


(Revised 1/24/2018)

	<p>Palmer School of Library &amp; Information Science</p> <p><b>LIS 658 History of the Book</b></p> <p>Spring 2018</p> <p>Instructor: Prof. J. Fernando Peña</p>
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### **Time and Place**

Bobst Library, NYU, Avery Fisher Center, 2nd Floor (70 Washington Square South, New York, N.Y. 10012), Wednesdays, 6:30-8:20 p.m., from January 24 to May 2 (except for March 14 for spring break). Note that decisions about closings made for C.W. Post may not affect Palmer classes at NYU. In general, if the subways are running, this class will meet even if weather is poor, especially weather in Long Island.

### **Contact Information**

Bobst Library, NYU, Suite 937, 70 Washington Square South, New York, N.Y. 10012; tel. 212-998-2681, mobile 646-721-7680, email [fernando.pena@liu.edu](mailto:fernando.pena@liu.edu). Emails or texts are always preferable to phone calls.

### **Office Hours**

Mondays 3-5 p.m. and Wednesdays 3-5 p.m. and by appointment at my office in Bobst Library/NYU, but also available on other days or times if necessary. Please contact me to set up an appointment.

### **Purpose, Scope and Method**

This course is designed primarily for students who intend to work in special collections libraries or in the antiquarian book trade. Through lectures, visits to special collections repositories, presentations by experts, and individual and group exercises, students will become familiar with recognized landmarks of the western book and with major theoretical approaches to interpreting “the book” in its broadest sense. Students will also become acquainted with the intellectual tools of the book historian’s trade, including technical vocabulary, bibliography in its various manifestations, and key information sources and reference works. By the conclusion of the course, students will be able to communicate in professional terms about book history with their peers, with typical users of special collections libraries, and with the general public. *Prerequisite:* LIS 510 or LIS 511.

While there is a theoretical book history component to the course, emphasis will place upon studying the book as object, i.e., the physical book itself. Less emphasis will be given to current theories of authorship, reading, and other aspects of book history that have become popular in cultural and literary studies in recent years.

Students are encouraged to take advantage of the rich offerings pertaining to book culture in the New York City area. In addition to written assignments that require visits to rare book collections and events, students should expect to make additional visits on their own and to share information about these events and their experiences with the entire class.

### **Palmer School Learning Objectives**

This course, which focuses on the history of the book and libraries, addresses the following Palmer School Program Goal and corresponding Student Learning Objective (SLO):

- Goal 1: Apply the principles, practices, ethics, and philosophy of the profession
  - SLO 1A: Demonstrate understanding of the foundations, ethics and values of the library and information science professions

### Written Assignments and Final Grade

Students will be assigned written exercises that test their grasp of the readings and issues discussed in class. Each assignment will require students to deal with particular aspects of the history of the book and the book as object. To complete these assignments effectively, students will need to utilize the appropriate technical vocabulary as discussed in readings and class and to properly cite relevant primary and secondary sources. Logic and technical aspects of writing will also be evaluated. For full credit, all written assignments must be submitted in a timely manner and in a professionally appropriate form. Students' understanding of the readings, technical vocabulary, and material discussed in class will also be evaluated in a short midterm and final exam.

The four primary written assignments have equal weight, and the midterm and final exams will also be weighted equally, as follows:

Six short written assignments (5-15% of final grade)	60%
Final "Biography of a Book" paper	15%
Class participation, including completion of ungraded assignments	<u>25%</u>
Total	<u>100%</u>

Assignment Description	Grade Percentage
<b>Class Participation</b> (including completion of any ungraded assignments) <i>Throughout the 14 weeks of course</i>	<b>25%</b>
<b>Short Written Assignments</b> Various due dates (full assignment descriptions at end; all should be turned in via Blackboard links)	<b>(60%)</b>
<b>Assignment 1 : Informal Reflection Paper on Reading and Writing by Candlelight</b> <i>Due Week 3</i>	<b>5%</b>
<b>Assignment 2: Biography of a Book Proposal</b> <i>Due Week 4</i>	<b>5%</b>
<b>Assignment 3: Biography of a Book—Part I (draft)</b> <i>Due Week 6</i>	<b>10%</b>
<b>Assignment 4: Reflection/Reaction Paper on Readings (topics TBA)</b> <i>Due Week 7 (optionally upload final corrected copy of this or assignment 6 to your digital portfolio under SLO 1A)</i>	<b>15%</b>
<b>Assignment 5: Biography of a Book—Part II (draft)</b> <i>Due Week 11</i>	<b>10%</b>
<b>Assignment 6: Reflection/Reaction Paper on Readings (topics TBA)</b> <i>Due Week 12 (optionally upload final corrected copy of this or assignment 4 to your digital portfolio under SLO 1A)</i>	<b>15%</b>
<b>Final Biography of a Book Paper</b> <i>Due Week 14 (upload final corrected copy to your digital portfolio under SLO 1A)</i>	<b>15%</b>
<b>TOTAL</b>	<b>100%</b>

## Participation

Because so much of the work for the class will take place during meeting times and because collaboration is the usual mode of work in libraries, attendance and participation are important. There will be extensive use of group work on sample problems during class. Students who miss more than three sessions cannot expect to receive full credit for this course. Those who plan to miss any session should let the instructor know well ahead of time in order to schedule a make-up session or to complete extra work.

The instructor may also occasionally ask students to turn in exercises completed during class, and these may count toward the participation portion of the final grade. Additionally, students may be asked to visit rare book and special collections-related exhibitions or events (e.g., libraries, antiquarian booksellers, exhibitions, lectures, etc.) on their own time and to report back during class or on Blackboard.

