

WORKSHOP DESCRIPTION

The familiar codex format of the book has been in use for over two millennia. As digital books gain a critical threshold, the book is being transformed into a new art form. The codex thrived because readers responded to the portability, accessibility, and engagement inherent in this format. This workshop will examine these features and develop the student’s knowledge of fundamental aspects of the physical book including paper and binding techniques, as well as design elements such as typography, illustrative techniques, and their influences in the nascent field of artists’ books.

WORKSHOP OBJECTIVES

Students will examine artists’ books, fine press books, and small press books from special collections and write a review about their encounter with a selected book. Students (in small groups) will interview artisans, practitioners, and curators or review websites of rare book collections, rare book schools, professional printers, papermakers, bookbinders, illustrators, and book artists and report their findings in class. During class, students will construct simple book structures (which can be replicated with minimal supplies) that will reinforce terminology and book structures examined in the workshop. Students will create a book for the final project.

WORKSHOP LEARNING OUTCOMES

Upon completion of this workshop, students will be able to:

1. Identify important aspects of the traditional codex and artists’ books (demonstrated in assignment 1 and through workshop activities).
2. Identify individuals and organizations that engage in the bibliophilic world as book artists, printers, publishers, papermakers, bookbinders, conservators, antiquarian booksellers, and promote the book arts and care of special collections (demonstrated in assignment 2 and by in-class presentations).
3. Construct book structures that reflect their own engagement with the book form as an emerging art object (demonstrated in assignment 3 and through workshop activities).

WORKSHOP ORGANIZATION AND METHODS

This workshop does not require any previous book history courses or other bookmaking courses.

Class sessions will include lectures, hands-on examination of books, construction of simple book structures, demonstrations of more complex book structures, in-class student presentations in small groups (or solo), and an individual presentation of the final project. Assigned readings, hands-on construction and demonstrations, interviews with practitioners, reviews of websites, and a panel discussion will be the mode of instruction.

Course materials will be available to students on Blackboard (BB), the Inforum, the Thomas Fisher Rare Book Library, Robarts and other U of T libraries. Books from the instructor’s personal collection will be available through the Inforum. Supplies for in-class bookmaking exercises will be provided. Students are encouraged to bring old books and magazines, ephemera, scissors, buttons, beads for the open studio (date to be arranged).

Please check BB for updates, announcements, and postings.

EVALUATION OF WORKSHOP LEARNING OUTCOMES

ASSIGNMENT	DUE DATE	WEIGHT
1. Book review	Class 3 – March 15	15 %
2. In-class presentation	Class 4 & 5 – March 22 & 29	35 %
3. Final project: Show-and-tell	Class 6 – April 5	40 %
4. Class attendance and participation	Throughout the workshop	10 %

ASSIGNMENT 1 (MARCH 15): BRIEF REVIEW OF A BOOK

Write a review (500 - 750 words) describing a book selected from the books viewed in class 1 at the Thomas Fisher Rare Book Library. Books will be available until March 15 in the Fisher Reading Room. Please register as a reader and be aware of the rules of working with special collections. More information is available at <http://fisher.library.utoronto.ca/>.

Note: More than one student can select the same book to review.

Here is an excellent example of a brief review published in a catalogue raisonné of Julie Chen's work: "Julie Chen's books are structurally brilliant and made to be touched, manipulated, and read. They often involve mapping, as well as strategic and intuitive decision making. They both make use of and disrupt sequence and time. And they are self-contained and self-explanatory. The books are multilayered constructions of color, texture, form, and narrative that merge structure, text, visual content, and subject matter. To read these works is not simply to turn sequential pages printed with words but to undertake a tactile, cerebral, visual, and spiritual negotiation/investigation that might include unfolding, shuffling, and improvised readings." Janice Braun, foreword to *Reading the Object: Three Decades of Books by Julie Chen* (Oakland, CA: Mills College Centre for the Book / Flying Fish Press, 2016), 9-10.

Some questions to consider for this review:

1. Does this book reflect or challenge your idea of the book as an object?
2. Does this book conform to, challenge, or manipulate the characteristics of the physical book outlined by Drucker (i.e., sequence and finitude, textual and visual elements, and the articulation of time and space)?
3. Does the structure of the book enhance or detract from its readability?
4. Can you identify the techniques of construction by reading/manipulating it?
5. Does the use of colour, type, illustration, and/or binding affect your experience of reading it?
6. Is the text/ content important?
7. Why did you select this book out of all the books available? What is about this book that speaks to you?

