INLS 550 History of the Book and Other Information Formats
Fall 2017
Mondays 6:00-8:45p, Manning 014

Instructor Information
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Office Hours: Monday, Wednesday 12:30p-2p or by appointment

Course Overview

In this course, we will be critically examining all manner of information formats, including books, scrolls, webpages, artworks, oral texts and performances, illuminated manuscripts, social media posts… All of these things **_signify_**, or create a field of meanings in social, cultural, and historical contexts. All of these things also have a **_material_** existence, affecting how the objects were created and used, as well as how they age, change, and (*v. likely*) deteriorate over time. Nor can the ways in which information objects signify be separated from their material existence.

We will consider this array of information formats and objects particularly from the perspective of cultural heritage professionals (though I welcome participants from outside Information and Library Science!). Librarians, archivists, conservators, curators—but also systems administrators, information architects, and web designers—are tasked with putting individuals in touch with information objects. Sometimes these objects are new, such as a recently published article in an electronic database; sometimes these objects are ancient, such as a stone writing tablet. In this task, cultural heritage professionals negotiate the matter and meaning of objects. Decisions regarding the access, organization, design, use, and preservation of information objects are not only influenced by the materiality and signification of objects—**the work of cultural heritage professionals directly impacts how objects exist and signify over time**.

Each week, we will tease out the matter and meaning of a particular information format, and discuss the implications for how cultural heritage professionals understand, care for, and provide access to objects of that format. My particular interest is in preservation, so that has been my bent in constructing the syllabus, but I hope to engage all angles from which cultural heritage professionals may approach objects. I also want to make this course as useful as possible for the students enrolled; as such, the syllabus is flexible, and I am open to changing or adapting the information formats we cover if there is a strong interest in the class for something not currently on the syllabus.

Class Policies

Honor Code

All students are required to follow the UNC Honor Code (https://studentconduct.unc.edu/):

As a condition of joining the Carolina community, Carolina students pledge "not to lie, cheat, or steal" and to hold themselves, as members of the Carolina community, to a high standard of academic and non-academic conduct while both on and off Carolina's campus. This commitment

to academic integrity, ethical behavior, personal responsibility and civil discourse exemplifies the "Carolina Way", and this commitment is codified in both the University's Honor Code and in other University student conduct-related policies.

Diversity

"In support of the University's diversity goals and the mission of the School of Information and Library Science, SILS embraces diversity as an ethical and societal value.

We broadly define diversity to include race, gender, national origin, ethnicity, religion, social class, age, sexual orientation and physical and learning ability.

As an academic community committed to preparing our graduates to be leaders in an increasingly multicultural and global society we strive to:

- Ensure inclusive leadership, policies and practices;
- Integrate diversity into the curriculum and research;
- Foster a mutually respectful intellectual environment in which diverse opinions are valued;
- Recruit traditionally underrepresented groups of students, faculty and staff; and
- Participate in outreach to underserved groups in the State.

The statement represents a commitment of resources to the development and maintenance of an academic environment that is open, representative, reflective and committed to the concepts of equity and fairness.

Remember, on occasion you may have felt yourself to be a member of a minority group, picked on by a majority group. Here at school, you may find those roles reversed. Do not fall prey to the temptation to use your new majority sensibility to get back at those who may have picked on you in the past, when you were in a minority group. **Treating others as you would have them treat you is always a good rule to follow.**"

- Faculty of the School of Information and Library Science (http://sils.unc.edu/about/diversity)

Grading

Graduates

Grade Range	Definition
H = 95 – 100%	The student demonstrates clear excellence in class performance, contributing insightfully to class discussions and turning in work that exceeds expectations.
P = 74 – 94.9%	The student performs at a satisfactory level for graduate work. The student demonstrates a grasp on course material and turns in consistently good work.

