

BKS 1002H: Book History in Practice

Winter 2024

Classroom: Round Room, Massey College

Time: Mondays, 2:00 to 5:00 pm

Instructor: [Alan Galey](#), Faculty of Information and Department of English

Contact: Please use regular email (alan.galey@utoronto.ca) rather than Quercus's messaging system. I will normally respond by the end of the next business day. I don't read or respond to email during evenings, weekends, and stat holidays, and don't expect students to do so either.

Office hour: Mondays 10:00-11:00 in Bissell 646, or by appointment (the Bissell Building is on the north side of the Robarts Library block)

Overview

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 consists of seminars on key topics in book history, punctuated by case studies of particular books, events, and debates. These case studies are designed to pull together ongoing threads of inquiry from the readings, and to allow students to work outward from specific artifacts to general questions. Students will gain a detailed understanding of current topics in the field of book history, and how to situate their own research within ongoing debates.

Students who have successfully completed the course will be able to:

- demonstrate a comprehensive understanding of practices, theories, projects, and debates in book history and related fields, with an emphasis on current practice (assessed mainly through course participation);



Female compositors working at [Emily Faithfull's Victoria Press](#), as depicted in [The Illustrated London News](#) (15 June 1861)



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- present their analysis and lead discussion on topics relevant to the practice of book history today (assessed mainly through seminar presentations and participation);
- identify worthwhile topics for research and develop detailed analyses using book-historical approaches and methods (assessed mainly through the reader profile and final essay).

Evaluation

20% Participation

20% Seminar presentation

25% Annotating reader profile

35% Final paper

All assignments are evaluated in accordance with (the University of Toronto Governing Council's [University Assessment and Grading Practices Policy](#). See below for details on assignments.

Late policy:

Extensions will only be granted in the event of illness or emergency, and then only with appropriate documentation. Late assignments (defined here as an assignment submitted after the deadline indicated on Quercus) will be penalized by one third of a letter grade per week (e.g. from A to A-), for a maximum of two weeks. Written assignments that do not meet a minimum standard (in terms of legibility, formatting and proofreading) will be returned for re-submission, with late penalties in full effect. Assignments that are more than two weeks late without an extension will not be accepted, and will receive a grade of zero. Late assignments may not receive written feedback.

If you are missing an assignment or submitting an assignment late due to accessibility challenges, please make an appointment to discuss your accommodation needs with your Accessibility Advisor. Your Accessibility Advisor can write directly to your academic advisor with the appropriate supporting information.

See the section below on declaring an absence in ACORN.

Grade appeals:

If students feel any assignment grade is unfair, or simply have questions about it, I am willing to discuss it with them. However, students should not email me about their grade until at least 24 hours have passed, to ensure that no emails are sent in the heat of the moment. Also, before I will discuss any grade appeals I expect you to do three things: 1) re-read the assignment instructions in full; 2) re-read your own submitted assignment in full; and 3) re-read my feedback, which may include marginal notes on your returned assignment document. These

steps are to ensure that discussions about grades are based on evidence, not just expectations or initial reactions. Also, please note that I will not consider appeals for grades that are already in the A-range (e.g. A-).

Accommodations

Students with diverse learning styles and/or accessibility needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office as soon as possible. Students who believe they require accommodations and are unsure where to begin can speak to an academic advisor in student services for guidance and referrals.

Accessibility Services staff are available by appointment to assess specific needs, provide referrals to supportive services and arrange appropriate accommodations. The sooner you let us know your needs, the quicker we can assist you in achieving your learning goals in this course. Once you have obtained an accommodation plan from Accessibility Services, please share your accommodation letter with your instructor and student services.

Students who have already obtained accommodations from the Accessibility Services Office are encouraged to share their letter with their instructor and with student services in the first week of class. Students should discuss potential accommodations in consultation with their Accessibility Advisor and instructor to understand what may be possible and how the instructor wishes to be informed when an accommodation needs to be actioned. It is the student's responsibility to discuss any extension requests, where possible, in advance of course deadlines.

To book an appointment with an Accessibility Advisor, please connect with the Accessibility Services front desk via email at accessibility.services@utoronto.ca or call (416) 978-8060. Consultation appointments are available to discuss any questions about the Accessibility Services registration process and/or potential accommodation support.

