Time and Place
Bobst Library, NYU, Avery Fisher Center, 2nd Floor (70 Washington Square South, New York, N.Y. 10012), Wednesdays, Sept. 7 through Dec. 14, 2015, 6:30-8:20 p.m. (except for Nov. 23 for Thanksgiving recess). 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, fax 212-995-4072, email fernando.pena@liu.edu. Email communication is always preferable.

Office Hours
Tuesdays 2-4 p.m. and Wednesdays 2-4 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 Goals and corresponding Student Learning Objectives (SLOs):

- Goal 1. Apply the principles, ethics and philosophy of the profession while serving their patrons, institutions and communities; and corresponding SLOs
  - 1a. Explain and apply the foundations and principles of the library and information science professions; and
  - 1c. Compare and contrast different types of collections and information centers.
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:

<table>
<thead>
<tr>
<th>Assignment Description</th>
<th>Grade Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Six short written assignments</td>
<td>50%</td>
</tr>
<tr>
<td>(5-15% of final grade)</td>
<td></td>
</tr>
<tr>
<td>Final “Biography of a Book” paper</td>
<td>25%</td>
</tr>
<tr>
<td>Class participation, including completion of ungraded assignments</td>
<td>25%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Assignment Description**

| Class Participation (including completion of any ungraded assignments)                  | 25%              |
| **Throughout the 14 weeks of course**                                                 |                  |

| Short Written Assignments                                                              | (50%)            |
| Various due dates (full assignment descriptions at end; all should be turned in via Blackboard links) |                  |

| Assignment 1: Informal Reflection Paper on Reading and Writing by Candlelight          | 5%               |
| **Due Wednesday, September 21**                                                       |                  |

| Assignment 2: Biography of a Book Proposal                                            | 5%               |
| **Due Wednesday, September 28**                                                      |                  |

| Assignment 3: Biography of a Book—Part I (outline or draft)                           | 5%               |
| **Due Wednesday, October 12**                                                        |                  |

| Assignment 4: Reflection/Reaction Paper on Readings (topic TBA)                       | 15%              |
| **Due Wednesday, October 19**                                                       |                  |

| Assignment 5: Biography of a Book—Part II (outline or draft)                          | 5%               |
| **Due Wednesday, November 16**                                                       |                  |

| Assignment 6: Reflection/Reaction Paper on Readings (topic TBA)                       | 15%              |
| **Due Wednesday, November 30**                                                       |                  |

| Final Biography of a Book Paper                                                       | 25%              |
| **Due Wednesday, December 14**                                                       |                  |

| TOTAL                                                                                 | 100%             |
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:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>GPA</th>
<th>Percentage Score</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
<td>93-100%</td>
<td>Outstanding achievement. 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.</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
<td>90-92%</td>
<td>Very good work. 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.</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
<td>87-89%</td>
<td>Good work. 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).</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
<td>83-86%</td>
<td>Adequate work. 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).</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
<td>80-82%</td>
<td>Marginal work. Performance demonstrates incomplete understanding of course materials; grammatical errors, misspellings, and typos are frequent (average six-ten per page).</td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
<td>77-79%</td>
<td>Unsatisfactory work. 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.</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
<td>70-76%</td>
<td>Unacceptable work. 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.</td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
<td>0-69%</td>
<td>Failing. Student failed to turn in assignment(s) or plagiarized.</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class meetings (14 sessions x 2 hours each)</td>
<td>28</td>
</tr>
<tr>
<td>Readings (14 weeks x 6 hours/week)</td>
<td>84</td>
</tr>
<tr>
<td>Six short written assignments</td>
<td>30</td>
</tr>
<tr>
<td>(6 x avg. 5 hours each)</td>
<td></td>
</tr>
<tr>
<td>Final “Biography of a Book” paper</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>162 (average 11.6 hours/week)</td>
</tr>
</tbody>
</table>

**Required Texts and Readings**


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

**Other Texts Recommended for Completing Course Assignments (available at Bobst Library/NYU; most also available at Schwartz Library at LIU/C.W. Post)**


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://www.scriptorium.columbia.edu/ [Database of medieval and renaissance manuscripts in the United States, with detailed bibliographic descriptions and many images]


University of California, Los Angeles (UCLA). UCLA Library Special Collections Blog http://blogs.library.ucla.edu/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://www2.liu.edu/cwis/cwp/library/exhibits/plagstudent.htm.

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://www2.liu.edu/cwis/cwp/Library/workshop/citation.htm 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

Class I. September 7  Introduction

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

Read:


Class II. September 14 The Book in the Ancient World

- 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, “Bibliography,” “Manuscript,” “Parchment,” “Rarity,” and “Vellum”
Chappell, p. 3-42 (optional)
Howard, p. 1-25


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
Class III. September 21 — The Book in the Medieval World

- 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:**


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


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

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


**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-SHqlZs

**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/
Class IV. September 28  The Birth of Printing

- The invention of printing and Gutenberg’s achievement
- The book in the 15th 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:


Chappell, p. 43-92 (optional)

Howard, p. 27-53

Steinberg, chapters 1 and 2 (optional)

[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]

[Available on Blackboard]


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.) [Many other options for viewing this video besides the one given below are available on YouTube and elsewhere]

http://www.veoh.com/watch/v18714625RMJnrG8x
Class V. October 5    The Mechanics of Printing