L = 60 – 73.9%	The student performs below the expected level for graduate work. The student struggles to grasp course material and turns in consistently poor work. However, the student still demonstrates some growth in the area of the course, and evidences the ability to apply this knowledge, albeit in a manner inadequate compared to graduate level expectations.
F = 0 – 59.9%	F: For whatever reasons, an unacceptable performance. The F grade indicates that the student's performance in the required exercises has revealed almost no understanding of the course content. A grade of F should warrant an adviser's questioning whether the student may suitably register for further study in the discipline before remedial work is undertaken.

Undergraduates

Grade Range	Definition *
A = 94-100% A- = 90-93.9%	A: Mastery of course content at the highest level of attainment that can reasonably be expected of students at a given stage of development. The A grade states clearly that the student has shown such outstanding promise in the aspect of the discipline under study that he/she may be strongly encouraged to continue.
B+ = 87-89.9% B = 84-86.9% B- = 80-83.9%	B: Strong performance demonstrating a high level of attainment for a student at a given stage of development. The B grade states that the student has shown solid promise in the aspect of the discipline under study.
C+ = 77-79.9% C = 74-76.9% C- = 70-73.9%	C: A totally acceptable performance demonstrating an adequate level of attainment for a student at a given stage of development. The C grade states that, while not yet showing any unusual promise, the student may continue to study in the discipline with reasonable hope of intellectual development.
D+ = 67-69.9% D = 64-66.9% D- = 60-63.9%	D: A marginal performance in the required exercises demonstrating a minimal passing level of attainment for a student at a given stage of development. The D grade states that the student has given no evidence of prospective growth in the discipline; an accumulation of D grades should be taken to mean that the student would be well advised not to continue in the academic field.
F = 0-59.9%	F: For whatever reasons, an unacceptable performance. The F grade indicates that the student's performance in the required exercises has revealed almost no understanding of the course content. A grade of F should warrant an adviser's questioning whether the student may suitably register for further study in the discipline before remedial work is undertaken.

Attendance

Regular attendance for this class is expected, and constitutes the foundation for a student's success in the course. Class meetings give us an opportunity to discuss the readings, develop key concepts, and build knowledge together. Please let me know ahead of time if you expect to miss any class sessions. I am generally understanding and flexible. I count an absence as missing half or more of a class session. For students who miss more than 3 class sessions, I will detract 5% from your final grade for each additional absence.

Late Assignments

All assignments are expected to be turned in on time by the date specified on the syllabus—unless you make arrangements with me for an extension before the due date. Late assignments will be marked down 25% for each day following the due date. In other words, assignments turned in more than 4 days late will not be accepted for any credit.

Note on extensions: I am generally lenient and understanding, so if you have extenuating circumstances that you expect will prevent you from turning in an assignment on time, see me as soon as possible to discuss an extension. If you fail to turn the assignment in by the date of the extension, the above policy will apply.

Special Needs

Please make an appointment with me if you feel that you may need an accommodation for a disability, or if you have any other special need that you feel will prohibit you from succeeding in this course. I will strive to meet all special needs, and I will be better able to address these if I am aware of them earlier in the course.

Schedule

[note: there are no required books for the class; unless otherwise noted, all readings are available on Sakai]

Week 1 (Aug. 28): The Dynamic Lives of Information Objects (b/w *STONE*)

- Introduction from: Appadurai, Arjun, ed. 1986. *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press.
- Runde, Aileen. 2010. "The Return of Wampum Belts: Ethical Issues and the Repatriation of Native American Archival Materials." *Journal of Information Ethics* 19 (1): 33–44.
- Dehejia, Vidya, and Richard Davis. 2010. "Addition, Erasure, and Adaptation: Interventions in the Rock-Cut Monuments of Māmallapuram." *Archives of Asian Art* 60 (1): 1–18. doi:10.1353/aaa.2010.0001.

Consider: All information objects lead dynamic lives—this will be a kind of mantra throughout the course. Although cultural heritage institutions and information systems play critical roles in collecting, preserving, and providing access to information objects, these institutions are not value- or politically-neutral. What are some the social, ethical, and political implications in the care of information objects?

