When Judith Jones, Sylvia Plath’s editor at Knopf, begged Plath for a photograph to use on her book jacket, she declared that “the American public seems to have a sort of prurient need to know what a lady poet looks like.” In this course, we will consider archival materials like Jones’s letter to analyze how modernist women navigated the print marketplace. Moving between literary texts and other archival materials, we will explore how women modernists figure gender and embodiment in their texts and how gender, class, race, and power intersect in their publishing histories. We will work with a range of modernist print media: exploring periodical cultures, newspapers, chapbooks, anthologies, and books. You will build the skills to think and write analytically about the materiality of texts and to develop a research project about the material form of one text of your choosing. The course will involve a large amount of archival work—with digital archives and in TAMUCC special collections—and we will be getting tangible experience with print history and production technologies in our new TAMUCC Letterpress Studio. Our course texts will include work by Gwendolyn Brooks, Zora Neale Hurston, Virginia Woolf, Jean Rhys, Rebecca West, Sylvia Plath, Willa Cather, Djuna Barnes, Anaïs Nin, Sui Sin Far, Jessie Redmon Fauset, Anita Loos, Nancy Cunard, Una Marson, and Katherine Mansfield.

This course can also count toward the Women’s, Gender, and Sexuality Studies Minor!
Required Texts for the Course: (Available at the TAMUCC Bookstore)
Willa Cather, The Professor’s House (1925) (Vintage Classics) ISBN 0679731806

Recommended: (Available at the TAMUCC Bookstore)
But you may instead choose to PRINT and READ scans from The Century Magazine 1918 on Blackboard)

(To Be Downloaded and Printed from our course Blackboard site)
Selections from George Bornstein’s Material Modernism, Jerome McGann’s Black Riders, Jayne Marek’s Women Editing Modernism, and Janine Barchas’s “Expanding the Literary Text: A Textual Studies Approach” [all on Blackboard]
Willa Cather, The Professor’s House (1925) in Collier’s Weekly (scanned)
Additional Secondary Readings will be assigned later and posted to Blackboard
Gwendolyn Brooks, selected poetry and essays
Jessie Redmon Fausset, essays from The Crisis
Zora Neale Hurston, “How it feels to be C----red Me” (The World Tomorrow 1928)
Anaïs Nin, excerpts from her diaries
Sui Sin Far, stories from Mrs. Spring Fragrance
Anzia Yezierska, selections from Salome of the Tenements and How I found America
Anita Loos, selections from Gentlemen Prefer Blondes
Nancy Cunard, readings about The Hours press and Parallax
Katherine Mansfield, selected stories from Bliss and Other Stories.
Additional Secondary Readings will be assigned later and posted to Blackboard

Course Goals & Student Learning Outcomes:
I have designed the course to help you develop and hone the following skills:
*Close-Reading Analysis Skills across a variety of genres and media as we’ll be reading a diverse and genre-bending group of novels, short stories, letters, advertisements, dust jackets, essays, and poems.
*Close-Looking Analysis Skills across mixed media formats incorporating illustrations and other framing images and materials.
*The ability to think critically and to argue (verbally and in writing) about both the micro and macro levels (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).
*The ability to engage with literary criticism and theory about modernism, textual scholarship, gender and race, and materiality 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 linguistic codes (words) and bibliographic codes (everything else that packages and frames the text for the reader).
*The ability to work in the archive and to develop an archivally-grounded research project exploring the multiple material incarnations and contexts of a particular literally text.
I aim for you to emerge from the semester with a complex understanding of literary modernism and materiality and textual scholarship.

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

- Close Reading Practice Post: 50 points
- Blogging *The Professor’s House*: 100 points
- Journal Analysis Assignment: 150 points
- Make Your Own Edition Creative Project: 200 points
- Final Research Project: 350 points
- Participation: 150 points

**Assignments and Policies:**

**Close Reading Practice Post:** This semester you will practice and develop your close-reading skills by submitting a short response to our course blackboard site. This short (1 page) response will be submitted electronically via the Discussion Board area on our course Blackboard site. This short write encourages you to write-to-learn and the emphasis is placed on the process of closely engaging with course readings. It will 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 the posting, then you will be awarded full credit for this 50 points of your final grade. 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.

**Journal Analysis Assignment (3-4 pages):** For this assignment, you will select 1 issue of one of the modernist journals digitized by The Modernist Journals Project at [http://dl.lib.brown.edu/mjp/](http://dl.lib.brown.edu/mjp/) and you will select one item (this needs to be a literary text of some kind (not an advertisement or purely visual image) in that journal to close-read and contextualize within the frame of the particular issue/journal that you select. How do adjacent items (potentially including advertisements, manifestos, visual images, other literary texts of similar or wildly different contents and styles, etc) inflect your interpretation of your selected item? We will practice these kinds of contextual analyses as we close-read three sample issues together as a class to help prepare you for the kinds of analytical connections that you will be asked to make in this assignment. An assignment sheet with more specifics will be handed out in class.

