This course aims to examine America in the so-called "jazz age" of the 1920s, an era when new music, Hollywood feature films, and a new generation of young writers forged a distinctive new culture and style that has proved enduringly iconic. US culture in these years developed in dialogue with several phenomena of modernity: new forms of social and economic integration that were national in scale, instead of the 'island communities' of an earlier era; new models of perspective and experience emerging from psychology, philosophy, and the European visual arts; mass immigration and large-scale urban migration, including the mass movement of African Americans northward in the Great Migration; artists' fruitful ambivalence towards a technologically and economically innovative mass culture; political transformations in the nature of citizenship and state governance; 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 literature's relationship with visual culture, music, popular literature, and little magazines, as well as some of the most significant literary texts of US modernism.

Course reading:
It is required that you complete all the essential reading listed for each seminar, and come prepared to discuss it. I expect the volume of reading on this course to be challenging but not overwhelming.

Assignments and grading:
Class participation 10%; presentation 10%; little magazine project and presentation 30%; final 8 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/threes 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; papers are due in week 7. More information and guidance for this task is available on Canvas.
• Final 8-page paper: I will provide essay prompts for this. I expect you to pursue independent research and wider critical reading in producing your paper. You will prepare a 500-word prospectus of this paper in week 8, which will be the basis for an office hour consultation in week nine. The paper is due on Monday March 18th (exam week).

SCHEDULE: I will assign introductory presentations in our first meeting.

Little magazine presentations are due in week 5, and little magazine short papers are due in week 7.

You should e-mail me a 500-word prospectus of your final paper by Friday of week 8, and make an appointment for a 15-minute conversation with me about the paper in my office hours in week nine.

Your final paper is due on Monday of week 11.

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://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code) 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.

Accessibility:
The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of this course that result in disability-related barriers to your participation. For more information or assistance, you are also encouraged to contact the Accessible Education Center, 164 Oregon Hall, 346-1155; website: http://aec.uoregon.edu/
**Sexual Violence and Survivor Support Statement:**
The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you (or someone you know) has experienced or experiences gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), know that you are not alone. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

If you report experiencing an incident of sexual violence or sexual harrassment to me I am required to consult with the Office of Crisis Intervention and Sexual Violence Support Services to ensure you have all necessary access to the university's support, and to assess any ongoing risks. I will not compromise your anonymity without your consent. Should you want to make a report to the institution, I am available to assist you in reporting information to the Title IX coordinator or to report on your behalf.

If you wish to speak to a trained counsellor confidentially, you can call 541-346-SAFE, UO’s 24-hour hotline, to be connected to a confidential counselor to discuss your options. You can also visit the SAFE website at safe.uoregon.edu.

**Texts to purchase:**


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

There will also be readings available on Canvas in support of most of our meetings.
READING SCHEDULE

Week One: 1/10/19. Introductions, and Imagining the City

Week Two: 1/17/19. Regional Modernism

Essential reading


Wider reading:


Week Three: 1/24/19. Jazz, Blues, and American Poetry

Essential reading: Langston Hughes, Fine Clothes to the Jew (On Canvas)


Sterling Brown, “Cabaret,” “Ma Rainey,” on Canvas

Listening list:

Paul Whiteman Band, “My Blue Heaven” (https://www.youtube.com/watch?v=xFurKUxafRk)

James P. Johnson, “Carolina Shout” (https://www.youtube.com/watch?v=wwhy5zxRAKI)

Louis Armstrong and his Hot Five: “The Heebie Jeebies” (https://www.youtube.com/watch?v=ksmGt2U-xTE)

Duke Ellington, “East St. Louis Toodle-oo” (https://www.youtube.com/watch?v=q6LmSj26RRe)

Cab Calloway, “Hi de Ho” (https://www.youtube.com/watch?v=y-kJqM7he9o)
Mamie Smith, “Crazy Blues”  
(https://www.youtube.com/watch?v=qaz4Ziw_CfQ)

Bessie Smith, “I Need Some Sugar in my Bowl”  
(https://www.youtube.com/watch?v=gGypxhxCE5Q)

Ma Rainey, “Prove It On Me Blues”  
(https://www.youtube.com/watch?v=yRyaUcVfhak)

Bix Beiderbecke, “Singin’ the Blues”  
(https://www.youtube.com/watch?v=0Ue9igC7flI)

Wider reading:


Week Four: 1/31/19. Modernist Poetics.

Essential reading:


Gertrude Stein, Tender Buttons. (Mineola, NY: Dover, 1997).


Wider reading:


**Week Five: 2/7/19. The Little Magazine Project**

ASSESSED LITTLE MAGAZINE PRESENTATIONS TO OCCUR

**Essential Reading:**


**Wider reading:**


“We are all Digital Modernists Now.” Gabriel Hankins. Modernism/modernity forum on Digital Modernism, August 2018. Available at https://modernismmodernity.org/forums/posts/we-are-all


**Week Six: 2/14/2019. The Harlem Renaissance: Nella Larsen’s Passing**

**Essential Reading:**


**Wider reading:**


**Week Seven 2/21/19: Movies, Masks, and the It Girl**

**LITTLE MAGAZINE PAPERS DUE, 5-6PP**

**Essential Viewing:**

*It*, dir. Clarence Badger and starring Clara Bow (US, 1927: 72 mins)

*The Jazz Singer*, dir. Alan Crosland (US, 1927)

**Essential reading:**


**Week Eight: 2/28/2019. Transnational modernism**

500-word prospectus of your final paper due on Friday 3/1

**Essential reading:**


**Wider reading:**


Week Nine: 3/7/2019: The Great War

Mandatory attendance at an office hour to discuss your final paper prospectus

Essential reading:


Wider reading:


Week Ten: 3/14/2019. Flappers and the Middlebrow: *Gentlemen Prefer Blondes*

Essential Reading:


Wider reading:


**MONDAY MARCH 18TH, NOON: 8PP RESEARCH PAPERS DUE**