

GECRT-AH 101: Making Meaning in a Changing World, Text Technologies

University of Missouri-Kansas City

Semester: Spring 2021

Course Number: GECRT-AH 101

Section: #0002

Course ID: #16594

Credits: 3

Instructional Mode: Lecture; P, Online Synchronous

Course Attribute: UMKC Essentials; EUReka Undergraduate Research; Focus A

Course Prerequisites: None

Class meetings: Tuesdays 2:30p-3:45p via Zoom (we will not meet on Thursdays)

Classroom: Zoom

<https://umsystem.zoom.us/j/93664997337?pwd=d3RpeU4wYUs2M2dOYlBpb3pFNStuUT09>

Meeting ID: 936 6499 7337

Passcode: 232367

Instructor: Virginia Blanton, PhD

Department: English

Preferred Contact is E-mail: blantonv@umkc.edu (replies within 48 hrs M-F)

Office: Zoom—see details on CANVAS under “Syllabus” information note.

Office Hours: Tuesdays 5:15p-7:15p & virtual meetings by appointment

This syllabus is subject to change; all changes will be posted to CANVAS.

Course Description

In this general education course, students will study the arts and humanities: the processes and resulting cultural-historical artifacts, drawn from the past and/or present (artistic, cinematographic, literary, architectural, philosophical, musical, kinetic, theatrical, historical texts), that help us make sense of our pasts, our lives, and our world and show us what it means to be human.

Course Topic

This section of A&H101 explores the history of text technologies. Our focus this semester will be on the technology of the book (or codex): how the notion of the book developed, how books were made in their earliest incarnations, and what innovations have transformed them, such as moveable type or digital books. Forms of inscription (writing) will be an important feature, as we consider how the book as a material object also operates as a piece of art that reflects the contents that it holds. We will also think about how the book is an essential component of the human experience today. A central question will be: **how does the book operate as a repository of ideas, history, values, and human expression?** A number of UMKC faculty in the arts and sciences who have expertise in some form of inscription and text technologies—cuneiform tablets, papyrus scrolls, medieval manuscripts, incunabula (that is books printed before 1500), graphic novels, print making, digital books)—will visit and discuss their knowledge with us. We will have many opportunities to think about books, therefore, from a variety of disciplinary perspectives. Our work

Facebook: UMKCEnglish <https://www.facebook.com/UMKCEnglish/>

Twitter: @UMKCEnglish

Instagram: UMKCEnglish

LinkedIn: <https://www.linkedin.com/groups/12058973/>

will also include planning and executing our own book arts project; writing a statement about the creative process; and analyzing our own and others' creative work using the theory and skills we have learned. That is, each student will identify a short text that holds particular personal value and will make a book that reflects the ideas, values, and cultural aspects of that text. Your ability to interpret the text you choose, as well as to design an artifact that reflects this interpretation, will be important. Equally so will be your ability to craft an artist's statement about the choices you have made. Throughout the semester, you will need to be an active interpreter of books as material objects, even as you become more adept at articulating the various disciplinary skills that are necessary to study books as artifacts. At the end of the course, therefore, we will spend time reflecting on the work we produce and its place in the humanistic tradition. This section of A&H 101, moreover, is designated a EUREKA Undergraduate Research course, and as such, students will be required to present their work at the Undergraduate Research Symposium.

Essential Questions

Throughout the semester we will explore the following Essential Questions as they relate to the topic of Text Technologies. You will grapple with these EQs in the production of your own book, even as you reflect upon them at the end of the term.

- What social and artistic values are articulated and given shape by books as cultural artifacts? or to put it another way: how does the book operate as a repository of ideas, history, values, and human expression?
- What universal or transcendent dimension of human experience do books articulate and interrogate?
- How and why do certain books resonate with you?
- How does the study of books arts and humanities foster multi-perspectival and/or interdisciplinary dialogue? That is, how can we investigate books from multiple disciplinary perspectives?
- How does the study of the arts and humanities, especially when considering books as relics of the past, encourage connections across time, place, culture, etc.?
- How does the study of the arts and humanities, especially the study of book arts, help us to understand the causes, character, and consequences of events in the past and human experience in general? How are books directly tied to people, a specific time and place?
- What formal techniques and/or characteristics are employed in and/or evident in books as cultural-historical artifacts? What do we need to learn about how books are made in order to understand them as art objects?

Student Learning Outcomes

Upon successful completion of this class, students will be able to:

- Identify a topic, problem, or issue to be addressed ([about books as material objects](#)).
- Locate relevant information representing various points of view ([about book arts](#)).
- Evaluate alternative points of view.
- Synthesize diverse points of view.
- Draw a conclusion that is a logical inference from the evidence.

Technology Support/ Academic Policies & Learner Support

You will need access to the computing resources necessary to complete this course through personal and/or University channels (e.g., computer labs). Our course will take place within the Canvas LMS and utilizing various software technologies that facilitate interaction and communication. We can make alternate arrangements should your reason for being without computer access warrant an accommodation (note: travel for vacation/work does not necessitate accommodations). Please see details here for assistance: <https://online.umkc.edu/support-policies/>.

Participation Policies

This course is not designed to be self-paced. Rather, you are expected to participate in class activities and be actively engaged during our real-time class meetings on Tuesdays and outside of it. At the same time, I recognize that there might be times during the semester that you need to complete work in advance in order to meet other life demands.

Online Course Etiquette, Participation, and CANVAS

Like other courses, you are expected to communicate with me and your peers in a professional, thoughtful manner. Similar to in-person courses, there may be opportunities for academic debate. This is encouraged, as it helps us grow as learners. Remember, however, to communicate with respect and mindfulness even when disagreements arise. As an instructor, I will offer corrective feedback if I observe unhelpful communication. For details on the ideal posture for communication in this course, please review the “Netiquette” guidelines under the Syllabus. Tips for Course Success:

1. During the first week, print and read the syllabus, and explore the course CANVAS site.
2. Don't work too far in advance or conceptualize this as a "self-paced" course. Although it is partially taught in an online format, this course is designed to be interactive. You will get more out of it if you participate fully in course assignments the week that they are due.

Course Time Commitment

Courses, both in person and on-line, can be varied in their design and expectations for student involvement and time. If this course were taught face-to-face during the 16-week session, one would expect to be in class (engaged in lecture and discussion) for approximately 3 hours/week and spend additional time outside of class in preparation for active course engagement and course assessment (reading, completing assignments). So, you should be prepared to spend similar amounts of time engaged in this course in an on-line format. Compared to traditional face-to-face learning environments, you should anticipate that in this course you will experience less time in passive learning activities (i.e., lecture) and more time engaged in active learning activities and communication with your peers and me.

