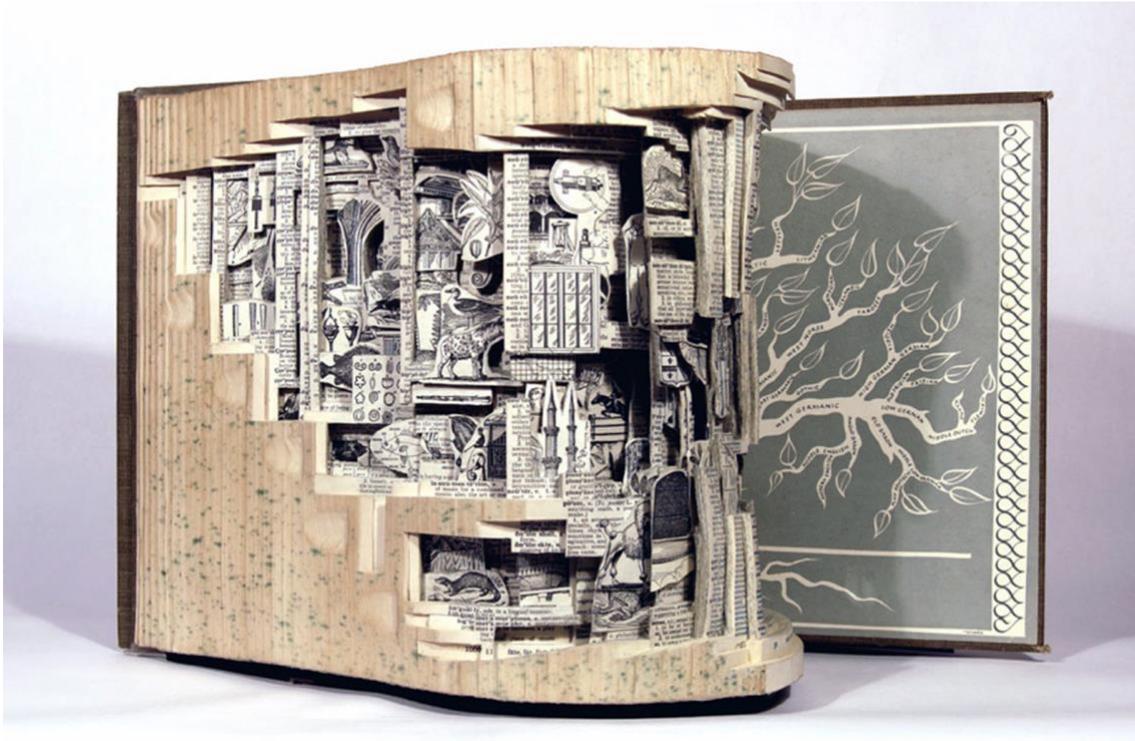


*“The struggle for the text is the text.”*  
—Randall McLeod

## ENGL 759C: Approaches to the Material Text



By Brian Dettmer

<https://www.openculture.com/2015/03/artist-takes-old-books-and-gives-them-new-life-as-intricate-sculptures.html>

Spring 2021

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Tuesdays 3:30 – 6:00pm

Format: Remote (Zoom), Synchronous  
Office Hours by appointment

Since the 1980s, it has been a commonplace to refer to the “materiality” of a literary text as a foil for both New Critical approaches (the text as a “well-wrought urn” or “verbal icon”) as well as deconstruction and poststructuralism (the text as a linguistic field of *différance*, or *jouissance*).

By aligning the interests of bibliography and textual criticism with the New Historicism then

coming into vogue, textual scholars were able to restore attention to the social and physical dimensions of literary works, their material incarnations as the product of human hands and human labor. These developments coincided with the increased role of computers in literary studies, which offered a technological means for focalizing this attention on materiality; and more recently, there are interesting and largely unexplored resonances with the new materialism, thing theory, and so-called object-oriented ontology.