## Grading Rubric

Written assignments in this class will be graded according to the following guidelines:

Letter Grade	GPA	Percentage Score	Definition
A	4.0	93-100%	<i>Outstanding achievement.</i> Student performance demonstrates full command of course materials and shows a high level of originality and/or creativity that far surpasses course expectations; grammatical errors, misspellings, and typos are minimal or non-existent.
A-	3.7	90-92%	<i>Very good work.</i> Performance demonstrates thorough knowledge of course materials and exceeds course expectations by completing all requirements in a superior manner; grammatical errors, misspellings, and typos are minimal (average one-two per page) or non-existent.
B+	3.3	87-89%	<i>Good work.</i> Performance demonstrates above-average comprehension of course materials and exceeds course expectations on all tasks as defined in the course syllabus; grammatical errors, misspellings, and typos are present (average two-three per page).
B	3.0	83-86%	<i>Adequate work.</i> Performance meets designated course expectations, demonstrates understanding of the course materials, and is at an acceptable level; grammatical errors, misspellings, and typos are present (average four-five per page).
B-	2.7	80-82%	<i>Marginal work.</i> Performance demonstrates incomplete understanding of course materials; grammatical errors, misspellings, and typos are frequent (average six-ten per page).
C+	2.3	77-79%	<i>Unsatisfactory work.</i> Performance demonstrates incomplete and inadequate understanding of course materials; grammatical errors, misspellings, and typos are very frequent (average 11-14 per page) and adversely affect the structure and flow of the narrative.
C	2.0	70-76%	<i>Unacceptable work.</i> Performance demonstrates incomplete and inadequate understanding of course materials; grammatical errors, misspellings, and typos are ubiquitous (average 15 or more per page) and adversely affect the structure and flow of the narrative.
F	0.0	0-69%	<i>Failing.</i> Student failed to turn in assignment(s) or plagiarized.

## Planning Your Time

The State of New York specifies that a three-credit, for-credit course should require a minimum of about 150 hours. Students should prepare to spend much more than 150 hours to get full benefit from the course, and they should divide their time weekly so that they are not overwhelmed by the fast paced schedule and due dates of graded exercises. For planning purposes, students may find the estimations

of time commitment below helpful. Keep in mind that this is an indication of average time necessary to complete the required work in a satisfactory manner.

Class meetings (14 sessions x 2 hours each)	28 hours
Readings (14 weeks x 6 hours/week)	84 hours
Six short written assignments (6 x avg. 5 hours each)	30 hours
Final "Biography of a Book" paper	<u>20 hours</u>
Total	<u>162 hours</u> (average 11.6 hours/week)

### Required Texts and Readings

Carter, John. *ABC for Book Collectors*. 9<sup>th</sup> ed. New Castle, DE: Oak Knoll Books, 2016. (ISBN-10: 1584563524, ISBN-13: 978-1584563525) [The entire 2006 8th edition, also acceptable, can be downloaded for free at [https://www.ilab.org/eng/documentation/29-abc\\_for\\_book\\_collectors.html](https://www.ilab.org/eng/documentation/29-abc_for_book_collectors.html).]

Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. 2<sup>nd</sup> ed. Cambridge, UK: Cambridge University Press, ©1983, 2012. (ISBN-10: 1107632757, ISBN-13: 978-1107632752)

Howard, Nicole. *The Book: The Life Story of a Technology*. Baltimore: Johns Hopkins University Press, 2009. (ISBN-10: 0801893119, ISBN-13: 978-0801893117)

Reynolds, David S. *Mightier than the Sword: Uncle Tom's Cabin and the Battle for America*. New York: W.W. Norton & Company, 2011. (ISBN-10: 0393342352, ISBN-13: 978-0393342352)

*Other required readings, including articles and book excerpts, will be made available on Blackboard.*

### Optional/Highly Recommended Texts

Chappell, Warren, and Robert Bringhurst. *A Short History of the Printed Word*. 2nd rev. ed. Vancouver: Hartley and Marks, 2000. [Any earlier edition of this work, originally published in 1970, is also acceptable.]

Steinberg, S.H. *Five Hundred Years of Printing*. New ed., revised by John Trevitt. New Castle, DE: Oak Knoll & British Library, 1996. [Any edition after 3<sup>rd</sup> Penguin edition from 1974 is also acceptable.]

### Other Recommended Works (copies will be put reserve at Bobst Library/NYU; most also available at Schwartz Library at LIU/C.W. Post)

Eliot, Simon, and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, MA: Blackwell, 2007. [Bobst Library/NYU call no. Z4.C73 2007]

Finkelstein, David, and Alistair McCleery. *An Introduction to Book History*. New York & London: Routledge, 2005. [Bobst Library/NYU call no. Z4.F49 2005]

Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. 2nd ed. London & New York: Routledge, 2006. [Bobst Library/NYU call no. Z4.B647 2006]

Glaister, Geoffrey Ashall. *Encyclopedia of the Book*. 2nd ed. New Castle, DE & London: Oak Knoll Press & British Library, 1996. [Bobst Library/NYU call no. Z118.G55 1996]

Kilgour, Frederick G. *Evolution of the Book*. New York & Oxford: Oxford University Press, 1998. [Bobst Library/NYU call no. Z4.K54 1998]

Steinberg, S.H. *Five Hundred Years of Printing*. New ed., revised by John Trevitt. London & New Castle, DE: Oak Knoll Press & British Library, 1996. [Bobst Library/NYU permanent reference on first floor of Bobst, Z124.S8 1996]

Suarez, Michael F., and H.R. Woudhuysen, eds. *The Oxford Companion to the Book*. 2 vols. Oxford: Oxford University Press, 2010. [Bobst Library/NYU call no. Z4.O946 2010 v. 1 and v.2]

### **Selected Web Resources and Blogs**

Book Arts Web <http://www.philobiblon.com/>

Cambridge University. Incunabula Project Blog <http://www.lib.cam.ac.uk/deptserv/rarebooks/incblog/> [Active blog specializing in incunables; worth following regularly if the topic interests you]

Digital Scriptorium <http://bancroft.berkeley.edu/digitalscriptorium/> [Database of medieval and renaissance manuscripts in the United States, with detailed bibliographic descriptions and many images]

Folger Shakespeare Library. The Collation [blog] <http://collation.folger.edu/> [Excellent and active rare book blog; worth following regularly]

New York Public Library. History of Books and Printing: A Research Guide <http://legacy.www.nypl.org/research/chss/grd/resguides/bookhist/index.html>

University of California, Los Angeles (UCLA). UCLA Library Special Collections Blog <https://www.library.ucla.edu/blog/special>

University of Saint Andrews (Scotland) Special Collections. Echoes from the Vault [blog] <http://standrewsrarebooks.wordpress.com/> [Excellent and active blog about rare books, with links to many similar blogs in the UK and the United States]

Yale University. Beinecke Library [blog] <http://beineckeblog.library.yale.edu/>

### **Plagiarism**

Plagiarism is an extremely serious offence in academic circles, and transgressions can involve serious penalties. A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she does any of the following: quotes another person's actual words, either oral or written; paraphrases another person's words, either oral or written; uses another person's idea, opinion, or theory; or borrows facts, statistics, or other illustrative material, unless the information is common knowledge. As a rule of thumb, when in doubt, cite the source! More on plagiarism can be found at <http://owl.english.purdue.edu/owl/resource/589/02/>. LIU's policies on plagiarism can be found at <http://www.liu.edu/CWPost/StudentLife/Services/Counseling/AcadPolicies/Conduct/Standards>.