Expectations of Faculty in this Course

Please access your UMKC e-mail account daily, since all communiqués regarding the class will be sent to your UMKC email through CANVAS's announcement function or from me directly. In addition, you must use your UMKC email account to contact me about all class matters. I aim to

respond to all questions within 48 hours, except on weekends. Papers and projects will have a two-week grading turn-around timeframe. For some assignments, individual feedback will be provided and for some assignments group feedback will be provided.

Course Materials

Readings and videos will all be available online or via CANVAS.

You will also need materials for making a book, depending on the choices you make in its format and size. More on this as we go, but many items you will likely have around the house: scissors, paper, glue stick, markers/colored pencils, cardboard, string, needle, awl or ice pick, bone folder or popsicle stick. There is no need to purchase items, unless you wish to do so. Found objects at home are more than welcome, as it will show your ingenuity in making a book.

The Rare Books School provides an excellent bibliography of resources at this URL, which you will find useful for research in this course: <https://rarebookschool.org/course-descriptions/reading/>

Resources

! Free Details on *MLA Style* <http://owl.english.purdue.edu/owl/resource/747/01/>

! CAS Textbook Scholarship Program (see handout in Syllabus section of CANVAS).

! Free Microsoft Office 365 <https://www.umkc.edu/is/webmail/live/o365proplusfaq.asp>

Please access your UMKC e-mail account daily, since all communiqués regarding the class will be sent to your UMKC email through CANVAS's announcement function or from me directly. In addition, you must use your UMKC email account to contact me about all class matters. Please be aware that sometimes announcements/emails sent through CANVAS to your UMKC email account will go to your junk folder. So please check your junk folder at the beginning of the term and mark such communiqués "not junk" so you will receive all future messages.

Course Assignments

A select number of course assignments will become elements in your final portfolio. They are interrelated and scaffolded and so it is vital that you do all of the assigned work this semester. Each assignment, whether ultimately included in the portfolio or not, will be important for you to meet the demands of the Signature Assignment: the Artist Statement. If you skip some assignments, it will make it more difficult to complete the Artist Statement. Likewise, not finishing the Artist Statement will complicate your ability to write a Cover Letter for your portfolio. So please be mindful that each of the steps along the way are important to performing well overall. NB: Each assignment will be presented in a hand-out that outlines the details, and each assignment will have a rubric for assessment posted on CANVAS so you can see what will be considered when the assignment is evaluated.

Each of the assignments we take up will ask that you develop skills that are intrinsic to study in the arts and social sciences. When we study the historical context or the economic considerations of how a book was made, we are intentionally thinking across disciplinary boundaries to see how context or finances shape how a book was produced. When we study the contents of a book and reflect on how the book’s form mirrors that context, we are drawing on important rhetorical and language skills, as well as thinking about the nature of the artistic enterprise. As we consider books as art objects and as cultural artifacts, we will be mindful that we need to bring a range of multidisciplinary questions and interdisciplinary thinking to our work.

Discussion Board Posts & Responses 20%

Focused on our course readings and videos, you will be expected to write a series of **Discussion Board Posts** (3 @ 20 points each) and a series of **Discussion Board Responses** (6 @ 10 points each). These discussions are an important component of our online class, so it is important for you to write posts and responses that are carefully considered, analytical, thorough, and original. Finally, it is important to post and respond by the required due dates (see Course Schedule) as this will allow for the best engagement among all of you. Posting or responding late will yield no insights for the current discussion and will result in unsatisfactory grades. Here are some important **Guidelines**:

- **Discussion Board Posts and Responses are designed for students to post their own extended analyses of assigned readings and respond to fellow students’ posts.** The goal is to demonstrate an understanding of the course materials and your ability to analyze their complex ideas.
- **Students are divided into four Groups for posting on Thursdays.** You’ll need to write **at least one (1) post each time your group is required to do so.** The minimum requirements for **Discussion Board Posts are that they should be 250-300 words long and include textual references.**
- **Your Discussion Board Posts should have a discreet focus and make a claim.** Your posts should be textually based. First, select an interesting quote from the assigned reading or video for that day and reference the item. Then, develop a claim or idea about that quote—what about the material is striking to you? What does it make you think about? What does it make you realize? and/or What further research does it make you do?
- **Give Discussion Board Posts descriptive titles.** If we open a discussion thread and it says “Re: book arts” ten times, this is not helpful. Add a descriptive title, such as “Accordion Bindings in the Editions Vigía” or “The Cost of Elephant Folios” which will let us know what your post is about.
- **Discussion Board Responses must be substantive.** Your **Responses** to classmates should engage with their thoughts directly and try to advance the discussion in some way. When writing, please address the writer of the post (Hi Cheema) and sign your response (Thanks, André), so it clear who you are addressing. Responses that explain your reasoning such as, “I think X because...,” are considered substantive. All comments should be grounded in a discussion of the text quoted and an analysis of what your classmate had to say about it. It helps if you illustrate how the post has affected your thinking and the new ideas it has engendered. **You’ll need to write at least two (2) responses on Fridays each time your group is scheduled to post.**

Discussion Board Posts & Responses Grading Rubric

Discussion Board Post Criteria	Levels of Achievement
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	Exemplary 20 pts	Satisfactory 15 pts	Unsatisfactory >10 pts
a focused & compelling claim (not plot)	4	3	>2
the use of evidence from research/course readings	4	3	>2
an engaging presentation	4	3	>2
the stimulation of dialogue among peers	4	3	>2
an appropriate length (250-300 words)	4	3	>2
Discussion Board Response Criteria	Levels of Achievement		
	Exemplary 10 pts	Satisfactory 7 pts	Unsatisfactory >7 pts
engaged analysis & enhanced discussion	5	3	>3
new information/textual evidence	3	2	>2
appropriate length (150-200 words)	2	2	>2

Portfolio 80%

The portfolio should include a series of artifacts that demonstrates your learning process as we have explored what the arts and humanities mean through the lens of books arts. The elements of this portfolio should represent your increasing fluency with the course materials about book making and the Essential Questions that drive all of the Arts & Humanities 101 course sections. The Portfolio will be composed of each of the following, which are detailed below (a .pdf containing all of these documents will be submitted at the end). The list of contents here correlates with the Student Learning Outcomes for the course (see numbers in parens).

1. A Cover Letter that explains how your portfolio addresses one of the Essential Questions (SLO 1, 5).
2. Two Response Papers to two cultural-historical artifacts from the class (SLO 1).
3. Two Close Readings of two different cultural-historical artifacts in the public sphere (SLO 3, 5).
4. Your original Mini-Book (SLO 1, 2, 3, 4, 5).
5. Your Signature Assignment: Artist's Statement (SLO 1, 2, 3, 4, 5).
6. Your Peer Interpretation of another student's mini-book (SLO 1, 3, 4, 5).
7. A Peer Interpretation of your mini-book (completed by another student) (SLO 1, 3, 4, 5).

