

# Texts and Manuscripts

*ENGL 6336 (30768) — Spring 2017*  
*Wednesdays 6:00 - 8:30 pm in Irby 312*

<b>Professor:</b>	Dr. Katherine E.C. Willis
<b>Office:</b>	Irby 317D
<b>Office hours:</b>	MWF 10-11 am and 12-1 pm W 2-3 pm Other times by appt only
<b>Phone:</b>	501-450-5100
<b>Email:</b>	<a href="mailto:kwillis@uca.edu">kwillis@uca.edu</a> (allow 24 hrs for reply; see etiquette policy)

## COURSE DESCRIPTION & OBJECTIVES

In this course we will study the material history of the written word, from the scroll to the ebook, with special emphasis on manuscript culture in the middle ages and the advent of print culture in the early modern period. Readings and assignments are meant to give you both a theoretical understand of book history as well as some practical application.

Because this is not a literature course, the assignments do not include the standard research paper. Instead, our activities will provide you with a foundation for understanding the materiality of primary texts and give you hands-on experience with basic skills in the digital humanities.

You will learn about the technical aspects of production and dissemination for both manuscripts and printed books, and we will also consider the social, political, linguistic, and literary implications of manuscript and book culture. Because the visual aspect is as important as the text in the history of the book, we will also talk about trends in iconography and design, with close attention to the “best sellers” of the early periods. Throughout the course, you will gain familiarity with major digital archives and indices, and we will conclude the course with consideration of the “digital revolution.”

### **Objectives – By the end of this course you will be able to:**

- ◆ describe some of the key theoretical approaches to the history of the book
- ◆ recognize how different media relate to cultural understandings and types of texts (i.e., scroll vs. codex, manuscript vs. printed text, etc.)
- ◆ detail the steps and materials involved in producing medieval manuscripts
- ◆ recognize trends in manuscript design
- ◆ appreciate the differences in paleographic variety

- ◆ describe the “best sellers” of the middle ages and their key features
- ◆ articulate your own hands-on experience of different media
- ◆ compare and contrast the “print revolution” and the “digital revolution”
- ◆ understand the processes and difficulties of textual criticism
- ◆ articulate critical perspectives on the changes involved in the “digital revolution”
- ◆ manipulate basic digital media, including elements of web pages

## **COURSE SCHEDULE**

### **JAN. 17 – FIRST DAY INTRODUCTIONS**

#### READINGS:

- *Broadview Intro to Book History*, introduction and chapter 4
- Marshall McLuhan, *Understanding Media*, chapter 1

#### TOPICS

- Overview of course structure and assignments
- Syllabus
- Scriptorium experience
- What exactly is the history of the book and why does it matter?

### **JAN. 24 – THE SPOKEN WORD AND THE WRITTEN WORD**

#### READINGS:

- Walter J. Ong, [“Literacy and Orality in Our Times”](#) (1979)
- \*Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*, chapters 4-5
- McLuhan, [Understanding Media](#), chapters 8-9

#### TOPICS:

- How do oral language and written language relate?
- How does emphasis on one or the other shape our thought processes, ways of sharing information, and our culture as a whole?

### **JAN. 31 – INTERMEDIALITY AND INTERTEXTUALITY**

#### READINGS:

- \*Jesse M. Gellrich, “Vox Literata: On the Uses of Oral and Written Language in the Later Middle Ages,” from *Discourse and Dominion in the Fourteenth Century: Oral Contexts of Writing in Philosophy, Politics, and Poetry*
- \*Pierre Bourdieu, “The Field of Cultural Production, or: The Economic World Reversed”

#### TOPICS:

- How do Gellrich’s ideas relate to Ong’s and McLuhan’s? Specifics to be guided by the leader of this seminar.

- How do Bourdieu's ideas compare/contrast with Ong's and McLuhan's? Specifics to be guided by the leader of this seminar.

