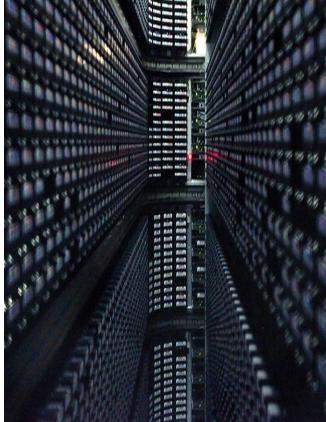


**ENGL 7453**  
**Modernism and the Archives**  
Spring 2020

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### Précis

This seminar is designed to provide you with the research, collaborative, bibliographic, critical, and communication tools necessary to do scholarly work in modern cultural archives. We will draw explicitly on the rich holdings of McFarlin Library's Special Collections as well as digital resources (like the Modernist Journals Project) and other unique collections in Tulsa, including the Bob Dylan and Woody Guthrie archives. Together we will examine novels, lyrics, letters, diaries, manuscripts, periodicals, films, scripts, and session tapes. Our work will often be collaborative and so we will also explore digital tools for group research. Rather than concluding with a single paper, the seminar will ask you to produce a number of smaller documents, including a bibliography, a grant proposal, and an archive of your own.

### Program Learning Outcomes (MA)

1. Create independent work that analyzes, evaluates, and synthesizes aspects of Anglophone literature.
2. Understand, analyze, and evaluate diverse areas of Anglophone literature.
3. Understand, analyze, and evaluate diverse ethical values presented in a range of literary works.
4. Write and present effectively about issues in the field.
5. Understand and apply ethical guidelines for work in the field.

### Program Learning Outcomes (PhD)

1. Create sustained, publishable scholarly work in the field.
2. Demonstrate expertise in two sub-disciplines through evaluation, analysis, and synthesis of works in the field.
3. Analyze, evaluate, and synthesize diverse ethical values presented in a range of literary works.
4. Write and present effectively to professional audiences about issues in the field.

5. Understand and apply ethical guidelines for work in the field.

### **Student Learning Outcomes**

By the end of this course, you will better understand and be able to demonstrate:

- An understanding of modernism and the major critical and theoretical questions surrounding its definition, scale, and location.
- A sophisticated understanding of literary and cultural archives, including the basic theories of their organization, structure, and presentation as well as some of the ethical questions they raise for researchers.
- The skills needed to survey and work professionally within a cultural archive.
- The ability to present your research work in a variety of professional formats, including oral presentations, short form writing, and professional grant writing.
- An understanding of key digital tools, techniques, and technologies that can be used to create, index, visualize, and manipulate archival materials for your own research.

### **Requirements**

#### Seminar Presentation (20%)

Over the course of the semester you will present to the seminar a brief overview of one significant archive based at TU. This will take the form of a 15-minute presentation in the seminar that conveys information about the range and depth of the collection as well as basic biographical information about the subject. Visual presentations and handouts summarizing the archive are required.

#### Annotated Bibliography (20%)

Throughout the semester you will be expected to make regular contributions to the shared Zotero database for the seminar. At the semester's end, you will then submit an annotated bibliography of secondary sources drawn from this database that includes 10 entries. Annotations should render a precise summary of the text's key arguments and (if appropriate) its intersection with other works on the bibliography.

#### Grant Proposal (20%)

Grant writing is an essential skill for those working around the arts and humanities both in and beyond the academy. You will be asked to identify a grant program based outside of TU that connects to your research interests. This might include travel grants for archives, start up grants for digital humanities projects, research fellowships, etc. You will then prepare a grant application for the program, submitting first a draft for peer review and then a final version.

#### Personal Archive (20%)

This course will introduce you to various archives, to the practices that sustain them, and the theories that enable their use. You will be asked to put this information to use by creating an archive of your own. What you archive is up to you (a record collection, your

email, course notes, books and articles on a particular topic), though it should intersect clearly with your own work in the graduate program (and preferably in this seminar). In addition to creating this archive, you will create an introduction, descriptive catalog, and finding aid. Finally, you will submit a brief (2,000-word) reflection paper on the theory and process behind your archive.

### Harvey Responses (10%)

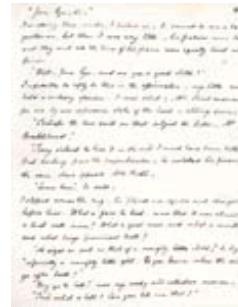
The seminar has a discussion board in Harvey where I post periodic writing assignments designed to get you thinking about key ideas ahead of our sessions. Unless otherwise directed, your posts should be roughly 250 words in length and they are due no later than Monday at 5:00pm. In addition, I expect you to comment on or respond to at least one other post. These responses are due no later than Tuesday at 12:00pm. Your work on the blog will be graded portfolio style at the end of the semester and I expect you to participate actively.