8. Your Proposal & abstract for presenting your mini-book and artist's statement at the Undergraduate Research Symposium

Response Papers (3/4 page each)

- We will study a number of cultural artifacts, but those about which you can write Response Papers are listed in the Course Schedule as "Artifact #_".
- Each short response includes two paragraphs:
 1. The first paragraph summarizes the artifact in question **from an objective perspective**. We will work on descriptive summaries, which are an important aspect of all the writing you will do in your academic career.
 2. The second paragraph is **a subjective response** to the artifact. This is where you will provide your opinion of the artifact: your feelings about it, the responses it engenders.
- You will select **two of the four assigned response papers** to be included in the final portfolio. Since you'll want to have some options, completing more than two of the assigned response papers is a good idea.
- An assignment sheet with additional details is available in CANVAS.
- Response papers are graded only for completeness, as per the rubric provided in CANVAS.

Close Readings (2 pages each)

- We will also **write two short, graded papers that are Close Readings**. In general, a close reading is intended to provide a detailed, balanced, and rigorous critical examination of a cultural-historical artifact to discover its layers of meaning and to assess its effects on viewers/readers. Elements of a close reading include: analysis of the language or rhetoric used in a text, the relationship of the parts to the whole and the content to its form, a discussion of appropriate vocabulary or terms, an exploration of the richness and depth of meaning (including sub-textual meanings) created by the text.
- In the first assigned Close Reading, you will be asked to choose a short text you find compelling and interesting (which will become the contents of your mini-book). The text can be one song or rap lyric, one poem, one speech, or a short story (see below under Creative Piece). Your close reading should identify the text's author (if known), its date of composition, and where it was written. After that, your close reading should discuss the language/rhetoric of the text, its structure and organization, its vocabulary, and its meaning (both on the surface and its sub-text). In this, you will be expected to do a form of literary analysis in which you provide some interpretation of the text. This assignment asks that you draw on skills associated with the disciplines of English, Foreign Languages, and Communication Studies (the study of literature and its meaning, the study of language and its meaning, the study of linguistics).
- The second Close Reading will ask you to extend your skills in observation and analysis to book decoration, that is to making a visual analysis. You are to select one book that has influenced the choices you are making in your mini-book (see below) and to provide a clear description of the book as a codicological object. What size/format is it? What does it look like? What materials is it made from? How was it produced? and when? Who made it? For whom? Your goal is to provide the equivalent of a catalog entry for this book (a sample will be

provided) and a brief analysis of the form of the book and why it was made as it is. You will need to rely on skills in observation, as well as skills in bibliographic research, to provide historical context about publication, cost or value, reception. As such, you will be drawing on skills important for the disciplines of literature, history, art history, economics, and more.

- An assignment sheet with additional details is available in CANVAS.
- Close Readings will be evaluated using the rubric loaded in CANVAS.

Creative Piece: Mini-book

- Each student will identify a text (the same one used for the first Close Reading assignment) that holds particular personal value and ***make a book that reflects the ideas, values, and cultural aspects of the text selected***. We will look at a number of examples, such as the Ediciones Vigias in LaBudde Special Collections, which are fantastical handmade books from Cuba, donated by a UMKC alum and former librarian at the Library of Congress. Your ability to interpret the text you choose, as well as to design an artifact that reflects this interpretation, will be an important component of framing a complete creative piece. Likewise, you will need to think about your book in conversation with others in the books arts tradition.
- An assignment sheet with additional details is available in CANVAS.
- The Creative Piece will be graded for completeness and connection to course content, as per the rubric loaded in CANVAS. This assignment does not demand technical prowess or creative accomplishment but instead aims to give the student a taste of the creative process.

Signature Assignment: Artist's Statement (at least 2 pages)

- Equal in importance to your ability to interpret the text in your book is your ability to ***craft an artist's statement about the choices you have made in designing a book to reflect its content***. The Artist's Statement (which is also called the Signature Assignment in CANVAS) should present a cogent explanation of how you connect your creative piece to the course to one of the Essential Questions about Text Technologies, including the most crucial one for our class: ***how does the book operate as a repository of ideas, history, values, and human expression?*** It should, therefore, address the formal elements of book making and the ideology of books as forms of human expression. The Artist's Statement can also address what didn't work in making your book or what needs to be developed further, but it should include references to other books as material art to which your creative piece is responding or which inspired it. Importantly, the Artist's Statement needs to describe the cultural, social, and/or historical contexts and perspectives of the creative piece, and it will need to include a self-reflection on the process of creating the piece.
- An assignment sheet with additional details is available in CANVAS.
- The Signature Assignment: Artist's Statement will be graded using the rubric loaded in CANVAS.

Your Interpretation of a Peer's Creative Piece (1 page)

- You will also be asked to ***actively interpret other student's book***. Collectively, as is the case in art workshops, we will provide peer analyses that help us develop our work. Peer Interpretations will ask that you articulate the meaning of a peer's book by offering

commentary that analyzes the book as an interpretative piece. The Peer Interpretation should demonstrate the skills and knowledge you have developed in book making over the course of the class. Your Peer Interpretation will also need to evaluate the internal consistency and effectiveness of the book produced to showcase its text/contents.

- An assignment sheet with additional details is available in CANVAS.
- The Peer Interpretation will be graded using the rubric loaded in CANVAS.

A Peer's Interpretation of Your Creative Piece

- Likewise, another student in the class will provide a peer interpretation of your Mini-Book, which should be included with the portfolio as an example of peer response. This peer interpretation does not count toward your final grade.

Cover Letter (2 pages)

- The Cover Letter offers an opportunity for you to address the portfolio as a whole: in effect, it gives you a chance to think and about and reflect on all of your work in this class. First, you will need to ***choose an Essential Question from the syllabus and then write a well-constructed statement in which you explain how each component of your portfolio documents a stage in your deepening understanding of the Essential Question and a reflection on your learning over the duration of the course.***
- An assignment sheet with additional details is available in CANVAS.
- The Cover Letter will be graded using the rubric loaded in CANVAS.

