

BKS 1002H
Book History in Practice
Winter 2022

Time:	Mondays 14:00 – 17:00 (beginning at 14:10)
Virtual Classroom:	Zoom (until January 31st) (Meeting ID: 883 1563 5165; Passcode: 713897) https://utoronto.zoom.us/j/88315635165
In-Person Classroom:	Round Room, Massey College 4 Devonshire Place, Toronto ON
Instructor:	Dr. Claire Battershill
Virtual Office:	Zoom (Meeting ID: 245 757 2429; Passcode: 744499) https://utoronto.zoom.us/my/cbattershill
Office hours:	Thursdays 13:00-15:00pm and/or by appointment
E-mail:	claire.battershill@utoronto.ca
Course website:	q.utoronto.ca (login required)

Course description: The approach of the course reflects what David Greetham calls “the disciplinary interrelatedness of all aspects of the study of the book” (*Textual Scholarship: An Introduction*, p. 2). The course has a material focus and consists of seminars on key topics in book history, punctuated by hands-on exercises and case studies of particular books, events, and debates. These case studies are designed to pull together ongoing threads of enquiry from the readings, and to allow students to work outwards from specific artefacts to general questions. Students will gain a detailed understanding of current topics in book history, and how to situate their own research within ongoing debates.

Learning objectives:

- to expand upon the introduction to book history that students received in BKS 1001H;
- to familiarize students with methods, practices, theories, projects, and debates in book history and related fields, with an emphasis on current practice;
- to enable students to connect the theoretical framework introduced in BKS 1001H to specific cases and objects of study, and in turn to recognize interdisciplinary connections between the history of books and related fields;

- to enable students to explore the field of book history in a small seminar format, which includes student presentations;
- to give students hands-on experiences to enhance their understanding of the materiality of books and print
- to connect students with the book history community and resources that exist at the University of Toronto and beyond.

Communication policy

It is your responsibility to ensure that you regularly check your UTOEmail account AND Quercus for announcements and updates Monday-Friday. Course-related enquiries should be made by email or during virtual office hours, or at the start or end of each class. E-mails should be sent from a UTOEmail account and will normally be answered within 24 hours on weekdays (emails are not answered on weekends, so please plan accordingly). Please state the course code (BKS 1002H) and your name in the subject line.

Course Delivery

This course will primarily take place online synchronously via Zoom until January 31st. After that, we will continue to follow public health and university guidelines and respond accordingly. Regular course sessions will be participatory, dynamic, and discussion-based and as such will not be recorded. Asynchronous participation via Quercus will however be possible in the event that a student needs to miss a class for any reason.

Recommended Books (* denotes online access via UTL):

Textbook purchase is not required for this course. All mandatory and many optional readings are available digitally via links in the class schedule below OR as downloads in the “Readings” section on Quercus. The following supplementary list includes several general introductions to the field as well as compilations of readings. Most exist in multiple copies in the UTL system. These are also good books to have on your own shelf.

Note that the UTL catalogue often has separate entries for print and digital versions of the same book. If the links below or in the class schedule take you to one format (print or digital) but you prefer the other, try searching title/author to see if the alternative format is available.

*Borsuk, Amaranth. *The Book*. MIT Press, 2018.