Declaring an Absence in Acorn

Students who miss an academic obligation and wish to seek academic consideration in a course may declare an absence using the ACORN Absence Declaration Tool. Students who declare an absence in ACORN should expect to receive reasonable academic consideration from their instructor without the need to present additional supporting documentation. Students can only use the ACORN Absence Declaration Tool once per academic term (e.g., the fall term) for a maximum period of 7 consecutive calendar days.

The ACORN Absence Declaration Tool requires students to select the course(s) they wish to have academic consideration granted, as well as provide the email address(es) to whom their course syllabus identifies as the contact (e.g., instructor, advisor). A record of the absence is sent to the self-provided email(s) at the time of submission, and a receipt of the absence declaration is also sent to the student's University of Toronto email address.

Submitting an absence declaration does not initiate the process of academic consideration. It is the student's responsibility to arrange for academic consideration by contacting the course instructor using the contact information provided in the syllabus.

Students who have already used one absence declaration in a term will be restricted from declaring any further absences using the ACORN Absence Declaration Tool. Students are required to arrange any further academic consideration directly with their instructor and / or student services advisor. Students may be asked to provide supporting documentation as evidence of their absences such as the University approved verification of illness form (VOI).

Writing support

Work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects. With this in mind, please make use of the writing support provided to graduate students by the SGS Graduate Centre for Academic Communication or by your home department. The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult the current workshop schedule <http://www.sgs.utoronto.ca/currentstudents/Pages/Current-Years-Courses.aspx> for more information.

Academic Integrity

Please consult the University's site on [Academic Integrity](#). The Faculty of Information has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of the [University's Code of Behaviour on Academic Matters \(PDF\)](#).

Generative AI will be an important topic for our course, and we will discuss its nature and potential uses in our classes. However, as a general rule, **students may not copy or paraphrase from any generative artificial intelligence applications**, including ChatGPT and other AI writing and coding assistants, for the purpose of completing assignments in this course. There are other potentially helpful ways to use generative AI, and we'll discuss these in the course, but the writing you submit to us in assignments must be your own.

Normally, students will be required to submit their course essays to the University's plagiarism detection tool for a review of textual similarity and detection of possible plagiarism. In doing so,

students will allow their essays to be included as source documents in the tool's reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of this tool are described on the Centre for Teaching Support & Innovation web site (<https://uoft.me/pdt-faq>).

As an anti-plagiarism measure, prior to returning a grade on an assignment the instructor or TA may require the student to meet with them to discuss the submitted work. The purpose of the meeting is to determine whether the student actually wrote the work they submitted. Submitting academic work as one's own when it was actually written by someone else—or *something* else, including a generative AI platform such as ChatGPT—is a type of fraud, and will be subject to the plagiarism policies linked above. However, please note that being asked to discuss your submitted assignment is not an accusation of plagiarism; it is simply due diligence on the part of your instructors, who are responsible for ensuring fairness to all students in the course.

Course texts

You do not need to purchase a textbook for this course. All required readings and many optional readings will be available digitally via links in the class schedule, below. The following list includes several general introductions to the field as well as compilations of readings. Note that the UTL catalogue normally 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 but you'd prefer the other, try searching title/author to see if the other format is available.

See the syllabus on Quercus for a list of recommended books and links.

General Assignment Guidelines

Please make sure to review these guidelines before you begin work on each assignment. The grade will be lowered for assignments that don't follow these guidelines.

Formatting

Your written assignments must be submitted in formal academic English, and in 12-point serif font (such as Times New Roman) with 1-inch margins. A-level assignments will be almost entirely free of writing errors. Be sure to proofread your work carefully before submitting, and consult the writing resources mentioned in the syllabus for extra help.

Citation style

The American Psychological Association (APA) citation style is the most commonly used one in academic writing in the social sciences, while Chicago and MLA (Modern Language Association)

are the most common in the humanities (at least in North America). **For this course, all formal written assignments must use Chicago's notes + bibliography format**, as it is the referencing system most suited to historical disciplines that study complex texts and artifacts. Be aware that the Chicago Style guide also includes an author-date system, but the notes + bibliography system is different, and is the one you should use for this course. It is documented in the [Chicago Manual of Style Online](https://www.chicagomanualofstyle.org/), which is also an excellent reference for grammar, usage, and other writing conventions in addition to citation. A quick reference can be found here: www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html. I recommend bookmarking both links in your browser's toolbar.

