**Course Description:**
Early definitions of so-called “high” modernism emphasized its exclusivity, reliance on a cohort of elite readers, and disdain for so-called middle and low brow cultural and intellectual pursuits. Recent work in literary modernism has, however, challenged these assumptions on two fronts: by demonstrating that figures previously regarded as mandarins were deeply invested in mass culture, a position reflected in their works, and by assessing the import of “middlebrow” writers to the development of modernism more generally. This course will examine the relationships among high, middle, and low literary cultures in the 1920s to assess both how writers in the period understood the claims of each label and whether reconsidering them might create a better understanding of modernism.

**Required Texts** (available at Stony Books):
- E. M. Delafield, *Diary of a Provincial Lady* (Academy Chicago, 0897330536)
- Andreas Huyssen, *After the Great Divide* (Indiana UP, 0253203996)
- James Joyce, *Ulysses* (Vintage, 0679722769) [Please get this particular edition]
- Sax Rohmer, *The Insidious Dr. Fu-Manchu* [Not at Stony Books; please buy on-line]
- Dorothy Sayers, *Whose Body?* (Harper, 0061043575)
- Dornford Yates, *Berry and Co* (Tutis Digital, 8184562527)

**Additional readings are available on-line through Blackboard and the Library website (under “Databases & E-Journals”).**

**Course Requirements**
In addition to regular participation in seminar discussions, you will give one research-based class presentation, a twenty-minute presentation based on reading above and beyond that assigned to all students on the syllabus. You should read at least two or three scholarly articles in your preparation for this presentation, which may focus on the popularity/reception of your chosen author; that author’s take on the relationship between high/middle/low; or some aspect of literary culture(s) within the work itself. The presentation should not focus on biography although you may include a brief biographical overview. Please consult me in advance of your presentation date for reading recommendations. You will also prepare one twenty-page paper; an annotated bibliography and abstract for this paper will be due no later than Monday, November 22. Students who intend to apply this course toward the WaGSs Certificate must write a seminar paper relevant to that program. During our final class session, all students will present shorter versions of their paper in a class conference.
Course Calendar

Items marked with one asterisk can be found on Blackboard
Items marked with two asterisks are available on-line through the Library
(though the e-journals section of the website)

August 30 Introduction to the course

September 6 No class (Labor Day)

September 13 Huysse, *After the Great Divide*

September 20 Joyce, *Ulysses* (1922) [“Telemachus,” “Nestor” and “Proteus”]

September 27 Joyce, *Ulysses* [“Calypso,” “Lotus-Eaters,” “Hades” and “Aeolus”]
Scholes, “Exploring the Great Divide: High and Low, Left and Right.” *Narrative* 11 (October 2003): 245-269.**

October 4 Joyce, *Ulysses* [“Lestrygonians,” “Scylla,” “Wandering Rocks” & “Sirens”]

October 11 Joyce, *Ulysses* [“Cyclops,” “Nausicaa,” “Oxen,” “Circe”]

October 18 Joyce, *Ulysses* [“Eumaeus,” “Ithaca,” “Penelope”]
Wicke, “‘Who’s She When She’s At Home?’: Molly Bloom and the Work of Consumption.” *James Joyce Quarterly* 28 (1991) 748-64.*
October 25  Eliot, “Portrait of a Lady” (1917), The Waste Land (1922) and “The Metaphysical Poets” (1921)  

November 1  Rohmer, The Insidious Dr. Fu-Manchu (1913)  

November 8  Hull, The Sheik (1919)  

**November 15  Yates, Berry and Co (1920)  

November 22  Sayers, Whose Body? (1923)  

November 29  Delafield, Diary of a Provincial Lady (1931)  

December 6  Class Conference

Monday, December 13  
Final Paper due in my mailbox by 4 pm

**Possible reschedule