

VICTORIA UNIVERSITY of WELLINGTON
Wai-te-ata Press : : Te Whare Tā o Wai-te-ata

TXTT 201: Print, Communication & Culture
Trimester 3, 2011

Trimester Dates: 9 January 2012 – 17 February 2012

Last piece of assessment due: 24 February 2012, 5pm.

Withdrawal dates: within one full week of start date (16 January 2012); further information on withdrawals and refunds may be found at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Course Coordinator: Dr Sydney J Shep
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Office hours by appointment only please: Mondays 12-2

Lectures: Mondays & Wednesdays 10am-12pm, 77 Fairlie Terrace, LT306
Tutorials: Tuesdays 10-12pm **OR** 12-2pm **OR** Wednesdays 12-2pm **OR** 2-4pm
RB 007, Wai-te-ata Press RB006, and other locations

Course Delivery:

TXTT 201 combines discussion-based lectures with tutorials held at the Wai-te-ata Press letterpress laboratory, and BlackBoard online-based activities. You will work in co-operative learning groups for the printing exercise, in the weekly tutorials, and using the course's on-line journal (blog). TXTT 201 places a high degree of emphasis on acquiring communication skills, whether *oral* in the form of presentations and class discussions, *print* as in written and printed exercises, and *electronic* as in participation in the web-based learning environment, BlackBoard.

Communication of additional information: posted on BlackBoard; e-mail to all class members.

Course Prescription:

An introduction to the history of books, print and textual transmission in western, eastern, and indigenous cultures. Topics include book design and technological change, readers and reading spaces, censorship and oppression, packaging and advertising, and the reinvention of the book in the digital age. This course includes two distinctive dimensions: an overview of print culture in Aotearoa/New Zealand, including its relationship to Maori oral culture and the influence of the book on Pacific peoples; and hands-on experience in the letterpress printing laboratory at Wai-te-ata Press.

Learning Objectives:

At the end of TXTT 201, students passing this course should have:

- Familiarity with the broad history of the book and some of the major themes and issues in print communication in various cultures.
- Knowledge of analytical tools required to describe and interpret the materiality of the printed record and to develop competency in the oral and written presentation of coherent and logical arguments based on these analyses.
- Experience of printing technology through hands-on practice in the letterpress laboratory at Wai-te-ata Press.
- Competence in the use and citation of print and digital resources such as reference systems, bibliographic aids, periodicals, on-line catalogues and databases.
- Fostering of oral, written, and electronic communication skills, individually and in groups.

Expected Workload:

In accordance with Faculty Guidelines, this course expects students to devote a total of 200 hours spread evenly over the 7 weeks of the course, or approximately **30 hours per week**. Weekly tasks include advance reading and preparation for lectures and tutorials, attending lectures and mandatory tutorials, participating in the on-line blog, and completing assessments.

Group work:

Assignment 1, the Poster Printing Exercise, is designed as a small group assignment, to be completed within the space of your scheduled tutorial time. You are encouraged to form your group and decide on your specific communication message in advance in order to maximise your time in the printery.

Essential Texts:

Course readings and resource materials for both lectures and tutorials are found through BlackBoard or the e-reserves system of the VUW Library. There is no book of readings or course textbook. Each student will be required to purchase or borrow an 'olde' secondhand book for the course assignments. Students must have access to a computer with internet in order to be able to participate in our BlackBoard web-based learning environment. All students enrolled in this course will be automatically enrolled in BlackBoard. Details about using BlackBoard are available at the first lecture.

Recommended Texts & Suggested Background Reading:

Selected texts are available on 3-day loan or closed reserve at the VUW Library; others are web-based resources which require access to the internet. Wellington Public Library and the National Library of New Zealand also have good collections in this subject area.

Materials and Equipment:

Materials and equipment for the group printing exercise are provided. Students who wish to purchase the required 'olde' used book from a secondhand book dealer for the course should be prepared to pay no more than \$10.