If it helps to have a model to follow for Chicago Style, I recommend the Sarah Bull article from our course readings, week 8 (but please use footnotes, not endnotes).

Images

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

1. Images may be included as appendixes or integrated into the body of the text, whichever you prefer; all images must be accompanied by a caption that includes the image's source. It's a good idea to number your images (e.g. "Figure 1") for ease of reference in your text.
2. Assignments will be read digitally, not printed, so students are welcome to use colour images. However, please be sure to use an image editing program such as *Gimp* (www.gimp.org) or Preview for macOS (Tools -> Adjust size...) to reduce the image file sizes so that the PDF files you submit **don't exceed 20MB**.

If you are unfamiliar with taking screenshots, a brief guide for Windows and PC can be found here: <https://lifelife.com/how-to-take-a-screenshot-or-picture-of-whats-on-your-co-5825771>

Secondary sources

As graduate students, you are expected to rely upon scholarly (which usually means peer-reviewed) sources in your written assignments. The course schedule and seminar discussions will include many suggestions for secondary sources on various topics related to the course. However, students are strongly 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, videogames, websites, etc.) can be used and referenced as needed, but should always be treated as artifacts of study and analyzed accordingly.

Participation

This mark is determined by the quality of your contributions to class discussion. The course is largely 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 primary assigned materials, doing 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.

Please note that participation and attendance are not the same thing. A student who attends class regularly but never contributes to discussions will not receive a passing participation grade.

Seminar presentation

20 minutes for presentation + 20 minutes for discussion

At some point in the term you will lead a class discussion on the class's topic and **one** of the week's two required readings. A signup link for specific dates and readings will be available via Quercus after our first class.

It's important to remember that both the presenter and the audience have roles in making the presentation a success.

The presenter's role

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, and offer your own critical response to the material.

As with most book history scholarship, all of the assigned articles discuss specific examples or case studies to varying degrees. As an exercise in the kind of lateral, connective thinking we do in book history, your presentation should extend and apply ideas from the article to a new example of your own choosing — one not discussed in the article, and perhaps from beyond the article's historical/national/linguistic focus. The example you choose might validate, test, refine, or challenge the arguments and approaches of the original article. This aspect of the presentation is an opportunity to bring in your own interests, but you should make sure that the example you bring is actually relevant to the article you're presenting on.

Your presentation should take no more than 20 minutes, followed by another 20 minutes of discussion led by you. How you balance discussion of the various elements of the presentation is up to you (e.g. you might describe the example you bring in as a segue to the discussion). In any case, don't spend much time summarizing the article — you can assume we've all read it — and limit your description of the article to what you think are its most salient points.

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. This term we will be taking an old-school approach to presentations, which means doing without a data projector. All presentations must include at least one paper handout to be distributed in class.

Another skill we'll hone via presentations is the art and craft of asking good questions. To help with this, presenters are required to post two potential discussion questions, arising from the reading, to the course discussion board by noon on the Thursday before their presentation. If you plan to bring in an unusual or complex example of your own, you could use one of the advance questions to share your example with the rest of the class, giving them extra time to think about it. Our in-class discussion doesn't necessarily have to focus on your two advance questions, but you can start the discussion knowing that the class has been thinking about them in advance.

When two students are presenting in the same class, I encourage you to coordinate to ensure your presentations don't duplicate each other. The class schedule indicates which presentations go first and second when there are two, but we can reverse the order if both presenters agree. You are not required to submit a written version of the presentation. However, please provide me with a digital copy of your handout and a brief (one-page) outline of your presentation by 5:00 pm on the Thursday following your presentation.

The audience's role

It takes a good audience to make a good presentation. Our job is to do the reading well in advance, leaving ourselves enough time to think about it (i.e. not an hour before class), to check the Quercus discussion board every Thursday for the presenters' advance questions, and to arrive in class on Monday ready to take part in conversation. That preparation might include bringing questions of your own for the presenter and the class! (Remember what I mentioned about the art of the question above.) I don't expect every student to contribute every single week, but overall the 20% participation grade for this course reflects the importance of the audience in making presentations successful.