- *Eliot, Simon, and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, MA: Wiley-Blackwell, 2009. <http://go.utlib.ca/cat/7875444>
- Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. 2nd edn. New York: Routledge, 2006. <http://go.utlib.ca/cat/6073429>
- Finkelstein, David, and Alistair McCleery. *An Introduction to Book History*. 2nd edn. New York: Routledge, 2013. <http://go.utlib.ca/cat/8449393>
- *Fraistat, Neil, and Julia Flanders, eds. *The Cambridge Companion to Textual Scholarship*. Cambridge University Press, 2013. <http://go.utlib.ca/cat/11408871>
- Gaskell, Philip. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 2007. <http://go.utlib.ca/cat/4781129>
- Gillespie, Alexandra and Deidre Lynch. *The Unfinished Book*. Oxford: Oxford University Press, 2021.
- *Greetham, D.C. *Textual Scholarship: An Introduction*. New York: Garland, 1994. <http://go.utlib.ca/cat/11417265>
- *Howsam, Leslie, ed. *The Cambridge Companion to the History of the Book*. Cambridge University Press, 2015. <http://go.utlib.ca/cat/11408872>
- *Howsam, Leslie. *Old Books and New Histories: An Orientation to Studies in Book History and Print Culture*. Toronto: University of Toronto Press, 2006. <http://go.utlib.ca/cat/10518466>
- Levy, Michelle, and Tom Mole. *The Broadview Introduction to Book History*. Peterborough, ON: Broadview, 2017. <http://go.utlib.ca/cat/11266055>
- Levy, Michelle, and Tom Mole, eds. *The Broadview Reader in Book History*. Peterborough, ON: Broadview, 2015. <http://go.utlib.ca/cat/9971437>
- *McKenzie, D.F. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999. <http://go.utlib.ca/cat/8357833>
- Price, Leah. *What We Talk About When We Talk About Books*. New York: Basic Books, 2019.
- Raven, James. Ed. *The Oxford Illustrated History of the Book*. Oxford: Oxford University Press, 2020. <http://go.utlib.ca/cat/13228221>
- Robinson, Solveig C. *The Book in Society: An Introduction to Print Culture*. Peterborough, ON: Broadview, 2014. <http://go.utlib.ca/cat/9221907>

Graded elements are as follows. Evaluation will be in accordance with the principles outlined at

<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf> .

Participation: 20%

Seminar Presentation: 20%

Material Experimentation Project: 20%
Final Paper: 40%

Written assignments: must be submitted via the Assignments area of the course website by 18:00 on the due date. Please upload them as Word or PDF files in double-spaced 12-point legible font with normal margins. Assignments at the graduate level should be free of writing errors, and you should leave yourself plenty of time to proofread your work and refine expression. For guidance on grammar, punctuation, and usage, see www.writing.utoronto.ca . You may follow your own preferred stylesheet (see <http://guides.library.utoronto.ca/citing>), ensuring that your referencing practice is consistent as well as precise.

Accommodations: Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office, as soon as possible, at <http://www.studentlife.utoronto.ca/accessibility.htm>. Accessibility Services staff are available by virtual appointment to assess specific needs, provide referrals, and arrange appropriate accommodations.

Please give as much notice as possible if you are likely to request extensions on assessed work, which can only be granted in advance (all requests must be made at least one week prior to the deadline, with the exception of truly unforeseen emergencies). In all other cases of late submission, a penalty of 2% per weekday will be applied for a maximum of two weeks. Beyond that point, late assignments can no longer be accepted. Please don't hesitate to contact me with any questions or feedback on matters of accessibility.

Images: Book history and textual studies are fields that often rely heavily upon images in their publications. Students are welcome to make use of images in their written assignments within the following guidelines:

- Images may be included as appendices or integrated into the body of the text, as you prefer; all images must be accompanied by a caption that includes the image's source. Number your images (e.g. 'Figure 1') for ease of reference.
- Assignments will be read digitally, not printed, so students are welcome to use colour images. If necessary, use an image editing program such as *Gimp* (www.gimp.org) to reduce file sizes so that your submission does not exceed 10MB.
- Students may include copyrighted images in their assignments without acquiring permission so long as they follow the Canadian Copyright Act's

current exceptions for fair dealing, in that the images must only be used for the purposes of criticism or review, and each image must be accompanied by: 1) the source; and 2) the name of the creator (if given in the source).

Secondary sources: As graduate students, you are expected to rely upon scholarly (which usually means peer-reviewed) sources in your written assignments. The class schedule and seminar discussions will include suggestions for secondary sources on topics arising the course. However, students are encouraged to track down those resources that are best suited to their specific area of interest or inquiry, rather than rely too heavily on those provided in class. Media texts (books, comics, television episodes, films, video games, websites, etc.) may be used and referenced as needed but should always be treated as artefacts of study and analyzed accordingly.