Assessment Overview:

This course is **100% internally assessed** and is based upon the following:

A1:	group poster printing exercise	(20%)	due in tutorial 17/18.01.12
A2:	3 minutes / 3 slides lightning talk	(20%)	due in tutorial 24/25.01.12
A3:	weekly interactive blog postings	(20%)	due before each 10am lecture
A4:	biography of a book essay	(40%)	due 5pm on 24.02.12

All assessed work must be delivered to, or received by, the lecturer by **due dates noted above** at **Wai-te-ata Press** or **via BlackBoard**. Please note "Extensions & Penalties."

Extensions & Penalties:

Extensions in cases of illness, bereavement, and in some cases for serious family or personal problems affecting a student **may** be granted by the lecturer if requested **in advance in writing** by the student **BEFORE** the due date of the assessed work. Work submitted after the due date will be subjected to a **2% per day penalty** for up to **ten days** (weekends are included and counted as **two days or 4%**). If arrangements for an extension have not been made, and work is still outstanding after ten days beyond the due date, work must still be submitted in order to fulfil the mandatory course requirements, but it will **not** be marked.

No work will be accepted after 5pm on Friday 24 February 2012.

Mandatory requirements for passing this course:

To gain a pass in this course, each student must:

1. Complete **all** assignments specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work);
2. Attend **all 6** scheduled tutorial sessions;
3. Participate in the BlackBoard on-line group journal (blog)

THERE IS NO PROVISION IN THIS COURSE FOR MAKE-UP CLASSES TO COMPENSATE FOR ADDITIONAL ABSENCES EXCEPT UNDER CIRCUMSTANCES OF ILLNESS OR CRISIS.

The FINAL DATE on which any written material can be accepted is **Friday 24 February 2012 at 5pm**. The provision for late submission with a penalty does not apply beyond this date. Permission to submit work after this date must be sought **in writing** from the Course Coordinator, and will only be granted for **serious** medical reasons (supported by a medical certificate), or in case of **serious** personal crisis.

Class Representative:

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

Academic Integrity and Plagiarism:

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

Assessment Descriptions:**A1: Group Poster Printing Exercise (15 + 5 = 20%) due in tutorial 17/18.01.12**

Work in small break-out groups of 3 to 4 students in your regular two-hour tutorial session to design, typeset, and hand-print an A3 poster using Wai-te-ata Press's collection of historic nineteenth-century wood types. The aim of the exercise is to use typography to express a specific message to a real or invented audience using a **maximum of 5-7 words**. Your message may, for example, be a quotable quote, slogan, or motto, a collection of interesting words using related typefaces, or a design playing with the shapes and patterns of wood types. Letterforms are the only pictorial elements allowed. We will print with one colour (black) on white/cream paper. All materials and equipment are provided. In preparation for your tutorial session, undertake some preliminary research on historic wood type posters to understand the visual aesthetic and common type forms. Check out YouTube and vimeo sites to see wood type manufacture and printing in action. You are encouraged to form your group and decide on your specific communication message in advance in order to maximise your time in the printery. The grade is divided into two parts: 15% (group) and 5% (individual). All members of the group are given the same group assessment grade (15%). The additional 5% of the grade is assessed individually & moderated through self- and peer-assessment evaluation.

You will be assessed on the following:

- success in communicating ideas through the language of print;
- understanding the visual aesthetic of wood type posters;
- awareness of target audience;
- attention to detail in executing and presenting design;
- ability to forward plan, follow the design brief, meet design deadlines, and work together as a group.

A2: 3 minutes / 3 slides Lightning Talk (20%) due in tutorial 24/25.01.12

Find an "olde" used book at a secondhand book dealer, the VUW library, or in your own collection. Prepare and present a **maximum three minute** illustrated lightning talk to your tutorial group about one aspect of your book's physical character and material production. Choose one of the following aspects: paper, type, illustration, printing, binding. This talk is one building-block for your final essay.