The course is intended to be broadly relevant to students working in all literary periods, from the early modern to the contemporary. It will be divided into three segments. For the first third, we will flesh out the preceding disciplinary history with readings from key figures in textual studies, book history, and print culture. Robert Darnton, Johanna Drucker, Elizabeth Eisenstein, Adrian Johns, Jerome McGann, and D. F. McKenzie will all make their appearance, among others such as Jane Bennett and N. Katherine Hayles. The next third of the course will look closely at work by a newer (and more diverse) cohort, devoting particular attention to those for whom textual materialities are intersectional with regard to various feminisms, critical race studies, indigenous studies, and queer theory. Candidates here include Lisa Maruca, Jeffrey Masten, Kinohi Nishikawa, Kate Ozment, Jessica Pressman, Jonathan Senchyne, Derrick Spires, and Sarah Werner, to name just a few. Throughout, we will also take advantage of access to high-quality digital resources to amplify our readings and evaluate archival evidence for ourselves; crucially, the digital will not be treated as a convenience or a concession, but instead as an active agent in the ongoing “transformission” (to use Randall McLeod’s portmanteau) of the text.

The last third of the course will operate as a writing workshop, with the default objective being a full-length draft of a conference paper (approximately 3000 words) by the end of the semester; other formats, such as a descriptive bibliography or a collation or even a modest digital project will also be possible. Participants are strongly encouraged to think ahead to a specific material textual object around which to organize their writing in the last phase of the course: a manuscript or edition or copy, or some other physical instantiation of a text that is of interest to them in their studies. This will be the application of our reading.

**Note:** Because we are not holding in-person classes this spring, this course has been imagined as part of a two-course BookLab sequence. Here, in the first offering, the emphasis is on readings in the field of material textuality. By Spring 2022, BookLab will have returned to its physical space on campus; the emphasis of the second course will be hands-on work with printing and bookmaking, and explorations in DC-area libraries and archives. While this course is not a prerequisite for the one to follow—it is a standalone offering, and you are welcome to treat it as such—students interested in pursuing further work in book history, print culture studies, and media or archival studies should be aware of the planned two-course sequence. Both courses may be taken for credit.

## **Grading and Requirements**

The requirements for the course are as follows:

- Engagement (40%)
- Fieldwork (20%)

- Final Paper, including presentation (40%)

**Engagement** in this course is absolutely essential: for you, for me, for your peers. Thus, it factors largely in your grades. Engagement consists first and foremost of active and attentive presence during class meetings; but it also encompasses other forms of collectively oriented class activity, including discussion board postings, communication via Twitter, Slack, or any other channels we establish, and so on. *I want to be as clear as I can be: this is the most single important element for our mutual success this semester, and we all must work for the class to work.*

**Fieldwork** will consist (primarily) of your attendance at other virtual events happening in the book history (and adjacent) community. We will keep each other informed of what's coming up—there will be many opportunities. For each event, I will ask you for either a verbal report to the class and/or a discussion board write-up (your choice). A total of four events will be required. The definition of “event” is malleable, but generally think in terms of a talk, workshop, or panel session lasting approximately 60-90 minutes. If you have what you think is a Fieldwork opportunity that takes some other format, please feel free to discuss with me.

The **Final Paper** will be a mature draft of a conference-length academic paper (approximately 3000 words) in book history or adjacent fields. We will incorporate the planning and writing of the paper into the course, and it will be the primary focus of the last third of the semester. In early May, and with your collective consent, I would like to schedule a *public* Zoom session at which each of you present your work, with an external respondent (chosen by you all from someone we have read this semester) invited. The hope is that you each complete the course with a paper you can feel confident about submitting to a professional conference.

### **Books to Buy**

- Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge UP, 1983, 2012)
- Susan Howe, *Spontaneous Particulars: The Telepathy of Archives* (New Directions, 2014)
- Jonathan Senchyne, *The Intimacy of Paper in Early and Nineteenth-Century American Literature* (U of Massachusetts P, 2020)
- Kinohi Nishikawa, *Street Players: Black Pulp Fiction and the Making of a Literary Underground* (U of Chicago P, 2018)
- Jessica Pressman, *Bookishness: Loving Books in a Digital Age* (Columbia UP, 2020)

All of these are in print and readily accessible; please source them from the bookseller of your choice. Print and digital editions are both fine; used copies are fine as well. New print copies at listed prices should cost you around \$120. Please let me know if that presents an undue financial hardship.

