Course Description:
What is an illustration? How do we read illustrated texts? How do illustrations function differently for different genres, in different media, and in different print contexts? What kinds of decisions must an illustrator make? How do illustrations influence the reading process? How do illustrations manipulate time and temporalities for both reader and text? Henry James figured illustration as a “competitive process” that produced grafted images and “lawless incident[s]” that threatened to “elbow” out the text that should “bristle with immediate images” on its own. Roger Fry, in contrast, likened the illustrator to an “inaudible” commentator creating images like “marginal notes” that worked in harmony with the words of the author. In this course, we will explore a diverse array of illustrated texts from the 19th and 20th centuries—texts that bristle with images and publishing contexts that juxtapose images with words. We will learn to read illustrated texts by Dickens, Blake, Tennyson, Carroll, Rossetti, Wilde, James, Woolf, Barnes, Bechdel, and Rowling alongside numerous theories and histories of illustration. We will even create illustrations as we theorize their functions and will incorporate the resources of the Art Museum of South Texas, Special Collections, and the Printing Studio.
Course Texts:

At TAMUCC Bookstore:
  *I recommend finding a cheap Harcourt Brace edition (hardcover but usually less than $10 online and including more illustrations than the new Mariner one) ASIN: B001N8INIO

Available on Blackboard (will need to be printed out and brought to class):
William Blake, selected poems and illustrated plates
Alfred Lord Tennyson, selected poems and illustrations from the “Moxon Tennyson” (1857)
Christina Rossetti, “Goblin Market” (1862) with illustrations by Dante Gabriel Rossetti
Lewis Carroll, *Alice’s Adventures Underground* (facsimile of 1864 manuscript version)
Henry James, “The Real Thing” (1892)
Oscar Wilde, *Salome* with Aubrey Beardsley illustrations (1894)
Djuna Barnes, *The Book of Repulsive Women* (1915)
Virginia Woolf, “Kew Gardens” (1927)
Additional critical readings about illustration

Course Goals & Student Learning Outcomes:

I have designed the course to help you develop and hone the following skills:

*The ability to closely and persuasively analyze a variety of genres and media; we’ll be analyzing words and images and exploring a diverse and genre-bending group of novels, plays, short stories, and poems.

*The ability to think critically and to argue (verbally and in writing) about both the micro and macro levels of illustrated texts (i.e. at the level of the sentence, the paragraph, the chapter, and the structure of the whole book or story and at the level of the line, the stanza, the poem, and the volume and at the level of visual details and whole compositions for illustrations).

*The ability to engage with literary criticism and theory about illustrated texts and to use these materials to deepen your engagement with primary texts and to enhance your ability to think about texts as material objects with verbal and visual components that shape the meaning of the work.

I aim for you to emerge from the semester with a complex understanding of how to read illustrated texts and how to make nuanced analytical arguments about the relationships between words and images.

Assessment:

Your final grade for this course will be determined by the following breakdown of the percentage weighting of each course component:

2 Close Reading Practice Posts (to Blackboard)  5%
Paper 1: Make an Image Bristle  15%
Make Your Own Illustration and Analyze It Assignment  15%
Final Project  25%
Collaborative Presentations  10%
Reading Grade (Reading Quizes & Discussion Question Posts)  15%
Participation  15%
Assignments and Policies:

Close Reading Practice Posts: This semester you will practice and develop your close-reading skills working with illustrated texts by submitting 2 short responses to our course blackboard site. These short (1 page) responses will sometimes be directed by more specific instructions (i.e. you will respond to a question or prompt that I post) and will always be submitted electronically via the Discussion Board area on our course Blackboard site. These short writes encourage you to write-to-learn and the emphasis is placed on the process of closely engaging with course readings. They will all be graded on a √ (for fulfilling the expectations of the assignment), √+ (for exceeding expectations through an exceptionally thoughtful and interesting response), or a 0 (for failing to post a response or for posting a response that fails to fulfill the expectations of the assignment). If you receive a √ or √+ on both of the postings, then you will be awarded full credit for this 10% of your final grade. Each posting assignment will specify more precisely the expectations for successful completion in that particular case. Late responses (after the due date and time but within 24 hours) will receive ½ credit. Any response posted later than 24 hours after the due time will not be read and will receive a 0.

