This course aims to examine the various and multiform nature of American modernism from 1910 to 1935. US Modernism developed in dialogue with several phenomena of modernity: newly national forms of social and economic integration, instead of the 'island communities' of an earlier era; new models of perspective and experience emerging from psychology, philosophy, and the European visual arts; changes in urban cultural institutions; a fruitful ambivalence towards a technologically and economically innovative mass culture; and new sexological and political discourses that were rapidly altering the social understanding of sex and gender. We will pursue an interdisciplinary study of this moment of cultural ferment, by looking at photography, film, popular literature, and little magazines, as well as some of the more familiar literary texts of US Modernism. The course will also introduce students to some of the key features of the new modernist studies that have developed over the past ten years, including the new interest in the interrelation between technologies of visual culture and literature; the cultural economy of the modernist magazine and book; discourses of race in American modernism and its relation to the Harlem Renaissance; and how transatlantic and cosmopolitan approaches have altered traditional understandings of modernist exile and expatriation.

Class policy and assignments

Course reading:
It is required that you complete all the essential reading listed for each seminar, and come prepared to discuss it.

Assignments and grading:
Class participation 10%; presentation 10%; little magazine project and presentation 30%; final 10-12 page paper 50%.

- Class participation: I will reward students who approach discussion in an enthusiastic, informed, and collegiate way. Informed opinions, critical insight, and respect for others are essentials for good classwork.
- Presentation: Students will work in pairs to deliver a short presentation together to introduce a text or issue. There will be one presentation every week, which should be no longer than ten minutes in length.
- Little magazine project and presentation. Students will work in threes to prepare a short talk on a little magazine of their choice, which will focus on one issue and one text piece in particular. This will also form the basis of a short paper (4-5 pages approx.); both elements will contribute to the grade for this assignment. We will devote an entire class to this in week 5; more information and guidance for this task is available elsewhere on the site.
- Final 10-12 page paper: I will provide essay prompts for this, and expect you to pursue independent research and wider critical reading in producing your paper.
SCHEDULE: I will assign introductory presentations in our first meeting.

Little magazine presentations will take place in week 5 (October 27).

Little magazine short papers are due in week 6 (November 3).

Long research papers are due in week 10 (December 1).

Attendance:
At the beginning of each class you should sign the attendance register. Missing more than two classes without adequate excuse and documentation (such as a doctor’s note) will result in your overall grade being lowered by a letter grade; exceeding three such absences will render you ineligible for a grade in this class.

Plagiarism:
I expect you to abide by university regulations on the proper acknowledgement of source material, and to follow accepted conventions for the correct scholarly presentation of research papers. I advise you to check on the university’s student conduct code (http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx) for information about this; I recommend MLA style for the presentation of your research papers. Information about how to prepare bibliographies and citations in MLA style can be found at http://owl.english.purdue.edu/owl/resource/747/01/, and at the Knightcite MLA citation application (http://www.calvin.edu/library/knightcite/).

Late papers/undelivered presentations:
Papers should be handed in on the day of the seminar listed. I will deduct 1/3 of a letter grade for each day a paper is late. I will not accept any paper that is more than a week late. Failure to deliver any assigned presentation will result in a 2/3 letter grade deduction from your final grade. Any request for extensions will be carefully considered, but should be made as far in advance of the due date as possible.

Disability:
If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to discuss this with me as soon as possible. Also please request that the Counsellor for Students with Disabilities send a letter outlining your approved accommodations. [Disability Services: disabsrv@darkwing.uoregon.edu, 346-1155; http://ds.uoregon.edu/].

Texts to purchase


[If these editions are unavailable please go ahead and buy alternate ones].

There will also be readings available on Blackboard in support of most of our meetings.

**Syllabus**

**Week One: 9/29/2011. Introductory reading**


**Week Two: 10/06/2011. National Advertising and the End of Islands**


We will look at a series of photographs during the seminar, but in preparation you should familiarise yourselves with the work of Stieglitz, Strand and Hine as much as possible. Websites guiding you to archives of their work are available on blackboard.

**Week Four: 10/20/2011. Modernist Poetics.**

Ezra Pound: *New Selected Poems and Translations*. Ed. Richard Sieburth. New York: New Directions, 2010. "Portrait D’Une Femme" (pp.28-9); poems 1913-15 (pp.35-52); *Cathay* (pp.55-68); "Hugh Selwyn Mauberly" (pp.111-123).

Ezra Pound, “A Retrospect,” available at [http://www.english.illinois.edu/maps/poets/m_r/pound/retrospect.htm](http://www.english.illinois.edu/maps/poets/m_r/pound/retrospect.htm)


ASSESSED LITTLE MAGAZINE PRESENTATIONS TO OCCUR

**Essential Reading:**


These pieces will all be available on blackboard.


**SHORT LITTLE MAGAZINE PAPERS DUE**


**Week Seven: 11/10/2011. Film**

**Screenings**: 11/08/2011, in Collaboration Center, Knight Library Room 122, 2-5pm

*The Jazz Singer* (Alan Crosland, 1927)

*It* (Clarence Badger, US, 1927: 72 mins)

**Reading:**


Kristin Thompson and David Bordwell, *Film History*, pp. 156-182.


These articles are available on either JSTOR or Blackboard.

**Week Eight: 11/17/2011. The Harlem Renaissance, Nella Larsen, and Passing**


Please also read the excerpts of essays on this novel by Deborah McDowell, Judith Butler, and Ann DuCille, available in the Norton edition, pp.363-379; 417-443; and also the section in this edition on the Rhinelander/Jones case, pp.129-148.

**Week Nine: 11/24/2011: Expatriate Modernism, popular modernism**


**Week Ten: 12/1/2011: Southern Renaissance**

**FINAL RESEARCH ESSAYS DUE**

**Essential Reading:**