*Other Books.* There are lots and lots of books about books, and you could easily empty your wallet buying nothing else! The following is but the merest sampling, to get you started. Amaranth Borsuk's *The Book* (MIT Press 2018) is both readable and affordable; Keith Houston's *The Book* (Norton 2016) is more lavish in production, more expensive, and somewhat more detailed in its particulars. Sarah Werner's *Studying Early Printed Books 1450-1800* (Wiley 2019) is the most

accessible scholarly treatment, and offers a slimmed down and digestible (and updated) take on the canonical text, Philip Gaskell's *New Introduction to Bibliography* (Oak Knoll 1995). Any or all of these belong on your shelf, and will serve to supplement our work along the way. James Raven's *What is the History of the Book?* (Polity 2018) is a short introduction to the titular question. Meanwhile, D. C. Greetham's *Textual Scholarship: An Introduction* (Garland 1992) remains useful as well. And, there are numerous "companions" to book history: these are typically edited collections with a different author for each individual chapter. They are good for coverage of the field, especially in areas you're unfamiliar with. Cambridge, Oxford, and Wiley-Blackwell, all have entries in this genre; Oxford's, at two folio volumes in slipcase, is the most redoubtable. Finally, Holbrook Jackson's *Anatomy of Bibliomania* (originally published Scribner 1931, reprinted several times since) is as delightful as it is indescribable. Treat yourself.

All of these and many more are available in BookLab and will be there for you when we reopen. You can browse our shelves here: [https://www.librarything.com/catalog/umd\\_booklab](https://www.librarything.com/catalog/umd_booklab)

## **Policies**

This course will operate according to the [University of Maryland Graduate School's policies](#). Please familiarize yourself with those policies and to ask me if you have a question about any of them or how they apply to this course. Some particular points of emphasis:

**Diversity:** UMD English considers the diversity of its students, faculty, and staff to be critical to its educational mission and expects every member of the community to contribute to an inclusive and respectful culture in the classroom, work environment, and at campus events. It is my intent that students from diverse backgrounds, perspectives, and learning needs be well served by this course and that the diversity students bring to class be viewed as a resource and strength. Dimensions of diversity include intersections of sex, race, age, national origin, ethnicity, gender identity or expression, sexual orientation, intellectual and physical ability, primary language, faith and non-faith perspectives, income, political affiliation, marital or family status, education, and any other legally protected class. I endeavor to present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.

If you experience issues related to diversity and inclusion in your English courses or as part of the English department community—or if you have suggestions for improving diversity, inclusion, equity, and access in the department—please contact our Diversity, Inclusion, Equity, and Accessibility (IDEA) Committee at: [englishidea@umd.edu](mailto:englishidea@umd.edu).

**Academic Integrity:** The University is one of a small number of universities with a student-administered [Code of Academic Integrity](#) and an [Honor Pledge](#). The Code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. All students in this class are expected to abide by the terms of this code at all times and are assumed to be operating under its strictures. More information is available here: <http://www.shc.umd.edu/SHC/Default.aspx>.

**Attendance:** University policy excuses the absences of students for illness (self or dependent), religious observances, required military service, participation in University activities at the request of University authorities, and extreme extenuating circumstances beyond the student's control.

That said, as above, this relies upon a dedicated commitment tendered by us all. Barring exceptional circumstance, you are each expected to be present for each and every class meeting—remember, missing a single graduate class is the equivalent of missing a full week of undergraduate work. If you accrue multiple absences, whether “excused” or “unexcused,” I reserve the option to schedule a conversation with you in the presence of the Director of Graduate Studies to assess your circumstances in light of the commitment necessary to perform graduate-level work.

**Disabilities:** The University will provide appropriate accommodations for students with documented disabilities. In order to ascertain what accommodations may need to be provided, students with disabilities should inform the instructors of their needs at the beginning of the semester. They will make arrangements with the student to determine and implement appropriate academic accommodations. Students should also register with Disability Support Services (DSS) <http://www.counseling.umd.edu/DSS> (301-314-7682).

**Canvas (ELMS):** The class is listed on Canvas (ELMS). We will use the ELMS site to distribute readings and host our online discussion forum. Course news and announcements will also be distributed through ELMS. Please make sure you have a current email address recorded in ELMS and that you check that address regularly; and that your spam filter is not blocking ELMS messages. You are responsible for the content of any ELMS announcement 24 hours after it has been distributed.

