

**ENG4910: Topics in Collaborative Research:
Print Histories in the 20th and 21st Centuries**

Dr. Galvan/Fall 2024

Section: 8MG1

Time: T 5-6, Th 6 → Tuesdays 11:45am-1:40pm, Thursdays 12:50-1:40pm

Place: MAT 0118

Instructor Name: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office: TUR 4348

Office Hours: T 2:00-3:00pm, Th 10:45-11:45am in person or via Zoom

(<https://ufl.zoom.us/j/4428011361>); email in advance to make an appt.

Canvas Website: <https://elearning.ufl.edu/>

Course Website: <https://eng4910fall2024.wordpress.com/>

Course Description:

How do books get made? How do we print in color? How did we make copies before Xerox? How have new technologies changed how we produce books and other printed matter? These kind of questions and others that deal with the materiality of books and book history will guide us in this course as we learn about the rapid evolution of print technologies in the 20th and 21st centuries for books, periodicals, comics, and other printed matter. We will discuss and sometimes participate in demonstrations of technologies like: linotype, letterpress, mimeograph, xerography, spirit duplication, risograph, offset, 3D printing, PDFs, typewriters, word processing, etc. We will visit relevant research collections and labs on campus to peek behind-the-scenes into the practical nuts and bolts of literary production and distribution. Students will learn how to conduct original research into a specific print technology, drawing upon relevant archival and other resources.

Course assignments will include digital reflections on a shared course website, a short formal essay, and a research project with a digital component.

Course Objectives:

- Students will close-read and analyze wide-ranging literary media
- Students will identify writing and publication technologies used in the contemporary era
- Students will practice writing in many forms and formats, both analog and digital
- Students will develop research skills in libraries and special collections
- Students will conduct original research and develop a research project

Books to Purchase: N/A

Course Texts: Course texts will be available for download as PDFs via Canvas or through online links posted on the syllabus and course website. Some course texts may be on course reserves, as indicated via Canvas. When you write about course texts, you must cite from the version indicated on the syllabus.

Assignments & Grading:

Refer to the university grading policy for overarching information:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Participation (10%, all semester): You will be assessed based on your contributions to class discussion and completion of in-class assignments, such as impromptu freewriting exercises, small group conversations, large group discussion, etc. You will assess your participation according to a rubric at multiple points throughout the semester and receive feedback.

Digital Posts + Discussion Lead (10%, due Weeks 3-13): You will publish two digital posts of roughly 500 words each on the course website throughout the semester. In these posts, you will perform a short close reading of the assigned text and create three discussion questions for selected passages. To receive credit, you must be present to help lead discussion on the days you select. You will publish your post on the course website at least one day in advance.

Reflection Paper #1 (15%, due Week 5, 9/17): You will compose a 3-5 page paper where you analyze an item that you encountered during one of our site visits in Week 3 or 4, discussing the relevant print histories that the item visualizes and connecting your analysis to relevant course readings. Your bibliography should contain at least 4 sources from the syllabus.

Reflection Paper #2 (15%, due Week 9, 10/15): You will compose a 3-5 page paper where you analyze an item that you encountered during one of our site visits in Week 6 or 8, discussing the relevant print histories that the item visualizes and connecting your analysis to relevant course readings. Your bibliography should contain at least 4 sources from the syllabus.

Abstract, Annotated Bibliography, and Research Timeline (15%, due Week 11, 10/29): You will develop a research topic about the literary usage of a contemporary print technology. You will compose a 250-word abstract of your research, outlining your research focus and major claims. You will accompany this abstract with an annotated bibliography of 5 major sources that will be key to your research focus as well as a research timeline, detailing past and future planned visits to relevant archival collections.

Roundtable Presentation (10%, due Weeks 13-14): In Week 14, you'll share the concept for your research paper through a 5-7 minute presentation where you present your argument through the analysis of one item that you have found through the course of your research as part of a roundtable with other selected classmates. You will field questions about your research following all of your roundtable group's presentations. In preparation for your presentation, you will submit one PowerPoint slide in Week 13 that contains your name, title, and the item you will discuss in your presentation.

Research Paper (25%, due Week 16, 12/3): You will write a 12-15 page research paper about the literary usage of a contemporary print technology. You will develop your topic through the earlier assignments. All students are encouraged to schedule an office hours meeting with me to discuss your topic in Weeks 9-10.