Week 2 (Sept. 11): Illuminated Manuscripts [Group A]
- Introduction, Chapter 1, and Chapter 7 from: Carruthers, Mary J. 1990. *The Book of Memory: A Study of Memory in Medieval Culture*. Cambridge: Cambridge University Press.
- Kim, Jinah. 2016. "Painted Palm-Leaf Manuscripts and the Art of the Book in Medieval South Asia." *Archives of Asian Art* 65 (1): 57–86. doi:10.1353/aaa.2016.0001.

Note: We will meet this week at the Sloane Art Library to look at facsimiles of several medieval illuminated manuscripts.

Week 3 (Sept. 18): Oral Texts, Performance, and Storytelling [Group B]
- Introduction from: Cohen, Matt. 2010. *The Networked Wilderness: Communicating in Early New England*. Minneapolis: University of Minnesota Press. (e-book available through UNC library catalog)
- "Deep Play" from: Geertz, Clifford. 2000. *The Interpretation of Cultures: Selected Essays*. New York: Basic Books.
- Swain, Ellen D. 2003. "Oral History in the Archives: Its Documentary Role in the Twenty-First Century." *American Archivist* 66 (1): 139–58.

Consider: What are different ways that non-print cultural practices endure over time? How do oral histories, performances, and other 'ephemeral' information objects intersect with institutions and other kinds of preservation technologies? How do dichotomies between print/non-print media inform and influence practices of cultural heritage institutions?

Note: For your evidence summary, there are many good sources for oral histories, ethnographic recordings, and other documents of performance available online. Here are just a few to get you started:
- Southern Oral History Program Collection, Wilson Library - http://library.unc.edu/wilson/shc/sohp/
- Louie B. Nunn Center for Oral History at the University of Kentucky - https://kentuckyoralhistory.org/
- Ethnographic Video Online, accessible via UNC Library catalog - http://guides.lib.unc.edu/go.php?c=23608990
- Folkstreams - http://www.folkstreams.net/

Week 4 (Sept. 25): Print Incunabula [Group C]
- Introduction and Chapter 3 from: Eisenstein, Elizabeth. 1983. *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge University Press.
- Eisenstein, Elizabeth L. 2002. "An Unacknowledged Revolution Revisited." *The American Historical Review* 107 (1): 87–105. doi:10.1086/532098.

- Johns, Adrian. 2002. "How to Acknowledge a Revolution." *The American Historical Review* 107 (1): 106–25. doi:10.1086/532099.
- Attar, K. E. 2009. "Incunabula at Senate House Library: Growth of a Collection." *Library & Information History* 25 (2): 97–116. doi:10.1179/175834909X417471.

Week 5 (Oct. 2): Social Media Past and Present [Group A]
- Rollason-Cass, Sylvie, and Scott Reed. 2015. "Living Movements, Living Archives: Selecting and Archiving Web Content During Times of Social Unrest." *New Review of Information Networking* 20 (1/2): 241–47. doi:10.1080/13614576.2015.1114839.
- Good, Katie Day. 2012. "From Scrapbook to Facebook: A History of Personal Media Assemblage and Archives." *New Media & Society* 15 (4): 5570573 doi:10.1177/1461444812458432.
- "New Media Users" from: Gitelman, Lisa. 2006. *Always Already New: Media, History and the Data of Culture*. Cambridge: MIT Press. (e-book available through UNC library catalog)

Consider: "Social media" has become a buzz word with a particular meaning. However, media have always in some sense been 'social,' functioning only through the exchange of information between individuals. If we take seriously that all media is to an extent socially-constructed, what are the implications for how these materials—both Facebook pages and scrapbooks—are preserved?