### **Palmer School Incomplete Grade Policy**

LIU Post grade policy allows for incomplete grades "when, due to extenuating circumstances, a student needs additional time to complete a course." To request an incomplete, students are required to submit a written form and include a description of the extenuating circumstances along with appropriate documentation (e.g., a doctor's note). Requests must be approved both by their professor and by the dean of the College of Education, Information & Technology (CEIT) before the incomplete grade is assigned according to LIU Post policies.

### **Citation Formats & Style Manual**

Use Modern Language Association (MLA) format consistently for all assignments unless you have a strong preference for another popular citation format (e.g., APA, Turabian, Chicago Manual of Style, etc.). Examples of MLA and other formatting styles can be found at [http://liu.cwp.libguides.com/sb.php?subject\\_id=13235](http://liu.cwp.libguides.com/sb.php?subject_id=13235) as well as at <http://owl.english.purdue.edu/owl/section/2/>.

If you have questions about grammar or want to ensure that your style is clear, effective, and readable, see William Strunk, Jr.'s *The Elements of Style*, online through <http://www.bartleby.com/141/>. This succinct work is available cheaply in used copies at many used book stores or online.

**Students with Disabilities or Special Needs**

Please do not hesitate to contact the instructor via email or in person early in the semester to discuss any modifications that may be necessary to accommodate special needs.

## WEEKLY SCHEDULES OF CLASSES AND ASSIGNMENTS

### Week 1 (Jan. 24) Introduction

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- Overview of course
- Book history and bibliography
- Major conceptual frameworks and theoretical models

#### **Read:**

Adams, Thomas R., and Nicolas Barker. "A new model for the study of the book." Originally published in 1993; reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. 2<sup>nd</sup> ed. London & New York: Routledge, 2006: p. [47]-65. [Optional, if you really want to understand alternative models to Darnton's "communications circuit" theory. Available on Blackboard]

Darnton, Robert. "What is the history of books?" Originally published in 1990; reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. 2<sup>nd</sup> ed. London & New York: Routledge, 2006: p. 9-26. [Available on Blackboard]

Kilgour, Frederick G. *The Evolution of the Book* [ch. 1, "Dynamics of the Book"]. New York: Oxford University Press, 1998: p. 3-10. [Available on Blackboard]

McKenzie, D.F. (1931-1999). "The book as an expressive form." Originally published in 1985; reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. 2<sup>nd</sup> ed. London & New York: Routledge, 2006: p. [35]-46. [Available on Blackboard]

## **Week 2 (Jan. 31)      The Book in the Ancient World**

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- Writing and the book in Mesopotamia and the Ancient Near East
- The book in the classical world
- Papyrus, parchment, and other writing materials
- The rise of the codex

### **Read:**

Carter, *ABC for Book Collectors: "Bibliography," "Manuscript," "Parchment," "Rarity," and "Vellum"*

Howard, *The Book: The Life Story of a Technology*, p. 1-25

Chappell, *A Short History of the Printed Word*, p. 3-42 (optional)

Benjamin, Walter (1892-1940). "Unpacking my library: a talk about book collecting." Originally published in 1931; *reprinted* in *Illuminations*. New York: Schocken Books, 1968: p. 59-67. [Available on Blackboard]

Casson, Lionel. *Libraries in the Ancient World*. New Haven & London: Yale University Press, 2001: p. 31-47, 61-79, 124-135. [Selections available on Blackboard]

Finkelstein, David, and Alistair McCleery. *An Introduction to Book History* ["Introduction" and ch. 1, "Theorizing the history of the book"]. New York & London: Routledge, 2005: p. 1-27. [Available on Blackboard]

Ong, Walter J. (1912-2003). "*Orality and Literacy: writing restructures consciousness.*" Originally published in *Orality and Literacy: The Technologizing of the Word* (rev. ed. 1997); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. 105-117. [Available on Blackboard]

### **Watch:**

YouTube video: "Making Papyrus" / by John Green (3:13 min.)

[Many other videos on making papyrus paper, mostly filmed by tourists in Egypt, also on Youtube]

<https://www.youtube.com/watch?v=gpMmaBw5ZLU>



## **Week 3 (Feb. 7)      The Book in the Medieval World**

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- Books and manuscripts in the early Church and early medieval Europe
- Manuscript book culture before printing
- Readers and reading
- Papermaking and its impact

### **DUE: Assignment 1: Informal reflection on reading and writing by candlelight (1-2 pages)**

(Assignment: Read an old printed book, preferably in small format, for at least 15 minutes by candlelight, and then write by hand your impressions, also by candlelight; summarize your impressions in a short reflection paper.)

### **Read:**

Carter, *ABC for Book Collectors: "Blockbooks," "Guide Letters," "Horae, or Books of Hours," "Illuminated, Illumination," "Laid Paper," "Leaf," "Paper," "Scripts," "Watermark," and "Wire Lines"*

Basbanes, Nicholas A. *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* [ch. 2, "Balm for the Soul," on early book collecting]. New York: Henry Holt/Owl Books, 1995, 1999: p. 58-82. [Available on Blackboard]

Saint Benedict of Nursia (480-543 CE). *The Holy Rule of St. Benedict*. Translated by Rev. Boniface Verheyen, OSB (1949). [Read Prologue and chapters 1, 8-11, 38 and 48]

<http://www.osb.org/rb/text/toc.html>

Clanchy, M.T. "Parchment and paper: manuscript culture, 1100-1500." In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [194]-206. [Available on Blackboard]

McLuhan, Marshall (1911-1980). *The Gutenberg Galaxy: The Making of Typographic Man*. Toronto: University of Toronto Press, 1962, new ed. 2011: p. [94]-103. [Selections available on Blackboard]

Origen (182-254 CE). *Letter to Gregory*. Translated by Frederick Crombie (1885).