Paper 1: Make an Image Bristle (3-4 pages) (Due Friday March 4th by Midnight on Blackboard): This paper assignment will ask you to build upon the close-reading analysis skills developed through the shorter blackboard postings as you will construct a sustained close-reading argument focused on one illustration and the moment in the text that it illustrates. In this paper, you will develop a persuasive argument about your chosen text and illustration using specific evidence from both the verbal and visual components. You should have genuine questions about the text and the particular illustration that you select—questions that you would like to answer through the writing process (i.e. questions that you can’t answer immediately and that you have to look closely at the text and image to work through and come to a conclusion about). The aim of this assignment is for you to formulate an interesting, debatable argument that you develop and support with ample specific evidence from the illustrated text and convincing analysis of that evidence. This paper should have a clear thesis statement, should develop its main argument through a clearly organized structure, and should convince the reader through compelling analysis of verbal and visual evidence over the course of the three to four pages. An assignment sheet with more specific guidelines, advice, expectations and grading criteria will be handed out in class.

“Make Your Own Illustration and Analyze it” Assignment (3-4 pages + the original illustration) (Due Monday April 4th by 7 pm slid under office door): This paper will practice the same analytical skills that you will hone in paper 1, but here you will be actively involved in the design and creation of the illustration that you will be making an argument about. You will choose what text and what moment to illustrate (you cannot choose the same text that you wrote your first paper on) and then you will make a complex, debatable argument about how the illustration and the textual moment that it illustrates work together. Think carefully and plan before you design and produce your illustration so that you will have ample ideas and visual evidence to generate an interesting argument about both the image and the textual moment that it depicts. An assignment sheet with more specifics will be handed out in class.

Final Project (5-6 pages) (Due Tuesday May 10th by 7:15 pm on Blackboard or slid under office door): This paper will be an extension of the earlier papers and will allow you to choose to either develop a longer version of Paper 1 (developing an analytical argument about 2 - 3 illustrations and their relationship to the text) OR a longer version of the “Make Your Own Illustration and Analyze it” project (producing 2-3 illustrations and then analyzing their relationship to the text that they are designed to illustrate). (You cannot write on the same text that you chose for the first two paper assignments). An assignment sheet with more specifics will be handed out in class.

Collaborative Presentations (To be presented in the exam period on Tuesday May 10th at 7:15 – 9:45 pm): Each student will work in a team of 3-4 students to develop and perform an in-class presentation using several critical readings from the class to illuminate key questions from our semester-long discussions of the illustrated texts in this course. The focus of these presentations will be on using the secondary materials (the criticism and theories that we have read throughout the term and in additional sources in our collaborative library on Blackboard) to open up new dimensions in and to enrich our understandings of the primary texts from the course and of illustrated texts more generally. Prior to these presentations (due on Saturday April 9th), each individual student will need to research and find one appropriate critical article or book excerpt (published since 1990) about illustrated texts and will need to scan this secondary source or post an accessible pdf version of it to our course blackboard site. Thus, we will all work
together to develop a dynamic library of secondary sources to draw from in your collaborative presentations. More details will be provided and handed out in class and each group will meet with me to help formulate a plan for a successful presentation (I’ll try to help you avoid dusty, boring, droning recitations of information and instead develop a presentation that actively involves your classmates and enhances our course-long exploration of how to read illustrated texts).