Academic integrity: The life of the mind depends upon respect for the ideas of others, and especially for the labour that went into the creation of those ideas. Accordingly, U of T has a strict zero-tolerance policy on plagiarism, as defined in section B.I.1. (d) of the University's Code of Behaviour on Academic Integrity. It is your responsibility to conduct yourself in full conformity with the policies and practices outlined at <http://www.utoronto.ca/academicintegrity/> and to acquaint yourself with the Code and Appendix "A" Section 2 at <http://www.governingcouncil.utoronto.ca/policies/behaveac.htm> . There are helpful guidelines at <http://www.writing.utoronto.ca/advice/usingsources/how-not-to-plagiarize> .

Remember that plagiarism through negligence, as distinct from deliberate intent, is still plagiarism in the eyes of the University. Take notes carefully, use quotation marks scrupulously when copying and pasting from digital sources (so that no one, including you, mistakes someone else's words for your own), and document your research process rigorously. Always, when in doubt, ask.

Writing support: The SGS Office of English Language and Writing Support provides writing support for graduate students. The services are designed to target the needs of both native and non-native speakers of English and include non-credit courses, single-session workshops, individual writing consultations, and website resources. These programs are free. Please avail yourself of these services if necessary or beneficial.

Assignments and graded elements

Participation (20%)

Reflection & self-assessment due April 8th

This mark is determined by the quality of your contributions to class discussion and additions to our online community board in Quercus. The course is partly structured by ongoing intellectual debates in book history and related fields, and you should come prepared to engage those debates, not just observe them. This means reading all of the week's required assigned materials, undertaking further reading (based on suggestions from the reading list, references from the assigned readings, or your own initiative), allowing yourself enough time to think about the readings, and coming to class with things to say. Participation depends just as much on listening, so you should listen carefully to everyone's contributions, consider the effects of your own comments, and respect all members of the class. If you find in the Zoom format that your participation is more meaningful and/or more possible for you in written form, please know that contributions in the chat and on Quercus will be considered when arriving at the participation grade. I ask all students to assess their own participation with these criteria in mind and to suggest a grade for this component that they deem fair and reasonable. I usually find these accurate and honest self-reflection can be helpful (especially in the virtual format in which active listening can be very difficult for an instructor to assess). In the unlikely event that I disagree, I will provide a clear rationale for diverging from your proposed grade.

Seminar presentation (20%)

Variable deadlines

At some point in the term you will lead a class discussion on the weekly topic and **one** of that week's required readings. You are not required to draw upon any of the recommended readings, though you are welcome to do so, and also to bring in relevant material from beyond the reading list.

This type of presentation involves doing the kinds of preparation that instructors do, namely formulating discussion questions, highlighting key topics or passages, and contextualizing the material. You are expected to think critically about the material just as you would in writing a conference paper or article: you should select the salient points, evaluate how well the article makes those points, provide the group with relevant context from beyond the readings (such as examples not mentioned in the readings), and offer your own critical response to the material. You are also expected to come prepared to moderate the discussion of your chosen reading and prepare some questions for the group to consider.

Your presentation should take about 20-25 minutes, followed by another 20-25 minutes of discussion led by you. You will be graded on the quality of your preparation, your

ability to communicate what you know to the group, and the skill with which you facilitate discussion. Presentations must include a one-page or 3-slide handout (digital for the online synchronous time, of course) to distribute to your peers during the session. Presenters are also welcome to ask the class to look at some material of their choice in advance, such as a website, provided that the addition to the assigned reading is not too onerous.

When two or three students are presenting in the same class, I encourage you to coordinate to ensure that your presentations avoid duplication. You are not required to submit a written version of the presentation. However, please submit your handout along with some brief critical reflections on your experience of presenting on Quercus **by 18:00 on the Wednesday following your presentation.**

Material Experimentation Project (20%)

