

**Library and Information Studies 570: History of Books and Print Culture
(Also History 570 and Journalism 570)**

University of Wisconsin, Madison - Fall 2012

4191F Helen C. White Hall

Mondays 1:30-4:00pm

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Course Description

History of Books and Print Culture is a graduate course introducing students to the methods, questions, and practices of two interrelated fields of academic inquiry: “print culture” and “the history of the book.” From their roots in textual scholarship, librarianship, and bibliography, book history and print culture studies have developed into rich and diverse scholarly discourses across nearly all periods, national literatures/histories, and humanities disciplines. This course provides an introduction to foundational texts and questions, immersion in scholarship focusing on the history of the book in America, and graduate-level practice using book historical research methods on American literary and historical texts. Throughout the course we will revisit and redefine Robert Darnton’s foundational question, “What is the history of books?” while also attempting to define the notion of print culture and think through its relation to visual, material, and literary cultures. This course is reading, writing, and discussion intensive.

Course Objectives, Program Level Learning Outcomes, and Assignments

Course Learning Objective	Official Program-Level Learning Outcomes(s)	Evidence of Learning Outcomes	Assessing Mastery of Learning Outcome
Students have a critical grounding in theoretical and historical perspectives that draw on research in other fields of knowledge as well as on LIS, and that inform their professional practices, including research.	1a. Students apply key concepts with respect to the relationship between power, knowledge, and information.	Preparation and Participation Short Paper Seminar Paper	Students effectively incorporate theoretical and/or historical concepts from course reading into three presentations to the class. Students apply theoretical and/or historical concepts to bibliographical and/or archival research practices. Students clearly and effectively synthesize theoretical and/or historical concepts from course reading, discussion, and individual research in an article-length written work.
	1b. Students apply key concepts with respect to theories and practices of literacies, reading, and information use.	Short Paper	Students apply concepts of practice in information use while carrying out archival research.
Students are competent and knowledgeable in the core skills of the innovative information professional.	3a. Students organize and describe print and digital information resources.	Short Paper	Students apply concepts of descriptive bibliography to describe a material text found through archival research.

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Students develop critical thinking and writing abilities in order to become more reflective, creative, problem-solving leaders, able to communicate, collaborate, and instruct effectively.	4a. Students participate effectively as team members to solve problems.	Preparation and participation (Gaskell Presentations)	Students work in groups to identify and summarize key concepts of bibliography in assigned sections of Gaskell and to present findings to the entire course.
	4b. Students demonstrate good oral and written communication skills.	Short Paper and Seminar Paper	Written assignments are clear, concise, well-researched, well-articulated, and well-reasoned at the level of graduate work in the humanities.
		Preparation and Participation (Presentation on Reading and Research Presentation)	Students articulate questions and criticisms of readings effectively and communicate results of research work clearly.

Grading Policy

A: 94 - 100

Outstanding achievement. Student performance demonstrates full command of course materials and evinces a high degree of originality and/or creativity that far surpasses course expectations.

AB: 88 – 93

Very good achievement. Student performance demonstrates thorough knowledge of course materials and exceeds course expectations by completing all course requirements in a superior manner.

B: 82 - 87

Good work. Student performance meets designated course expectations, demonstrates understanding of the course materials, and performs at an acceptable level.

BC: 77 - 81

Marginal work. Student performance demonstrates incomplete understanding of course materials.

C: 72-76

Unsatisfactory work and inadequate understanding of course materials. Course work at this level triggers probationary status unless balanced by an A earned in another course during the same semester.

Academic Integrity

Please see <http://students.wisc.edu/doso/acadintegrity.html> and <http://students.wisc.edu/doso/students.html> for the University’s policies on academic integrity and misconduct, including plagiarism.

Accommodations

It is my intention to fully include persons with disabilities in this course. Please let me know immediately if you need any special accommodations to enable you to fully participate. I will try to maintain confidentiality of the information you share with me to the fullest extent possible,

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given that we may need to speak with your site supervisor. To request academic accommodations, you must register as soon as possible with McBurney Disability Resource Center (1305 Linden Drive; 263-2741; www.mcburney.wisc.edu.)