## **FEB. 7 – MANUSCRIPTS FROM SCROLL TO CODEX**

### READINGS:

- Watch instructional videos from the Centre for the History of the Book, Univ. of Edinburgh: [Key Terms in Book History](#), [Scrolls and the Early Codex](#), and [The Early Codex](#)
- Harvard EdX course, *Making and Meaning in the Medieval Manuscript: "The Book: Histories Across Time and Space," "Making and Meaning in the Medieval Manuscript," "Materials," "Formats"*
- \*Jesse M. Gellrich, "The Argument of the Book: Medieval Writing and Modern Theory," in *The Idea of the Book*

### TOPICS:

- How were medieval manuscripts made?
- What are the key terms for talking about the making of manuscripts?
- How did the materialities of the scroll vs. the codex affect the idea of "the book"?
- How did medieval audiences conceive of "the book" as Gellrich explains it? Specifics to be guided by the leader of this seminar.

## **FEB. 14 – MANUSCRIPT PRODUCTION AND DECORATION**

### READINGS:

- The Making of a Medieval Book (linked on my website). Read the text and watch the videos.
- Harvard EdX course, *Making and Meaning in the Medieval Manuscript: "Producing a Manuscript," "Bookbinding"*
- excerpts from Christopher de Hamel, *A History of Illuminated Manuscripts*
- excerpts from J.J.G. Alexander, *Medieval Illuminators and their Methods of Work*

### TOPICS:

- Further discussion of the production of medieval manuscripts and binding
- Overview of scribal experience and materials

## **FEB. 21 – INTRO TO PALEOGRAPHY**

### READINGS:

- Harvard EdX course, *Making and Meaning in the Medieval Manuscript: "Paleography Writ Large"*
- excerpts from Marc Drogin, *Medieval Calligraphy: Its History and Technique*
- Read the [User Manual](#) on the Album interactif de paléographie médiévale website and browse through to get some familiarity with how the site is set up

### TOPICS:

- Common types of script
- Script vs. Hand

- Techniques and tools for writing
- Transcription

## **FEB. 28 – MEDIEVAL “BEST SELLERS”: BOOKS FOR PUBLIC AND PRIVATE RELIGIOUS PRACTICE**

### READINGS:

- Harvard EdX course, *Books in the Medieval Liturgy*: “Introduction to the Liturgy,” “Liturgical Books Used in Mass,” “Books in the Office”
- Harvard EdX course, *The Medieval Book of Hours: Art and Devotion in the Later Middle Ages*: “Introduction to Books of Hours,” “Calendrics,” “Gospel Sequences,” “Prayers,” “Hours of the Virgin,” “Decoration,” “Historical Landmarks”
- excerpts from Michael Camille, *Image on the Edge: The Margins of Medieval Art*

### TOPICS

- Public and private religious practice in the middle ages
- Key features of major types of books
- Miniatures, marginalia, historiated initials

## **MARCH 7 – MAJOR DESIGN TRENDS VARYING BY TIME AND PLACE**

### READINGS:

- Harvard EdX course, *The Medieval Book of Hours: Art and Devotion in the Later Middle Ages*: “Regional Variation in Books of Hours”
- excerpts from *The Canterbury School of Illumination*, by C.R. Dodwell

### TOPICS:

- Insular influence
- Western vs. Eastern styles
- Images of reading and interpretation: the figure of John in medieval illustrated apocalypses

## **MARCH 14 – MIDTERM EXAM**

Followed by walkthrough of interactive page assignment.

## **MARCH 21 – NO CLASS (SPRING BREAK)**

## **MARCH 28 – THE ADVENT OF PRINT**

### READINGS:

- *Broadview Intro to Book History*, chapter 3
- Harvard EdX course, *Print and Manuscript in Western Europe, Asia and the Middle East (1450-1650)*: “Introduction,” “The Physical Book,” “Print and Manuscript,” “Comparandum: Islamic Manuscripts,” “Comparandum: Printing in East Asia”
- \*Elizabeth L. Eisenstein, “The Unacknowledged Revolution,” from *The Printing Press as an Agent of Change*

TOPICS:

- Overview of manual typewriter experience
- What were the key aspects of the shift from medieval manuscripts to printed works?
- How did print affect language?
- How did practices in the west and east compare and contrast?
- Why is print the “unacknowledged revolution”? Specifics to be guided by the leader of this seminar.