Undergraduate Research Symposium Proposal & Abstract

As a EUREKA Undergraduate Research course, this section of A&H 101 asks students to engage in a process of discovery as collaborators, in which I will serve as your mentor. You will be challenged to seek out resources, grow your knowledge, and contribute to the class—and to our university community—by sharing your discoveries. Students are required to write a project proposal and abstract, submit it by the deadline, and present their Mini-books and Artists' Statements at the Undergraduate Research Symposium in April:

<https://www.umkc.edu/searchsite/symposium/index.shtml>

Extra Credit—In the Archive

If you would like to earn up to 20 points of extra credit towards your discussion board responses, you can conduct research in a digital archive that allows you to interact with an entire manuscript virtually. Each of the following books has been digitized in its entirety, allowing you to flip through the leaves, zoom in to examine small elements, etc. Your goal will be to write a one-page typed description (single-spaced) about your experience interacting with one of these digital versions. What is great—or frustrating? How does the digital version affect your sensibilities? What do you wish the interface could do? What makes this book special or unique? What skills would you need to understand this book better?

- Garima Gospels in Ethiopia (the earliest surviving complete Christian manuscript, c. 390-570) <https://www.vhml.org/readingRoom/view/132897>
- Koran (Baltimore, Walters Art Museum, MS W.569, 11th century) <https://www.thedigitalwalters.org/Data/WaltersManuscripts/html/W569/description.html>
- Compilation of two manuscripts bound together, containing Liber Monstrorum (book of monsters in Old English), plus other items (London, British Library, MS Cotton MS Vitellius A. xv, 10th-17th centuries) http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Cotton_MS_Vitellius_A_XV
- Walpurgis Fechtbuch (a fighting manual, Royal Armouries MS. I.33, 1300) https://commons.wikimedia.org/wiki/Royal_Armouries_Ms._I.33
- The Queen's Manuscript (Christine de Pizan's works, commissioned by Queen Isabel of France, 1414) <http://www.pizan.lib.ed.ac.uk/>
- Shi shi yuan liu ying hua shi ji: si juan (The origin of Buddhism and its development in China, woodblock print, 1465) <https://www.loc.gov/item/2012402109>
- Book of Hours, a gift from Henry VIII to Anne Boleyn (London, British Library, MS King's 9, 1500) http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Kings_MS_9
- Divan of Anvari, a pocket book for Emperor Akbar (1588) <https://www.harvardartmuseums.org/collections/object/199102>

Calculation of Final Grades

Assignments	Percentage
Discussion Board Posts (3) & Responses (6)	20%
Portfolio <ul style="list-style-type: none"> • Cover Letter @ 10% • 2 Response Papers @ 10% • 2 Close Readings @ 15% • Mini-Book @ 15% • Signature Assignment: Artist's Statement @ 20% • Your Peer Interpretation of another's Mini-Book 5% • A Peer's Interpretation of your Mini-Book (no grade) • Proposal & Abstract for Undergrad Research Symposium 5% 	80%

Grading Scale

Letter Grade	Percentage
A	94-100%
A-	90-93.9%
B+	87-89.9%
B	84-86.9%
B-	80-83.9%
C+	77-79.9%
C	74-76.9%
C-	70-73.9%
D+	67-69.9%
D	64-66.9%
D-	60-63.9%
F	0-59.9%

Withdrawal Dates

UMKC has very specific guidelines on withdrawing from classes. There are important financial and assessment implications for dropping a course after the deadline. The Registration and Drop Dates Schedule can be found at this URL: <https://www.umkc.edu/registrar/registration/dropping-classes.html>.

Grading Policy

Your performance throughout the semester is your responsibility. You have the entire semester ahead to plan and coordinate the best effort you are able, and while I am here to assist you in that effort, you will be awarded the grades you earn during the term. Little can be done, however, in the last week of class, and certainly, nothing after the end of the semester. Petitioning for a better grade will not work and is not an effective strategy for academic success. Should you have any questions or concerns about your grades during the term, please schedule an appointment so that

we can discuss your performance. You should be aware that barring a serious, documented reason, a grade of Incomplete will not be assigned.

The rubrics provided detail the nature and quality of work expected to earn excellent grades, as opposed to satisfactory or unsatisfactory. Should you have a question about any of the grades assigned in this course, please speak to me first so we can discuss it. If you believe you have been graded capriciously, information about the College of Arts & Sciences Grade Appeal Procedure is available at this URL: <https://cas.umkc.edu/wp-content/uploads/2016/04/GradeAppealProc.pdf>.

You can find the College of Arts & Sciences Grade Appeal Form at this URL: <http://cas.umkc.edu/wp-content/uploads/2017/03/CAS-Student-Grade-Appeal.docx>.

UMKC Resources & Policy Statements

Important UMKC Resources and Policies are applicable to every course and every student at UMKC. These are located in CANVAS. As a UMKC student, you are expected to review and abide by these policies. If you have any questions, please contact me. In addition, the College of Arts & Sciences provides policies and resources that you should review <http://cas.umkc.edu/CPR/>.

Recording Class Activity

Instructor(s) may record class sessions for the sole purpose of sharing the recording with students who can't attend class. Instructor(s) will take care not to disclose personally identifiable information from the student education records during the recorded lesson. ***Students are not permitted to record class sessions without written consent from the course instructor***; please be aware that I will record each class and post it to CANVAS.

Late Assignments

If a problem should prevent you from submitting your work on time, you must speak with me before the due date to discuss a possible extension. Late assignments receive a 25% deduction for submission within the week following the due date, after which no credit will be offered.

Courtesy

Please support the class by being prompt and prepared. If you are late in submitting your work, you will not be able to participate knowledgeably, which will affect not only your own progress, but also your peers' thinking and growth and our class dynamic.

Academic Honesty

Cheating in any form is a serious infraction and will not be tolerated in this classroom or on the campus. When you quote, borrow, or paraphrase from the words, phrases, or ideas of others, you must give them credit for the work that they have done by citing them. If you do not, you have plagiarized their work. **The definition of plagiarism, which is the unauthorized use of a published or unpublished text, is also extended to the use of another student's text or ideas and to any materials found on the Internet.** Downloading papers or sections of papers and submitting them is as serious as taking passages out of books or journal articles. Do be aware that academic

dishonesty on any assignment in this course will receive a failing grade. Other penalties may also be imposed under the University of Missouri guidelines.

Course Evaluation

All students will have the opportunity to evaluate this course. These evaluations, conducted online through RooEval, will remain anonymous and will not be shared with faculty until after the final grades are turned in. Link to RooEval: <https://net3.umkc.edu/intapps/rooeval>.

Additional important information about UMKC's policies and resources can be found at: <https://online.umkc.edu/support-policies>.