Grading Scale: A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 61-63; F = 0-60

Assignments Format & Due Dates: You must complete all assignments to receive credit for this course. Aside from multimodal and creative work, assignments should be typed, double-spaced, Times New Roman 12-point font, with page numbers and 1-inch margins. They should adhere to MLA or Chicago format, contain a bibliography, and be submitted via Canvas by the beginning of class. Digital posts are due online the day before a given class, as stated here and in the assignment sheet. Late assignments will be penalized one letter grade for each week late. No extensions will be granted the day before an assignment is due.

Academic Honesty & Definition of Plagiarism: Plagiarism of a draft or final version of any assignment will be reported to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, refer to the Student Conduct and Honor Codes: <https://sccr.dso.ufl.edu/students/student-conduct-code/>

Attendance, Participation, & Engagement: In this upper-division course, all members of the class will participate in actively discussing each other's insights about course texts. To do well in this class you must be present and prepared. Much of our foundational learning will happen in classroom conversations and activities. Be conscious of how you can facilitate discussion and engagement through your contributions to the course. Lateness is not tolerated. If you are having scheduling problems, see me as soon as possible. Your course grade drops by one full letter for each unexcused absence after three.

If you are sick, stay home and let me know that you will need an excused absence. You will be given a reasonable amount of time to make up missed work. Please see this link for absences that count as excused: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Course Format: At the beginning of every course, we will devote some time to answering a writing prompt through timed freewriting, which students will later draw upon in guided discussion. We will also discuss and review any upcoming assignments or course matters in the beginning portion of the course. Then, we will discuss the text in small groups and in full-class discussion, which will be guided by students' digital posts and discussion questions.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Computers in the Classroom: You may use a laptop or tablet for note-taking, in-class work, or referring to classroom materials.

Accommodations: Any student requesting academic accommodations based on disability is required to register with the Disability Resource Center, 352-392-8565. More information can be found here: <https://disability.ufl.edu/>

Policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://titleix.ufl.edu/about/laws-policies/>

Counseling and Wellness: Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling & Wellness Center, 352-392-1575 or contact them online: <https://counseling.ufl.edu/>

Requesting Recommendations: If you plan to request a recommendation letter from me, read this guide before doing so: <http://margaretgalkan.org/pedagogy/recommendation-letter-guidelines/>

Course Evaluations: You are expected to provide professional and respectful feedback on the quality of instruction in this course by completing end-of semester course evaluations via GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email received from GatorEvals or in the Canvas course menu under GatorEvals.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

COURSE SCHEDULE

WEEK 1: Introductions

Thursday, August 22

- Introductions
- Review syllabus

WEEK 2: Contemporary Book History

Tuesday, August 27

- Johanna Drucker, “Modern Publishing Transformations” (2018), https://hob.gseis.ucla.edu/HoBCoursebook_Ch_10.html
- Michael Schudson, “General Introduction: The Enduring Book in a Multimedia Age” in *A History of the Book in America* volume 5 (2009)
- Elizabeth A. Harris and Thomas Prior, “How a Book is Made,” *New York Times* (2022), <https://www.nytimes.com/interactive/2022/02/19/books/how-a-book-is-made.html>
- **Review Participation Rubric** alongside bell hooks, *Teaching to Transgress* (1994), excerpts
- Gerald Graff & Cathy Birkenstein, “Entering Class Discussions,” *They Say/I Say* (2018)
- **Review Digital Posts assignment sheet; sign up for Digital Posts**

Thursday, August 29

- Joan Shelley Rubin, “What Is the History of the History of Books?,” *The Journal of American History* 90.2 (2003)
- Matthew Kirschenbaum, “Bibliologistics: The Nature of Books Now, or A Memorable Fancy,” *Post45* (2020), <https://post45.org/2020/04/bibliologistics-the-nature-of-books-now-or-a-memorable-fancy/>
- **Review Digital Posts schedule and WordPress**

WEEK 3: Early Newspaper Comics

Tuesday, September 3

- **Class visit: Early Newspaper Comics, led by Steve Hersh & Katie Smith**
Location: Judaica Suite (2nd Floor of Smathers Library/Library East)
- Roger Sabin, “The Pioneers” in *Comics, Comix & Graphic Novels* (1996)
- Glenn Fleishman, *How Comics Were Made* (2024), excerpt
- Bill Blackbeard & Martin Williams, eds., *The Smithsonian Collection of Newspaper Comics* (1977) excerpts