Annotating reader profile

2,000-2,500 words, excluding bibliography

Due Wednesday, February 7 by 5:00 pm

The purpose of this assignment is to understand how a reader used a book by examining material traces left behind in the form of annotations, highlighting, and other marks. This mode

of research is forensic, in that you're looking for traces of past users who are not available for interviews or focus groups. A secondary purpose of this assignment is to gain practice in explaining your analysis of this kind of evidence to others via words and images.

For this assignment, you will select a book with reader marginalia and profile how and why its annotator (known or unknown) has interacted with a book as an object. You are welcome to discuss multiple annotators in the same book, or the same annotator in multiple books (which would be harder, though not impossible, to find). Your book could be a rare book held in the Fisher or other rare book library, or a modern book you've pulled from in the stacks of any UTL library. However, it must be a book held in the UTL system so that the instructor can access it for grading purposes. E-books or digital facsimiles of annotated codex books are not eligible; students must use a book that they have held in their hands, just as the original annotators did. If you have done an adopt-a-book assignment in a previous course, you are welcome to use that book, provided: 1) you indicate that you're doing so; and 2) none of your previously submitted assignments dealt with the marginalia.

Finding an annotated book: three strategies

The hunt for materials is very much part of the assignment. It can be the most fun part, but it also requires planning ahead. Whichever strategy you choose, allow yourself plenty of lead time!

One strategy is to use the library catalogue to search for annotated books held in U of T's various rare book libraries. You can use the online catalogue to search for annotated books in the Fisher and other rare book libraries on campus:

1. go to the [advanced search](#) screen;
2. set "Search scope" to the library of your choice (e.g. "Thomas Fisher Rare Book Library");
3. set "Format" to "books";
4. set the first search filter line set it so that any field contains "marginalia" (or try other terms like "annotated");
5. to filter out books *about* marginalia, in the second search filter set the options to "not title contains marginalia";
6. click the green "search" link with the magnifying glass;
7. to further narrow the list of results, under "show only" on the left select and apply the "physical copy" filter;
8. use the other filters and sorting options to find titles that catch your interest, then call up a few good candidates, visit the library, and see what you find.

This [link](#) should include all of the parameters listed above and return a list of results. For example, the search I just described returned [this promising entry](#), among others, for multiple copies of *The Seasons* by James Thomson (London, 1825). For this assignment, the most important information will probably be in the "local note" section of the catalogue entry. In this case, the note indicates there are three copies of this edition of *The Seasons* in the UTL system,

and gives some copy-specific details about each one. Interestingly, even though my search specified the Fisher Library as its scope, this book's catalogue entry suggests that the copy held at the Pratt Library at Victoria College may be the more promising place to look for reader annotations. In any case, this example demonstrates how much we depend upon rare book librarians' catalogue entries for this kind of research!

A variant of this method for finding annotated books is to start with a collection of books owned by a known annotator. Some notable personal libraries in the UTL collections include those of Samuel Taylor Coleridge, Northrop Frye, and Marshall McLuhan. Studying personal libraries requires you to draw upon archival research skills and resources. For example, McLuhan's personal library is held at the Fisher, containing some fascinating annotations by this well-known and intriguingly systematic reader. Looking at the [Fisher's list of manuscript finding aids](#) will take you to an entry for McLuhan, which in turn links to a [PDF document](#) that contains a detailed listing of his books. This particular finding aid is especially useful for our purposes, thanks to its (uncredited) compilers, grandson Andrew McLuhan and Fisher Librarian Jason Nisenson, who were aware of the collection's value for marginalia research. Not all finding aids may be so detailed, and not all personal libraries may have finding aids. If you encounter difficulties, don't hesitate to request help from librarians or archivists; they're usually more than happy to assist researchers with their collections.