Week 6 (Oct. 9): **<u>BOOKS</u>**, 18th c. to present [Group B]
- Introduction and Chapter 2 from: Piper, Andrew. 2009. *Dreaming in Books: The Making of the Bibliographic Imagination in the Romantic Age*. Chicago, Ill.: University of Chicago Press. (e-book available through UNC library catalog)
- Widdersheim, Michael M. 2015. "E-Books: Histories, Trajectories, Futures." *First Monday* 20 (6). http://journals.uic.edu/ojs/index.php/fm/article/view/5641. (full article available online)
- Introduction and Chapter 1 from: Radway, Janice. 1991. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: University of North Carolina Press. (e-book available through UNC library catalog)

Week 7 (Oct. 16): Diaries, Letters, and Personal Archives [Group C]
- McKemmish, Sue. 1996. "Evidence of Me." *Archives and Manuscripts* 24 (1): 28–45.
- Douglas, Jennifer, and Heather MacNeil. 2009. "Arranging the Self: Literary and Archival Perspectives on Writers' Archives." *Archivaria* 67 (July): 25–39.
- Chapters 2, 3, and 8 from: Daybell, James. 2012. *The Material Letter in Early Modern England: Manuscript Letters and the Culture and Practices of Letter-Writing, 1512-1635*. New York: Palgrave Macmillan.

Week 8 (Oct. 23): Artist Books, Zines, and Other Handmade Book Objects [**All Groups!**]
- Chapters 1, 4, and 6 from: Drucker, Johanna. 2004. *The Century of Artists' Books*. New York: Granary Books.
  - Note: I have only selected a few of the many perspectives that Drucker offers on artist books in this work. Depending on the book that you select for your artist book

summary, you may find it useful to read other chapters from the book as well. The book is on hold at the Sloane Art Library.
- Watch this talk: "From the Underground to the Archive in Ten Years: Girl Zines, the 1990s, and the Challenge of Historical Narration," by Janice Radway: https://nationalhumanitiescenter.org/radway-girl-zines-1990s-challenge-of-historical-narration/
- Select a book from the Sloane Art Library Artists' Books Collection. Browse the collection here: http://www.sscommons.org/openlibrary/#3|collections|7729445|| Joseph20C2E20Sloane20Art20Library20Artists2720Book20Collection|||. Spend some time looking at the book **in-person** at the library. This will be the book for your evidence summary this week.

Note: We will meet this week at the Sloane Art Library to look at examples from their excellent special collection of artist books. **Everyone** will select a book and write an evidence summary this week. Please inform me of your selection ASAP, so I can be sure all of these books are pulled for us to look at during class.

Week 9 (Oct. 30): Mass Media: Newspapers, TV, and the Net [Group A]
- Chapter 1 from: Appadurai, Arjun. 1996. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press. (e-book available through UNC library catalog)
- Chapters 1 and 2 from: Anderson, Benedict. 2006. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso. (e-book available through UNC library catalog)
- Introduction and Chapter 2: De Kosnik, Abigail. 2016. *Rogue Archives: Digital Cultural Memory and Media Fandom*. Cambridge: MIT Press. (Read Chapter 1 and Breaks 0, 1, and 2 if you're interested or if the spirit moves you.)

Week 10 (Nov. 6): Artworks: Born-digital, Analog, and Everywhere In-Between [Group B]
- Section on Restoration and Anti-Restoration (with writings by Eugène-Emmanuel Viollet-Le-Duc, William Morris, and John Ruskin) from: Melucco Vaccaro, Alessandra, Nicholas Stanley-Price, and Mansfield Kirby Talley, eds. 1996. *Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: Getty Conservation Institute.
- "Orientalism and the Exhibitionary Order" by Timothy Mitchell from: Preziosi, Donald, ed. 2009. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press. (e-book available through UNC library catalog)
- Davis, Douglas. 1995. "The Work of Art in the Age of Digital Reproduction (An Evolving Thesis: 1991-1995)." *Leonardo* 28 (5): 381–86. doi:10.2307/1576221.
  - Take a look at Davis' work, *The World's First Collaborative Sentence* (1994), considering especially how it has been archived, at the Whitney Museum: http://whitney.org/Exhibitions/Artport/DouglasDavis

Consider: What kinds of lives do artworks lead in and out of museums? How do museums shape the meanings of artworks, artifacts, and other cultural objects? Does the nature of this influence change as museums care for born-digital objects as well as analog artifacts?