Late Assignments

Assignments are due on the dates listed in the Schedule. In fairness to your classmates, assignments will be marked down if turned in late. Only catastrophic emergencies will be considered justifiable exceptions to this policy. Late work will incur a penalty of one percentage point a day, unless you contact me on or before the due date, to negotiate an alternative reduction.

Absence Policy

Class attendance is mandatory. Attendance is defined as being present for the entire class meeting. Anything substantially less than that, e.g., leaving at break, will be considered an absence. If illness or an emergency prevents you from attending class, please notify me, and any team members for group projects, by email or telephone before class begins. You should also make arrangements with another student to get her or his notes. An absence will be excused only if the absent student notifies me in advance of the class, or if the absent student can clearly demonstrate that such notification was not possible. If a student does not notify me of an absence prior to the start of class, students should assume that the absence will be considered unexcused.

Book List and Course Materials

We will be reading several books in their entirety so you will need a copy of those listed below. In the interest of facilitating class discussion, please order the editions listed below. Books are available for convenient purchase at the Rainbow Bookstore Collaborative (<http://www.rainbowbookstore.coop/>) near campus. Articles and excerpts will be provided in PDF or through the University libraries. When we read an article or excerpt in PDF, please either print it on paper or, if you choose to read on an electronic device, please, in the interest of facilitating class discussion, have a system for annotating and marking important passages.

- Benjamin Franklin, *Benjamin Franklin's Autobiography*, Norton Critical Edition ISBN 978-0-393-93561-5
- Marshall McLuhan, *The Gutenberg Galaxy*, University of Toronto Press, ISBN 144261269X
- Philip Gaskell, *A New Introduction to Bibliography*, Oak Knoll Press, ISBN 1884718132
- Phillis Wheatley, *Complete Writings*, Penguin, ISBN 014042430X
- Roger Williams, *A Key into the Language of America*, Applewood Books, ISBN 1557094640
- William Wells Brown, *Clotel; or, The President's Daughter*, Bedford Cultural Editions, ISBN 0312621078

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Assignments

There are three components to the final grade in this course: class preparation and participation, the short paper, and the seminar paper. Of the final grade, preparation and participation make up 20%, the short paper another 20% and the seminar paper 60%. More specific information about assignments will be forthcoming, but the following gives a general idea about expected work:

Preparation and participation: This course relies on the contributions of its members for its success. Attendance and readiness to participate in discussions (which requires having done the reading) are critically important. You will also be asked to make a short presentation once during the semester. Presentations are meant to jumpstart discussions by identifying key points in a reading that we should focus on. This does not mean merely summarizing the reading, but rather opening avenues for critical discussion during the class session. Why is this interesting for us? What of it makes sense and what seems confusing and might be addressed in our discussion? What are some relevant connections to other readings we have done? These should be about five minutes long. There will be two other opportunities for presenting in class. During our week on Gaskell, you will be asked to present on a section of the reading. The Gaskell presentations, in contrast to the others, *should* summarize the section your group is responsible for while also suggesting directions for discussing it. During our final meeting, you will also have about 10 minutes to present on your seminar paper research.

Short Paper: Due October 15th. 5-6 pages. For this paper, you should engage in primary source research at the Wisconsin Historical Society (which is on campus). Find a text (this could be a book, a pamphlet, a broadside, a manuscript, a periodical, etc) that interests you and that has never been reprinted in a scholarly or popular edition. In your paper you should introduce the chosen text by providing information on the following: a bibliographical description of the material text (following Gaskell), relevant information contextualizing the text, and a brief argument about its significance. You can model this piece on other critical introductions you might encounter in reprints of texts for scholarly purposes. Your brief “headnote,” as they are sometimes called, should introduce the piece, contextualize it, and suggest why readers and scholars will find interest in it. Please use Chicago or MLA for citations.

Seminar Paper: Proposal Due: November 5 (1 page) , Seminar Paper Due December 19 (20-25 pages). The seminar paper should be on a topic of your choosing that is demonstrably relevant to the topic of the course. You may choose to write on a text that was on the syllabus or you may choose not to. You may build on the work you did for your short paper if you choose to. The paper should, in the end, demonstrate your critical engagement with the methods, questions, and practices of the fields of book history and print culture. For an introduction to the seminar paper as a genre, see Gregory Colon Semenza, “The Seminar Paper” *Graduate Study in the Humanities for the 21st Century* (New York: Palgrave Macmillan, 2005) 82-101. In order to help develop the project in consultation with me, you will submit a 1-page proposal outlining the essay’s proposed thesis, essential questions, and primary and secondary texts that you will focus on. Please use Chicago or MLA for citations.