**APRIL 4 – PRINT CULTURE AND TEXTUAL CRITICISM**

READINGS:

- *Broadview Intro to Book History*, chapter 2
- \*G. Thomas Tanselle, “The Editorial Problem of Final Authorial Intention,” from *Textual Criticism and Scholarly Editing*
- Roger Chartier, “The Press and Fonts: Don Quixote in the Print Shop,” from *Inscription and Erasure Literature and Written Culture from the Eleventh to the Eighteenth Century*

TOPICS:

- What is textual criticism?
- What problems arise in the process of editing works and producing “definitive” and/or “scholarly” editions?

**APRIL 11 – FURTHER PROBLEMS IN TEXTUAL CRITICISM**

READINGS:

- \*Brenda R. Silver, “Textual Criticism as Feminist Practice: Or, Who’s Afraid of Virginia Woolf Part II,” from *Representing Modernist Texts: Editing as Interpretation*
- \*Beth A. McCoy, “Race and the (Para)Textual Condition,” *PMLA* 121.1 (2006): 156-69.

TOPICS:

To be guided by the two seminar leaders.

**APRIL 18 – TEXT IN THE DIGITAL AGE**

READINGS:

- *Broadview Intro to Book History*, chapter 5
- \*Jerome McGann, “Why Textual Scholarship Matters” and “Digital Tools and the Emergence of the Social Text,” from *A New Republic of Letters*
- \*Anthony Grafton, “Codex in Crisis: The Book Dematerializes,” from *Worlds Made by Words: Scholarship and Community in the Modern West*

TOPICS:

- Are we living in the moment of another revolution?
- How are digital media changing language, texts, and culture?
- Is the digital age a blessing or a threat?
- Specifics to be guided by the seminar leaders.

## **APRIL 25 – RETROSPECTIVE AND LOOKING FORWARD**

### READING:

- \*Ted Striphas, "E-Books and the Digital Future," from *The Late Age of Print: Everyday Book Culture from Consumerism to Control*

### TOPICS:

- Case Study: *Beowulf* in manuscript, print, and digital forms
- Presentations of website work and A/V reflections

## **MAY 2 – FINAL EXAM**

# **COURSE MATERIALS**

### **Required to purchase:**

- *The Broadview Introduction to Book History*, ed. Michelle Levy & Tom Mole, ISBN: 9781554810871. [Digital pdf or epub version](#) available online.
- [Pilot Parallel Calligraphy Pen](#), 2.4 mm nib size
- Prepare to spend about \$10 on parchment materials (we will order as a group to save on shipping and costs)
- Prepare to spend the cost of a fast-food lunch and dinner for a one-day field trip

### **Reserve in Torreyson Library or online through library sign-in:**

- [Understanding Media – The Extensions of Man](#), by Marshall McLuhan
- [A New Republic of Letters](#), ed. Jerome McGann
- *Orality and Literacy: The Technologizing of the Word*, by Walter J. Ong (P35 .O5 1982) ([table of contents](#))
- *The Textual Condition*, Jerome McGann (PR21 .M37 1991)
- *The Idea of the Book in the Middle Ages: Language Theory, Mythology, and Fiction*, by Jesse M. Gellrich (Z6 .G44 1985)
- *Discourse and Dominion in the Fourteenth Century: Oral Contexts of Writing in Philosophy, Politics, and Poetry*, by Jesse M. Gellrich
- *A History of Illuminated Manuscripts* by Christopher de Hamel (ND2900 .D36 1997)
- *Medieval Illuminators and their Methods of Work*, by J.J.G. Alexander (ND2920 .A44 1992)
- *Illuminated Books of the Middle Ages*, by Robert G. Calkins (ND2920 .C28 1983)
- *The Canterbury School of Illumination*, by C.R. Dodwell (ND3132.C3 D6)
- *The Hours of Etienne Chevalier*, Jean Fouquet (ND3363.C55 F613)
- *The Très Riches Heures of Jean, Duke of Berry* (ND3363.B5 T713)

## Assignments and Grading Distribution:

**Participation (10%):** Your attendance, regular vocal participation, constructive engagement, and consistent preparation are all crucial to your success in this course.