**Zoom Protocol:** Zoom is our classroom, and you should expect the same protection and confidentiality that you would if we were meeting on campus. This means that our sessions should not be recorded by any feature or device (not even just for your own personal reference); the only exception is the Chat file, which may be saved for reference. It is essential that we collectively respect our space as safe and confidential.

## **Schedule**

For each date, required readings are presented in a bulleted list. A series of secondary (optional but recommended) readings follows.

\* indicates a PDF that is available in the Files section on our ELMS site

+ indicates a book I suggest may be worth owning for yourself

Two important caveats about our readings. First, I have avoided more popularly oriented books about books and reading, of which there are a number. Leah Price's *What We Talk about When We Talk About Books* (Basic, 2019) and Tom Mole's *The Secret Life of Books* (Elliott and Thompson, 2020) are but two very recent exemplars. Likewise, I have avoided essays and chapters from Introductions, Readers, Encyclopedias, and Companions and the like; these can be very useful, but serve a slight different purpose. Instead, our energy will be expended on the originating

*scholarship* of the field, mainly in the form of journal articles and monographs. The second caveat is that the focus of the course is all but exclusively Western. For transparency, it really ought to be titled “Approaches to the *Western* Material Text.” Practically speaking this means all of our readings are in English and concern the Anglophone book world, chiefly England and the United States. This is an arbitrary decision and quite possibly the wrong one, but it is what I feel is doable in the time and resources we have. I am happy to suggest readings outside this scope to the best of my ability.

## **Jan. 26. Stakes**

Before we plunge into the evolution of book history as a field, I want to showcase three (in my view) exemplary pieces of scholarship that demonstrate what is at stake in discussions of the material minutiae of printing and print work. Over and over again, we'll see that material details open—chrysalis-like—into whole worlds of implications for our imagination of labor, politics, and culture, as well as the basic category of the literary. So that's one frame through which I'd ask you to read these essays, while also looking for cross-currents between them. I suggest reading in the order below, which is chronological by publication date.

The other frame is generosity, as articulated by Kathleen Fitzpatrick in her recent book *Generous Thinking* (JHUP 2019):

*“Generous thinking isn’t meant to be opposed to critical thinking, but it rather provides a foundation for the critical. It asks us to start our work from a position of receptivity, of listening, that creates the possibility of genuinely understanding the ideas of others. This is not to say that we agree with all of those ideas, or that we don’t have ideas of our own, but that we approach the development of our work not just with a critical audacity but also with a kind of critical humility, recognizing the possibility that our own ideas might just be wrong. Generous thinking also asks us to think with others -- other authors, other texts, other ideas -- rather than against them, in order to see what we might build together. And it asks us, among other things, to build the institutional and social structures that can support and encourage such thinking.”* <https://www.insidehighered.com/news/2019/02/20/author-discusses-new-book-how-promote-generous-thinking-higher-education>

This will be a guiding ethos for me in this course.

- Donald McKenzie, “The Sociology of a Text: Oral Culture, Literacy, and Print in Early New Zealand” (1985)\*
- Lisa Maruca, “Bodies of Type: The Work of Textual Production in Early English Printers’ Manuals” (2003)\*
- Jonathan Senchyne, “Under Pressure: Reading Textual Materiality in the Recovery of Early African American Print Work” (2019)\*

## **Feb. 2. Revolution and Revision**

Incredibly, until Elizabeth Eisenstein’s foundational work (originally published in two volumes as *The Printing Press as an Agent of Change: Communications and Cultural Transformation*, 1979)

there was no comprehensive scholarly study of the impact of movable type printing on Western European society and culture. “Print culture,” as well as more popularized notions like the “Gutenberg revolution” or the “first information revolution,” all descend from Eisenstein. Two decades later, Adrian Johns arrives with a sustained attack on the essentialism of “print culture” and a massive revisionist tome that has since become foundational in its own right. M. Sophia Newman’s brief review essay, meanwhile, is a necessary reminder that the story of printing in fact begins elsewhere.

