the Harlem Renaissance. Secondary readings include works by Andreas Huyssen, Fredric Jameson, Lawrence Rainey, Paula Rabinowitz, and Donal Harris.

Student Learning Objectives/Outcomes

1. Students will be able to describe selected works of American modernism and the major issues and questions in literary scholarship about them.
2. Students will be able to analyze and evaluate literary and literary historical arguments made by scholars in the field.
3. Students will research and write a literary or literary historical argument about some aspect of modernist American literature.

Required Textbooks and Materials

Donal Harris, *On Company Time: American Modernism in the Big Magazines* (Columbia UP, 2016)

Lawrence Rainey, *Institutions of Modernism: Literary Elites and Public Culture* (Yale UP, 1998)

T. S. Eliot, *The Waste Land* (1922)
Djuna Barnes, *Nightwood* (1937)
Willa Cather, *The Professor's House* (1925)
Dashiell Hammett, *Red Harvest* (1929)
Nella Larsen, *Passing* (1929)
Anzia Yezierska, *Hungry Hearts* (1920)
Nathanael West, *Miss Lonelyhearts* (1933)
F. Scott Fitzgerald, *Babylon Revisited and Other Stories* (1920-1937)

Additional course materials on eLearning

Course Schedule (you should complete the readings for the day they appear on the schedule)

MODERNISMS AND MASS CULTURES

Thurs. 18 Jan. - Intro. to Course

Andreas Huyssen, chap. 3, "Mass Culture as Woman: Modernism's Other," in *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Indiana UP, 1986): 44-62. (e-reserve)

Fredric Jameson, "Reification and Utopia in Mass Culture," *Social Text* 1 (1979): 130-48. (e-reserve)

Thurs. 25 Jan.

Pierre Bourdieu, "The aristocracy of culture," *Media, Culture & Society* 2 (1980): 225-254. (e-reserve)

Janice Radway, chap. 8, "Reading for a New Class: The Judges, the Practical Logic of Book Selection, and the Question of Middlebrow Style," in *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire* (U of NC P, 1997): 261-304. (e-reserve)

Rita Felski, "Modernist Studies and Cultural Studies: Reflection on Method," *Modernism/modernity* 10.3 (Sept. 2003): 501-17. (e-reserve)

Douglas Mao and Rebecca Walkowitz, "Introduction: Modernisms Bad and New" in *Bad Modernisms*, ed. Douglas Mao and Rebecca L. Walkowitz (Duke UP, 2006): 1-18. (e-reserve)

Brooks E. Hefner, "Introduction: Toward a Theory of American Vernacular Modernism," in *The Word on the Streets: The American Language of Vernacular Modernism* (U of Virginia P, 2017): 1-33. (e-reserve)

HIGH MODERNISM

****Thurs. 1 Feb.**

Rainey, *Institutions of Modernism*, Introduction, chap. 2-3, 5, Epilogue

****Thurs. 8 Feb.**

Eliot, *The Waste Land*

Wayne Koestenbaum, "Interpreting Double Talk: An Introduction," (1-14); and chap. 4, "The Waste Land: T. S. Eliot's and Ezra Pound's Collaboration on Hysteria," (112-140) in *Double Talk: The Erotics of Male Literary Collaboration* (New York: Routledge, 1989). (e-reserve)

Harris, chap. 4, "Our Eliot," (141-72) in *On Company Time*

****Thurs. 15 Feb.**

Shari Benstock, chap.1, "Women of the Left Bank" (3-36) and chap. 7, "Djuna Barnes, Rue St. Romain" (230-67) in *Women of the Left Bank: Paris, 1900-1940* (Austin: U of Texas P, 1986). (e-reserve)

Harris, "Introduction: Making Modernism Big," (1-28) in *On Company Time*

****Thurs. 22 Feb.**

Barnes, *Nightwood*

BIG MAGAZINES

****Thurs. 29 Feb.**

Cather, *The Professor's House*

****Thurs. 7 Mar.**

Harris, chap. 1, "Willa Cather's Promiscuous Fiction," (29-60) in *On Company Time*

Charles Johanningsmeier, "Determining How Readers Responded to Cather's Fiction: The Cultural Work of *The Professor's House* in *Collier's Weekly*," *American Periodicals* 20.1 (2010): 68-96. (e-reserve)

Nina Baym, "Melodramas of Beset Manhood: How Theories of American Fiction Exclude Women Authors" in *The New Feminist Criticism*, ed. Elaine Showalter (Pantheon, 1985): 63-80. (e-reserve)