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Calendar of Readings and Assignments

Readings should be completed before class on the day for which they are listed. Required readings are listed first, occasionally followed by recommended and optional readings.

Note on the Work for this Course: You are expected to do all of the required reading for this course and to sample the recommended reading as it seems useful to you. You are not, however, expected to fully master everything that you are reading at first. I expect that you will make a good faith effort at understanding by doing the reading; looking up words, terms, allusions, and references you may not know; and coming to class meetings with things to say about what you understood and questions about what you haven't yet grasped. In this way, you will become increasingly familiar and confident in the field, and capable of making your own contributions to the practice and scholarship of book history and print culture.

Week 1, September 3: Labor Day, No Class Meeting

Since our class meets on Mondays, and the Monday of the first week of classes is Labor Day, we do not meet during the official first week of classes. I will distribute the syllabus over email to everyone who is enrolled by this date and expect those who wish to take the course to review the syllabus and to do the reading for week 2, which will be our first in-person class meeting. I also recommend signing up for SHARP-L, the listserv of the Society for the History of Authorship, Reading, and Publishing. Reading the daily digest is a good way to get acquainted with the kinds of questions and opportunities that are available to scholars interested in print culture and the history of the book.

http://sharpweb.org/index.php?option=com_content&view=article&id=22&Itemid=56&lang=en

Week 2, September 10: Key Terms: Bibliography, Book History, and Print Culture

- Robert Darnton, "What is the History of Books?" *Daedalus* (Summer 1982): 65-83.
- Elizabeth Eisenstein, "Defining the Initial Shift: Some Features of Print Culture" (abridged version) *Book History Reader* eds. David Finkelstein and Alistair McCleery (New York: Routledge, 2002) 151-173
- David Finkelstein and Alistair McCleery, "Introduction" and "Theorizing Book History" *An Introduction to Book History* (New York: Routledge, 2005) 1-27.
- Carl Spadoni, "How to Make a Soufflé; or, What Historians of the Book Need to Know about Bibliography" *History of Intellectual Culture* 7.1 (2007) 1-9.
- Erin Blake, "The Material History of...?" *The Collation: A Gathering of Scholarship from the Folger Shakespeare Library* 21 August 2012
<http://collation.folger.edu/2012/08/the-material-history-of/>

Week 3, September 17: Getting Technical

- Philip Gaskell, *A New Introduction to Bibliography*
 - Small group presentations on sections of Gaskell.

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Week 4, September 24: Gutenberg and the Printing Press

- Marshall McLuhan, “The Gutenberg Galaxy” *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 2011) 13-298.

Recommended

- Elizabeth Eisenstein, “The Scriptural Tradition Recast: Setting the Stage for the Reformation” *The Printing Press as an Agent of Change* (New York: Cambridge University Press, 1979) 303-452.

Optional

- *Gutenberg! The Musical!* A copy of the script/book and original cast recording of this musical comedy (which is a satire of musicals and earnestness delivered in an earnest musical “about” Gutenberg’s invention of the printing press) is on reserve in the SLIS library. My motivation in putting this on the syllabus is that the main characters, Bud and Doug, are obviously good modelers of bad arguments about print culture. Yet, at times their arguments about the relation between print and literacy and print and secularism come within striking distance of long held assumptions about the “printing revolution.” If you decide to listen, be warned that there is an anti-Semitic character, but do pay attention to the handling of illiteracy and secularism.

Week 5, October 1: Book History and Material Culture

Guest Speaker: Prof. Ellen Gruber Garvey (Assoc. Professor of English, New Jersey City University)

- Ellen Gruber Garvey, “Imitation is the Sincerest Form of Appropriation: Scrapbooks and Extra-Illustration” *Common-place* 7.3 (April 2007) <http://www.common-place.org/vol-07/no-03/garvey/>
- Ellen Gruber Garvey, “Anonymity, Authorship, and Recirculation: A Civil War Episode” *Book History* Volume 9 (2006) 159-178.
- Ellen Gruber Garvey, “Scissorizing and Scrapbooks: Nineteenth-Century Reading, Remaking, and Recirculating” *New Media 1740-1915* eds. Lisa Gitelman and Geoffrey B. Pingree (Cambridge: MIT Press, 2004) 207-228.
- Robin Bernstein, “Dances with Things: Material Culture and the Performance of Race” *Social Text* 27.4 (2009) 67-94.