<http://www.newadvent.org/fathers/0415.htm>

Saenger, Paul. "Silent reading: its impact on late medieval script and society." *Viator* 13 (1982): p. [367]-414. [Available on Blackboard]

### **Watch:**

YouTube video: "How parchment is made - Domesday - BBC Two" / by BBC (4:04 min.)

<https://www.youtube.com/watch?v=2-SpLPFaRd0>

YouTube video: "How to on handmade paper" / Paperstudio (4:09 min.)

<https://www.youtube.com/watch?v=RJp8-SHqIZs>

### **Browse/Skim:**

Cornell University, Division of Rare Books & Special Collections, *From Manuscript to Print: The Evolution of the Medieval Book* [website]. <http://rmc.library.cornell.edu/medievalbook/>

## Week 4 (Feb. 14)    The Birth of Printing

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- The invention of printing and Gutenberg's achievement
- The book in the 15<sup>th</sup> Century
- The spread of printing

### DUE: Assignment 2: Biography of a Book proposal

(See separate assignment description at end of syllabus and available on Blackboard)

### **Read:**

Carter, *ABC for Book Collectors*: "Black Letter," "Colophon," "Early Printed," "Foliated, Foliation," "Goff," "Gothic Type, Gothic Letter," "Hain," "Imprint," "Incunable, Incunabula, Incunabulist," "ISTC," "Letterpress," "Pagination," and "Post-Incunabula"

Eisenstein, *The Printing Revolution in Early Modern Europe*, p. xi-120

Howard, *The Book: The Life Story of a Technology*, p. 27-53

Chappell, *A Short History of the Printed Word*, p. 43-92 (optional)

Steinberg, *Five Hundred Years of Printing*, chapters 1 and 2 (optional)

Bisticci, Vespasiano (1421-1498). *The Vespasiano Memoirs: Lives of Illustrious Men of the XV Century*. New York: Lincoln MacVeagh/The Dial Press, 1926: p. 83-114, 351-358, 395-403.

[Short biographies on Federigo, Duke of Urbino (1422-1482), Poggio Bracciolini (1380-1454), and Niccolò Niccoli (d. 1437); browse long bio on the Duke of Urbino, but read shorter bios on Bracciolino and Niccoli more carefully.] [Available on Blackboard]

Hellinga, Lotte. "The Gutenberg revolutions." In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [207]-219. [Available on Blackboard]

Kapr, Albert. *Johann Gutenberg: The Man and His Invention*. Translated from the German by Douglas Martin. Aldershot, England: Scolar Press, 1996: p. 123-[137], 291-[293]. [Selections available on Blackboard]

Rouse, Mary A., and Richard H. Rouse. "Backgrounds to print: aspects of the manuscript book in Northern Europe in the fifteenth century." Originally published in 1981; reprinted in Rouse and Rouse, *Authentic Witnesses: Approaches to Medieval Texts and Manuscripts*. Notre Dame, Ind.: University of Notre Dame Press, 1991: p. 449-466.

Trithemius, Johannes (1462-1516). *In Praise of Scribes*. Originally written in 1492; translated by Dorothea Salo, 2010. [Selections available on Blackboard]

### **Watch:**

*The Machine That Made Us* (BBC documentary, 2008, with Stephen Fry; 60 min.) [Other options for viewing this video besides the one given below are available on YouTube and elsewhere]

<https://www.youtube.com/watch?v=QdcgwunbDEE>

## Week 5 (Feb. 21)    The Mechanics of Printing

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- The printing press and its parts
- The printing firm and its members
- Typography and design

### **Read:**

Carter, *ABC for Book Collectors*: “Copy,” “Forme,” “Fount or Font,” “Layout,” “Point System,” “Type Measurement,” and “Typography”

Steinberg, *Five Hundred Years of Printing*, chapter 3 (optional)

Gaskell, Philip. *A New Introduction to Bibliography*. Oxford: Clarendon Press, 1972, 1974: p. [118]-141. [Selections on presswork available on Blackboard]

McKenzie, D.F. “Printers of the mind: some notes on bibliographical theories and printing-house practices.” *Studies in Bibliography* 22 (1969): p. 1-75. [Optional. Long, dense, but important article; try at least to read introduction (p. 1-6) and conclusion (p. 60-62). Available on Blackboard]

Moxon, Joseph (1627-1691). *Mechanick Exercises on the Whole Art of Printing (1683-4)*. Herbert Davis and Harry Carter, eds. 2<sup>nd</sup> ed. London: Oxford University Press, 1962: p. [1]-27. [Selections available on Blackboard]

### **Watch:**

YouTube videos: Five short films from OutofSortsFilm by Stan Nelson (formerly of Smithsonian’s National Museum of American History)

- <https://www.youtube.com/watch?v=eExllUeGtvc> (“Punchcutting at the Atelier Press & Letterfoundry,” 7:16 min.)
- <https://www.youtube.com/watch?v=QyiCPzERIGA> (“Tempering punches and striking matrices,” 5:16 min.)
- <https://www.youtube.com/watch?v=nTnVAjYxfwQ> (“Assembling a mould,” 2:22 min.)
- <https://www.youtube.com/watch?v=WgHst9Amhio> (“Casting type,” 3:32 min.)
- <https://www.youtube.com/watch?v=LjXXzx9yk0> (“Dressing type,” 4:38 min.)