Material documentation & 1000-word reflection paper; due February 19th

This assignment will provide an opportunity for experiential learning about material textuality. You will choose a material feature of books, manuscripts, or printed artifacts, and conduct an at-home experiment of your choice. Perhaps you will try Suminogashi marbling, making blackberry or iron gall ink, making paper, carving a quill, creating linocut print, hand-lettering using historical calligraphy samples, sewing a pamphlet, making a zine, trying some paper engineering or pop-up features, binding a book, undertaking a bibliographic exercise (like a title page transcription), designing a dust jacket, or building a solander box. There are many options here and you should choose something that you're enthusiastic about! We will be covering some of the possibilities in class through the bookbinding workshop and the ink and paper making demonstrations. There will be a section on Quercus devoted to tutorials, videos, and instructional manuals for the various different types of projects you might undertake, but you are encouraged to do your own additional research on your chosen material practice as well. You will be very welcome to use the tools provided in your class toolkit for this project as well as common supplies you can find in your home or at the grocery store.

You will submit two main components for this assignment: documentation of your material experiments and a reflection paper.

The first component will be the material documentation showing what you made and how you made it. This means that you should, as much as possible, record every step you take of your process, describe how you completed your work, and provide images, videos, and other visual communication tools. To share and keep track of your notes

and records, you might find free and easy-to-use digital tools like Padlet, Goodnotes, Trello, Conceptboard, Powerpoint, or Wordpress helpful. The documentation should be able to be submitted digitally in some form (a link, document or photo album, or even a scanned paper notebook).

Alongside your documentation of your material experiments, you will also submit a brief reflection paper outlining your process and reflecting on particular challenges you faced, solutions you devised, unexpected things you learned, and the insight that you gained from making these objects into their presence in books or textual artifacts you encounter.

You should submit a properly formatted bibliography including all the sources you consulted. This is one assignment for which non-scholarly sources such as how-to guides, artists', conservators' and practitioners' notes, and instructional manuals are very welcome if they help you (YouTube can be a great resource here).

Please be reassured that these are understood to be first forays into material skills that can take years of apprenticeship to learn, and as such your grade will be based on the quality of your analytical reflections, your research, and your documentation of your process. If the final product doesn't quite look professional or if you run into execution troubles, that will in no way negatively impact your grade if your research and reflections are strong and if it's clear that you expended time, engagement, and energy on making something.

This assignment is due on **Friday February 19th**, but I've set aside our class on **Monday 15th** for a workshop session to compare notes and problem solve any material issues you might be having in the creation of your artifact or experimentation with materials. ***In the event that we are able to meet in person, you are welcomed and encouraged to bring your materials and supplies to class to the workshop session to share with your peers!**

Final essay (40%):

4,000-4,500 words, excluding bibliography; due Friday 15th April

In the final essay, you will identify a specific research question related to the course and write a scholarly research essay about it. There is plenty of latitude available here: you may take up a particular theoretical or methodological question, explore an historical context in relation to specific books or communities, analyze the development of a specific aspect of the materiality of texts, or approach your topic some other way. One option would be to choose an interestingly debatable quotation — an insightful,

provocative, or even wrongheaded proposition — from one of our readings, and then construct your essay as an exploration or analysis of the issues arising. What matters most is that the essay engage with topics and materials related to the course, and advance an original and relevant argument that is appropriately supported by your research into primary and secondary sources, including readings beyond those assigned for the course. These are the criteria upon which the essay will be graded, along with the strength and accuracy of the writing. Essay topics may build upon work done for the first written assignment or presentation.

All students are required to consult with me by email or in office hours about their topic by Friday March 11th.

Schedule of classes and topics

The details below are subject to adjustment as necessary, particularly given the changing modalities this semester. Required reading is indicated by an asterisk.

1. January 10 Introduction: 20 Questions to ask a book

2. January 17 Currents in Book History: The State of the Discipline
Three students to present: one on Howsam, one on Ozment, and one on SHARP roundtable

*Leslie Howsam, "The Study of Book History," in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 1-13.

<http://go.utlib.ca/cat/11408872>

*Kate Ozment, "A Rationale for Feminist Bibliography," *Textual Cultures: Texts, Contexts, Interpretation*, vol. 13 no. 1, 2020, p. 149-178. *Project MUSE*
muse.jhu.edu/article/763166.