- Describe your book using the standard terminology of bibliographic description;
- Explain how the paper OR type OR illustration OR printing OR binding of your book was produced;
- Identify any physical evidence that reveals the historic and/or contemporary reader(s) of your object.

You will be assessed on the following:

- Evidence of independent research on a bibliographical aspect, using both web-based and print-based resources;
- Accurate use of bibliographic terminology;
- Organisation of thinking;
- Ability to communicate clearly and effectively to your audience in the oral mode.

Marks will be deducted for going under or over time. If you continue to go beyond the time limit, you will be asked to stop your presentation. Reading from a written script will result in significant marks being deducted. Using text prompts or bullet points on your slides is acceptable.

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A3: weekly interactive blog postings (20%) through term

The BlackBoard group journal (**BookBlog**) is used to reflect on the course readings, issues raised in class, on skills being learnt in the letterpress lab, or as preparation for various assessments. **Before each lecture** you must post one thoughtful comment and provide one substantial reply. You will be individually assessed on the basis of specific criteria, including quality of thinking and demonstration of research skills. All details are posted in BlackBoard.

These blog posts are due BEFORE each lecture. No late postings will be accepted.

A4: Biography of a Book (40%) due 24.02.12

Using your “olde” used book as a basis, research and write an integrated biography of no more than **2,500 words** that documents, as far as you can reconstruct, its production, distribution, and reception. You will be expected to:

- **analyse** all the physical features of your book: paper, type, illustration, printing, and binding;
- **research** the publisher of your book, including the history of the publisher, the kinds of books s/he produced/s, how they were/are marketed;
- **document** the location your book was found, such as bookshop, public library, personal collection and what this means for availability and accessibility;
- **investigate** the reception of your book including, as appropriate, how it was launched, how it was reviewed, whether it was a bestseller, whether it had an afterlife (ie was turned into a film, and e-book), what readers left their traces.

Use a mixture of print and web-based resources for your research. Make sure you reference fully and accurately **all** the material you quote or paraphrase in your essay. Include a **word count** (excluding the bibliography) with your essay. Failure to provide a word count or going substantially over or under the word limit will result in a **10%** penalty. This assessment uses the online plagiarism prevention tool, **Turnitin**, to assist your lecturer in detecting misreferencing, misquotation, and the inclusion of unattributed material, which may be forms of cheating or plagiarism.

You will be assessed on the following:

- Selection and usefulness of primary & secondary research material;
- Clarity of thinking and demonstration of critical analysis;
- Organisation of ideas in a logical structure;
- Accuracy of referencing using consistent citation style;
- Spelling, grammar, presentation.

Please consult the University Policy on Academic Integrity and Plagiarism found on p.4 of this course outline.

Plagiarism is not worth the risk.

Course outline & timetable:

L: = Lectures, Mondays & Wednesdays, 10-12, 77 Fairlie Terrace, LT306

T: = Tutorials, Tuesdays 10-12 **or** 12-2 **OR** Wednesdays 12-2 **or** 2-4

Wai-te-ata Press, University Library, RB 007/RB 006 & other locations (to be announced)

* = mandatory [**you must attend**]

A: = Assignment (**number and %**)