Video: *The Making of a Renaissance Book* (Rare Book School) [Shot in 1969 on location at the Plantin-Moretus Museum in Antwerp; produced by Dana Atchley and originally distributed by the American Friends of the Plantin-Moretus Museum; will be shown in class]

## **Week 6 (Feb. 28)    The Book in the 16<sup>th</sup> Century**

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- Changing roles of printers and publishers
- The nature of print culture
- Book structures and bookbinding

### **DUE:    *Assignment 3: Biography of a Book—Part I (draft)***

(See separate assignment description at end of syllabus and available on Blackboard)

### **Read:**

Carter, *ABC for Book Collectors*: “Armorial,” “Bindings” (browse related terms), “Binding Materials” (browse all terms), “Binding Terminology” (browse all terms), “Binding Variants,” “Clasps,” “Collation,” “Conjugate Leaves,” “Copy,” “Deckle Edges,” “Duodecimo (12mo, 12<sup>o</sup>),” “Endpapers, Endleaves,” “Folio,” “Format,” “Gatherings,” “Leather,” “No Place, No Printer, No Publisher,” “Octavo,” “Original State or Original Condition,” “Quarto,” “Shaved,” “Sheet,” “Signatures,” “Trimmed,” “Uncut, Cut,” “Unique,” “Unopened,” “Unrecorded,” and “Variant”

Eisenstein, *The Printing Revolution in Early Modern Europe*, p. 123-358

Howard, *The Book: The Life Story of a Technology*, p. 55-86

Chappell, *A Short History of the Printed Word*, p. 93-122 (optional)

Steinberg, *Five Hundred Years of Printing*, chapters 4-9 (optional)

Amerbach, Johann (ca. 1441-1513). *The Correspondence of Johann Amerbach: Early Printing in its Social Context*. Barbara C. Halporn, ed. and trans. Ann Arbor: University of Michigan Press, 2000: p. [1]-35. [Selection available on Blackboard]

Caxton, William (ca. 1422-1491). *Caxton’s Own Prose*. Edited by N.F. Blake. London: André Deutsch, 1973. [Critical edition of Caxton’s original writings and prefaces to books he printed; selections available on Blackboard]

Johns, Adrian. “The book of nature and the nature of the book.” Originally published in *The Nature of the Book* (1998); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. 2<sup>nd</sup> ed. London & New York: Routledge, 2006: p. [255]-272. [Available on Blackboard]

Manutius, Aldus (ca. 1451-1515). *The Greek Classics*. Edited and translated by N.G. Wilson. Cambridge, Mass.: I Tatti Renaissance Library, Harvard University Press, 2016. [Manutius’s prefaces to his Greek language editions; selections available on Blackboard]

Shaw, David J. “The book trade comes of age: the sixteenth century.” In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [220]-231. [Available on Blackboard]

### **Browse/Skim:**

*British Library Database of Bookbindings* [website]. <http://www.bl.uk/catalogues/bookbindings/>

*Bookbindings on Incunables in American Library Collections: A Selection* [website].

<http://www.bibsocamer.org/BibSite/Husby/Selection.html>

## Week 7 (March 7) Descriptive Bibliography and Book History

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- Imposition and format
- Collation and the collation formula
- Other relevant technical terminology

DUE: Assignment 4: Reflection/reaction paper on readings (exact topic TBA)

### **Read:**

Carter, *ABC for Book Collectors*: "Collation," "Edition and Impression," "Format," "General Title," "Half-Sheets," "Half-Title," "Headline," "Head-Piece," "Ideal Copy," "Imperfect," "Impression," "Issues and States," "Misprints," "Offset," "Perfect," "Preliminary Leaves, or Prelims," "Press Corrections," "Press Figures," "Provenance," and "State"

Belanger, Terry. "Descriptive bibliography." In Jean Peters, ed. *Book Collecting: A Modern Guide*. New York & London: R.R. Bowker, 1977: p. 97-115. [Available on Blackboard]

Darnton, Robert. "The importance of being bibliographical." Originally published in 2003; reprinted in *The Case for Books*. New York: Public Affairs, 2009: p. 131-148. [Available on Blackboard]

Gaskell, Philip. *A New Introduction to Bibliography*. Oxford: Clarendon Press, 1972, 1974: p. [78]-107, [321]-335. [Selections on imposition and format and on bibliographical description available on Blackboard]

Greg, Walter W. (1875-1959). "What is bibliography?" Originally published in 1914; reprinted in *The Collected Papers of Sir Walter W. Greg*. Oxford: Clarendon Press, 1966: p. [75]-88. [Available on Blackboard]

### **Watch:**

Video: Terry Belanger, *The Anatomy of a Book I: Format in the Hand-Press Period* (Rare Book School, 1991) [will be shown in class, and if necessary view independently at Bobst Avery Center]

**\*\*\*REMINDER: NO CLASS NEXT WEEK, MARCH 14, FOR SPRING BREAK\*\*\***

## Week 8 (March 21) The Book in the 17<sup>th</sup> Century

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- The book in the Americas
- Rise of bibliomania and book collecting
- Book illustration processes

### **Read:**

Carter, *ABC for Book Collectors: "Auctions," "Binder's Tickets," "Engravings," "Extended," "Extra-Illustrated," "Illustration Processes," "Intaglio," "Pirated Edition, Piracy," "Vignette," and "Wood-cut, Wood-engraving"*

Howard, *The Book: The Life Story of a Technology*, p. 87-111

Chappell, *A Short History of the Printed Word*, p. 123-157 (optional)

Steinberg, *Five Hundred Years of Printing*, section II ("The Era of Consolidation, 1550-1800) (optional)

Basbanes, Nicholas A. *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* [ch. 3, "Rule Britannia," on book collecting in the 13<sup>th</sup>-19<sup>th</sup> centuries]. New York: Henry Holt/Owl Books, 1995, 1999: p. 83-126. [Available on Blackboard]

Blumenthal, Joseph (1897-1990). *The Printed Book in America*. Hanover, N.H. & London: Dartmouth College Library/University Press of New England, 1977: p. 1-33. [Selections available on Blackboard]

Hall, David D. "Introduction: The uses of literacy in New England, 1600-1850." In William L. Joyce et al., eds., *Printing & Society in Early America*. Worcester, Mass.: American Antiquarian Society, 1983: p. [1]-47. [Available on Blackboard]

Reese, William S. "The first hundred years of printing in British North America: printers and collectors." [Revised paper originally read at annual meeting of the American Antiquarian Society on Oct. 18, 1989 and published by the AAS in 1990.]