Week 6, October 8: Theories of Print Nationalism and the Public Sphere

- Michael Warner, “Publics and Counterpublics” *Public Culture* 14.1 (2002) 49-90.
- Benedict Anderson, “Introduction” and “Cultural Roots” *Imagined Communities: Reflections on the Origin and Spread of Nationalism* New Edition (New York: Verso, 2006) 1-38.

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- Sandra Gustafson, “American Literature and the Public Sphere” *American Literary History* 20.3 (2012) 465-478.
- Addison and Steele, “The Spectator’s Account of Himself” “Of the Club” *The Spectator* <http://babel.hathitrust.org/cgi/pt?id=uva.x000984968> Read or skim as much of *The Spectator* as you like.

Recommended

- Jurgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (Cambridge: MIT Press, 1991).
- Immanuel Kant, “Answering the Question: What Is Enlightenment?” (1784) <http://www.columbia.edu/acis/ets/CCREAD/etscc/kant.html>
- Brian Cowan, “Mr. Spectator and the Coffeehouse Public Sphere” *Eighteenth-Century Studies* 37.3 (2004) 345-366

Week 7, October 15: Rethinking Print Nationalism and the Public Sphere

- Thomas Paine, *Common Sense* (1776)
- Trish Loughran, “A View from the Capitol: The Unfinished Work of U.S. Nation Building” “U.S Print Culture: The Factory of Fragments” and “Disseminating *Common Sense*: Thomas Paine and the Scene of Revolutionary Print Culture” *The Republic in Print: Print Culture in the Age of U.S. Nation Building, 1770-1870* (New York: Columbia University Press, 2007) 1-104.

Short Paper Due

Week 8, October 22: Benjamin Franklin, Selfhood, Authorship, and Print Practices: “A new & more perfect Edition, Corrected and amended By the Author”

- Benjamin Franklin, *Autobiography* Norton Critical Edition, 9-160.
- James Green and Peter Stallybrass, “The Writer as Printer” and “Making and Remaking Benjamin Franklin, The ‘Autobiography’” *Benjamin Franklin, Writer and Printer* (New Castle: Oak Knoll Press, 2006) 3-24, 145-172.

Week 9, October 29: National/Transnational // Print/Network

- Michael Warner, “Franklin: The Representational Man of Letters” *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America* (Cambridge: Harvard University Press, 1990) 73-96.
- Larzer Ziff, “Writing for Print” *Writing in the New Nation: Prose, Print, and Politics in the Early United States* (New Haven: Yale University Press, 1991) 83-106.
- Russ Castronovo, “State Secrets: Ben Franklin and WikiLeaks” n.d. uncorrected typescript. (Forthcoming: *Critical Inquiry*)
- Laura Rigal, “Benjamin Franklin, the Science of Flow, and the Legacy of the Enlightenment” in *A Companion to Benjamin Franklin*, ed. David Waldstreicher (New York: Wiley-Blackwell, 2011) 308-334.

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Week 10, November 5: Print, Colonialism, and Native American Expression

- Roger Williams, *A Key Into the Language of America* (1643)
- David Hall, “The Europeans’ Encounters with Native Americans” *A History of the Book in America Volume 1: The Colonial Book in the Atlantic World*. (Chapel Hill: UNC Press, 2007) 13-25.
- Matt Cohen, “Introduction” *The Networked Wilderness: Communicating in Early New England* (Minneapolis: University of Minnesota Press, 2010) 1-28
- Walter Ong, “Orality and Literacy: Writing Restructures Consciousness” *The Book History Reader* 105-117.
- “The Trout and the Milk: An Ethnobiographical Essay,” *Bibliography and the Book Trades*, Ed. David D. Hall, (Philadelphia: University of Pennsylvania Press, 2007) 11-33.
- Eleazar, “On the death of that truly venerable man D. Thomas Thatcher, who moved on to the Lord from this life, 18 of August, 1678.” (In Latin and English) *Changing is Not Vanishing: A Collection of Early American Indian Poetry to 1930* ed. Robert Dale Parker (Philadelphia: University of Pennsylvania Press, 2011) 47-50.