*SHARP in Focus Roundtable: "Decolonizing Book History,"

[https://www.youtube.com/watch?v=SRM_dYS8S9s&ab_channel=SHARP Cloud](https://www.youtube.com/watch?v=SRM_dYS8S9s&ab_channel=SHARP%20Cloud)

T. H. Howard-Hill, "Why Bibliography Matters," in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 9-20.

<http://go.utlib.ca/cat/7875444>

David Greetham, "What Is Textual Scholarship?" in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 21-32.

<http://go.utlib.ca/cat/7875444>

Simon Eliot and Jonathan Rose, "Introduction," in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 1-6.

<http://go.utlib.ca/cat/7875444>

3. January 24 The Materiality of Early Manuscripts (Knots, Parchment, Palm Leaf, Papyrus, Illumination and Calligraphy)

Three students to present: one on Gillespie, one on Robson, one on Rundle

*Alexandra Gillespie, "Turk's Head Knots" *The Unfinished Book* (2021), 203-218.

*Eleanor Robson "The Ancient World" in Raven (ed) *The Oxford Illustrated History of the Book* (2020), 26-53.

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106195849006196

*David Rundle "Medieval Western Europe" in Raven (ed) *The Oxford Illustrated History of the Book* (2020), 112-136.

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106195849006196

Barbara Crostini "Byzantium" in Raven (ed) *The Oxford Illustrated History of the Book* (2020), 54-83.

Marilena Maniaci "Codicology" in *Comparative Oriental Manuscript Studies: An Introduction* (2015), 69-88.

"[Otto Egge Leaves](#)" in the Massey College Library Collection

4. January 31 The Materiality of Reading: Marginalia

Two students to present, one on Jackson and one on Hammond

*H. J. Jackson, "Marginalia and Authorship" (2016), *Oxford Handbooks Online*.

<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935338.001.0001/oxfordhb-9780199935338-e-149>

*Mary Hammond, "Book History in the Reading Experience," in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 237-52.

<http://go.utlib.ca/cat/11408872>

William H. Sherman, *Used Books: Marking Readers in Renaissance England* (Philadelphia: University of Pennsylvania Press, 2009).

<http://go.utlib.ca/cat/6268755>

Stephen Orgel, *The Reader in the Book: A Study of Spaces and Traces* (Oxford: Oxford University Press, 2015). <http://go.utlib.ca/cat/10198132>

Alan Galey, "The Things We Do to Books" (review of Leah Price, *How To Do Things with Books in Victorian Britain* (Princeton University Press, 2012), *The Floating Academy* (2014):

<http://floatingacademy.wordpress.com/2014/09/15/the-things-we-do-to-books/>

Oxford University Marginalia.

<https://www.facebook.com/groups/500979143259881/about/>

The Reading Experience Database.

<http://www.open.ac.uk/Arts/reading/index.php>

Annotated Books, Princeton Digital Library.

<http://pudl.princeton.edu/collections/pudl0058>

5. February 7 Printing & Printmaking

Guest presenter Kit Macneil (Massey College Printer)

*Introduction from "Printmaking: A Complete Guide to Materials & Processes" by Bill Fick and Beth Grabowski (.pdf on Quercus)

*"The What and the why of print" Barbara Balfour from "Perspectives on Contemporary Printmaking: Critical Writing Since 1986" edited by Ruth Pelzer-Montada (.pdf on Quercus)

*"The technologies of 19th century illustration"

<https://victorianweb.org/art/illustration/tech1.html>

National Gallery of Art's *Contact: Art and the Pull of Print* [Note from Kit]: this is a series of lectures that would require a significant amount of dedication but good for anyone who is especially interested in printmaking -

<https://www.nga.gov/research/casva/meetings/mellon-lectures-in-the-fine-arts/roberts-2021.html>

6. February 14 Material Experimentation Project Workshop

Each to present for 5-10 minutes on material explorations project experience.

[No Class Feb. 21st: Reading Week]

7. February 28 Material Experiments in Book Forms: Artists' Books

Guest John Shoemith (session at Fisher Library if restrictions allow)

*Chappell, Duncan. "Typologising the Artist's Book." *Art Libraries Journal* 28, no. 4 (2003): 12-20

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_crossref_primary_10_1017_S0307472200013316

* “The New Art of Making Books” by Ulises Carrion (pp. 31–44) AND “The Artist’s Book Goes Public” by Lucy Lippard (pp. 45–48) in Lyons, Joan. *Artists’ Books : a Critical Anthology and Sourcebook*. Rochester, N.Y: Visual Studies Workshop Press, 1985.