<http://www.reeseco.com/papers/first100.htm>

Spufford, Margaret. *Small Books and Pleasant Histories: Popular Fiction and its Readership in Seventeenth-Century England*. London: Methuen & Co., 1981: p. [1]-18. [Selections available on Blackboard]

### **Browse/Skim:**

*The Graphics Atlas* [website]. <http://www.graphicsatlas.org/>

## Week 9 (March 28) The Book in the 18<sup>th</sup> Century

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- Authorship and copyright
- New readers and ways of reading
- Book illustration processes

### **Read:**

Chappell, *A Short History of the Printed Word*, p. 158-190 (optional)

Altick, Richard (1915-2008). "The English Common Reader: From Caxton to the Eighteenth Century." Originally published in *The English Common Reader* (1957, rev. 1998); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. [340]-349. [Available on Blackboard]

Barthes, Roland (1915-1980), and Michel Foucault (1926-1984). "The death of the author" and "What is an author?" Originally published in 1968 and 1969, respectively; reprinted in *The Book History Reader*: p. [221]-230. [Available on Blackboard]

Darnton, Robert. *The Forbidden Best-Sellers of Pre-Revolutionary France*. New York & London: W.W. Norton, 1995: p. xvii-xxiii, 3-21. [Selections available on Blackboard]

Eisenstein, Elizabeth L. *Print Culture and Enlightenment Thought* [Sixth Hanes Lecture; 33 p.]. Chapel Hill, N.C.: Rare Book Collection/University Library, University of North Carolina at Chapel Hill, 1986. [Available on Blackboard]

Feather, John. "The British book market, 1600-1800." In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [232]-246. [Available on Blackboard]

Johnson, Samuel (1709-1784). Letter to Lord Chesterfield, Feb. 7, 1755. Retrieved Sept. 4, 2016. <http://www.johnderbyshire.com/Readings/chesterfield.html>

U.K. Copyright Act of 1709 ("Statute of Anne"). [http://en.wikisource.org/wiki/Copyright\\_Act\\_1709](http://en.wikisource.org/wiki/Copyright_Act_1709)

### **Browse/Skim:**

Lackington, James (1746-1815). *Memoirs of the First Forty-Five Years of the Life of James Lackington, the Present Bookseller in Chiswell Street, Finsbury Square, London*. Originally published in 1794 (7<sup>th</sup> ed.); reprinted in New York & London: Garland Publishing, 1974: p. [237]-272. [Optional], just browse/skim selections available on Blackboard]

UK RED, *The Reading Experience Database* [website]. <http://www.open.ac.uk/Arts/reading/UK/index.php>

## Week 10 (April 4) The Book in the 19<sup>th</sup> Century

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- New technologies and their impact
- New sales and distribution methods

DUE: *Group description assignment using Palmer books and worksheets*

(See separate assignment description distributed in class and available on Blackboard)

### **Read:**

Carter, *ABC for Book Collectors*: "Association Copy," "Autograph," "Book-Plate (or Ex Libris)," "Book-Label," "Book-Stamp (or Library Stamp)," "Colour Plate Books," "Dedication Copy," "Dust-Jackets (or Dust-Wrapper)," "Edition-Binding," "Electrotype," "Inscribed Copy," "Inscription," "Interleaved," "Presentation Copy," "Provenance," "Publisher's Cloth," "Serials, Serialisation," "Stereotype," "Trade Binding," "Wove Paper," and "Yellow-Back"

Howard, *The Book: The Life Story of a Technology*, p. 114-137

Reynolds, *Mightier than the Sword: Uncle Tom's Cabin and the Battle for America*, p. ix-167

Chappell, *A Short History of the Printed Word*, p. 191-226 (optional)

Steinberg, *Five Hundred Years of Printing*, section III ("The Nineteenth Century"), chapters 1-5 (optional)

Gaskell, Philip. *A New Introduction to Bibliography* [selection on printing machines]. Oxford: Clarendon Press, 1972, 1974: p. [251]-283. [Available on Blackboard]

Griest, Guinevere L. "A Victorian Leviathan: Mudie's Select Library." In *Nineteenth-Century Fiction* 20/2 (Sept. 1965): p. 103-126. [Available on Blackboard]

McHenry, Elizabeth. "Forgotten readers: African-American literary societies and the American scene." In James P. Danky and Wayne A. Wiegand, eds. *Print Culture in a Diverse America*. Urbana, Ill. and Chicago: University of Illinois Press, 1998: p. 149-172. [Available on Blackboard]

### **Watch:**

YouTube videos:

- "Papermaking" / ThePaperMillStore (4:54 min.)  
<https://www.youtube.com/watch?v=7SdJtYkAzTw>
- "Linotype machine" / oldengine1 (1:47 min.)  
<https://www.youtube.com/watch?v=PRYxOs1oCRY>
- "Eldon Meeks runs a Linotype machine" / gazetteonline (2:11 min.)  
<https://www.youtube.com/watch?v=nf0hDWOOrnWA>
- "Monotype & Linotype in operation" / Toschez (2:30 min.)  
[https://www.youtube.com/watch?v=A\\_EZQsRkO9E](https://www.youtube.com/watch?v=A_EZQsRkO9E)

### **Browse/Skim:**

*The Victorian Web: Literature, History & Culture in the Age of Victoria* [website]. "The technologies of nineteenth-century illustration: woodblock engraving, steel engraving, and other processes."

<http://www.victorianweb.org/art/illustration/tech1.html>



## Week 11 (April 11) Late 19<sup>th</sup> Century Trends

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- The book in the age of industry
- Reactions and the private press movement
- William Morris and his legacy

### DUE: Assignment 5: Biography of a Book—Part II (draft)

(See separate assignment description at end of syllabus and available on Blackboard)

### **Read:**

Carter, *ABC for Book Collectors: "Press Books," "Private Press," and "Privately Printed"*

Reynolds, *Mightier than the Sword: Uncle Tom's Cabin and the Battle for America*, p. 169-273

Chappell, *A Short History of the Printed Word*, p. 227-254 (optional)

Steinberg, *Five Hundred Years of Printing*, section IV ("1900-1955"), chapters 1-3 (optional)

Burrows, Edwin G., and Mike Wallace. "Manhattan, Ink." In *Gotham: A History of New York City to 1898*. New York & Oxford: Oxford University Press, 1999: p. [674]-690. [Available on Blackboard]

