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| □ Integrative Learning | Participants will be required to conduct research with primary and secondary materials, including the periodicals (and their diverse contents) in which the works of literature we are reading first appeared as serials as well as literary critical essays relevant to the literature and period. |
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| □ Ethical Implications | In reuniting these works of literature with their original publishing context, students are encouraged to interrogate the ways in which all media artifacts are products of an over-determined set of circumstances rather than “autonomous,” ethically neutral works of imagination. |
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| □ Cultural Diversity | The syllabus includes fiction and non-fiction texts involved not only in the formation of a literary canon but also in issues of civil rights, gender, imperialism, and globalization as they are mediated for both American and British audiences by periodical culture. |
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| □ Critical Thinking | The development of critical thinking skills is an explicit objective of this seminar. Students will be required to demonstrate their facility with critical thought through various assignments, culminating in a research paper. |
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| □ Rhetorical Effectiveness | The writing component of this seminar is inseparable from the development of critical thinking skills. Lessons in close reading and argumentative writing will be interwoven with weekly discussions. |
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| □ Problem-solving | Studying purportedly autonomous texts in their fragmented, periodical form introduces several practical challenges that students will find it necessary to master. Not the least of these include the collation of the primary text with its periodical original and negotiating the “noise” of the surrounding essays, illustrations, and other fiction works that were published alongside the novels. |
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| □ Library & Information Literacy | I will be scheduling a YRL tutorial that will acquaint students with the demands and possibilities of library research, both hard copy and digital, stacks and archives. |
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| <b>(A) STUDENT CONTACT PER WEEK</b> |
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|   |          |                |
|---|----------|----------------|
| 1. Seminar:                               | 3        | (hours)        |
| <b>(A) TOTAL student contact per week</b> | <b>3</b> | <b>(HOURS)</b> |

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| <b>(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)</b> |
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|                                     |   |         |
|-------------------------------------|---|---------|
| 1. General Review & Preparation:    | 3 | (hours) |
| 2. Reading                          | 4 | (hours) |
| 3. Group Projects:                  | 2 | (hours) |
| 4. Preparation for Quizzes & Exams: | 0 | (hours) |
| 5. Information Literacy Exercises:  | 1 | (hours) |
| 6. Written Assignments:             | 1 | (hours) |
| 7. Research Activity:               | 1 | (hours) |

**(B) TOTAL Out-of-class time per week**

**12** (HOURS)

**GRAND TOTAL (A) + (B) must equal 15 hours/week**

15

English 98t: Sample Syllabus  
**The Magazines of Modernism:  
Print Culture and the Literary Avant-garde**  
Undergraduate Seminar  
Spring 2011  
**Adam S. Lowenstein**

**COURSE DESCRIPTION**

In this seminar, we will be reading canonical works of modernist authors—Conrad, James, Kipling, Hopkins, Joyce, and Hemingway—in the magazines where they first appeared, published alongside the advertisements, illustrations, political manifestoes, and myriad other “paratexts” that conditioned their original design and reception.

**COURSE OBJECTIVES**

By looking closely at the institutional context in which “culture” is defined, we will cultivate a critical relationship both to the texts that we read and to the culture at large that produces them. In this class, you will also learn both basic research skills and the efficient navigation of a rapidly expanding archive of digital resources, which now includes hundreds of periodicals—and counting—from the last three centuries. The ambition of this seminar is ultimately to nurture conceptual thought that both inquires into the ways in which meaning is produced and self-reflectively questions the assumptions that underwrite one’s values, actions, and creations.

**REQUIRED TEXTS**

Where possible, we will be reading each primary text in its original periodical context. However, even when you are forced to read the volume edition of a work, you are *strongly encouraged* to compare the volume with its serial original, marking off each installment break, recording any textual discrepancies between the two editions, and taking note of any other texts or illustrations that you find intriguing in the magazine.

Joseph Conrad, *The Nigger of the “Narcissus”*  
Henry James, *The Turn of the Screw*  
Rudyard Kipling, *Kim*  
Pauline Hopkins, *Of One Blood: Or, The Hidden Self*  
James Joyce, *A Portrait of the Artist as a Young Man*  
Ernest Hemingway, *A Farewell to Arms*

*Course Reader*  
Library Reserves  
Internet Periodical Databases

**REQUIREMENTS**

*Web Postings* (10%): Each week you are required to post your thoughts on the primary text, considering the text both on its own terms and in terms of its situation in the periodical context, ideally drawing the two strands of meaning together.

*General Seminar Discussion Participation* (10%): Your participation in seminar is of course not limited to weekly web postings; you are also expected to be an active and enthusiastic participant in each week's seminar discussion.

*Group Presentation* (15%): Each week (starting week 2), a group of two will prepare a 10 minute oral presentation on the history, physical format, content, philosophy, circulation, and demographics of two contemporaneous periodicals: the one, the magazine in which our primary text appears, and the other, a periodical that was published in the same period but with varying degrees of difference in content, form, readership, et al. You are encouraged to provide handouts and use visual aids in your presentation.