A third and very different strategy for finding suitable books is to go hunting through the regular stacks at one of U of T's libraries, such as Robarts. This will probably involve going up and down the stacks and pulling books to see if they're annotated. (If you find a book so heavily annotated that it would drive a librarian crazy, then you've struck gold.) Be aware that the library catalogue won't list annotated books if they're just regular circulating books. One strategy you might adopt if you choose this method is to start with a section of the stacks that contains books close to your own knowledge and interests. This will help you to understand how your annotator(s) are interacting with the content of the book, which is also part of the assignment. This should prove easier than trying to understand someone's annotations in a book whose topic is entirely new to you. A related strategy is to look at textbooks first: they are hard-working books, so to speak, and often record traces of a reader who is wrestling with new knowledge as part of a learning process.

Structuring your analysis

How you approach the structure is up to you, and there is more than one way to write a successful annotating reading profile. However, given that this is a *profile* rather than an open-ended essay on marginalia, it may help to treat the following questions as a checklist of sorts to ensure that your profile answers each of them (not necessarily in this order):

1. What did the annotator(s) tend to mark up in the book? What topics interested them?
2. What different ways have they marked up the book? Do they underline, highlight, draw arrows, add words in the margin? What is their graphical vocabulary for annotation, so to speak (i.e. the range of marks and notes they tend to use)?

3. If they write words in the margins (or between lines) what kinds of things do they say, and who are they writing to? What do they seem to care about? Consider our reading from Jackson and its point that not all annotation is directed toward the self; does the annotator seem to be imagining other readers as an audience?
4. Finally, does your annotator seem to be very good at annotating? You don't need to find the world's most brilliant annotator, but someone who's semi-randomly used yellow highlighter and little else might not be the most interesting candidate.

Once you've started going through your evidence in this way, the key is to look for patterns. Ideally you want to be able to say things like "One of Annotator A's tendencies is to [something], as may be seen in several instances. For example..." Assignments will be graded on the suitability of the chosen primary source(s), the detail and effectiveness of the analysis, the quality of the writing, and (if applicable) the effective use of secondary sources.

Using secondary sources

The focus of this assignment is the primary source you've located, and I do not expect you to draw upon secondary scholarship to the same extent as you would in the final research paper. For example, you should not use valuable space in your profile to summarize the state of marginalia studies in book history, give a detailed biography of the annotator (if known), or include detailed literature reviews. However, your analysis will be stronger if you use secondary sources to contextualize the book you've found, the annotating reader(s) (if identifiable), and the forms of marginalia (and other reader modifications) that you find in the book. For the latter, the assigned and recommended course readings will be good places to start, but a well-researched profile will draw upon relevant secondary research from beyond the course reading list.

Final project

For traditional research essays: 4,000-4,500 words, excluding notes and bibliography

For hybrid projects, consult with me about the word count

Due Wednesday, March 27 by 5:00 pm

All students must consult with me about their topic by March 6

In the final project, students will identify a specific research question related to the course and either write a scholarly research essay or create a hybrid project that involves research, writing, and making in some form.

There is a fair amount of latitude available in your choice of topic: 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 their topic some other way. What matters most is that the project 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 project will be graded, along with the strength and accuracy of the writing.

All students are required to consult with me about their topic by **March 6**, allowing three weeks before the due date, but I recommend that you begin thinking about your topic and discussing it with me early in the course. Students who are considering a hybrid project should ideally consult with me well before March 6, to discuss the form your project will take. Those early conversations are important for thinking through resources and logistics (incl. word count), and for ensuring that your project remains within a scope appropriate to the assignment.

Due Dates at a Glance

Wednesday, February 7	Annotating reader profile due
Wednesday, March 6	Consult with me about your final essay topic
Wednesday, March 27	Final essay due
Thursday before your presentation	Post 2 discussion questions
Thursday after your presentation	Email me a copy of your handout(s) and presentation outline

Schedule and Readings

8 Jan. **Week 1: Introduction**

- before class:
 - read Lisa Maruca and Kate Ozment, "[What Is Critical Bibliography?,"](#) *Criticism* 64, no. 3-4 (2022): 231–236
 - read D.F. McKenzie, "The Broken Phial: Non-Book Texts," in [Bibliography and the Sociology of Texts](#) (Cambridge University Press, 1999), 31–53
- after class:
 - read through the full syllabus (even the boring bits) and bring any questions to class or post them in the Quercus discussion forum
 - check out the required readings later in the course to see which readings and dates would be your top candidates for your presentation