**Reading Grade (Quizzes & Discussion Question Posts):** This course is designed as a survey of illustrated texts and thus we will be moving at a quick pace and covering a lot of diverse, intriguing territory. This scope and speed will make keep up difficult, but nonetheless essential to your learning and our class discussions. In order to reward you for completing the heavy “reading” component of this course, I will be giving frequent pop quizzes (approximately once a week) to give you points for keeping up with the reading. The quizzes will be short (~5 minutes) and will occur at the very beginning of class (so don’t be late!). In addition to our in-class pop-quizzes I will also sometimes ask for you to submit discussion questions via the Discussion Board area on Blackboard (these will be less frequent – only once every few weeks). I hope that the posts will also serve as a fruitful resource and testing ground for your ideas as you think through questions about each text and develop your longer responses and three formal paper assignments. Both the quizzes and the discussion questions are designed to keep you on pace with the reading and to enhance your engagement with the course materials. As we will be reading some monstrously long and fiendishly challenging texts this term, these quizzes and discussion questions will help keep you actively thinking (through writing) about the deluge of words that we’ll be reading together. For the discussion question posts, I will always send out an email announcement in advance to let you know what to post and when to post it. The discussion posts will not be commented upon or returned to you, but I will read them (and will sometimes draw from them in our class discussions). All of the posts and the quizzes will be averaged and together they will constitute 15% of your final grade. If you follow my instructions for each discussion question and submit them all on time and if you do the reading for each class meeting to ace the quizzes, then you will receive full credit for this portion of your grade.

**Participation:** Your participation grade will be based on your active engagement with class materials, your frequent and thoughtful contributions to class discussions of all shapes and sizes, your active listening to your classmates and to me, your productive work in frequent in-class small group activities, your reflections upon and completion of the assigned reading, and your coming to class prepared (with materials, thoughts, questions, and assigned work) every day. In order to engage actively with these texts and to promote lively discussions, you will need to prepare diligently for class each day—I encourage you to thoroughly mark up your texts (write all over them, use post-it notes, keep a reading journal on a separate page if you prefer), flag key passages that interest you, jot down questions as the y occur to you, and come to class ready to discuss and to contribute questions and themes, passages, and patterns that you find particularly intriguing and worth talking about. For our frequent Blackboard readings (i.e. the electronically circulated ones), you will need to print them out, follow all the instructions for marking up your texts as above, and bring them to class with you in order to effectively participate on those days.

As you will see, I keep records of participation every single class meeting so that these grades are fair and able to be documented: I keep a huge spreadsheet of each day’s grade (assessed using a 4 point grading scale from 4 (an A for outstanding, engaged, thoughtful participation) to 0 (total non-participation)) and the semester’s participation grade is an average of all of these daily marks (thus local highs and lows get evened out). Also, participation in this course can also extend beyond the boundaries of the classroom and efforts to engage more fully with the reading and writing in the course during office hours also contributes to good participation (I also record frequent office hours attendance and will bump up one or more of the daily marks to reflect this alternative, valuable form of engagement). I will give everyone mid-term participation grades so that you can see how you are doing in this area of the course. If you are concerned about your ability to effectively participate, please come and talk with me in office hours and we can develop strategies to improve your active participation.

**You are responsible for obtaining all of the class readings for the course** (including printing out any electronic resources assigned and accessible through Blackboard), for reading them carefully prior to class, and for bringing them to class with you as we will work actively with the assigned readings every single class session. If you do not bring your reading materials assigned for a given class meeting to class with you, then you will receive a zero for that day’s participation. We will work actively with the texts every single day and thus you need to have them with you in order to actively contribute and even to keep up with our discussions.
Please turn off all cell phones before class begins. No electronic devices—including computers—are to be used during class sessions. If you have your cell phone or any other electronic device out during class, you will receive a zero for that day’s participation.

Attendance Policy and Lateness: This course will be very discussion-intensive—so if you miss a class meeting, you are missing a lot any day that you miss. But obviously I understand that life sometimes gets in the way and so you may have two absences with no penalty. For each absence after the first two, your course grade drops 1/3 of a letter grade (i.e. from B to B-). So please use those two permitted absences wisely, they are to be used for times when you absolutely cannot make it to class (illnesses, family or personal emergencies, planned trips, etc.) and not for sleeping in, work for other courses, etc. Being more than fifteen minutes late to class constitutes a full absence and each day that you are even slightly late will deduct from that day’s participation grade. Please be right on-time to class every day as we will start promptly at 7:00 pm.