**Blogging *The Professor’s House:*** For three weeks we will be reading Willa Cather's awesome novel *The Professor's House* in it's initial material context on the pages of *Collier's Weekly*. The novel was published serially in 9 issues from June 6, 1925 - August 1, 1925 and was lushly illustrated by Frank Street. As we will be focusing on reading materially, we will be reading the entire contents of each issue in which the story appears. And blogging as we go! These blogging entries will be worth 100 points of your final course grade. You will receive full credit on these entries if they are posted on time (**due before the start of class on the day they are assigned**) and if you genuinely engage with the material reading experience in each posting. No thesis statements required at all—these are less formal pieces of writing so feel free to use “I” and explain how/why certain pieces of the issue affected your reading experience. You should still be quoting text and describing visual details as specifically as possible in your analysis. You can use your book version for comparison and to help compensate for the difficulties of reading on the screen.

**Make Your Own Edition Creative Project (3-4 pages):** This creative assignment will ask you to design an edition (including elements like page layout, cover design, illustrations, etc) of one of our course texts in a different format. You will create a new edition your chosen text (a poem or a small section from a novel or story or essay or memoir) and then you will write a short 2-3 page paper analyzing your creative project. An assignment sheet with more specific guidelines, advice, expectations and grading criteria will be handed out in class.
Final Research Project (6-7 pages + Annotated Bibliography): After writing about texts that I selected and that we explored together, you will develop a research project on a text that you select to explore on your own in the TAMUCC Library Archives or through online forums, the Harry Ransom Center, etc. You will choose a modernist text that has been published in at least 3 different formats or editions (for example a poem that appeared in a journal, then in a volume, and then in an anthology or on a website) and you will complete a short annotated bibliography summarizing the key differences between the 3 different versions. (You can also create and design your own version for one of the 3 if you desire.) You will then develop an analytical argument about your chosen text and incorporate your analysis of at least 1 of its material forms into your paper. The paper length is designed to be ideal for a conference paper and I hope that many of you will be able to use your original research to present your ideas at an academic conference in your chosen field. Indeed, for our final class meeting we will hold our own mini-conference and you will present a 15-minute version of your project to your classmates and we will have Q&A and a celebratory feast. An assignment sheet with more specifics will be handed out in class.

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 they occur to you, and come to class ready to discuss and contribute questions and themes, passages, and patterns that you find particularly intriguing and worth talking about.

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 a 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 really 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 3:30 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.

**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](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](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
Support for Basic Needs:
Insufficient basic needs--food, a safe living space--can affect your performance in classes and make your university experience more challenging. If you have difficulty affording groceries or accessing sufficient food, or you lack a safe and stable place to live, you might consider several resources on campus.

- Contact the Division of Student Engagement and Success for support. Specifically, the office of Student Assistance provides consultations, resource management, and institutional support for “extenuating circumstances.” Their website is here: http://studentaffairs.tamucc.edu/StudentAssistance.html. The Student Assistance Coordinator is Kristeen Gonzalez. UC318, M-F 8AM-5PM. 361-825-2612
- If you do not have access to or cannot afford sufficient food, be aware that “Izzy’s Food Pantry” provides on-campus access to food. Find more information here: http://seas.tamucc.edu/FoodPantry/
- If you feel comfortable doing so, please talk with me and/or your other professors. We may be able to assist.

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.C2.03, Student Grade Appeals, 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.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

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 10th is the last day to drop a class with an automatic grade of “W” this term.

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.
Week 1: Introductions
W January 23: Introductions and Syllabus Review; Activity with Virginia Woolf’s “The Mark on the Wall.” Activity with Emily Dickinson’s “He Fumbles at Your Soul.” Activity with Kate Chopin’s “The Dream of an Hour” in *Vogue* (Dec 6 1894). (Readings circulated in class).

Week 2: Material Poetics & Dickinson’s Fascicles
M January 27: George Bornstein’s “How to Read a Page: Modernism and Material Textuality” (excerpt) and Jerome McGann’s *Black Riders* (excerpt); Emily Dickinson, *Fascicle 17* (all readings posted on Blackboard).