Week 1	L: 09.01.12 introduction to writing systems & the visualisation of speech L: 11.01.12 book design and technological change: potsherd to scroll to codex T: 10-11.01.12* orientation to Wai-te-ata Press
Week 2	L: 16.01.12 expressive typography: historic & contemporary advertising & packaging L: 18.01.12 reading spaces & spaces of reading: public, private & policed T: 17-18.01.12* group poster printing exercise (A1 = 20%)
Week 3	L: 23.01 NO CLASS [Wellington Anniversary] L: 25.01.12 censorship and oppression: book bans, bonfires & graffiti T: 24-25.01.12* 3 minutes / 3 slides lightning talk (A2 = 20%)
Week 4	L: 30.01.12 Chinese canons & cults: GUEST LECTURER: Michael Radich L: 01.02.12 "Liaozhai zhiyi" & strange tales: GUEST LECTURER: Luo Hui T: 31-01.02.12* VUW library session: the Islamic book
Week 5	L: 06.02.12 NO CLASS [Waitangi Day] L: 08.02.12 Maori, Pasifika and print – colonisation & the impact of writing, print, and books T: 07-08.02.12* visit to J.C. Beaglehole Room, VUW library
Week 6	L: 13.02.12 books & war: GUEST LECTURER: Susann Liebich L: 15.02.12 rethinking the book in the digital age: GUEST LECTURER: Caroline Campbell T: 14-15.02.12* essay consultations A: 15.02.12 last of the weekly interactive exercises due (A3 = 20%) A: 24.02.12 2,500 word essay due (A4 = 40%)

Course Readings:

Week 1: Naomi S. Baron, "Robin Hood's Retort," and "Legitimizing Written English," in *Alphabet to Email: How Written English Evolved and Where It's Heading* (London & New York: Routledge, 2000), 1-18; 26-47.

Electronic resource

Alberto Manguel, "The Shape of the Book," in *A History of Reading* (New York: Viking, 1996), 124-147.

E-reserves

Week 2: Katie Salen, "Surrogate Multiplicities: Typography in the Age of Invisibility," in *Visible Language* 35.2 (2001), 132-153.

Electronic resource

Alberto Manguel, "The Library as Space," in *The Library at Night* (Toronto: Alfred A. Knopf, 2006), 64-89.

E-reserves

Week 3: Rebecca Knuth, "Understanding Modern Biblioclasm," in *Burning Books and Leveling Libraries* (Westport, CT & London: Praeger, 2006), 1-16.

E-reserves

Week 4: Jonathan M. Bloom, "Paper and Books," in *Paper before Print. The History and Impact of Paper in the Islamic World* (New Haven and London: Yale University Press, 2001), 91-123.

E-reserves

Tobie Meyer-Fong, "The Printed World: Books, Publishing Culture, and Society in Late Imperial China," *The Journal of Asian Studies* 66:3 (August 2007): 787-817.

Electronic resource

Week 5: Jane McRae, "Maori oral tradition meets the book," in *A Book in the Hand. Essays on the History of the Book in New Zealand* (Auckland: Auckland University Press, 2000), 1-16.

E-reserves

Week 6: Amanda Laugesen, "Australian Soldiers and the World of Print During the Great War," in *Publishing in the First World War*, ed. Mary Hammond & Shafquat Towheed (London: Palgrave Macmillan, 2007), 93-109.

E-reserves

Paul Erickson, "Help or Hindrance? The History of the Book and Electronic Media," in *Rethinking Media Change. The Aesthetics of Transition* (Cambridge, MA: The MIT Press, 2003), 95-116.

E-reserves

HOW to get the BEST out of TXTT 201:

This course assumes you love books, use them regularly, and can read with facility and insight. It also assumes you are willing to explore book-ness in historical and contemporary settings, and to be observant and critical about what a book IS, what it DOES, and HOW it does what it does.

It is your job to make sure you interact fully with the course materials, take advantage of the learning opportunities in the lecture and tutorial sessions, and investigate specific themes and issues – individually or in groups – in the assignments. I expect you to prepare fully for each class and participate with intelligence, respect, and good humour in both small and large group discussions.

It is my job to ensure that you all have a dynamic learning experience. To do this, I like to foster an interactive environment where I am as much a learner as you are. I believe in giving you all space to explore your own interests related to the topics introduced, and to share them in a mutually supportive, collegial way. I also recognise that we all learn differently and come from a variety of cultural contexts, so will endeavour to facilitate your learning so you can get the best out of your time here.

TXTT 201 is an intensive summer course, condensing 12 weeks of work into 6. It requires the same level of work and commitment as any other course through the year. If you have different expectations, or find you have too many work or university obligations during this time, please consider other alternatives.