*Project Proposal* (10%): A 2-page précis of your proposed project, to be handed in on the day of your presentation, or by week eight, whichever is first. It should provide a polished (if provisional) thesis and an outline of your argument and research plans.

*Individual Research Presentation* (15%): Each of you will present a 10-15 minute summary of your final project. As with the group presentation, handouts and visual aids are strongly encouraged so as to highlight the appeal of your topic. These will begin week 5. You will be able to sign up beginning week 4.

*Final Paper* (40%): A 15-18 page research paper on one of the primary texts, with particular emphasis on the dialogic relationship between the novel and the periodical context in which it was first published. The paper is due in week 10.

## **READING SCHEDULE**

Each week we will pair a work of fiction as it appeared serially in a magazine with one or more critical essays (these are separated below, primary text first, then secondary text[s], and lastly, the magazines to be presented on). Our goal is to provide a material, cultural, and critical context for the literature we are discussing and analyzing

CR = Course Reader

D = Digital

### **Week 1: Introductions: Periodical Studies and the "Art" of the Magazine Novel**

Introduction to the prevailing themes of the field of periodical studies: the periodical as dialogic text; the part vs. the whole; hard copy vs. digital; the art of serialization?

Conrad, Preface to *The Nigger of the "Narcissus"* (CR) (in-class reading and discussion)

Conrad, *The Nigger of the "Narcissus"* (first paragraphs: in-class reading and discussion)

A comparison of some major magazines of the period:

*Atlantic Monthly* (available through Cornell University's Making of America database)

*Munsey's Magazine* (some volumes available through Google Books)

*The New Review* (hard copy only)

## **Week 2: Race, Modernism, and Periodical Culture**

Conrad, *The Nigger of the "Narcissus"* (available through Conrad First: The Joseph Conrad Periodical Archive: <http://www.conradfirst.net/view/serialisation?id=96>)

Tim Armstrong, *Modernism: A Cultural History*, chapter 3 (CR)

Group Presentations: *The New Review* and *Harper's Weekly*

## **Week 3: The Art of Deferral: Serial Suspense and Modernist Techniques**

James, *The Turn of the Screw*

McGann, *Textual Condition*, selections (CR)

Optional: Sigler, "Unsuspecting Narrative Doubles in Serial Publication: The Illustrated 'Turn of the Screw' and *Collier's U.S.S. Maine* Coverage" (D)

Group Presentations: *Collier's Weekly* and *The Yellow Book*

## **Week 4: The Serialization of Nation and Empire**

Kipling, *Kim* (I – VI)

Kipling, "The White Man's Burden" (D)

Said, Introduction to *Kim* (CR)

YRL Tutorial (no presentations)

## **Week 5: Magazine Illustrations and the Production of Literary Meaning**

Kipling, *Kim* (VII – XV)

Taylor, "Kipling's Imperial Aestheticism" (D)

Group Presentation: *McClure's Magazine* and *Cassell's Magazine*

## **Week 6: The Black Public Sphere**

Hopkins, *Of One Blood: Or, The Hidden Self*

William James, "The Hidden Self" (D)

W.E.B. DuBois, *The Souls of Black Folk*, chap. 1 (D)

Optional: Knight, C.K. Doreski, "Inherited Rhetoric and Authentic History: Pauline Hopkins at *The Colored American Magazine*" (CR)

Group Presentations: *The Colored American Magazine* and *The Crisis*

## **Week 6: The "Great Divide": Highbrow vs. Lowbrow in the Magazines**

Joyce, *A Portrait of the Artist as a Young Man* (chaps. 1-2)

Pound, "Small Magazines" (D)

Eliot, "The Idea of a Literary Review" (CR)

Optional: Scholes, "Small Magazines, Large Ones, and Those In-Between" (D)

Group Presentation: *The Egoist* and *Blast!*

Project Summary Presentations begin

### **Week 8: Seriality and the Public Persona of Authorship**

Joyce, *Portrait* (finish)

Joyce, "Work in Progress" (aka: *Finnegan's Wake*), selections (CR)

David Bennett, "Periodical Fragments and Organic Culture" (D)

Group Presentations: *transition* and *The Little Review*

Project Summary Presentations

### **Week 9: Censorship and Middlebrow Modernism**

Hemingway, *A Farewell to Arms* (chaps. 1-24)

Mark Morrison, *The Public Face of Modernism*, selections (CR)

Group Presentations: *Scribner's Monthly* and *The New Age*

Project Summary Presentations

### **Week 10: The End?**

Hemingway, *Farewell* (finish)

Trogdon, "'It's no fun for me on acct. of the blanks': The Serialization and Publication of *A Farewell to Arms*"

Optional: Hemingway, "The Killers" (CR)