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

Read:
Carter, “Copy,” “Forme,” “Fount or Font,” “Layout,” “Point System,” “Type Measurement,” and “Typography”
Steinberg, chapter 3 (optional)

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=eExIlUeGtvE ("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=nTnVajiYfwwQ ("Assembling a mould," 2:22 min.)
- https://www.youtube.com/watch?v=WgHst9Amhio ("Casting type," 3:32 min.)
- https://www.youtube.com/watch?v=LiiXXx9yk0 ("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]

11
Class VI. October 12  The Book in the 16th Century

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

**DUE:** Assignment 3: Biography of a Book—Part I (outline or draft)
(See separate assignment description at end of syllabus and available on Blackboard)

**Read:**
Chappell, p. 93-122 (optional)
Howard, p. 55-86
Steinberg, chapters 4-9 (optional)

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

12
Class VII. October 19 Descriptive Bibliography and Book History

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

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

Read:


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]
Class VIII. October 26  The Book in the 17th Century

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

Read:


Chappell, p. 123-157 (optional)

Howard, p. 87-111

Steinberg, section II (“The Era of Consolidation, 1550-1800) (optional)


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


Browse/Skim:

Class IX. November 2  The Book in the 18th Century

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

Read:

Chappell, p. 158-190 (optional)


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]


Browse/Skim:


Class X. November 9  The Book in the 19th Century

- 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:**

Chappell, p. 191-226 (optional)
Howard, p. 114-137
Steinberg, section III (“The Nineteenth Century”), chapters 1-5 (optional)

**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=nf0hDWOrrWA
- “Monotype & Linotype in operation” / Toschez (2:30 min.)
  https://www.youtube.com/watch?v=A_EZQsRkO9E

**Browse/Skim:**
http://www.victorianweb.org/art/illustration/tech1.html
Class XI. November 16  Late 19th Century Trends

- 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 (outline or draft)**
(See separate assignment description at end of syllabus and available on Blackboard)

**Read:**
Chappell, p. 227-254 (optional)
Steinberg, section IV (“1900-1955”), chapters 1-3 (optional)

**Browse/Skim:**
The Art of American Book Covers [website by Richard Minsky].
http://americanbookcovers.blogspot.com/
http://bindings.lib.ua.edu/

***REMINDER: NO CLASS ON WEDNESDAY, NOV. 23 (THANKSGIVING HOLIDAY)***
Class XII. November 30  The Book in the 20th Century

- 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, p. 255-274 (optional)
Howard, p. 139-158
Steinberg, section IV (“1900-1955”), chapters 4-7 (optional)
Class XIII. December 7  The Book Today

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

Read:
Chappell, 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)
Howard, p. 139-158 [Reread if necessary]
Steinberg, section V (“The Postwar World”), chapters 1-8 (optional)

Watch:
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

Class XIV. December 14  The Book Tomorrow

- “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:
**BIography of a Book Assignment**

*(Various due dates: September 28, October 12, November 16, and December 14, 2016; all parts to be turned in 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 February 11)**

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 February 25)

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 descendants 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 April 7)

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 April 28)

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

<table>
<thead>
<tr>
<th>CLASS PROTOCOLS AND NETIQUETTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Treat all course users with respect.</td>
</tr>
<tr>
<td>• It’s fine to disagree, but do so with professional courtesy.</td>
</tr>
<tr>
<td>• When offering criticism in online portions of course, remember to also point out the positives and areas that are well done.</td>
</tr>
<tr>
<td>• Do not type online posts in ALL CAPS—it’s the online equivalent of yelling.</td>
</tr>
<tr>
<td>• Stay on topic to avoid rambling.</td>
</tr>
<tr>
<td>• Look out for acronyms or jargon; spell things out the first time and then use the acronym.</td>
</tr>
<tr>
<td>• Use appropriate grammar, punctuation, and spelling.</td>
</tr>
<tr>
<td>• 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).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACADEMIC INTEGRITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>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: <a href="http://www.liu.edu/CWPost/StudentLife/Services/Counseling/AcadPolicies">http://www.liu.edu/CWPost/StudentLife/Services/Counseling/AcadPolicies</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ANTI-HARASSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long Island University’s anti-harassment/discrimination policy and complaint procedure can be accessed here: <a href="http://www.liu.edu/About-LIU/University-Departments/Human-Resources-Old/HR-Policies/Anti-Harassment-Discrimination-Policy">http://www.liu.edu/About-LIU/University-Departments/Human-Resources-Old/HR-Policies/Anti-Harassment-Discrimination-Policy</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STUDENT SUPPORT SERVICES</th>
</tr>
</thead>
<tbody>
<tr>
<td>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: <a href="http://www.liu.edu/CWPost/StudentLife/Services/LSC/DSS">http://www.liu.edu/CWPost/StudentLife/Services/LSC/DSS</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TECHNICAL SUPPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackboard is available at <a href="http://blackboard.liu.edu">http://blackboard.liu.edu</a>. For student help, go to: <a href="https://help.blackboard.com/en-us/Learn/9.1_2014_04/Student">https://help.blackboard.com/en-us/Learn/9.1_2014_04/Student</a> 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.</td>
</tr>
<tr>
<td>IT staff is available to respond readily to student and faculty questions Monday to Friday 9 a.m. to 5 p.m. at <a href="mailto:it@liu.edu">it@liu.edu</a> 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.</td>
</tr>
</tbody>
</table>
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.