- Elizabeth Eisenstein, from *The Printing Revolution in Early Modern Europe* (1983), chapters 1-4 (1983)
- Adrian Johns, from *The Nature of the Book*\* (1998)+
- M. Sophia Newman, “So, Gutenberg Didn’t Actually Invent the Printing Press”:  
<https://lithub.com/so-gutenberg-didnt-actually-invent-the-printing-press/>

*Secondary*: read as much of Eisenstein and/or Johns as you like; chapter 2 of Johns, “Literary Life,” is particularly recommended.

## **Feb. 9. Monks, Giants, Circuits, and Orientations**

The objective for this week is to disentangle terms and survey some fields of academic enterprise. Book history (or book studies, or, in France, *le histoire du livre*), bibliography (no, it’s not just making lists), textual studies (or textual criticism or textual scholarship!), print culture studies, publishing studies, and more—all seem cut from the same cloth to the outsider, but in fact these are well demarcated scholarly communities with distinct areas of emphasis and expertise that have sometimes also clashed with surprising acrimony.

There is no essay in book history more ubiquitous than the Darnton, and its “communications circuit” is inescapable in the field. McGann, meanwhile, is a figure of similar colossal impact—this is one of his more famous essays. Leah Price’s introductory chapter to her landmark *How to Do Things with Books in Victorian Britain* (2012) proactively considers book history as an academic field *through* the lens of the Victorian practices of book consumption (and fetishism) that animate her study. And finally, Kate Ozment’s essay was a Twitter sensation upon publication and deservedly welcomed as a giant-killer.

Last, for this week, I am asking you to spend some time exploring *The Pulter Project*, a website devoted to a poet you’ve almost certainly never heard of. This website—its presentation of Pulter’s work—will be the laboratory for our discussion: How do you see the issues and commitments voiced in these essays reflected in the organization, encoding, and interface of the Pulter site?

- Robert Darnton, “What is the History of Books?” (1982)\*
- Jerome McGann, “The Monks and the Giants: Textual and Bibliographical Studies and the Interpretation of Literary Works” (1981-2)\*
- Leah Price, from *How to Do Things with Books in Victorian Britain*, “Reader’s Block” (2012)\*+
- Kate Ozment, “Rationale for Feminist Bibliography” (2020)\*
- *The Pulter Project: Poet in the Making*: <https://pulterproject.northwestern.edu/>

*Secondary:* Fredson Bowers, “Four Faces of Bibliography” (1971)\* is an authoritative description of the four sub-specializations of bibliography: enumerative, descriptive, analytical, and textual (Ozment’s “feminist bibliography,” above, is perhaps the harbinger of a fifth approach, sometimes also described as “critical bibliography”); and last for this week, David L. Vander Meulen, “How to Read Book History” (2003/4)\* is an artifact from the turf wars between bibliographers and historians of the book. Caution: blood is drawn.

## Feb. 16. Mediation

Books are media, and media mediate—they get in the middle, they come between. Seems simple enough, but what does it really mean? We will read the first half of Donald McKenzie’s *Bibliography and the Sociology of Texts* (1985), which not only makes clear that all texts are forms of media (and that bibliography is about much more than books), but that all texts are *social*, meaning they are produced by human beings (almost never just one), with acts of real, material labor that unfold in time and space. Bibliography holds out the tantalizing possibility of a handshake across that time and space, but never unmediated—they key is not to escape mediation, but to acknowledge and embrace it, intentionally, as a form of epistemological jujitsu. These are precisely the themes taken up by Alan Liu in the other half of our reading, a scholar who began as a Wordsworthian, became a leading voice of the New Historicism, then Digital Humanities, and finally comes full circle in a recent book that explores the sense of history (Wordsworth’s term) in relation to the digital. Can we be friends with the past, Liu asks, drawing explicitly on the social media construction of friendship. As with the Pulter Project last week, *The Agrippa Files* website (created by Liu, with contributions from me and many others) will furnish a setting for exploring the nature of media and mediation.