COVID-19 Policies	
Do I need to have a Mask/Face-Coverings while on campus?	UMKC's mask/face-coverings policy is available at https://www.umkc.edu/coronavirus/ Any student requesting an ADA accommodation for the University mask/face covering policy should contact Scott Laurent the Office of Disability Services as soon as possible by calling (816) 235-5696 or via email at laurentr@umkc.edu .
If I have a disability (including COVID-related disabilities), who can assist me with getting important accommodations on campus?	Any student seeking COVID-related academic accommodations should contact Scott Laurent the Office of Disability Services as soon as possible by calling (816) 235-5696 or via email at laurentr@umkc.edu .
If I have questions regarding COVID-19 General Information, where do I go?	Up to date information and FAQs regarding COVID-19 may be found on the UMKC COVID website: https://www.umkc.edu/news/coronavirus.html

Spring 2021 Academic Calendar

Important Dates

Date	Significance
Monday, January 11	School of Law January Mini-Term Session Begins
Monday, January 18	Martin Luther King Birthday Observance - University Closed
Tuesday, January 19	Course Work Begins (first 8-week session)
Tuesday, January 19	Course Work Begins (16-week session)
Thursday, January 21	Last day to add courses without an instructor signature (first 8 week session)
Thursday, January 21	Last day to change a course from Audit to Credit (first 8 week session)
Thursday, January 21	Last day for a 100% refund (first 8 week session)
Monday, January 25	Last day to add courses without an instructor signature (full 16 week session)
Monday, January 25	Last day to change a course from Audit to Credit (full 16 week session)
Monday, January 25	Last day for a 100% Refund (full 16 week session)
Monday, January 25	Last day to register without paying a late registration fee
Monday, February 1	Last day to drop a course with no record on transcript (first 8 week session)
Monday, February 1	Last day for a 50% refund (first 8 week session)
Monday, February 1	Last day to change a course from Credit to Audit (undergraduate first 8 week session)
Monday, February 15	Last day for a 25% refund (first 8 week session)
Monday, February 15	Last day to withdraw with a "W" (graduate/professional - first 8 week session)
Monday, February 15	Last day to drop a course with no record on transcript (full 16 week session)
Monday, February 15	Last day for a 50% refund (full 16 week session)
Monday, February 15	Last day to change a course from Credit to Audit (undergraduate full 16 week session)
Monday, March 1	Last day to withdraw with a "W" (undergraduate - first 8 week session)
Friday, March 12	Last day for a 25% refund (full 16 week session)
Friday, March 12	Last day to withdraw with a "W" (graduate/professional - full 16 week session)
Friday, March 12	Last day to withdraw with a "W" or "WF" (graduate/professional first 8 week session)

Additional University-Wide Information Regarding Your Courses and Your Success

Academic Calendar

Students are encouraged to review important add, drop or withdraw dates:

<http://www.umkc.edu/registrar/acal.asp>

Academic Integrity

The Board of Curators of the University of Missouri recognizes that academic honesty is essential for the intellectual life of the University. Faculty members have a special obligation to expect high standards of academic honesty in all student work. Students have a special obligation to adhere to such standards. Academic dishonesty, including cheating, plagiarism or sabotage, is adjudicated through the University of Missouri Student Conduct Code and Rules of Procedures in Student Conduct Matters.

Academic Support and Mentoring

UMKC's office of Academic Support and Mentoring provides innovative support services and resources to ensure educational access and personal success for every student. For information on tutoring, student success seminars, and other information, please visit: <https://www.umkc.edu/asm/>

Attendance Policy

Students are expected to participate/meaningfully engage in classes, regardless of the class format. Faculty can require participation/engagement, but *cannot* require physical presence for face-to-face coursework. In order to comply with federal regulations associated with eligibility rules for federal financial aid, students not attending/participating a course during the first three weeks of the term will be administratively dropped from the specific course. Advance notice of attendance policies of academic units and individual instructors should be given, and such notice should be in writing. Students should notify instructors of excused absences in advance, where possible. Students who have an excused absence are expected to make arrangements with instructors for alternative or make-up work. Such arrangements should be made in advance of the absence, where possible. Instructors should accommodate excused absences to the extent that an accommodation can be made that does not unreasonably interfere with the learning objectives of the course or unduly burden the instructor. Attendance policies shall be applied in a non-discriminatory manner. Enrollment as a student is required to attend any class unless otherwise pre-approved by the instructor. Instructors are responsible for verifying student attendance and participation within the first three weeks (16 week course) through the Attendance Verification Survey (administered through UMKC Connect) as well as maintain records of participation throughout the term so that the last date of attendance for students with recorded "F" or "W" final grades may be submitted.

Campus Safety

Inclement weather, mass notification, and emergency response guide:

<http://www.umkc.edu/umkcalert/>

UMKC Connect

Important information is available to undergraduate students in UMKC Connect accessed through Canvas. Throughout the term, students may receive emails regarding course grades or academic performance. Students are expected to address information posted in a timely fashion. This information may be shared with the student's Success Network made up of his or her academic advisor(s) and other campus resources so that UMKC may fully support the student's success.

Grade Appeal Policy

The [University grade appeal procedure](#) is available only for the review of allegedly capricious grading and not for review of the instructor's evaluation of the student's academic performance. Capricious grading, as that term is used here, comprises any of the following:

- The assignment of a grade to a particular student on some basis other than the performance in the course;
- The assignment of a grade to a particular student according to more exacting or demanding standards than were applied to other students in the course; (Note: Additional or different grading criteria may be applied to graduate students enrolled for graduate credit in 300- and 400-level courses.)
- The assignment of a grade by a substantial departure from the instructor's previously announced standards.

Privacy Policies

Privacy Policy: <https://www.umkc.edu/web-policy/privacy.asp>

Webcam Policy: <https://www.umsystem.edu/ums/elearning/policies>

Counseling Services and Student Health & Wellness

UMKC students may experience many challenges in their lives while attending college – stress, depression, suicidality, trauma, relationship issues, health concerns, etc. As your professor, I care about your success and well-being, and want to make you aware of some helpful resources on campus. UMKC Counseling Services (<https://info.umkc.edu/counseling-services/>), located at Brookside 51 Building, 5110 Oak Street, Suite 201, offers a wide range of supportive services to students. Appointments can be made by calling 816-235-1635. UMKC Student Health and Wellness (<http://info.umkc.edu/studenthealth/>), located at Brookside 51 Building, 5110 Oak Street, Suite 237, offers a full range of health care and promotion services. Appointments can be scheduled online or by calling 816-235-6133. The MindBody Connection (www.umkc.edu/mindbody) is located in the Student Union, room 413 and offers a variety of stress-reduction services.