### **Leadership of seminar based on analysis and presentation of scholarly article (15%):**

You will be responsible for analyzing and presenting a scholarly article related to textual criticism or the history of the book. The options are listed below by date and are also marked in the schedule above with asterisks. We will sign up for presentation days early in the semester. As you analyze the article, consider the scholar's primary claim, the supporting ideas and materials, and the extent to which you found the article convincing, relevant, or useful. Design a handout with summary info on each of these aspects. Your handout should also include 4-5 discussion questions. Your leadership of the seminar will begin with a presentation (6-10 mins) of your analysis and then discussion will follow (based on your questions). You will be graded on the depth and quality of your analysis, the usefulness of your handout, the clarity and confidence of your presentation, and your ability to lead critical and organized discussion.

#### Jan. 24

- Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*, chapters 4-5

#### Jan. 31

- Jesse M. Gellrich, "Vox Literata: On the Uses of Oral and Written Language in the Later Middle Ages," from *Discourse and Dominion in the Fourteenth Century: Oral Contexts of Writing in Philosophy, Politics, and Poetry*
- Pierre Bourdieu, "The Field of Cultural Production, or: The Economic World Reversed"

#### Feb. 7

- Jesse M. Gellrich, "The Argument of the Book: Medieval Writing and Modern Theory," in *The Idea of the Book*

#### March 28

- Elizabeth L. Eisenstein, "The Unacknowledged Revolution," from *The Printing Press as an Agent of Change*

#### April 4

- G. Thomas Tanselle, "The Editorial Problem of Final Authorial Intention," from *Textual Criticism and Scholarly Editing*

#### April 11

- Brenda R. Silver, "Textual Criticism as Feminist Practice: Or, Who's Afraid of Virginia Woolf Part II," from *Representing Modernist Texts: Editing as Interpretation*
- Beth A. McCoy, "Race and the (Para)Textual Condition," *PMLA* 121.1 (2006): 156-69.

#### April 18

- Jerome McGann, "Why Textual Scholarship Matters" and "Digital Tools and the Emergence of the Social Text," from *A New Republic of Letters*

- Anthony Grafton, "Codex in Crisis: The Book Dematerializes," from *Worlds Made by Words: Scholarship and Community in the Modern West*  
April 25
- Ted Striphas, "E-Books and the Digital Future," from *The Late Age of Print: Everyday Book Culture from Consumerism to Control*

**Experiencing modes of textual production & reflection essays (40%):** Although we cannot fully experience every type of textual production, you will have a series of activities that are meant to replicate some of their key aspects. The goal is to learn in a more hands-on way how the medium of production interacts with content. After each experience you will write a reflection essay (300-400 words each) addressing what you learned and how it relates to what you are used to as a reader and writer in a first-world country in the twenty-first century.

1. Scriptorium experience – followed by a hand-written reflection in ink.
2. Scribal experience (using dip/calligraphy pens) with a poem of your choice – followed by a hand-written reflection in regular pen. Photos posted to class website.
3. Manual typewriter experience – followed by a reflection typed on the typewriter. Photos posted to class website.
4. Reflection in blog form on class website based on interactive info page experience (separate assignment described below).
5. Reflection on field trip experience – submitted in medium of your choice.
6. Audio-visual – instead of a reflection on a separate activity, this will be your reflection on experiences 1-5 and on your experience in the course overall. Posted to class website.

**Interactive Info Page on Class Website (15%):** As a class, we'll choose one of Chaucer's *Canterbury Tales* to build an interactive info page on (part of the class website). Each person will work on their own passage and create, design/upload the following: images of the passage from the Ellesmere and Hengwrt manuscripts with transcriptions, an audio file of you reading the Middle English, hyperlinked definitions of key ME words, and hyperlinked commentary on two key literary/historical details in the passage.

**Exams (20%):** One midterm and one final. The goal of the exams is to hold you accountable for terminology, dates, names, and key concepts/theories. Expect short answer (definition/explanation of key terms), identification, multiple choice, and mini essays (1-3 paragraphs).