Thursday, September 5

- William Earl Hutchinson, “An American Master Rediscovered,” *Manuscripts* 61.4 (2009)
- Jenny E. Robb, “Bill Blackbeard: The Collector Who Rescued the Comics,” *The Journal of American Culture* 32.3 (2009)
- **Review Reflection Paper #1**

WEEK 4: Typewriters
Tuesday, September 10

- **Class visit: Typewriters, Publishers' Dummies, Publishing, led by James G. Cusick**
Location: Judaica Suite (2nd Floor of Smathers Library/Library East)
- Doug Nichol, dir., *California Typewriter* (2016),
https://www.youtube.com/watch?v=AWfgpL1X_oE
- Vanity Fair, "Tom Hanks Changes the Ribbon on a Typewriter" (2018),
<https://youtu.be/GBbsNKaVAB0?si=jS4T53BeLs8VYVcx>
- "U.S. Navy Advanced Typing Duplicating & Manuscript Typewriter Instructional Film" (c. 1940s), <https://archive.org/details/58184USNavyAdvancedTypingVwr>
- Bridget Bihm-Manuel, "Work of the Florida Federal Writers Project Now Available Online" (2022),
<https://pk Yonge.uflib.ufl.edu/2022/09/16/work-of-the-florida-federal-writers-project-now-available-online/>

Thursday, September 12

- **Hands-on demo: Typewriters**
- Martyn Lyons, *The Typewriter Century* (2021), Chapters 2 & 4
- Dana Gerber, "For \$35,000, you could own the Boston area's last remaining typewriter shop" (2024),
<https://www.bostonglobe.com/2024/05/17/business/cambridge-typewriter-new-owner-retirement-tom-furrier/>

WEEK 5: Midcentury Pulps

Tuesday, September 17

- **Reflection Paper #1 Due**
- Paula Rabinowitz, *American Pulp* (2015), Chapters 1-2
- Trysh Travis, "Print and the Creation of Middlebrow Culture" in *Perspectives on American Book History* (2002)

Thursday, September 19

- **Special guest: Karen Libby (University of Florida)**
- Paula Rabinowitz, *American Pulp* (2015), Chapter 7
- Susan Stryker, *Queer Pulp* (2001), Chapter 3

WEEK 6: Who We Publish & Remember

Tuesday, September 24

- **Class visit: Zora Neale Hurston, Pulps, led by Flo Turcotte & Tiffany R. Pennamon**
Location: Judaica Suite (2nd Floor of Smathers Library/Library East)
- Tracy Heather Strain, dir., *Zora Neale Hurston: Claiming a Space* (2023),
<https://youtu.be/t2oAxnfbZvc?si=knvCMoAXekhScsnd>
- Nicole Anae, "'Now You Cookin' with Gas': Zora Neale Hurston and Her Legacy, 1891-1960" in *Bury My Heart in a Free Land* (2017)

Thursday, September 26

- María Eugenia Cotera, *Native Speakers* (2008), Chapters 2 & 5

WEEK 7: Book Publishing

Tuesday, October 1

- Dan Sinykin, *Big Fiction* (2023), Introduction, Chapters 1 & 3
- **Participation checkin #1**
- **Review Reflection Paper #2**

Thursday, October 3

- *Among Friends* (2023), excerpts
- Patrick Henry, “Book Production Technology since 1945” in *A History of the Book in America* volume 5 (2009)
- Beth Luey, “The Organization of the Book Publishing Industry” in *A History of the Book in America* volume 5 (2009)

WEEK 8: Grassroots Publishing

Tuesday, October 8

- **Class visit: Florida LGBTQ+ Collection, Black Arts, led by James G. Cusick & Bridget Bihm-Manuel**
Location: Judaica Suite (2nd Floor of Smathers Library/Library East)
- James P. Danky, “The Oppositional Press” in *A History of the Book in America* volume 5 (2009)
- Jane Rhodes, “The Black Press and Radical Print Culture” in *A History of the Book in America* volume 5 (2009)
- Ellen Gruber Garvey, “Out of the Mainstream and into the Streets: Small Press Magazines, the Underground Press, Zines, and Artists’ Books” in *Perspectives on American Book History* (2002)
- Lee Hoffman, “Florida’s Wilderness Wonder Workers – Life in the Civilian Conservation Corps” (2022),
<https://pkyonge.uflib.ufl.edu/2022/04/14/life-in-the-civilian-conservation-corps-floridas-wilderness-wonder-workers/>