Week 11 (Nov. 13): Maps, Charts, and Graphs [Group C]

- Evans, Michael. 1980. "The Geometry of the Mind." *Architectural Association Quarterly* 12: 32–55.
- Chapters 1, 5, and 6 from: Rosenberg, Daniel, and Anthony Grafton. 2010. *Cartographies of Time*. New York: Princeton Architectural Press. (e-book available through UNC library catalog)
- Bassett, Thomas J. 1994. "Cartography and Empire Building in Nineteenth-Century West Africa." *Geographical Review* 84 (3): 316-335.

Week 12 (Nov. 20): Scholarly Communication Past and Present [Group A]
- Lynch, Clifford A. 2003. "Institutional Repositories: Essential Infrastructure for Scholarship in the Digital Age." *Portal: Libraries and the Academy* 3 (2): 327–36.
- Berry, Reginald. 1982. "'Ealle Þing Wundorlice Gesceapen': The Structure of the Computus in Byrhtferth's Manual." *Revue de l'Universite d'Ottawa* 52: 130–41.
  - Also explore this digital scholarly edition of a copy of Byrhtferth's computus: http://digital.library.mcgill.ca/ms-17/index.htm
- Introduction and Chapter 6 from: Latour, Bruno. 1987. *Science in Action: How to Follow Scientists and Engineers through Society*. Cambridge: Harvard University Press.

Week 13 (Nov. 27): Comics, Graphic Novels, and Visual Literature [Group B]
- Chapter 1 from: García, Santiago. 2015. *On the Graphic Novel*. Translated by Bruce Campbell. Jackson: University Press of Mississippi. (e-book available through UNC library catalog)
- Introduction from: Whaley, Deborah. 2016. *Black Women in Sequence: Re-Inking Comics, Graphic Novels, and Anime*. Seattle: University of Washington Press. (e-book available through UNC library catalog)
- Golomb, Liorah. 2013. "Beyond Persepolis: A Bibliographic Essay on Graphic Novels and Comics by Women." *Collection Building* 32 (1): 21–30. doi:http://dx.doi.org/10.1108/01604951311295067.
- **Optional** (if you have some time and want to think about digital comics): *The Private Eye* vol. 1 (issues #1-5), by Brian K. Vaughn, Marcos Martin, and Munsta Vicente (a digital comic, available at http://panelsyndicate.com/comics/tpeye)

Note: UNC has access to a great resource, The Alexander Street Press Underground and Independent Comics, Comix, and Graphic Novels database: http://comx.alexanderstreet.com/index.html

Week 14 (Dec. 4): Webpages, Apps, and Digital Media [Group C]
- "Beyond Taxonomy" by Talan Memmott from: Morris, Adalaide, and Thomas Swiss, eds. 2006. *New Media Poetics: Contexts, Technotexts, and Theories*. Cambridge: MIT Press. (e-book available through UNC library catalog)
  - Spend some time browsing *The Electronic Literature Collection* to get a sense of the diversity of digital literary practices that Memmott describes: http://collection.eliterature.org/
- "Underway to the Dual System" and "Archives in Transition" from: Ernst, Wolfgang. 2013. *Digital Memory and the Archive*. Edited by Jussi Parikka. Minneapolis: University of Minnesota Press. (e-book available through UNC library catalog)

- "New Media </Body>" from: Gitelman, Lisa. 2006. *Always Already New: Media, History and the Data of Culture*. Cambridge: MIT Press. (e-book available through UNC library catalog)

Note: In addition to *The Electronic Literature Collection,* there are a number of excellent, free resources for electronic literature and digital art online:

- Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP), which includes a Knowledge Base indexing creative and critical works: https://elmcip.net/
- Rhizome, an online arts organization, which maintains an archive of digital art (http://rhizome.org/art/), as well as an expanding anthology of net-based artworks (https://anthology.rhizome.org/)

Assignments and Grading

I will post more detailed descriptions and grading rubrics for all assignments on Sakai.