Late work: Late assignments will be penalized 1/3 of a letter grade for each 24 hour period that they are late (i.e. if it was due on Wednesday at 4 pm it will be marked 1/3 grade down if it is turned in after then but before Thursday by 4 pm; if it is turned in after 4 pm on Thursday, it will be marked down an additional 1/3 of a letter grade and so on). Please make every effort to have all your assignments in on time! I do not accept papers or read drafts over email.

The 24-Hour Rule: Please wait 24 hours after I return your graded paper before you come to discuss that paper with me. If you would like to discuss your paper with me, please come to my office hours or schedule an appointment (I often require several days notice if you need to make an appointment outside of office hours). Please come prepared with a short paragraph write-up of your response to my comments on your paper.

Academic Integrity:
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Violations of academic integrity include cheating, plagiarism (failure to acknowledge via appropriate citation the sources for written, visual, on-line, and other sorts of material), fabrication, illicit possession of examinations or examination materials, falsification, forgery, complicity, and multiple submissions (e.g., submitting the same or substantially the same paper for two or more courses without prior approval of all instructors). Any assignment found to violate the TAMUCC guidelines for academic integrity will receive a zero grade and will be reported to the college dean and the Office of Student Affairs in accordance with university policy. Please read “Academic Integrity” guidelines carefully and ask me if you have any questions: these guidelines are posted at http://catalog.tamucc.edu/content.php?catoid=6&navoid=177#Academic_Integrity

Classroom/Professional Behavior
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

The Writing Center
You will be doing a lot of writing in this course and the TAMUCC CASA Writing Center is an excellent resource to help you. The Writing Center offers one-on-one tutoring sessions with experienced student writers to help you with a whole range of skills—getting started, building arguments, grammatical issues, organization, and many more—and I highly recommend using this resource. They offer appointments (easy to schedule with their online system) and also walk-ins during their open hours. See their website for more details: http://casa.tamucc.edu/wc.php
Disabilities Accommodations:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

Religious Observances:
If a class meeting conflicts with a religious holiday, please notify me within the first two weeks of the semester so that we can make alternate arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but, in accordance with the TAMUCC policy on Religious/Academic conflicts, your absence will not affect your grade in the course.

Academic Advising:
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

Grade Appeals Process:
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

Statement of Academic Continuity:
In the event of an unforeseen adverse event, such as a major hurricane, if classes could not be held on the campus of Texas A&M University–Corpus Christi, this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

Dropping a Class:
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. Friday April 7th is the last day to drop a class with an automatic grade of ‘‘W’’ this term.
**Reminder to English Majors:**
As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres that they have completed for their college classes. To help you prepare for this assignment, you should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you will have an ample selection from which to choose when the portfolio comes due.

**Communication:**
The best way to get in touch with me outside of class and office hours is by email. During the semester, I check my email regularly every weekday. I probably will not be able to respond as promptly on weekends or late at night (I will most likely not respond on the same day if you email after 6 pm). Email is a great way to ask a question, share a comment, or make an appointment to talk in person. If you have a long, complicated question, please come visit during office hours or make an appointment so that we can talk it over in person. All conversations about grades and comments on written work should take place in person.

I will email the class if class should be cancelled due to extreme winter weather or other emergency, or if I want to circulate course information to the class so please check your own email regularly.

If you must miss a class, please do not email me asking what you missed. It is your responsibility to check in with a classmate to find out what was covered and to obtain the notes from that day. You should exchange email addresses with at least two of your classmates so that you can contact them if you have to miss class.

