



ENGL 389-01 Book History

Authorship, Print Culture, & Bibliography
Spring 2019 – TR – 9:35-10:50am

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Office Hours: MWR 11:00-12:00 [CCC 426]

Meeting Place: CCC 240

Course Catalog Description:

Study of the book as a medium and its role in the development and transmission of culture, addressing the implications of topics such as authorship, printing, publishing, distribution, bookselling, and reading. Course themes will be developed both theoretically via case studies and practically via hands-on activities.

“Every book presents its own problems and has to be investigated by methods suited to its particular case. And it is just this fact, that there is always a chance of lighting on new problems and new methods of demonstration, that with almost every new book we take up we are in a new country, unexplored and trackless, and that yet such discoveries as we may make are real discoveries, not mere matter of opinion, provable things that no amount of after-investigation can shake, that lends such a fascination to bibliographical research.”

-R. B. McKerrow, *An Introduction to Bibliography*

“To study literature in the context of its origins and its later historical development is to free the reader from the ignorance of his presentness, alienate him from himself and make him a pilgrim, if not of eternity, then at least with all ‘the noble living and the noble dead.’”

-Jerome McGann, “Shall These Bones Live?”

“What an astonishing thing a book is. It's a flat object made from a tree with flexible parts on which are imprinted lots of funny dark squiggles. But one glance at it and you're inside the mind of another person, maybe somebody dead for thousands of years. Across the millennia, an author is speaking clearly and silently inside your head, directly to you. Writing is perhaps the greatest of human inventions, binding together people who never knew each other, citizens of distant epochs. Books break the shackles of time.

A book is proof that humans are capable of working magic.”

-Carl Sagan, *Cosmos, Part II*

This is ENGL 389: Book History. The primary goal of this course is to immerse students in the interdisciplinary field of book history. Students will study the book as object, the book as commerce, and the book as art in various ways. The course covers four major areas: 1) Authorship; 2) Print Culture; 3) Bibliography; and 4) Textuality. *The Broadview Reader in Book History* and a course packet will provide students with an expansive yet detailed introduction to the field. We also be reading a short novel (Nella Larsen’s *Passing*) as a case study in textual controversy. Book history is one of the fastest growing intellectual fields in the world, with scholarship focused on everything from periodicals and books, to digital archives and the ethics of e-reading. Both exclusive and inclusive, the history of the book is the history of human thought, human commerce, human ingenuity, and human culture. By understanding the forces at work behind the scenes of literary art, as well as the resulting response that the art receives, students will be able to recognize the complex system at work each time they open a new book (or refresh

their e-reader). We will focus largely on the machine-press period (1800-1950), though certain classes will be devoted to issues in the hand-press period (1500-1800). A truly interdisciplinary field, book history aims to understand material texts and culture from all angles, including religious, historical, theoretical, social, philosophical, archaeological, political, critical, and cultural viewpoints. Authors under examination include Walt Whitman, Herman Melville, Ernest Hemingway, Emily Dickinson, Harriet Beecher Stowe, Charles Dickens, James Fenimore Cooper, Susanna Rowson, Washington Irving, Edgar Allan Poe, Toni Morrison, Nella Larsen, J.K. Rowling, and William Shakespeare. We will discuss readers and writers, publishers and editors, bookbinders and bookmen, bibliography and print culture, textual editing and reading cultures...this course definitely has something for any student of literature. The book is not dead, the author is not dead (though some have claimed it), and the social life of texts, words, and print culture continues to show us who we are (and were) as human beings. **Welcome to Book History.**

Scope:

Bibliographic issues of authorship, materiality, textuality, printing, reading publics, transmission, and publication will influence course projects. Students will select a book from the UWSP Special Collections and Archive department and produce: 1) a book report; 2) a short textual case study, 3) a descriptive bibliography, and 4) a final book history project; students will also produce 5) a course reflection. In our final week of classes, we will hold a Book History Seminar where you will present your final reflections, project research, and findings.