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106253572206196

*Please also view/browse:

[Finnegans Wake](#) by Ximena Perez Grobet

[The Mark on the Wall](#) by Ane Thon Knutsen

[Art Metropole](#)

[Printed Matter](#)

8. March 7 Paper

Guest(s) [To be confirmed]: Emily and/or Flora from [Paperhouse Studios](#)

*Peter Stoicheff, “Materials and Meanings,” in Howsam (ed.), *The Cambridge Companion to the History of the Book*(2015), 73-89.

<http://go.utlib.ca/cat/11408872>

*Please also view the following:

- [Making Hanji: Korean Papermaking by Shin Hyun Se](#)
- [Making Hanji in Korea: A Winter Apprenticeship in Papermaking](#)
- [Papermaking by Hand at Hayle Mill England in 1976](#)
- [Chancery Papermaking](#)

9. March 14 Typography

Two students to present on Luna (please consult with each other and between you read the whole short book and summarize)

*Paul Luna “Perfect Letters” and “Practical Letters” *A Very Short Introduction to Typography*. Oxford University Press (2019), <http://go.utlib.ca/cat/12193757>

Megan L. Benton, “The Book as Art,” in Eliot and Rose (eds), *A Companion to the History of the Book*, 493-507. <http://go.utlib.ca/cat/7875444>

Documentary Film: *Helvetica* (<https://vimeo.com/ondemand/helvetica3>)

Optional Viewing (4-6pm): [Pressing On: The Letterpress Film](#).

10. March 21

Bookbinding

Hands-on bookbinding workshop using class kits

*Guide to Understanding Bindings (Abebooks)

<https://www.abebooks.com/books/rarebooks/collecting-guide/understanding-rare-books/understanding-bindings.shtml>

*Alberto Campagnolo "Insides and Outsides" *The Unfinished Book* (2021), 47-61.

Foot, Mirjam J. *The History of Bookbinding as a Mirror of Society*. London: British Library, 1998.

Scheper, Karin. *The Technique of Islamic Bookbinding*. Leiden: Brill (2015)

Cockerell, Douglas. *Bookbinding and the Care of Books: A Textbook for Bookbinders and Librarians*.

11. March 28

Ink

Guest Jason Logan, Author of Make Ink

*C. H. Bloy "Introductory" *A History of Printing Ink* (1972), 1-11.

Jason Logan, *Make Ink: A Forager's Guide* (New York: Abrams, 2018).

Ted Bishop, *The Social Life of Ink: Culture, Wonder, and Our Relationship to the Written Word* (Toronto: Penguin, 2014) <http://go.utlib.ca/cat/9842332>

Some ink-related viewing:

[Suminagashi Paper Marbling](#)

[Making Ink Sticks](#)

12. April 4

Bookishness, Bibliomania, and Book Loving

Two students to present: one on Pressman and one on Benjamin

*Jessica Pressman "Introduction" and "How and Now Bookishness" *Bookishness* (2020), 1-39.

*Walter Benjamin "Unpacking My Library" trans. Harry Zohn. *Illuminations* (1969), 59-67.

Deidre Shauna Lynch "Wedded to Books" *Loving Literature: A Cultural History* (2015), 103-144. <http://go.utlib.ca/cat/11575952>

Thomas Frognell Dibdin "Bibliomania" (1842)

<https://archive.org/details/bibliomaniaorboo00dibduoft/page/n31/mode/2up>

Janice Radway *A Feeling For Books: The Book-of-the-Month-Club, literary taste, and middle class desire.* (1997) <http://go.utlib.ca/cat/1223342>

CB, revised January 2022

This document adapts syllabi prepared by previous BKS 1002H instructors, most recently Professors Tom Keymer (2018), Alan Galey (2017), and Greta Golick (2016).