# MY POLICIES

## EMAIL ETIQUETTE:

I will respond to your email within 12 hours (if you do not hear from me in that time window, contact me again). That means you should not email last minute concerns. In addition, I only respond to emails that follow basic etiquette. That includes the following:

1. Salutation line with my name
2. Decent grammar and spelling
3. Signature line with your name

## OFFICE HOURS:

My door is open for you during the office hours listed above, so you do not need an appointment to see me then. If you cannot make those times, however, just ask to set up an appointment.

## STUDENT CONDUCT:

You are solely responsible for your conduct. I expect you to conduct yourself professionally and courteously in the classroom and in my office. That includes engaging respectfully with the material, with me, and with your peers. If your behavior disrupts or negatively affects my ability to teach or the learning experience of other students, you may be asked to leave the classroom and/or the course.

## COURSE SCHEDULE:

Readings and assignments are due at the beginning of class on the day on which they are listed. Some days may specify other materials you are required to bring. *Note: I reserve the right to change the schedule if it will help the class. I will announce any changes in class and via email.*

## GRADING POLICIES:

- If you are unable to submit work on time due to an excused reason, it is your responsibility to contact me as soon as possible to document your reason and to make timely alternative arrangements. As the Student Handbook specifies in the section on Attendance, “Make-up examinations and assignments are required only for valid absences as determined by the faculty member. Students who miss an examination or assignment without a valid excuse may receive a failing grade for that exam or assignment.”
- **Excused reasons** include (but are not limited to): official university-sanctioned athletic or organizational events (requires appropriate documentation), severe illness, death of a family member, court appearances, jury duty. For such excused reasons, late work will be accepted for full credit. However, be aware that some in-class activities may not be possible to make up.
- **Unexcused reasons** include (but are not limited to): computer/printer malfunctions, traffic problems, family vacations/travel, or forgetfulness. For such unexcused reasons, I might accept late work for partial credit, but you must discuss it with me first. For example, after you discuss it with me, I might accept a late paper for a letter grade off per day late.
- *In all circumstances of unexcused reasons, acceptance of late work and the loss of credit is ultimately at my discretion on a case by case basis.*

## ATTENDANCE AND DROP POLICY:

- Participation is part of your course grade, but in a larger sense, all of our other assignments and activities will require you to build on what happens in class. In other words, irregular attendance will affect not just participation but will also hinder your ability to complete major assignments and activities.
- If you are absent or late for any reason, it is your responsibility to let me know in a timely manner, acquire notes from a classmate, and then come see me with questions and concerns.
- I reserve the right to drop students for non-attendance by the date specified in the UCA academic calendar.

- Your attendance at each class meeting throughout the semester is the foundation of your grade in this course. As the Attendance section of the Student Handbook explains, “A student's official program is regarded as his or her obligation to the institution, full performance of which requires regular and punctual class attendance and active participation. A student is responsible for coming to class prepared, completing any missed work, and knowing the dates and places of required course examinations.”

## UNIVERSITY POLICIES

*In all cases, it is your responsibility as a student to be familiar with all policies and requirements outlined in the Student Handbook. The Sexual Harassment Policy and the Academic Policies are particularly important. The policies below are ones that are most pertinent to our course.*

### **ACADEMIC INTEGRITY:**

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

### **AMERICANS WITH DISABILITIES ACT STATEMENT:**

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Disability Resource Center, 450-3613.

### **BUILDING EMERGENCY PLANS:**

An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

### **TITLE IX DISCLOSURE:**

If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to “student-on-student” or “employee-on-student”), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved. Any allegations made by a student may or may not trigger an investigation. Each situation differs, and the obligation to conduct an investigation will depend on the specific set of circumstances. The determination to conduct an investigation will be made by the Title IX Coordinator. For further information, please visit: <https://uca.edu/titleix>. \*Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.

### **COURSE EVALUATIONS:**

Student evaluations of a course and its professor are a crucial element in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the thirteenth week of instruction through the end of finals week by logging in to myUCA and clicking on the Evals button in the top right.