Students are encouraged to review UMKC's Policy on Suicide Prevention Resources (<https://info.umkc.edu/saem/wp-content/uploads/2019/10/UMKC-Suicide-Prevention-Policy.pdf>), which provides resources, referral information, and training opportunities to help recognize signs of distress in yourself and your peers as well as how to make appropriate referrals for support and assistance.

Students may contact the UMKC Student HelpLine (816-235-2222 or <https://info.umkc.edu/saem/helpline/>) with any questions or concerns. Students may also utilize the Complaint Policy (<https://info.umkc.edu/saem/helpline/student-complaint-policy/>) to file a complaint online.

Student Disability Services

To obtain disability related accommodations and/or auxiliary aids, students with disabilities must contact Student Disability Services as soon as possible by calling 816-235-5612. Once verified, our office will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. For more information go to: <https://info.umkc.edu/disability-services/>.

Equal Opportunity & Educational Access

UMKC is committed to providing equal opportunities to all students without unlawful discrimination on the basis of a protected identity, or their race, color, national origin, ancestry, religion, sex, pregnancy, sexual orientation, gender identity, gender expression, age, disability, protected veteran status, or any other status protected by applicable state or federal law.

Discrimination & Harassment: Compliance with UM System Collected Rules and Regulations (CRRs) [600.010](#) is monitored by the Office of Affirmative Action (<https://info.umkc.edu/title9/>), but it is the responsibility of the entire university community to provide equal opportunity through relevant practices, initiatives, and programs. If you or someone you know has experienced discrimination or harassment based on their protected identity, we encourage you to visit [Making a Report](#).

Also included under CRR [600.010](#) is sexual harassment and sexual misconduct by a student, employee, volunteer, or visitor that is not prohibited under CRR [600.020](#) and Title IX, and that occurs within a UMKC educational program or activity, on- or off-campus, as well as when the conduct occurs off-campus and interferes with or limits the ability of any person to participate in or benefit from UMKC's educational programs or activities or employment. For those who have experienced discrimination or harassment, the [Roos Respond Resource Guide](#) provides a list of campus and community support services.

Failure to Accommodate Students with Disabilities: UM System Collected Rules and Regulations (CRRs) [600.010](#) prohibits discrimination against students with disabilities and ensures these students receive educational accommodations as issued by [Student Disability Services](#). If you believe an employee of the university has failed to accommodate your disability, visit [Making a Report](#).

Accommodating Pregnancy & Childbirth: UMKC provides reasonable accommodations to students related to pregnancy and childbirth, including adjustments to attendance requirements, course due dates, leaves of absence, and other accommodations. If you have questions or would like to request arrangements, please visit [Pregnant & Parenting Students](#).

Sexual Harassment under Title IX: UM System Collected Rules and Regulations (CRRs) [600.020](#) prohibits all students, employees, volunteers, and visitors from engaging in sexual harassment, including sexual assault, dating violence, domestic violence, and stalking, in a university education program or activity against a person in the United States. If you or someone you know has experienced any of these forms of prohibited conduct, you can access the [Roos Respond Resource Guide](#) for a list of support services on campus and in the community. For information on how to make a report to the university, visit [Making a Report](#).

Mandated Reporting: Nearly all UMKC employees, including your course instructors, advisors, and other support staff, are required to report all information related to any known or suspected discrimination, harassment, or sexual misconduct to the Office of Affirmative Action and cannot offer confidentiality. However, students may seek confidential support from [RISE: Resources, Intervention, Support, & Education](#), [Counseling Services](#), and [Student Health & Wellness](#).

Employees of these offices are exempt from mandated reporting so long as the disclosure of prohibited conduct occurs in a confidential communication while they are acting as support advocates, professional counselors, or medical personnel. An exemption does not extend to these employees when the disclosure is made in non-confidential setting. If you have a question about confidentiality when making a disclosure to RISE, Counseling Services, or Student Health & Wellness, you should first ask whether the exemption applies.

Right to Free Expression

It is vitally important for UMKC to foster and maintain an educational environment that promotes free discussion, inquiry and expression by students inside the classroom and beyond, without fear that their exercise of such rights will have negative repercussions in areas over which the university has responsibility. It is equally important that students understand the narrow line separating their First Amendment rights and the legal and privacy rights of others so that students can exercise those rights within appropriate boundaries.

Per UM System Collected Rules and Regulations (CRRs) [200.015](#) your instructors should encourage free discussion, inquiry, and expression in courses, conferences and meetings. Student performance shall be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards.

Classroom Expectations: In exercising your right to free expression, UMKC requests students adhere to these five guidelines:

- Share responsibility for including all voices in the conversation, leaving sufficient time for others to engage in the discussion. Listen respectfully, avoiding interruptions or distractions.
- Recognize how your own identity and experiences inform your opinions and reactions to others. Be open to changing your perspectives when exposed to the ideas of others.
- Speak with care, acknowledging that your words may be perceived as disrespectful, marginalizing, biased, or harmful.
- Understand that everyone makes mistakes; view these mistakes as valuable in the learning process. Notice your own defensive reactions, and channel them into furthering a productive discussion.
- Differentiate between safety and comfort; accept discomfort as necessary for learning and exploring ideas through a social justice lens.

Although your right to free expression is protected, your instructors have the authority to take action under [CRR 200.010](#) when they believe the conduct of any student unreasonably disrupts the classroom environment and prevents others from learning or threatens or endangers the health or safety of any person. If you feel your instructor was in error in taking action under [CRR 200.010](#) related to your right to free expression, visit [Making a Report](#).

Expressions of Perceived Bias

UMKC is committed to equity, diversity, inclusion and respectful interaction. In support of our campus community, the university provides the opportunity for students, employees, volunteers, and visitors to report expressions of perceived bias and to request UMKC respond to such expressions.

An expression of perceived bias may occur when someone believes that they have been subjected to harassment, bullying, stereotyping, microaggressions, abuse, marginalization, or any other form of targeted misconduct because they identify or are associated with a particular group. If you believe you have experienced an expression of bias or you become aware of such an expression, visit [Making a Report](#).

Support: If the conduct of others prevents you from fully participating in the classroom or in university activities, UMKC offers confidential support through [Counseling Services](#) and [RISE](#):

[Resources, Intervention, Support, & Education](#). Additional campus and community support services are listed on the [Roos Respond Resource Guide](#).