- keep an eye out for an email announcement with the sign-up link for seminar presentations, and make sure you've signed up for one by the end of Monday, January 15; after that I will assign remaining presentation dates to anyone who hasn't signed up
- if you haven't already, try to source a copy of Lee Israel's book *Can You Ever Forgive Me?: Memoirs of a Literary Forger*, which we'll be reading and discussing through the term; see [this page](#) for details and links
- further reading
 - the whole of McKenzie's *Bibliography and the Sociology of Texts* is worth reading, especially "The Sociology of a Text: Oral Culture, Literacy, and Print in Early New Zealand," which unpacks the reference he makes to the Treaty of Waitangi in "The Broken Phial"
 - the other articles the Maruca and Ozment special issue are worth exploring, too
 - for a similar recent snapshot of the field, but more focused on reading, see Deidre Shauna Lynch and Evelyne Ender, "Time for Reading," *Publications of the Modern Language Association* 133, no. 5 (2018): 1073-82 [<http://go.utlib.ca/cat/7744793>]; like the Maruca and Ozment piece, this is an introduction to a special issue with other articles worth exploring

15 Jan. **Week 2: Field Trip to the Bibliography Room, Massey College**

This week our class will meet in the Robertson Davies Library. Enter through the main doors in the southwest corner of the Massey College quad, head down the stairs — past Robertson Davies himself; rub his nose for good luck — and around the corner, and you'll be in the library.

- before class:
 - in Part 2 ("Step By Step") of Sarah Werner's [Studying Early Printed Books](#), read the subsections "Illustrations" and "Binding" (65–78)
 - explore readings that interest you on some of the Massey College Library's non-western materials (suggested by Chana Algarvio):
 - Dominik Wujastyk, "Indian Manuscripts," in [Manuscript Cultures: Mapping the Field](#), ed. Jörg B. Quenzer, Dmitry Bondarev, and Jan-Ulrich Sobisch (Berlin: De Gruyter, 2014), 159–168
 - Eleanor Robson, "The Clay Tablet Book in Sumer, Assyria, and Babylonia," in [A Companion to the History of the Book](#), 2nd ed., ed. Simon Eliot and Jonathan Rose (Hoboken, NJ: Wiley-Blackwell, 2020), 175–190
- after class:
 - make sure you've signed up for a seminar presentation if you haven't already; see the Announcements section for a note with the sign-up

link (which will be posted by the end of Tuesday, January 9)

22 Jan. **Week 3: Traces of Reading**

- before class:
 - read H.J. Jackson, "'Marginal Frivolities': Readers' Notes as Evidence for the History of Reading," in *Owners, Annotators, and the Signs of Reading*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle, DE: Oak Knoll Press; London: The British Library, 2005), 137–51.
 - read William H. Sherman, "Dirty Books? Attitudes Toward Readers' Marks," in *Used Books: Marking Readers in Renaissance England* (Philadelphia: University of Pennsylvania Press, 2008), 151-78.

29 Jan. **Week 4: Contexts of Reading**

- before class:
 - read Whitney Trettien, "Introduction: Find Something New in the Old," in [*Cut/Copy/Paste: Fragments from the History of Bookwork*](#) (Minneapolis: University of Minnesota Press, 2021), 1–27
 - read Simone Murray, "Entering Literary Discussion: Fiction Reading Online," in *The Digital Literary Sphere: Reading, Writing, and Selling Books in the Internet Era* (Baltimore: Johns Hopkins University Press, 2018), 141–67

5 Feb. **Week 5: The Language of Paper**

- before class:
 - read Joshua Calhoun, "[The World Made Flax: Cheap Bibles, Textual Corruption, and the Poetics of Paper,](#)" *Publications of the Modern Language Association of America* 126, no. 2 (2011), 327–44
 - read Georgina Wilson, "[Surface Reading Paper as Feminist Bibliography,](#)" *Criticism* 64, no. 3-4 (2022): 369–383

12 Feb. **Week 6: Forgery**

- before class:
 - read Nick Wilding, "[Forging the Moon,](#)" *Proceedings of the American Philosophical Society* 160, no. 1 (2016): 37–72
 - read Ron Fortune and Amy E. Robillard, "[Life Writing at Cross Purposes: Documentary Forgery and the Reconstruction of Identity,](#)" *Life Writing* 10, no. 3 (2013): 277–93