Assignments:

Archival Book Report	1-2pp.	10%	
Textual Case Study	3-5pp.	20%	
Descriptive Bibliography	1-2pp.	15%	
			45%
Reflection	1-2pp.	5%	
Book History Final Project	10-12pp.	25%	
Participation	N/A	25%	
			<u>55%</u>
			100%

Required Course Texts:

- 1) *Broadview Reader in Book History*. Eds. Levy & Mole. 2015. ISBN-13: 9781554810888
- 2) Larsen, Nella. *Passing*. 1929. Edited by Carla Kaplan, Norton, 2007.
- 3) Course Packet (available via email to class listserv)

Grading Scale:

A	100-93%	B+	89-87%	C+	79-77%	D+	69-67%
A-	92-90%	B	86-83%	C	76-73%	D	66-65%
		B-	82-80%	C-	72-70%	F	64-0%

Class Policies:

1. **Discussion Etiquette:** On day one we will establish our discussion ground rules as a class. Some things to consider:
 - a. Our readings will bring up controversial subject matter. As college students and newly minted members of the academy, I expect you to hold yourself with professionalism, good humor, and respect. Degrading others' opinions, stances, or remarks for any reason at any time will not be tolerated.
 - b. I want you to disagree with each other. I want you to disagree with me. But disagreement does not mean denigrating, teasing, or hurting one another. Let's be adults.
 - c. I want your voice to be heard, and to some that means speaking with me outside of class rather than in class discussions. I am always available for a good chat. Communicate!

2. **Attendance:** ATTENDANCE IS MANDATORY. It is extremely difficult for me to do my job if you are not here. Not only will I be unable to give insight and experience to the class, but your classmates will not be able to help you develop ideas and techniques. **I allow three unexcused absences throughout the semester.** This is NOT negotiable. If you do not attend my course you will not pass. Period. If you are on an athletic team, you are required to show me documentation from your coach of the days you will be absent. Athletes who miss class because of away games are required to turn their work in prior to leaving for their event.
3. **Preparing for Class:** At the end of each class period I will assign either a reading from the text or a short writing assignment (or both). You are expected to read the assigned texts carefully and thoroughly. DO NOT come to class if you haven't read the text. You will only hinder the discussion.
4. **Late Work:** All homework is to be turned in ON TIME. No late work will be accepted. Again, NO LATE WORK WILL BE ACCEPTED. **NOTE:** You must turn in all assignments to pass the class. Failure to turn in any assignment as scheduled will result in an 'F' for the class. Late papers will not be accepted.
5. **Tardiness:** I expect you to be on time to class. I begin and end class promptly. I will NEVER keep you over class time. Excessive tardiness will result in absences, and since we only have fifty minutes a day together, we need to stay on course. Be on time.
6. **Plagiarism:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. **Cheating or plagiarism will result in a failing grade for the work or for the entire course.** If you think you might be plagiarizing, you probably are. Don't be the person who cheats. If you are having problems come talk to me about what we can do to help you avoid the cardinal sin of writing. For more detailed information regarding Academic Misconduct please consult: <http://www.uwsp.edu/dos/Pages/Academic-Misconduct.aspx>.
7. **Electronic Devices/Video:** Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off your cell phones, laptops, Ipads, etc., and put them away. Laptops are not allowed unless we are workshopping, and you must have an Accommodations Request requiring use for a disability. Take notes with pencil and paper. I like pencils, and I like paper. To respect the privacy of those in the class, students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.
8. **Accommodations:** If you require special accommodations for any reason please let me know. I will do my best to facilitate and arrange the proper accommodation.
9. **Emails:** Email is both a blessing and a curse. Please respect the fact that I am teaching several classes per semester, which means that I will do my very best to respond to your emails within 24 hours during the week (48 hours over the weekend). However, I will not recap entire class periods for you via email (stop by my office instead for some coffee and a chat), nor will I repeat information available on this syllabus or in a class handout (consult course materials before shooting off that email about essay page count). Also, I firmly believe in correspondence etiquette. Email may be informal, but I expect your messages to be polite and respectful. Include a salutation (Dear Dr. Tangedal, Hello Professor Tangedal) and conclusion (sincerely, best, thanks,). Be a pro. If your tone becomes an issue, we will have a talk.
10. **Office Hours:** I hold office hours for your benefit. **Come see me any time.**

Course Schedule:**Part I. Authorship & Print Culture****Week 1: Beginnings of Professionalism (from Rowson to Morrison)**