Course Schedule
(subject to change)

Date	Presentations	Course Materials	Assignments
1/19	Introductions; Methodology; Vocabulary; Essential Questions; Text Technologies	<p>View Medieval Helpdesk https://www.youtube.com/watch?v=pQHXSigQvQ</p> <p>View Dreyfuss, The Evolution of the Book https://ed.ted.com/lessons/the-evolution-of-the-book-julie-dreyfuss</p> <p>View Mini-Book Project: Chansonnier de Jean de Montchenu https://www.facsimilefinder.com/facsimiles/chansonnier-de-jean-de-montchenu-facsimile</p> <p>View Book Anatomy (Parts of a Book) & Definitions https://www.ibookbinding.com/blog/book-anatomy-parts-book/</p>	Print Syllabus and Course Assignments; Read these in their entirety.
1/21	Mr. Stuart Hinds, Curator of Special Collections & Archives, LaBudde Special Collections, Miller Nichols Library, Ediciones Vigía	<p>View Ediciones Vigía: Poéticas visuales https://youtu.be/iK-dYtsXPmU</p> <p>View Stuart Hinds Video: Ediciones Vigía, Cuban Books in LaBudde Special Collections https://umkc.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=06357d86-15d3-41b0-acbe-ac1b01863386</p> <p>Read Ediciones Vigía @ MU https://vigia.missouri.edu</p> <p>Read https://hyperallergic.com/286936/cuban-book-art-ediciones-vigia-and-the-beauty-of-the-everyday/</p>	Discussion Board Post #1 (Group A post; Group B respond the next day)
1/26	Dr. Cynthia Jones (Classics, Department of English), forms of inscription	<p>Artifact #1—Examine the Egyptian Book of the Dead https://kemetexperience.com/book-of-the-dead/</p> <p>Read some translations of the Egyptian Book of the Dead http://www.jbeilharz.de/ellis/egypt.html</p>	Response Paper #1 due

1/28	building as text	<p>Artifact #1—Examine Bamboo Slips Written with Ancient Classics https://youtu.be/ihxElemQRVI</p> <p>View Art of War on Bamboo Strips https://www.youtube.com/watch?v=UiLMys-e5yA</p> <p>Read Books Before Paper—The Art of War on Bamboo Strips https://www.cabinet.ox.ac.uk/books-paper</p>	<p>Discussion Board Post #1 (Group C post; Group D respond the next day)</p>
2/2	the codex	<p>Artifact #2—Examine Lindau Gospels https://www.themorgan.org/collection/lindau-gospels</p> <p>Click on « thumbnails » in left nav bar to see all the pages of this book</p> <p>Read Lindau Gospels https://www.atlasobscura.com/articles/medieval-luxury-books-pearls-jewels-gold-silver-manuscript-covers</p> <p>Read Clement, Medieval and Renaissance Book Production https://digitalcommons.usu.edu/cgi/viewcontent.cgi?article=1010&context=lib_pubs</p>	<p>Response Paper #2 due</p>
2/4	parchment	<p>Read Medieval Manuscript Manual II.1-9 http://web.ceu.hu/medstud/manual/MMM/frame3.html</p> <p>Read Medieval Manuscript Manual V.3 http://web.ceu.hu/medstud/manual/MMM/frame18.html</p> <p>View Making Manuscripts https://youtu.be/nuNfdHNTv9o</p> <p>View Structure of a Medieval Manuscript https://youtu.be/HKBJkf2xbqI</p> <p>View How Parchment is Made https://youtu.be/2-SpLPFaRd0</p>	<p>Discussion Board Post #1 (Group B post; Group A respond the next day)</p> <p>Identify the text for your mini-book and begin close reading.</p>

2/9	writing	<p>View How to Make a Quill https://youtu.be/eDbtJOjFv7s</p> <p>Read Laying Out the Text and Ruling https://www.nottingham.ac.uk/manuscriptsandspecialcollections/researchguidance/medievalbooks/layingoutthetext.aspx</p> <p>Read Grimmer The Medieval Palette: Medieval Pigments and their Modern Equivalents https://umkc.instructure.com/courses/65913/files/3020779?module_item_id=845931</p> <p>View Fra Angelica Blue Pigment Extraction https://youtu.be/JBzEAt_ynvc</p> <p>In class, we'll try a calligraphic hand. If you have a calligraphy pen or marker (or any writing implement with a angled point), please use it. If not, at least try to approximate the letter forms of the medieval scripts we practice. Before class, you will need to download the script lettering pages, as well as the writing guide and the leaf of the Codex Amiatinus, which are on CANVAS.</p> <p>Also, bring your questions about the close reading assignment due next class.</p>	<p>Upload a picture of your calligraphy work to show you have tried hand lettering.</p> <p>I want you to have this experience of handwriting a text, in case you want to hand-letter your mini-book.</p>
2/11			Close Reading #1 due
2/16	folding & gathering	<p>Read Books in various Sizes & Formats https://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/ShapeofContent/SizeandFormat/SizeandFormat</p> <p>Read Quires (a more academic version) https://www.nottingham.ac.uk/manuscriptsandspecialcollections/researchguidance/medievalbooks/quires.aspx</p> <p>View Beginner Tutorial - Stitching in a Signature https://youtu.be/nhAwIR-n_kg</p>	Upload a picture of your sewn gathering.

		<p>View Accordion Fold or Concertina Fold Book Pages Tutorial https://www.youtube.com/watch?v=9eV7COS75bl</p> <p>In class, we'll fold and sew a gathering. You will need to prepare the following materials before class begins:</p> <ul style="list-style-type: none"> • four sheets of typing paper (or any paper of the same size) • an awl or ice pick • bone folder or letter opener or popsicle stick • thread, yarn, or string • needle with an eye big enough for your string • cutting board or old paperback book to protect your surface • scissors 	
2/18	bindings	<p>Read Medieval and Early Modern Manuscripts: Bookbinding Terms (Western bindings) https://travelingscriptorium.files.wordpress.com/2015/02/binding-booklet-2015.pdf</p> <p>View Bookbinding 101: Sewing With Cloth Tapes https://youtu.be/IBxZp8PJF2o</p> <p>Explore Fit to be Bound (Art Bindings) http://www.philobiblon.com/FittoBeBound-EversonMuseum2010.pdf</p> <p>Skim through Song, The History and Characteristics of Traditional Korean Books and Bookbinding (to see various types of Eastern bindings) https://www.tandfonline.com/doi/pdf/10.1080/19455220802630743</p>	Discussion Board Post #1 (Group D post; Group C respond the next day)
2/23	Mr. Chainy Folsom (IPhD student in History/English), paper molds & watermarks	<p>Examine Anton Koberger's Antoninus, <i>Summa theologica</i> https://daedalus.umkc.edu/CODICES/summaTheologicaProject.html</p>	