19 Feb. **Reading Week (no class)**

26 Feb. **Week 7: Field Trip to Paperhouse Studio**

We will meet at Massey College at 2:00 and take taxis to [Paperhouse Studio](#), located in the Artscape Youngplace building at 180 Shaw St., near Trinity Bellwoods Park. Aprons will be provided for our papermaking workshop, but it would also be a good idea to wear old clothes. Please note that Paperhouse Studio has a strict masking policy, and all participants will be required to wear a facemask while inside the studio. Our host, Flora Shum, has provided a some advance notes about papermaking: [ClassNotes INTRO Short.pdf](#). There is no assigned reading for this week, but it would be a good idea to revisit some of our readings from Week 5.

4 Mar. **Week 8: Artificial Intelligence and Authorship**

- before class:
 - read Sarah Bull, "[Content Generation in the Age of Mechanical Reproduction](#)," *Book History* 26, no. 2 (2023): 324–361
 - read Ryan Cordell, "Towards a Bibliography for AI Systems," RyanCordell.org (April 21, 2023): <https://ryancordell.org/research/aibibliography/>

11 Mar. **Week 9: Books in East Asia (field trip to the Royal Ontario Museum)**

We'll meet at 2:00 at Massey College and walk over to the ROM as a group at 2:10 or so. Please be on time, but if you arrive too late to walk over with the class, just go to the student group entrance on the south side of the ROM building (near the loading dock) and tell them you're with Max Dionisio's group.

- guest: Max Dionisio (Librarian, H.H. Mu Far Eastern Library, Royal Ontario Museum)
- before class:
 - read J.S. Edgren, "China," in [A Companion to the History of the Book](#), ed. Simon Eliot and Jonathan Rose (Malden, MA: Wiley-Blackwell, 2009), 97–110
 - read Peter Kornicki, "Japan, Korea, and Vietnam," in [Eliot and Rose](#), 111–25
- further reading
 - The ROM's Library and Archives website: <http://www.rom.on.ca/en/collections-research/library-archives/>

18 Mar. **Week 10: Colonialism and Transnationalism**

- before class:
 - read Sydney Shep, "Books Without Borders: the Transnational Turn in Book History," in *Books Without Borders, Vol. 1: the Cross-National Dimension in Book History*, ed. Robert Fraser and Mary Hammond (Basingstoke, UK: Palgrave Macmillan, 2008): 13–37

- read Matt Cohen, "[Time and the Bibliographer: a Meditation on the Spirit of Book Studies](#)," *Textual Cultures* 13, no. 1 (2020): 179–206

25 Mar. **Week 11: Disability and the History of Reading**

- before class:
 - read Amanda Stuckey, "Tactile Literacy," *Printing History* 24 (2018): 13–27
 - read Matthew Rubery, "Introduction: the Unideal Reader," in [Reader's Block: a History of Reading Differences](#) (Sanford, CA: Stanford University Press, 2022), 1–34

1 Apr. **Week 12: Critical/Creative Experiments in Book History**

- before class
 - read Blaire Squisroll, "The Frankfurt Kabuff: a Beatrice Deft (Comic Erotic Thriller)," in [The Frankfurt Kabuff Critical Edition](#), ed. Beth Driscoll and Claire Squires (Waterloo, ON: Wilfrid Laurier University Press, 2023), 25–93
 - we'll assign one of the critical essays in the same volume as the basis for this week's presentation, to be determined in consultation with the presenter
- further reading/similar experiments:
 - Bonnie Mak and Allen H. Renear, "[What Is Information History?](#)", *Isis* 114, no. 4 (2023): 747–768
 - Saidiya Hartman, "[Venus in Two Acts](#)," *Small Axe: a Journal of Criticism* 12, no. 2 (2008): 1–14; Hartman originated the term *critical fabulation* in this article on the Atlantic slave trade
 - Anne J. Gilliland and Michelle Caswell, "[Records and Their Imaginaries: Imagining the Impossible, Making Possible the Imagined](#)," *Archival Science* 16, no. 1 (2016): 53–75; this article is an example of how Hartman's approach has been adapted in a field closely adjacent to book history