Final papers DUE



## New Course Proposal

|                                   |  |                       |        |        |
|-----------------------------------|--|-----------------------|--------|--------|
|                                   | <b>English 98T<br/>Magazines of Modernism: Print Culture and Literary Avant-Garde</b>  |                       |        |        |
| <u>Course Number</u>              | English 98T  |                       |        |        |
| <u>Title</u>                      | Magazines of Modernism: Print Culture and Literary Avant-Garde   |                       |        |        |
| <u>Short Title</u>                | MAGS OF MODERNISM  |                       |        |        |
| <u>Units</u>                      | Fixed: 5   |                       |        |        |
| <u>Grading Basis</u>              | Letter grade only  |                       |        |        |
| <u>Instructional Format</u>       | Seminar - 3 hours per week   |                       |        |        |
| <u>TIE Code</u>                   | SEMT - Seminar (Topical) [T]   |                       |        |        |
| <u>GE Requirement</u>             | Yes  |                       |        |        |
| <u>Major or Minor Requirement</u> | No   |                       |        |        |
| <u>Requisites</u>                 | Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.  |                       |        |        |
| <u>Course Description</u>         | Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Reading of canonical works of modernist authors -- James, Kipling, Hemingway, Joyce, and Eliot -- in magazines where they first appeared, published alongside advertisements, illustrations, and political manifestoes that conditioned their original design and reception. Letter grading. |                       |        |        |
| <u>Justification</u>              | Part of the series of seminars offered through the Collegium of University Teaching Fellows.   |                       |        |        |
| <u>Syllabus</u>                   | File <a href="#">English 98T syllabus.doc</a> was previously uploaded. You may view the file by clicking on the file name.   |                       |        |        |
| <u>Supplemental Information</u>   | Professor Joseph Bristow is the faculty mentor for this seminar.   |                       |        |        |
| <u>Grading Structure</u>          | web postings: 10%; general seminar discussion participation - 10%; group presentation - 15%; project proposal - 10%; individual research presentation - 15%; final paper - 40%   |                       |        |        |
| <u>Effective Date</u>             | Spring 2011  |                       |        |        |
| <u>Discontinue Date</u>           | Summer 1 2011  |                       |        |        |
| <u>Instructor</u>                 | Name   | Title                 |        |        |
|                                   | Adam S. Lowenstein   | Teaching Fellow       |        |        |
| <u>Quarters Taught</u>            | Fall   | Winter                | Spring | Summer |
| <u>Department</u>                 | English  |                       |        |        |
| <u>Contact</u>                    | Name   | E-mail                |        |        |
|                                   | CATHERINE GENTILE  | cgentile@oid.ucla.edu |        |        |
| <u>Routing Help</u>               |  |                       |        |        |

### ROUTING STATUS

**Role:** Registrar's Office



|                  |   |
|------------------|---|
| <b>Status:</b>   | Processing Completed  |
| <b>Role:</b>     | Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704 |
| <b>Status:</b>   | Added to SRS on 9/16/2010 2:36:35 PM  |
| <b>Changes:</b>  | Title, Description  |
| <b>Comments:</b> | Edited course description into official version; corrected title.                         |
| <b>Role:</b>     | Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441  |
| <b>Status:</b>   | Added to SRS on 9/9/2010 11:13:19 AM  |
| <b>Changes:</b>  | Short Title   |
| <b>Comments:</b> | No Comments   |
| <b>Role:</b>     | FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040               |
| <b>Status:</b>   | Returned for Additional Info on 9/1/2010 12:40:34 PM                                      |
| <b>Changes:</b>  | No Changes Made   |
| <b>Comments:</b> | Routing to Registrar's Office   |
| <b>Role:</b>     | FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918           |
| <b>Status:</b>   | Approved on 9/1/2010 12:06:58 PM  |
| <b>Changes:</b>  | No Changes Made   |
| <b>Comments:</b> | No Comments   |
| <b>Role:</b>     | L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040                  |
| <b>Status:</b>   | Returned for Additional Info on 9/1/2010 11:16:04 AM                                      |
| <b>Changes:</b>  | No Changes Made   |
| <b>Comments:</b> | Routing to Vice Chair Muriel McClendon for FEC approval                                   |
| <b>Role:</b>     | Dean College/School or Designee - Stowell, Timothy A (tstowell@college.ucla.edu) - 54856  |
| <b>Status:</b>   | Approved on 8/25/2010 4:19:01 PM  |
| <b>Changes:</b>  | No Changes Made   |
| <b>Comments:</b> | No Comments   |
| <b>Role:</b>     | L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040                  |
| <b>Status:</b>   | Returned for Additional Info on 8/25/2010 11:05:26 AM                                     |
| <b>Changes:</b>  | No Changes Made   |
| <b>Comments:</b> | Routing to Dean Stowell for approval  |
| <b>Role:</b>     | CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998                     |
| <b>Status:</b>   | Approved on 5/13/2010 11:16:29 AM   |
| <b>Changes:</b>  | No Changes Made   |
| <b>Comments:</b> | on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows |
| <b>Role:</b>     | Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998                  |
| <b>Status:</b>   | Submitted on 5/13/2010 11:14:10 AM  |
| <b>Comments:</b> | Initiated a New Course Proposal   |

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045