		<p>Read pages 2-4, 15-20 of <i>Summa theologica: A Book History</i> https://daedalus.umkc.edu/codices/papers/SummaTheologicaBookHistory.CodicesPaper1.2015.pdf</p> <p>View Paper Making Part 2 https://youtu.be/7amR4_n4w5A</p>	
2/25	printing	<p>View Wooden Movable-type Printing of China https://youtu.be/SzHXXFOYLS8</p> <p>View Johannes Gutenberg: The Production of Metallic Type https://youtu.be/Q-Pk_KMRaAA</p> <p>View Johannes Gutenberg: The Art of Manual Typesetting https://youtu.be/CP_Q4NquVTE</p> <p>View Johannes Gutenberg: The Gutenberg Printing Press https://youtu.be/L6ny9oyrJwo</p> <p>View Johannes Gutenberg: The Gutenberg Bible https://youtu.be/siUZFji6dD4</p>	Discussion Board Post #2 (Group A post; Group C respond the next day)
3/2	Dr. Viviana Grieco (Department of History), script & form in the Americas	<p>View Stuart Hinds Video: Libros Mesoamericanos in LaBudde Special Collections</p> <p>Artifact #3—Examine Codex Chiuacoatl (or Codex Borbonicus) https://www.facsimilefinder.com/facsimiles/codex-borbonicus-facsimile</p> <p>Read Boone, When Art Is Writing and Writing, Graphic Communication in Preconquest Mexico https://www-jstor-org.proxy.library.umkc.edu/stable/42622716</p>	Response Paper #3 due
3/4	protecting books	<p>Read Chained Libraries https://medievalbooks.nl/2015/07/10/chain-chest-curse-combating-book-theft-in-medieval-times/</p>	mini-book proposal due

3/9	Dr. Jeff Rydberg-Cox (Classics, Department of English), printing & early modern books	Examine Pliny's <i>Naturalis historia</i> http://lhldigital.lindahall.org/cdm/ref/collection/nat_hist/id/4530 View Modeling the Sources and the Topics of Pliny's Natural History https://vimeo.com/443360370	identify book that will be the focus of Close Reading #2 and begin work on it
3/11	book fun	Read Medieval Apps https://medievalbooks.nl/tag/parchment/ Read Medieval Book Carousels https://medievalbooks.nl/2018/11/02/medieval-book-carousels/ Read & View Tiny Books https://www.nytimes.com/2019/03/07/books/tiny-books-grolier-club.html	Discussion Board Post #2 (Group B post; Group D respond the next day)
3/16	decoration	View Fore edge painting https://www.youtube.com/watch?v=0x8ihoBaDtl View Paper Marbling https://youtu.be/NWq1xkvAfdY	Discussion Board Post #2 (Group D post; Group B respond the next day)
3/18	portable books	Read Go Medieval: Girdle Book https://www.atlasobscura.com/articles/what-is-a-girdle-book Read Napoleon's Kindle http://www.openculture.com/2017/10/napoleons-kindle-see-the-miniaturized-traveling-library-he-took-on-military-campaigns.html	Discussion Board Post #2 (Group C post; Group A respond the next day)
3/23	Dr. Jennifer Frangos (English), title pages in the eighteenth century	Artifact #4—Examine Moll Flanders by Daniel Defoe (London: William Chetwood, 1722) https://www.pbslearningmedia.org/resource/xjf440699eng/title-page-for-moll-flanders-by-daniel-defoe-published-1722-xjf440699-eng/ Examine The Life and Actions of Moll Flanders, an anonymous pirated edition (London: Thomas Read, 1723)	Response Paper #4 due

		https://www.pbslearningmedia.org/resource/xjf440685eng/frontispiece-and-title-page-for-the-life-and-actions-of-moll-flanders-by-daniel-defoe-published-1723-xjf440685-eng/	
3/25	printing developments	View Platen Press or Letter Press Printing https://youtu.be/2O1MhXkgKPY View Linotype: A Visual Demonstration https://youtu.be/5sIfQizimtg View Letterpress Printing https://youtu.be/uG6BHIIOnBM View How The New York Times in Made https://youtu.be/MrWP2z8l0Qk	Discussion Board Post #3 (Group A post; Group B respond the next day)
3/30		SPRING BREAK	
4/1		SPRING BREAK	
4/6	Dr. Jennifer Phegley (English), printing in the nineteenth century	Popular Magazines	Close Reading #2 due
4/8	more book fun	View How Pop-up Books Are Made https://www.youtube.com/watch?v=zaiCpdJFLGU View Flip Books https://www.nyfa.edu/student-resources/flipbook-animation-techniques-and-examples/	Discussion Board Post #3 (Group C post; Group D respond the next day)
MONDAY 4/12			Submit Abstract to Undergraduate Research Symposium https://www.umkc.edu/seearchsite/sym

			posium/index.shtml
4/13	Prof. Paul Tosh (Department of Art), visual communication	Modern Typography	
4/15	digital & multimedia books	Read Kowalczyk, Fourteen Projects that Combine Print Books with Technology https://ebookfriendly.com/print-books-technology-projects/	Discussion Board Post #3 (Group B post; Group A respond the next day)
MONDAY4/19			Submit video of mini-book & Artist's Statement. 1. Discussion Board 2. Assignment Portals 3. Undergrad Research Symposium
4/20	Dr. Antonio Byrd, (English), access, literacy, and digital media	View Noah Webster's American Spelling Book (1824) https://archive.org/details/americanspelling00webs/page/n2/mode/1up PDF version of Noah Webster's American Spelling Book (1824) http://donpotter.net/pdf/websters_spelling_book_1824.pdf Read Dennis, A Blessing and a Curse: The Rich History behind 'Black Twitter' https://theundefeated.com/features/a-blessing-and-a-curse-the-rich-history-behind-black-twitter/	

4/22		Read Mod, The 'Future Book' is Here but it is not What We Expected https://www.wired.com/story/future-book-is-here-but-not-what-we-expected/	Peer Interpretation due
THURSDAY FRIDAY 4/22-23		Undergraduate Research Symposium	View 2 other mini-book videos and post a comment for those book designers.
4/27	Dr. Nathan Oyler (Chemistry) & Dr. Jeff Rydberg-Cox (Classics & Digital Humanities), multispectral imaging	The Palimpsest--Recovering What's Lost	Discussion Board Post #3 (Group D post; Group C respond the next day)
4/29		Read Hidden Medieval Libraries https://medievalbooks.nl/2015/12/18/x-rays-expose-a-hidden-medieval-library/	Draft of Cover Letter due
5/4	Ms. Rebecca Adams (MA student in English) & Ms. Mary Jean Miller (I PhD student in English/Humanities Consortium), digital humanities	Text Encoding Initiative (TEI) and digital editions	Evaluate Course https://net3.umkc.edu/intapps/rooeval
5/11		Please note there is no final exam for this course—only the final portfolio!	Portfolio due