Seminar Paper Proposal Due

Week 11, November 12: Early African American Print Culture

- Phillis Wheatley, *Poems on Various Subjects Religious and Moral* (1786)
- Henry Louis Gates, Jr., “Mister Jefferson and the Trials of Phillis Wheatley” 2002 Jefferson Lecture, <http://www.neh.gov/about/awards/jefferson-lecture/henry-louis-gates-jr-lecture>
- Joanna Brooks, “Our Phillis, Ourselves” *American Literature* 82.1 (2010) 1-28.
- Joanna Brooks, “The Unfortunates: What the Life Spans of Early Black Books Tell Us About Book History” *Early African American Print Culture* eds Lara Langer Cohen and Jordan A. Stein (Philadelphia: University of Pennsylvania Press, 2012) 40-52.
- Joseph Rezek, “The Print Atlantic: Phillis Wheatley, Ignatious Sancho, and the Cultural Significance of the Book” *Early African American Print Culture* eds Lara Langer Cohen and Jordan A. Stein (Philadelphia: University of Pennsylvania Press, 2012) 19-39.

Week 12, November 19: Early African American Print Culture, Continued

- William Wells Brown, *Clotel; or, The President’s Daughter* (1853)
- *Clotel* by William Wells Brown: An Electronic Scholarly Edition, University of Virginia Press Rotunda Edition.
- Lara Langer Cohen, “Notes from the State of Saint Dominique: The Practice of Citation in *Clotel*” *Early African American Print Culture* eds Lara Langer Cohen and Jordan A. Stein (Philadelphia: University of Pennsylvania Press, 2012) 161-177.
- Meredith McGill, “Introduction: The Matter of the Text” *American Literature and the Culture of Reprinting, 1834-1853* (Philadelphia: University of Pennsylvania Press, 2003) 1-44.

Optional: (In case you’re curious)

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- Jonathan Senchyne, “Bottles of Ink and Reams of Paper: *Clotel*, Racialization, and the Material Culture of Print” *Early African American Print Culture* eds Lara Langer Cohen and Jordan A. Stein (Philadelphia: University of Pennsylvania Press, 2012) 140-158.

Week 13, November 26: The Book Historical Roots/Routes of the Digital Humanities

- Ed Folsom, “Database as Genre: The Epic Transformation of Archives” *PMLA* 122.5 (2007) 1571-1579.
- Peter Stallybrass, “Against Thinking” *PMLA* 122.5 (2007) 1580-1587.
- Jerome McGann, “Database, Interface, and Archival Fever” *PMLA* 122.5 (2007) 1588-1592.
- Meredith McGill, “Remediating Whitman” *PMLA* 122.5 (2007) 1592-1596.
- Jonathan Freedman, “Whitman, Database, Information Culture” *PMLA* 122.5 (2007) 1596-1602.
- N. Katherine Hayles, “Narrative and Database: Natural Symbionts” *PMLA* 122.5 (2007) 1603-1608.
- Ed Folsom, “Reply” *PMLA* 122.5 (2007) 1608-1612.
- *The Whitman Archive* <http://www.whitmanarchive.org/>

Recommended

- Jerome McGann, “Beginning Again: Humanities and Digital Culture, 1993-2000” *Radiant Textuality: Literature After the World Wide Web* (New York: Palgrave, 2001) 1-28.
- Matthew Kirschenbaum, “What Is Digital Humanities and What’s It Doing in English Departments?” *ADE Bulletin* 150 (2010) 1-7

Week 14, December 3: Book History Beyond the Codex: New Media Studies

- Lisa Gitelman and Geoffrey B. Pingree, “Introduction: What’s New About New Media?” *New Media 1740-1915* (Cambridge: MIT Press, 2004) xi-xxii.
- Matthew Kirschenbaum, *Mechanisms: New Media and the Forensic Imagination* (Cambridge: MIT Press, 2008) 1-110.

Week 15, December 10: Research Presentations

December 19: Seminar Paper Due