Eliot, Simon. "From few and expensive to many and cheap: the British book market, 1800-1900." In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [291]-302. [Available on Blackboard]

Mollier, Jean-Yves and Marie-Françoise Cachin. "A continent of texts: Europe, 1800-1900." In *A Companion to the History of the Book*: p. [303]-314. [Available on Blackboard]

Morris, William (1834-1896). "Printing," "The ideal book," and "A note by William Morris on his aims in founding the Kelmscott Press." Originally published in 1893 and 1896; reprinted in William S. Peterson, ed. *The Ideal Book: Essays and Lectures on the Arts of the Book by William Morris*. Berkeley & Los Angeles: University of California Press, 1982: p. 59-78. [Available on Blackboard]

Updike, Daniel Berkeley (1860-1941). "Some revivals of printing in the nineteenth century." Originally published in 1906; reprinted in William S. Peterson, ed. *The Well-Made Book: Essays & Lectures by Daniel Berkeley Updike*. West New York, N.J.: Mark Batty, 2002: p. 135-142. [Available on Blackboard]

### **Browse/Skim:**

*The Art of American Book Covers* [website by Richard Minsky].

<http://americanbookcovers.blogspot.com/>

*Publishers' Bindings Online, 1815-1930: The Art of Books* [website by University of Alabama].

<http://bindings.lib.ua.edu/>

## Week 12 (April 18) The Book in the 20<sup>th</sup> Century

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- Paperbacks, book clubs, and popularization
- Computers and their impact on printing and publishing

DUE: Assignment 6: Reflection/reaction paper on readings (exact topic TBA)

### **Readings:**

Chappell, *A Short History of the Printed Word*, p. 255-274 (optional)

Howard, *The Book: The Life Story of a Technology*, p. 139-158

Steinberg, *Five Hundred Years of Printing*, section IV ("1900-1955"), chapters 4-7 (optional)

Cerf, Bennett (1898-1971). *At Random: The Reminiscences of Bennett Cerf*. New York: Random House, 1977: p. 195-212. [Selections available on Blackboard]

Feather, John. *A History of British Publishing* [ch. 18, "Allen Lane's idea" on Penguin Books]. London: Croom Helm, 1988: p. 206-213. [Available on Blackboard]

"Helvetica Bold Oblique sweeps Fontys." *The Onion*, Aug. 29, 2001. [Available on Blackboard]

Kilgour, Frederick G. *The Evolution of the Book* [ch. 11, "Computer-driven book production"]. New York: Oxford University Press, 1998: p. 133-150. [Available on Blackboard]

Radway, Janice. "A Feeling for Books: The Book-of-the-Month Club, literary taste and middle-class desire." Originally published in *A Feeling for Books* (1997); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. [359]-371. [Available on Blackboard]

Swanson, Fritz. "The last man for the job." *The Believer* 9/9 (Nov./Dec. 2011): p. 11-21. [Available on Blackboard]

## **Week 13 (April 25) The Book Today**

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- Artists' books
- Recent changes in bookselling and book publishing
- E-books, born-digital books, and new forms and media

### **Read:**

Chappell, *A Short History of the Printed Word*, p. 275-300 (chapter XI on "The Digital Revolution and the Close of the Twentieth Century"; selection available on Blackboard for those using earlier editions) (required, essential reading for this week)

Howard, *The Book: The Life Story of a Technology*, p. 139-158 [Reread if necessary]

Steinberg, *Five Hundred Years of Printing*, section V ("The Postwar World"), chapters 1-8 (optional)

Drucker, Johanna. *The Century of Artists' Books*. New York: Granary Books, 1995: p. 1-44, 357-364. [Optional; selections available on Blackboard]

Gardiner, Eileen, and Ronald G. Musto. "The electronic book." In Michael F. Suarez and H.R. Woudhuysen, eds., *The Book: A Global History*. Oxford: Oxford University Press, 2013: p. [271]-284. [Available on Blackboard]

### **Watch:**

YouTube video: "Text /Messages: Artist Books at the Walker Art Center [Minneapolis, Minn.]" / Chuckumentary (2009) (2:49 min.)

<https://www.youtube.com/watch?v=8S2y-7nq5hc>

### **Optionally Watch:**

YouTube video: "Salon Presentation: The Possibilities of the Artists Books" / Art Basel, June 13, 2013 (52.05 min.)

<https://www.youtube.com/watch?v=5VFDq9Cn6mo>

## Week 14 (May 2)    The Book Tomorrow

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- “Everything old is new again?”

DUE: *Final “Biography of a Book” paper*

(See separate assignment description at end of syllabus and available on Blackboard)

### **Read:**

National Endowment for the Humanities. *Reading on the Rise: A New Chapter in American Literacy*. Washington, DC: NEH, 2009. [Available on Blackboard]

Pew Research Center. *E-Reading Rises as Device Ownership Jumps*. Washington, DC: Pew Research, 2014. [Available on Blackboard]

Pew Research Center. *Book Reading 2016*. Washington, DC: Pew Research, 2016. [Available on Blackboard]

Phillips, Angus. “Does the book have a future?” In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [547]-559. [Available on Blackboard]

Thompson, John B. *Merchants of Culture: The Publishing Business in the Twenty-First Century*. 2<sup>nd</sup> ed. New York: Plume/Penguin, 2012: p. 377-409. [Selections available on Blackboard]

## BIOGRAPHY OF A BOOK ASSIGNMENT

*(Various due dates in week 4, 6, 11 and 14; all to be submitted via Blackboard upload links)*

*Objectives of this assignment are as follows:*

- To provide you with a deep, personal, and first-hand experience in handling a book printed during the hand-press period
- To apply the principles of descriptive bibliography and make full use of its technical vocabulary
- To learn to use standard bibliographic reference works
- To explore concepts of authorship and publishing history as they apply to a particular book and its text
- To relate a printed book and its subject matter to the intellectual and socio-historical contexts that produced them
- To investigate theories of readers and reading as they apply to a book and its text
- To provide practice in interpreting books in light of the full range of potential interests of patrons and users of special collections libraries and visitors to special collections exhibitions

### **General Instructions**

Select a copy of a book, preferably published before 1830, of a work that has some personal meaning for you. Your book should have been printed in the West (e.g., Europe, the United States, or Latin America), and it should be written in a language that you can read with ease. Additionally, it should be in its original binding or in a binding roughly contemporary to the publication date of the book. The book may come from your personal collection, and if it is from an institutional library, be sure that the library will give you repeated access, since you will likely have to handle the book more than once during the semester.