### Paper Journal (10%)

You will be required to keep a paper journal in this seminar that you bring to our meetings each week. All of the authors we are discussing in this seminar used such notebooks and so I want you get a sense of this as a medium for archiving, creativity, preservation, and indexing. I will ask you to complete specific assignments in the notebook but also expect you to use it creatively, constructively, and consistently.

### **Required Texts**

- Bob Dylan, *Chronicles v.1*
- Woody Guthrie, *Bound for Glory*
- James Joyce, *Dubliners*
- Anna Kavan, *Ice*
- Jean Rhys, *Wide Sargasso Sea*
- Lynn Riggs, *Green Grow the Lilacs*
- Stevie Smith, *Novel on Yellow Paper*
- Rebecca West, *Return of the Soldier*



### **Class and University Policies**

#### Attendance

This is a graduate seminar and attendance is mandatory, so please speak with me in advance if you will be unable to make a seminar meeting. An unexcused absence will result in a 10% penalty to your final grade.

#### Academic Misconduct

Students in this course should read and be familiar with the Graduate School's policy governing academic misconduct:

<https://portal.utulsa.edu/colleges/graduate/Shared%20Documents/Graduate%20School%20Academic%20Misconduct%20Policy-%20August%202017.pdf>

Plagiarism or other violations of the policy will result in a grade of zero for the assignment. If I judge it to be severe or intentional, then you will receive a failing grade and be dismissed from the seminar

#### Electronic Device Policy

You are encouraged to bring and use electronic devices for taking notes, doing work in class, and generally assisting in your learning. There are times when I will ask you to close down such devices and make use of paper journals. You may not bring phones or other photographic equipment into the archives we visit without explicit permission.

#### Late Assignments

Due dates are listed on the syllabus and, with the exception of the paper journal and archive assignment, should be submitted to me by electronic attachment in Word-compatible format. Late assignments will be penalized 5% per day (with the weekend counting as one day).

#### Title IX Rights and Protections

Sexual misconduct is prohibited by Title IX of the Educational Amendments of 1972 ("Title IX") and will not be tolerated within the TU community. Sexual misconduct encompasses all forms of sex and genderbased discrimination, harassment, violence, and assault, as well as dating violence, domestic violence, interpersonal violence, stalking and sexual exploitation. If you or someone you know has been harassed, assaulted, or stalked, or if you have questions about violence prevention resources available to you, please contact any of the following campus and community resources:

Title IX Coordinator 9186314602

Office of Violence Prevention 9186312324

TU Counseling and Psychological Services 918 6312241

Campus Security 9186315555

Domestic Violence Intervention Services 9185853163 or 9187435763 Tulsa

Police Department 9185969222 or 911 (emergency situations)

For more information about your rights under Title IX, please visit our Policies and Laws page <https://utulsa.edu/sexualviolence/preventioneducation/policieslaws/> on the TU website or contact the Title IX Coordinator. **Every student on our campus has the right to resources.** Please come forward and ask questions, report, and help us eradicate sexual misconduct and interpersonal violence by stopping the silence surrounding it.

#### Participation

This is a small, focused seminar, which means we will be working alongside one another as colleagues and co-learners. You will be expected only to come to each session fully prepared to engage actively in informed conversation and debate. The seminar works best when we can freely ask questions of one another, respectfully challenge or disagree with different interpretations, and share a commitment to free and open inquiry. The aim is not to win a particular argument, but instead better understand how different approaches and methods can open up new lines of investigation into the works and ideas we consider.

## Schedule of Readings

All Secondary Readings Available in Harvey

### Introductions and Definitions

#### **Week 1 (1/14)**

- Read: Borges, “The Library of Babel”  
Read: Walter Benjamin, “Unpacking My Library”  
Read: Virginia Woolf, “Lives of the Obscure”  
Read: Mao and Walkowitz, “The New Modernist Studies”  
Post: Define “Archive”  
Do: Create Zotero Account

#### **Week 2 (1/21): Special Collections**

- Read: Mars et. al., from *Archives* (full PDF open access)  
Read: George Bornstein, “How to Read a Page,” from *Material Modernism*  
Read: Claire Battershill et. al., “Collaborative Modernisms, Digital Humanities, and Feminist Practice”  
Read: Jacob Edmond, “Too Big to Teach? Sizing Up Global Modernism”  
Tour: McFarlin Special Collection with Marc Carlson (2:15-3:15)  
Post: Describe Your Archive  
Bring: Sample Item from your Archive