- Donald McKenzie, first half of *Bibliography and the Sociology of Texts* (1985)\*+, through page 77.
- Alan Liu, from *Friending the Past: The Sense of History in the Digital Age*, “Introduction,” “Friending the Past” and “Remembering Networks” (2018)\*+
- *The Agrippa Files*: <http://agrippa.english.ucsb.edu/>

*Secondary:* Lisa Gitelman’s chapter “Media as Historical Subjects” from *Always Already New: Media, History, and the Data of Culture* (2006)\* is a kind of bridge between McKenzie and Liu—it came *this close* to being required for the week, but ultimately I want to be respectful of limited reading capacity. It is very much recommended. Jay David Bolter and Richard Grusin’s *Remediation: Understanding New Media* (1997)\*+ has furnished a basic vocabulary for talking about media and mediation in digital studies, and it is important that you are at least familiar with their key terms (remediation, immediacy, and hypermedicacy); strongly recommended for browsing if you have not previously encountered it. Finally, Alan Liu makes available a 47-minute video talk that serves as a companion to his book: <https://drive.google.com/file/d/1ebcRVUW0bi5UpORxg8xuDF2kvdSFseRw/view>.

## February 23. Materiality: Things, Objects, Matter

*Materiality*. The word is the crux of so much discussion. *The quality or character of being material or composed of matter* (Oxford Languages). Can it be theorized? Historicized? Can we escape the circularity of words like matter and material? This is perhaps our most philosophical set of readings, with some of the figures explicitly working at the intersection of Continental philosophy and other fields. In particular, in addition to “materiality” itself, we will pay attention to some intriguing cross-currents in contemporary theory: “thing theory,” object-oriented ontology (OOO), and the so-called New Materialism. With our own Kellie Robertson’s essay, we will explore the peculiar medieval roots of matter itself. Finally, we will look at two brief visual texts from the scholar and printmaker Johanna Drucker.

- Bill Brown, “Thing Theory” (2001)\*
- Graham Harman, “The Well-Wrought Broken Hammer: Object-Oriented Literary Criticism” (2012)\*
- Rebekah Sheldon, “Form/Matter/Chora: Object-Oriented Ontology and Feminist New Materialism” (2015)\*
- Kellie Robertson, “Medieval Materialism: A Manifesto” (2010)\*
- Johanna Drucker, “Linguistic Authority and the Visual Text” and “The Material Word” (both very brief!)\*

*Secondary*: There is so much that matters! If you’re looking for one more item, Bill Brown’s short keyword entry for “Materiality” in *Critical Terms for Media Studies* (Chicago 2010)\* is very worthwhile. Jane Bennett’s “Systems and Things”\* is an introduction to her influential ideas around “vitalism.” Beyond that, and strictly with regard to authors above, Graham Harman is prolific and has written many books if you enjoy his style. Brown has likewise expanded on “thing theory” in several collections and monographs. For more on speculative realism and object-oriented ontology, I also recommend the volume in which Rebekah Sheldon and Jane Bennett’s essays appear, *The Non-Human Turn*, ed. Richard Grusin (Minnesota 2015)+. *New Materialisms: Ontology, Agency, Politics*, eds. Diana Coole and Samantha Frost (2010) is the originating collection for the movement. Johanna Drucker’s *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (1998)\*+ from which the above pieces are drawn, is an excellent introduction to the first phase of her writing and career.

## **March 2. Archive Fever**

This class will consider “the” archive, a construct or (as is sometimes said) a “theory fiction” that should not be confused with the actual physical places that housed records and manuscripts, which technically are an *archives* (plural). Nonetheless, while we will hew toward the endlessly compelling trope of *the* archive in critical and theoretical discourse, the texts we will read draw heavily from archival sources; some of them, arguably, may constitute archives in their own right. We will start with a small, recent chapbook from the poet and critic Susan Howe; we will eschew Derrida’s widely read (and misread) *Archive Fever* in favor of one of his more direct commentaries on the materialities of the book; and we will balance that with an essay by Carolyn Steedman, who is one of Derrida’s finest interlocutors. Saidiya Hartman’s “Venus in Two Acts” is widely taught in this department, justifiably, for it is powerful and essential on the subject of archival silences. Last, we will spend some time with an archive with which I am deeply familiar, the online *William Blake Archive*, once again as a platform for our conversation.