### **Proposal (1-2 pages, plus preliminary bibliography of secondary reference sources; due week 4)**

Describe why you have selected your book and why it is important to you as a modern reader. Indicate where in the New York City area you have found editions of this work (preferably issued before ca. 1830) and where you will be consulting a copy (or copies), and give an initial overview of what you know about this particular copy of the work. Prepare a preliminary bibliography of secondary sources on this edition of the work, especially background information on the printer, publisher, bookseller, early owners of this particular copy of the book, etc. (Try to keep secondary sources on the work itself, like essays or biographies on the author, to a minimum.)

**Part I: Authorship and Printing and Publication History**  
**(outline or draft, 3-5 pages; due week 6)**

Identify and describe the author, publisher, and others associated with the publication, e.g., editor, translator, printer, illustrator, binder, etc., making full use of relevant biographical sources (e.g., *Dictionary of National Biography* (DNB), *Dictionary of American Biography* (DAB), *American National Biography Online*, etc.).

Trace the history of the work, and include references to ancestors or precursors, if any, and descendents or later editions. Indicate how this edition or issue differs from, or is similar to, other manifestations of the same work. In the case of obscure works, describe other works that are or may be related or that served as precursors to this work.

Also include full bibliographical citation data for the work, i.e., author/editor, title, imprint information, measurements, etc.

Explain all of this in engaging prose, perhaps casting it as a detailed entry in a library exhibition catalog targeted to an educated but general public. Include bibliographical references to relevant sources using MLA citation format (see syllabus for ideas).

**Part II: Bibliographical Description (outline or draft, 3-5 pages; due week 11)**

Describe the unique physical characteristics of your copy of the book. Please use technical terms from Carter's *ABC for Book Collectors* as much as possible, or use other appropriate terms as discussed in class or in your readings. Consider paper, typeface and other printing characteristics, illustration if any, binding and binding materials, unique marks, marginalia, bookplates, signs of wear, etc. Provide a *full collation* as described in Belanger and in class.

**Final Biography of a Book Paper (12-18 pages double-spaced, plus full bibliography and appendices as necessary; due week 14)**

Your final paper should include parts I and II above, now including the social-historical and intellectual context of the work, its distribution, readership, and cultural significance. Briefly summarize the contents of the work and its relationship to similar literature of its time. Discuss the known or likely distribution patterns of the book, probable edition size, cost of production and pricing to buyers, economic and political context, audience and readership, reviews and critical reception, significance for its society, and the survival of copies of this edition or issue. Be sure to support every assertion that you make with evidence and appropriate footnotes or endnotes. If you are conjecturing, please say so explicitly.

Seek relevant evidence in bibliographies, studies of printing history, WorldCat and OCLC catalog records, and any other reliable sources as discussed in class or mentioned in the "Additional Resources for the History of the Book" bibliography appended to the course syllabus.

## APPENDIX:

### ADDITIONAL LIU GUIDELINES, POLICIES, PROCEDURES, AND TECHNICAL SUPPORT

#### CLASS PROTOCOLS AND NETIQUETTE

- Treat all course users with respect.
- It's fine to disagree, but do so with professional courtesy.
- When offering criticism in online portions of course, remember to also point out the positives and areas that are well done.
- Do not type online posts in ALL CAPS—it's the online equivalent of yelling.
- Stay on topic to avoid rambling.
- Look out for acronyms or jargon; spell things out the first time and then use the acronym.
- Use appropriate grammar, punctuation, and spelling.
- Text messaging shortcuts and emoticons should be used judiciously (*or you can tell the students not to use them—this is a matter of personal preference*).

#### ACADEMIC INTEGRITY

Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the educational mission of Long Island University and the students' personal and intellectual growth. Please see:

<http://www.liu.edu/CWPost/StudentLife/Services/Counseling/AcadPolicies>

#### ANTI-HARASSMENT

Long Island University's anti-harassment/discrimination policy and complaint procedure can be accessed here: <http://www.liu.edu/About-LIU/University-Departments/Human-Resources-Old/HR-Policies/Anti-Harassment-Discrimination-Policy>

#### STUDENT SUPPORT SERVICES

Students with disabilities, who require accommodations, should contact the appropriate office during the first week of the semester. In Brooklyn, contact Student Support Services: 718-488-1044. At Post, contact Disability Support Services: 516-299-3057. For more information, see:

<http://www.liu.edu/CWPost/StudentLife/Services/LSC/DSS>

#### TECHNICAL SUPPORT

Blackboard is available at <http://blackboard.liu.edu>. For student help, go to:

[https://help.blackboard.com/en-us/Learn/9.1\\_2014\\_04/Student](https://help.blackboard.com/en-us/Learn/9.1_2014_04/Student) or access help directly from your course by selecting "Help" in the course menu. The help site provides a wide variety of tutorials and videos that will help you navigate the Blackboard environment.

IT staff is available to respond readily to student and faculty questions Monday to Friday 9 a.m. to 5 p.m. at [it@liu.edu](mailto:it@liu.edu) or 718-488-3300 or 516-299-3300 (or x3300 from the Brooklyn or Post campus). Students and faculty may email after hours and will receive a response as soon as a staff member is

available. Often, staff members are able to answer questions in the evening or on the weekends, but an immediate response is not guaranteed.

**General Technology Guidelines:** Students will need Internet access and a PC or Mac computer with the latest version of a web browser (Firefox, Internet Explorer, Chrome, Safari). For Adobe Connect meetings, students should run an audio test prior to meetings; a headset may reduce echoing sound. You can access Blackboard anywhere you have Internet access, but there are some guidelines to follow that will make your experience more productive:

- The Firefox web browser works best with Blackboard.
- Be sure that your computer has the latest Flash player installed. Flash enables videos from YouTube and other sources to be played within Blackboard.
- Sometimes Wi-Fi connections can be slow; if you encounter problems, it is best to switch to a hardwired connection.