Thurs. 14 Mar. –Spring Break - No Class

PULP MODERNISM

****Thurs. 21 Mar. – conference abstracts and bios. due**

Erin A. Smith, chap. 1, "The Hard-Boiled Writer and the Literary Marketplace," (18-42) and chap. 2, "The Adman on the Shop Floor: Workers, Consumer Culture, and the Pulps," (43-78) in *Hard-Boiled: Working-Class Readers and Pulp Magazines* (Temple UP, 2000). (e-reserve)

David Earle, "Introduction," in *Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form* (Routledge, 2009): 1-15. (e-reserve)

Paula Rabinowitz, chap. 1, "Pulp: Biography of an American Object," in *American Pulp: How Paperbacks Brought Modernism to Main Street* (Princeton UP, 2014): 1-39. (e-reserve)

****Thurs. 28 Mar.**

Hammett, *Red Harvest*

THE HARLEM RENAISSANCE AND ETHNIC MODERNISMS

****Thurs. 4 Apr.**

Harris, chap. 2, "Printing the Color Line in *The Crisis*," (61-106) in *On Company Time*

David Levering Lewis, chap. 4, "Enter the New Negro,"(88-118) in *When Harlem Was in Vogue* (Oxford UP, 1981). (e-reserve)

Selections from *The New Negro*, ed. Alain Locke (1925; Atheneum,1992):
"Introduction" by Arnold Rampersad (ix-xxiii); "Foreword," "Contents," and
"Illustrations," (xxv-xxxiv); "The New Negro" (3-16); and "Poetry" (129-50). (e-reserve)

****Thurs. 11 Apr.**

Larsen, *Passing* (incl. Deborah McDowell introduction)

****Thurs. 18 Apr.**

Yeziarska, *Hungry Hearts*

Brooks E. Hefner, "'Slipping back into the vernacular': Anzia Yeziarska's Vernacular Modernism," *MELUS* 36.3 (Fall 2011): 187-211.

LITERATURE, MAGAZINES, AND HOLLYWOOD

****Thurs. 25 Apr.**

Nathanael West, *Miss Lonelyhearts*

Thomas Strychacz, chap. 6, "Miss Lonelyhearts: Nathanael West's Comic-Strip Novel," (162-84) in *Modernism, Mass Culture, and Professionalism* (Cambridge UP, 1993). (e-reserve)

****Thurs. 2 May -Wrap Up**

Fitzgerald, “May Day” (25-74), “Babylon Revisited” (210-30) and “The Long Way Out” (249-53) in *Babylon Revisited and Other Stories*

Jennifer Nolan, “Babylon Revisited” as a *Post Text*” *Book History* 20 (2017): 351-73. (e-reserve)

FINAL EXAM DAY Thurs. 9 May Present Final Projects

Course Requirements

***seminar attendance, preparation, and participation** – This is a seminar. You are expected to come to class prepared, to participate actively, and to respond in intelligent and respectful ways to the ideas and contributions of other class members.

***class presentation** – a PowerPoint presentation to start / facilitate discussion of the readings on one class session (available dates marked with a **) and provide 4-6 questions for discussion. Additional guidance on a handout on eLearning.

***archive magazine project (5 pages) with oral presentation and 1-page summary handout.** Additional guidance on a handout on eLearning.

***final project** – additional guidance on a handout on eLearning.

*abstract (500 words) and brief bio. due Thurs. 21 Mar.

*final conference paper (10-12 pages) due Thurs. 9 May

Grading Policy --Your grade will be based on:

Seminar preparation / participation	25%
Final Project / conference paper / presentation	30%
Archive Magazine Project	25%
Class Presentation	20%

You must complete **all** course requirements to pass the class (i.e., if you do not hand in a paper or complete a presentation, you will fail the class, even if the other grades average out to a passing grade). Habitual lateness, leaving at the break, absences, or failure to hand in a paper on time will be reflected in your grade. **Anyone missing more than 4 classes (or part of classes that add up to more than 4 classes) for whatever reason will fail the course.** Please consult me in the event of illness, emergency, or other extenuating circumstances.

Class Materials

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course; however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class, or uploaded to other online environments except to implement an

approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Attendance

The University's attendance policy requirement is that individual faculty set their course attendance requirements. Regular and punctual class attendance is expected. Students who fail to attend class regularly are inviting scholastic difficulty. In some courses, instructors may have special attendance requirements; these should be made known to students during the first week of classes.

Class Participation

Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the AccessAbility Resource Center has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

Academic Support Resources

The information contained in the following link lists the University's academic support resources for all students.

Please see <http://go.utdallas.edu/academic-support-resources>.

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please review the catalog sections regarding the [credit/no credit](#) or [pass/fail](#) grading option and withdrawal from class.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.