T-1/22- Course Introduction; William Charvat, “The Profession of Authorship”; Robert Darnton, “What is the History of Books?” (BR)

R-1/24- UWSP Special Collections and Archives [Book History Project Selection]

Week 2: Case Studies

T-1/29- Charvat, “The Conditions of Authorship in 1820”: Andrew Kopec, “Irving, Ruin, and Risk” (P); Jared Gardner, “Susanna Rowson’s Periodical Career” (P)

R-1/31- CLASS CANCELED (University-Wide)

Week 3: Archival Reading

T-2/5- Independent Reading (University Archive)

R-2/7- Independent Reading (University Archive)

Week 4: Fitzgerald and Hemingway / Nella Larsen’s *Passing* (1929) and Textual Controversy

T-2/12- Charvat “Literary Economics and Literary History”: James L. W. West III, “Did Fitzgerald Have the Right Publisher?” (P); Robert W. Trogdon, “Money and Marriage: Hemingway’s Self-Censorship in *For Whom the Bell Tolls*” (P)

R-2/14- Nella Larsen’s *Passing* (Book I)

Week 5: Nella Larsen’s *Passing* (1929) and Textual Controversy

T-2/19- Nella Larsen’s *Passing* (Book II)

R-2/21- Nella Larsen’s *Passing* (Book III)

Week 6: *Textuality and Culture*

T-2/26- Elizabeth Eisenstein, “The Unacknowledged Revolution” (BR); Janice Radway, “The Institutional Matrix: Publishing Romantic Fiction” (P)

R-2/28- Pierre Bourdieu, “The Field of Cultural Production, or: The Economic World Reversed” (BR)

Week 7: *Reading, Readers, and Print Culture*

***T-3/5- Jonathan Senchyne, “Paper Nationalism: Material Textuality and Communal Affiliation in Early America”** (P)

R-3/7- Shawn Anthony Christian, “The New Negro is Reading” (P); Meredith McGill, “Circulating Media: Charles Dickens, Reprinting, and Dislocation of American Culture” (BR)

Week 8: *Objects as Books as Objects?*

T-3/12- Andrew Piper, “Turning the Page (Roaming, Zooming, Streaming)” (BR)

R-3/14- Caleb Andrew Milligan, “From Codex to Ludex: Paper Machines, Digital Games, and Haptic Subjectivities”** (P); ***Textual Case Study Due; Archival Book Reports Due

Part II. Bibliography & Textuality**Week 9: *Paleography & Bibliography***

***T-3/26- W.W. Greg, “What is Bibliography?”** (BR); Guest Instructor–Dr. James Stokes (English Emeritus)

R-3/28- Dissection – R.B. McKerrow, “The Making of a Printed Book.” *An Introduction to Bibliography* (P)

Week 10: *Authorship and Textuality*

T-4/2- G. Thomas Tanselle, “The Editorial Problem of Final Authorial Intention” (BR)

R-4/4- Beth A. McCoy, “Race and the (Para)Textual Condition” (BR)

Week 11: *Describing Books*

T-4/9- Fredson Bowers, “Descriptive Bibliography” (P) [UWSP Library]
R-4/11- Descriptive Bibliography [UWSP Library]

Week 12: *Working with Texts*

T-4/16- Descriptive Bibliography [UWSP Library]
R-4/18- *Descriptive Bibliography Due*; G. Thomas Tanselle, “Book Jackets” (P)

Week 13: *Old Texts New*

T-4/23- Jerome McGann, “Shall These Bones Live?” (BR)
R-4/25- Margaret J. M. Ezell, “The Social Author: Manuscript Culture, Writers, and Readers” (BR)

Week 14: *Using Textuality*

T-4/30- Brenda R. Silver, “Textual Criticism as Feminist Practice” (BR); Workshop
R-5/2- James L.W. West III, “Fair Copy, Authorial Intention, and Versioning” (P); Workshop

Week 15: *Final Seminar & Reflections*

T-5/7-Book History Seminar (Day One); *Reflection Due*
R-5/9-Book History Seminar (Day Two); *Reflection Due*

Finals Week: *Book History Final Project Due*