Participation (weekly) – 15% of grade

This class will be discussion-focused, so the impetus is on you to come prepared to contribute each week.

Evidence Summaries (five, throughout the semester, starting Week 2) – 25% of grade

Each week, a group of students will be responsible for finding an example object of the information format we are discussing in class. I will divide the class into three groups (A, B, and C) and each group will take turns finding example objects to bring into class, and completing evidence summaries.

You can take this example from anywhere: an item in an institutional collection, something still "in the wild," an item from the UNC libraries and special collections, or something you discover from another institution's website or online catalog/exhibition.

You will do some cursory research on this example object. The direction of this research is up to you, but might include these questions: What is the provenance of the object? What are the preservation concerns? How has this object been used over time? Has use/access changed over time? Drawing from scholarly research, how has this object been interpreted over time. Has the meaning of the object changed over time? Please try to find at least one scholarly article, book, or report that has addressed or provided an interpretation of this object and **provide a citation in your summary**.

You will gather this research together into a brief summary. There is no formula for this evidence summary, as the kinds and amount of information available will likely vary from week to week. However, I expect approximately 1-2 pages (typed, single-spaced, 12pt font, 1" margins) of material. These can be more akin to notes on the object (bullet points are fine). I am not expecting a formal report or history of the object.

You will not be required to formally present on this example object, but we will focus our discussions around your examples, so you will be expected to draw on your weekly research to inform your contributions to class discussion.

Your evidence summary needs to be uploaded to Sakai by 2pm each week Monday. As much as is possible, I want to assemble the corpora of example objects before class (in the form of digital photographs available online, catalog entries, etc.), so it will be useful for me to have some lead time.

Object Presentation (once, throughout the semester) 25% of grade

For this assignment, you will be required to visit a special collections or museum (any of the collections at Wilson Library, the Ackland Art Museum, the North Carolina Museum of Art are just a few examples) and view an object in their collections. I *highly recommend* that you interview a cultural heritage professional responsible for some aspect of the care of that object, such as a curator, registrar, conservator, or librarian. I will be happy to provide suggestions and make introductions when possible. I understand that this will not always be possible due to scheduling difficulties and time constraints, but this interview should give you great insight into the history and care of the object.

You will report back to the class about that object in a formal presentation, including prepared remarks, visuals or demonstrations, and time for questions and answers. These presentations should be about 10 minutes long with 5-10 minutes for question and answer.

We will start these presentations in week 7 and continue through the semester. I will pass around a sign up sheet for presentation slots in week 4.

Object Report (final) 35% of grade

The final report will in many ways be an intensification and expansion of the work you are performing for the weekly evidence summaries and the object presentation. For the final report, you are to produce a 10-15 page (typed, double-spaced, 12pt font, 1" margins) paper in which you perform an in-depth analysis of a particular information object. As with the weekly evidence summaries, you can select really any kind of object: old or new, analog or digital, in an institution or not. It is fine to develop either one of your evidence summaries or your object presentation into the final object report. You can also select a new object as the focus of your report.

You have a lot of flexibility in the form, structure, and content of your object report. This could be an interpretive analysis of an object, or you could focus on the particular challenges an object might pose for cultural heritage institutions in terms of preservation, exhibition, and collection. Please feel free to meet with me or run any ideas by me at any point in the semester. If it seems useful, we can schedule a formal check-in to be held during a class session mid-way through the semester for all of us to share our ideas and progress.

Regardless of your object and approach, I expect you to put in critical thought and analysis. I do *not* want just a collation of facts about an object—rather, I expect you to bring your own intellect and insight to bear on factual research in order to produce some new knowledge about the object.

<u>The final report will be due on Friday, December 8 by 7:00pm</u>.