- Susan Howe, *Spontaneous Particulars: The Telepathy of Archives* (2014)
- Jacques Derrida, “The Book to Come” (1997)\*
- Carolyn Steadman, “Something She Called a Fever: Michelet, Derrida, and Dust” (2001)\*
- Saidiya Hartman, “Venus in Two Acts” (2008)\*
- *The William Blake Archive*: <http://www.blakearchive.org>

*Secondary*: Howe has a recent book of poetry, *Concordance* (New Directions, 2020)+ that extends the themes (and method) of *Spontaneous Particulars*. Steadman’s essay is adapted from a book, *Dust: The Archive and Cultural History* (2001)+. As for *Archive Fever*\* itself, though relatively short and much-quoted, it is a deeply introverted text demanding a working knowledge of Freud and Jewish intellectual history (and that’s just for starters). If you have not encountered it before the untitled opening section, the “Exergue” (section I), the “Preamble,” and the “Postscript” contain some of the more famous pronouncements. You may also have a look at my own chapter, “Archives Without Dust,”\* which is included in my forthcoming book *Bitstreams: The Future of Digital Literary Heritage*.

### **March 9. Set-Aside Day**

I’m leaving this as a set-aside day, to take stock and consider where we’ve been and where we’re going. We’ll have read a lot by now! That’s something to acknowledge and to celebrate, but we’ll also want to start thinking, and talking, intentionally about our writing projects for the second half of the semester. This day is space and time for that. Peter Stallybrass’s short essay is a bracing provocation as we embark on writing projects fraught with anxiety over “originality” and impact; there may be some other shorter readings as well, especially if we seem to think we’ve missed something critical, but mostly we’ll want to be thinking back and looking ahead.

- Peter Stallybrass, “Against Thinking” (2007)\*

### **March 16. Spring Break!**

### **March 23. Intersections I: The Intimacy of Paper**

Upon return from break, we will read, one after another, three very recent books I think of as exemplary with regard to current trends and developments in the field. I’ve grouped these under the collective rubric of **Intersections**. Each were also the work of early career scholars, and furnish models for certain kinds of critical engagement. So, we’ll want to read these books for their arguments and scholarship, but also as *projects* that tell us something about how our work is actually conducted: how it gets supported and published, through what kind of institutions and on what kind of timeline, and what constitutes (oh, Grail phrase!) a “significant original contribution.” No promises, but I plan to see about some Zoom guests for us too.

- Jonathan Senchyne, *The Intimacy of Paper in Early and Nineteenth-Century American Literature* (2020)

*Secondary:* We've already read one of Senchyne's other essays, right at the beginning of the semester. Go back and take another look at it: how does it relate to the book? What else has he written? What else can you find out about the trajectory of his work?

### **March 30. Intersections II: Street Players**

- Kinohi Nishikawa, *Street Players: Black Pulp Fiction and the Making of a Literary Underground* (2018)

*Secondary:* Nishikawa is a member of the Book/Print Artist/Scholar of Color Collective established by Tia Blassingame: <https://www.primrosepress.com/collective#/about-2/>. I recommend browsing through some of the other Collective members.

### **April 6. Intersections III: Bookishness**

- Jessica Pressman, *Bookishness: Loving Books in a Digital Age* (2020)

*Secondary:* See Pressman's 2009 article "The Aesthetic of Bookishness in Twenty-First Century Literature" for where the project began: <https://quod.lib.umich.edu/cgi/t/text/text-idx?cc=mqr;c=mqr;c=mqrarchive;idno=act2080.0048.402:g=mqrg;rgn=main;view=text;xc=1>.

### **April 13. Writing Workshop**

As planned, we will devote the remaining third of the class to our Writing Workshop, which will culminate in the panel presentation described under Course Requirements. Format and agenda may vary, and there may be some brief readings in the service of guiding us in our writing. Some meetings may be wholly or partially asynchronous. Details TBA.

### **April 20. Writing Workshop**

### **April 27. Writing Workshop**

### **May 4. Paper Presentations**

As described above under Requirements, I would like to schedule a public Zoom session at which each of you present your work, with an invited external respondent (chosen by you all from someone we have read this semester). Details TBA.

### **May 11. Colophon**

Wrapping up. Reflections, final thoughts, and next steps. And celebration! Details TBA.

### **May 14. Final Drafts of Papers Due (by 5pm)**