W January 29: Janine Barchas’s “Expanding the Literary Text: A Textual Studies Approach” (excerpt) and Martha Nell Smith “Gender Issues in Textual Editing of Emily Dickinson” (excerpts) and Emily Dickinson, *Fascicle 17* (all readings posted on Blackboard). **Field Trip: Letterpress Studio!**

Week 3: Journeying through Modernist Little Magazines
M February 3: We’ll all read 1 issue of *Poetry* magazine edited by Harriet Monroe and excerpt from Robin Schulze’s *Becoming Marianne Moore* on *Poetry* magazine & w (Blackboard).

W February 5: We’ll all read 1 issue of *The Little Review* (the “blank issue” September 1916) and excerpt from Robin Schulze’s *Becoming Marianne Moore* on *The Little Review* (Blackboard).

Sunday February 9: Close Reading Post #1 due on Blackboard by midnight.

Week 4: Journeying through Modernist Little Magazines
M February 10: 1 issue of *The Crisis* (December 1919) and Jessie Redmon Fausset selections.

W February 12: Student Choice Journal and Excerpts from Jayne Marek’s *Women Editing Modernism*.

Week 5: Learning to Read Illustrated Print Contexts
M February 17: Rebecca West, *The Return of the Soldier* (*The Century Magazine*, February 1918) and Mary Leighton and Lisa Surridge’s “The Plot Thickens: Toward a Narratological Analysis of Illustrated Serial Fiction of the 1860s” (on Blackboard).

W February 19: Rebecca West, *The Return of the Soldier* (*The Century Magazine*, March 1918). **Blogging on Material Encounters with Collier’s Assignment Assigned.**

Week 6: Serial Reading: *The Professor’s House in Collier’s Weekly*
M February 24: Willa Cather, *The Professor’s House* (Book 1 Chapters 1–4). June 6th Issue of *Collier’s Weekly* (read cover to cover! Including advertisements!). **Field Trip: Visit to Special Collections!**

W February 26: Willa Cather, *The Professor’s House* (Book 1 Chapters 5–9). June 13th & June 20th Issues of *Collier’s Weekly* (focus on *The Professor’s House* installments and select at least 2 other features of each issue to closely analyze as you read); **Blogging due.** Patrick Collier’s “Imperial/Modernist Forms in the Illustrated London News” (on Blackboard).

**Sunday March 1: Journal Analysis Assignment Due by Midnight to Blackboard**

Week 7: Reading the Material Clauses of *The Professor’s House in Collier’s Weekly*
M March 2: Willa Cather, *The Professor’s House* (Book 1 Chapters 10–15). June 27th & July 4th Issues of *Collier’s Weekly* (focus on *The Professor’s House* installments and select at least 2 other features of each issue to closely analyze as you read) (on Blackboard).

**Week 8: SPRING BREAK March 9 and 11 NO CLASS**

**Week 9: Orgies of Acquisition in *The Professor’s House in Collier’s Weekly***

W March 18: Willa Cather, *The Professor’s House* (Book 3 Chapters 1–4). August 1st (final installment) Issues of *Collier’s Weekly* (focus on *The Professor’s House* installments and select at least 2 other features of each issue to closely analyze as you read); **Blogging due.** Charles Johanningsmeier’s “The Cultural Work of *The Professor’s House* in *Collier’s Weekly*” (on Blackboard).

**Week 10: Transatlantic Print Culture and Race**


**Week 11: Publishing Immigrant Voices**
M March 30: Anzia Yezierska, selections from *Salome of the Tenements* and *How I found America* (on Blackboard).

W Apr 1: Sui Sin Far, selected stories from *Mrs. Spring Fragrance* (on Blackboard).

**Week 12: Gender and Censorship**
M April 6: Jean Rhys, *Voyage in the Dark*, pp 7 – 74.


**Week 13: Marketing Modernist Women**
M April 13: Jean Rhys, *Voyage in the Dark*, pp 139 – 188 and alternate ending.

W April 15: Anita Loos, selections from *Gentlemen Prefer Blondes* and marketing materials and Katherine Mansfield, selected stories from *Bliss and Other Stories*.

**Week 14: Letterpress Ladies & Modernists Who Self Published**
M April 20: Anaïs Nin, excerpts from *The Diary of Anaïs Nin* (on Blackboard). Nancy Cunard, readings about The Hours press and *Parallax* (on Blackboard).


**Sunday April 26: Make Your Own Edition Creative Project Due by Midnight on Blackboard**

**Week 15: Publishing Plath Then and Now**

Week 16: Individual Research Project Development
M May 4: Work in Library for Final Research Project, Field Trip: Rare Books and Special Collections visit!

W May 6: In class final paper workshop and last day of class wrap up activities.

Final Research Project Due: Monday May 7th by 7:15 pm posted to Blackboard
Monday May 11th: Final Class Meeting with Conference Style Presentations Sharing Your Final Projects. 1:45 pm – 4:15 pm