Name: ____________________________________________________________
Email: ____________________________________________________________

Name: ____________________________________________________________
Email: ____________________________________________________________

I reserve the right to make minor changes and to adjust this syllabus if necessary for the improvement of the course.
Weekly Schedule: All Readings are due on the date that they appear

Week 1:
W Jan 18: First Day of Class – Introductions. In-depth Syllabus Review. Illustrating Tennyson’s “Godiva” & Narrating the opening of Rebecca West’s The Return of the Soldier (handouts).

W Jan 25: Charles Dickens, Oliver Twist, 3 – 86

Friday January 27: Post #1 Due by Midnight

Week 2:
M Jan 23: Selected illustrated poems by William Blake and Alfred Lord Tennyson & J. Hillis Miller excerpt from “Word and Image” (Blackboard)

W Jan 25: Charles Dickens, Oliver Twist, 3 – 86

Friday January 27: Post #1 Due by Midnight

Week 3:

W Feb 8: Charles Dickens, Oliver Twist, 144 – 223

Week 4:
M Feb 13: Charles Dickens, Oliver Twist, 223 – 283

W Feb 15: Charles Dickens, Oliver Twist, 283 – 390

Friday February 17: Post #2 Due by 10 pm

Week 5:
M Feb 20: Charles Dickens, Oliver Twist, 390 – 455 (to end) & Catherine Golden’s “Cruikshank’s Illustrative Wrinkle in Oliver Twist’s Misrepresentations of Class” (Book Illustrated 2000) and Michael Hollington’s “Dickens and Cruikshank as Physiognomer’s in Oliver Twist” (Dickens Quarterly 1990)

W Feb 22: Lewis Carroll, Alice’s Adventures in Wonderland, 1 – 69 (finish)

Week 6:
M Feb 27: & Through the Looking Glass, 70 – 137 & Rose Lovell-Smith “The Animals of Wonderland: Tenniel as Carroll’s Reader” (Criticism 2003)

W Mar 1: Lewis Carroll, Through the Looking Glass (finish), 138-209 & Lewis Carroll, Alice’s Adventures Underground (facsimile of manuscript 1846 version)

** Sunday March 5: “Paper 1: Make an Image Bristle” due by Midnight CST on Blackboard

Week 7:
M Mar 6: Henry James, “The Real Thing” (the Norton Version on Blackboard)

W Mar 8: Henry James, “The Real Thing” (the Black & White Magazine version on Blackboard)

Week 8:
M Mar 13 & W Mar 15: No Class for Spring Break

Week 9:
M Mar 20: Oscar Wilde, Salome & James Heffernan’s “Love, Death, and Grotesquerie” (Blackboard)
Meet in Center for the Arts lobby & Make an Illustration Etching Lab with Ryan O’Malley

W Mar 22: ETCHING LAB with Ryan O’Malley in Center for the Arts
Week 10:
M Mar 27: Christina Rossetti, Illustrated “Goblin Market” & Comparing Illustrations to “Goblin Market” & Selected Critical Readings (Blackboard)

W Mar 29: Djuna Barnes, The Book of Repulsive Women (Blackboard)

Week 11:
M Apr 3: Rebecca West, The Return of the Soldier (Blackboard)

W Apr 5: Virginia Woolf, “Kew Gardens” (Blackboard)

Saturday April 8: 1 Critical Source for Our Collaborative Library due to Blackboard by 6 pm

Week 12:
** Monday Apr 10: “Make Your Own Illustration and Analyze It” Assignment Due by 7 pm slid under office door or scanned and posted on Blackboard

M Apr 10: Virginia Woolf, Flush: A Biography, Ch. 1-4, 3 – 142

W Apr 12: Virginia Woolf, Flush: A Biography, Ch. 5-6, 143 – 161, Focus on Illustrations and Paratexts

Week 13:
M Apr 17: Alison Bechdel, Fun Home (2006)


Week 14:


Week 15:
M May 2: Last Day of Class Conclusions, Reflections, and Retrospectives

Final Exam Alternative Class Meeting:
Wednesday May 10: 1:45 pm – 4:15 pm Collaborative Presentations; Final Project Due at 1:45 pm.