### Periodical Studies

#### **Week 3 (1/28): Magazines I**

- Read: Latham and Scholes, “The Rise of Periodical Studies”  
Read: Ezra Pound, “Small Magazines”  
Read: T.S. Eliot, “The Idea of a Literary Review”  
Read: Scholes and Wulfman, 1-25, 44-72  
Read: *Little Review* July-August 1920 (MJP)  
Post: Read a Magazine

#### **Week 4 (2/4): Magazines II**

- Tour: Modernist Journal Project with Jeff Drouin (2:15-3:15)  
Read: Daniel Allington et al., “Neoliberal Tools and Archives: A Political History of Digital Humanities”  
Read: Latham and Drouin, “Make It Useful: The Modernist Journals Project and Medium Data”  
Read: *Scribner’s Magazine*, July 1921 (MJP)  
Read: *The Crisis*, July 1921 (MJP)  
Post: Thumbnail Biography

### Into the Archives

#### **Week 5 (2/11): James Joyce**

- Read: James Joyce, *Dubliners*  
Read: --, from *Selected Letters*

Read: T.S. Eliot, "Statement by T.S. Eliot on the Opening of the Emily Hale Letters"  
Read: Robert Spoo, from *Modernism and the Law*  
Post: Should the Dirty Letters be Published?  
<Presentation: Joyce/Ellmann Archive>

### **Week 6 (2/18): Rebecca West**

Read: West, *Return of the Soldier*  
Read: West, "Hands that War: In the Midlands"  
Read: Wyatt Bonikowski, "The Return of the Solider Brings Death Home"  
Read: Marshik and Pease, from *Modernism, Sex, and Gender*  
Post: Gender and the Archives  
<Presentation: Rebecca West Archive>

### **2/18 Draft Grant Proposal Due in Seminar**

### **Week 7 (2/25): Lynn Riggs**

Read: Lynn Riggs, *Green Grow the Lilacs*  
View: *Oklahoma!* (1955)  
View: *Watchmen* (2019--clip)  
Read: Steven Bruhm, "Gothic *Oklahoma!*: The Dream Ballet"  
Read: James Cox, "Modernism and Native America"  
Post: Adaptation  
<Presentation: Lynn Riggs Archive>

### **Week 8 (3/3): Stevie Smith**

Read: Smith, *Novel on Yellow Paper*  
Read: Rita Felski, from *The Gender of Modernity*  
Read: Baldick, "The Modern Literary Market" and "Modern Authorship," from *Oxford English Literary History*, v.10  
Post: Image and Poem Experiment  
<Presentation: Stevie Smith Archive>

### **3/6 Final Grant Proposal Due**

## **The Scale of Modernism**

### **Week 9 (3/10): Woody Guthrie**

Read: Woody Guthrie, *Bound for Glory*  
Listen: *Dust Bowl Ballads*  
Read: Tsitsi Jaji, "On Pacing"  
Post: Is Guthrie Modern?

### **3/12 Reading of Play about Lynn Riggs, Equality Center**

### **Week 10 (3/24): Jean Rhys**

Read: Wai Chee Dimock, "Genres as Fields of Knowledge"  
Read: Peter Kalliney, from *Modernism in a Global Context*

Read: Aarthi Vadde, “Scalability”  
Post: Nation and the Archive  
<Presentation: Jean Rhys Archive>

**Week 11 (3/31): Anna Kavan**

Read: Anna Kavan, *Ice*  
Read: from Rubenstein and Neuman, *Modernism and Its Environments*  
Post: Modernism: When and/or Where?  
<Presentation: Kavan Archive>

**Week 12 (4/7): Symposium**

**This class will be rescheduled around a special department-wide symposium on**

**archives with TU alums**

TBD

**4/7 Annotated Bibliography Due**

**Week 13 (4/14): Bob Dylan I**

Read: Bob Dylan, *Chronicles, Volume 1*  
Read: *Broadsides*  
Listen: Bob Dylan, *Bob Dylan* and *Freewheelin Bob Dylan*  
Post: Thumbnail Song History  
Tour: Bob Dylan Archive with Mark Davidson (Gilcrease/HCAR)

**Week 14 (4/21): Bob Dylan II—Love and Theft**

Read: Bob Dylan, *Nobel Prize Speech*  
Listen: Bob Dylan, *Love and Theft*  
Listen: Charlie Patton, “High Water Everywhere”  
Listen: Bob Dylan, “Blind Willie McTell”

**4/24 Paper Journal Due and Harvey Site Closes**

**5/5 Final Exam 2:00-4:00pm (Archive Exhibition: Reflective Essay Due)**