Thursday, October 10

- **Hands-on demo: Hectography**
- John Z. Komurki, *Risomania* (2021), pp. 22-41, 220-225
- Rich Dana, *Cheap Copies!* (2021), pp. 11-13, 18-24, 42-44, 56-62
- Ian Batterham, *The Office Copying Revolution* (2008), pp. 44-70

WEEK 9: Printing Mainstream Newspapers

Tuesday, October 15

- **Reflection Paper #2 Due**
- James L. Baughman, “Wounded but Not Slain: The Orderly Retreat of the American Newspaper” in *A History of the Book in America* volume 5 (2009)
- Glenn Wallach, “Newspapers since 1945” in *Perspectives on American Book History* (2002)
- **Review Research Project**

Thursday, October 17

- David Loeb Weiss, dir., *Farewell, Etaoin Shrdlu* (1978), <https://vimeo.com/127605643>
- Doug Wilson, dir., *Linotype: The Film* (2012), <https://www.youtube.com/watch?v=VDM-EbDCiQg>

WEEK 10: Xerography

Tuesday, October 22

- Kate Eichhorn, *Adjusted Margin* (2016), Introduction
- Tim Hunkin and Rex Garrod, “The Photo Copier,” *Secret Life of Machines* (1993), <https://www.youtube.com/watch?v=S2NIAD5qn7E>
- David Owen, “Making Copies,” *Smithsonian* (2004)

Thursday, October 24

- Lisa Gitelman, *Paper Knowledge* (2014), Chapter 3
- Kate Eichhorn, *Adjusted Margin* (2016), Chapter 3

WEEK 11: Word Processing & Digital Formats

Tuesday, October 29

- **Abstract, Annotated Bibliography, and Research Plan Due**
- Matthew G. Kirschenbaum, *Track Changes* (2016), Preface, Introduction, Chapters 3 & 7

Thursday, October 31

- Lisa Gitelman, *Paper Knowledge* (2014), Chapter 4

WEEK 12: Zines

Tuesday, November 5

- **Class visit: Latin American Zines Collections, led by Margarita Vargas-Betancourt**
Location: Smathers 100 (1st Floor of Smathers Library/Library East)
- Theresa Sigmund, “Amplifying the Voices of Local Communities,” *Contemporary And* (2022), <https://contemporaryand.com/magazines/amplifying-the-voices-of-local-communities/>
- La Impresora Info, <https://cargocollective.com/laimpresora/INFO>
- “La Impresora Slideshow” (2022), https://www.youtube.com/watch?v=bV8kki3go_c
- Nicole Delgado, “La Impresora, Puerto Rico” (2023), https://www.youtube.com/watch?v=_oW8-oMxpKI
- Risotto Studio, “What is Risograph Printing?” <https://risottostudio.com/pages/what-is-risograph-printing>

Thursday, November 7

- Stephen Duncombe, *Notes from Underground* (1997), Chapter 1
- Alison Piepmeier, *Girl Zines* (2009), Chapter 2
- Jeremy Brett, “Zine Preservation” in *Zines in Libraries* (2021)

WEEK 13: Risography

Tuesday, November 12

- Komurki, John Z. *Risomania* (2021), pp. 9-15, 214-219, 226-231
- Olivia and Pindot, “All About RISO” (2018), <https://www.youtube.com/watch?v=1rfwKuXlhcE>
- Brad Haylock, “Beyond D.I.Y.: On Risography and Publishing-as-Practice,” *The International Journal of the Book* 8.4 (2011)
- **Participation checkin #2**

Thursday, November 14

- **PowerPoint slide for Presentation due**
- **Hands-on demo: Xerox and Riso Zines and Art**
- Paper Cuts Podcast with Paul Shortt (2021), <https://papercutszines.com/paul-shortt/>

WEEK 14: Presentations

Tuesday, November 19-Thursday, November 21

- **Roundtable Presentations**

WEEK 15: Thanksgiving

Tuesday, November 26-Thursday, November 28

- No class, Thanksgiving Break

WEEK 16: Conclusions

Tuesday, December 3

- **Research Paper Due**
- **Final freewrite/Participation checkin**