The review must include:

1. a headline that includes identifying information: author, title, imprint, call number;
2. a byline (your name); and
3. a personal reflection about the book and your experience of reading it.

The review should also incorporate:

4. a brief description of its structure and format (scroll, accordion, codex, pop-up) or its non-structure; and
5. comments about its materiality and paratextual elements that stand out for you (title page, typography, paper, illustrations, binding, colophon, bookplates, dedications, glosses, index, marginalia).

The review should be written in an engaging style much as a book review in the *Globe and Mail*, *The New Yorker*, or a blog post rather than sequential answers to the questions listed above. As this is a brief review, you may choose not to discuss all the material aspects of the physical book and its paratextual elements. You may decide to focus on the aspect of the book that most captivated you.

Submit the assignment as a Word document on Blackboard under Course Materials: Assignment 1 (red header). Please **double-space** your document and number the pages.

ASSIGNMENT 1: EVALUATION

The assignment represents 15% of your final grade. Your review will be evaluated according to the following criteria:

1. Inclusion of headline and byline (1 point);
2. Description of materiality of book (4 points); and
3. Personal reflection about the selected book and the experience of reading it (10 points).

An evaluation rubric will be posted on Blackboard.

Grading grid:

Excellent			Good		
A+ (13.5 - 15)	A (12.8 - 13.4)	A- (12 - 12.6)	B+ (11.6 - 11.9)	B (11 - 11.4)	B- (10.5 - 10.8)

ASSIGNMENT 2 (MARCH 22 & 29): DESCRIPTION – OPTION A

Students will work individually or in small groups (2 to 3 students) and review websites that highlight special collections, rare book schools, book production, papermaking, bookbinding, conservation, bookselling, and the world of book arts. A sign-up sheet will be available at Class 1 and updated on Blackboard. Students can also form groups on Blackboard. Each group must select a unique site.

Your review should include an analytic/evaluative component of the website and its content. This assignment is worth 35% of the final grade. Students selecting this option will receive a **maximum score of 7/10** for preparedness, as they will not complete the ethics tutorial, and other tasks prior to and following the interview.

ASSIGNMENT 2 (MARCH 22 & 29): DESCRIPTION – OPTION B

Small groups (2 to 3 students) will conduct site visits and interviews with people currently involved in book production, distribution, or the book arts in Toronto and Southwestern Ontario. A list of selected sites/professionals is available on Blackboard. Students may also suggest a site or individual to visit for instructor approval. Interviews may also be conducted by email contact or by SKYPE if the individual conducts business at a distance from Toronto. Each group must select a unique site to visit. This assignment is worth 35% of the final grade.

Students must contact the site/professional by telephone or by email to arrange a visit. Sample texts (telephone script and email message) are available on Blackboard. The participant will sign a prepared informed consent on Faculty of Information letterhead before the interview begins. The signed consent form will be returned to the instructor.

ETHICS TUTORIAL

All students in the group are required to complete the online tutorial TCPS 2: CORE (Course on Research Ethics) of the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2) at <http://tcps2core.ca/welcome>. The tutorial will require 2-3 hours to complete. Please email a copy of your certificate of completion to the instructor. Note: If you have completed this tutorial previously, please provide the instructor with a copy of the certificate (electronic submission).

Students choosing this option will be able to score 10/10 for presentation preparedness if all items are submitted according to the guidelines:

1. *Ethics tutorial certificate completed by all group members prior to the interview (send copy of certificate by email)*
2. *Interview questions (by email)*
3. *Signed consent form (submit in class)*

4. *Copy of thank-you letter or email sent to person(s) interviewed (by email)*

Students completing Option A or B will prepare an in-class presentation based on the information collected. The in-class presentations will be scheduled for Classes 4 and 5. **The time allotted for the presentation will depend on the number of students and groups (typically 10 minutes for solo presenters, 15 minutes for duets, and 20 minutes for trios).** A presentation schedule will be drawn up by week 3 and the time constraints for presentations will be announced on Blackboard.

There will be no formal written report, however you are requested to submit under your group name (even if you are a solo presenter) on Blackboard under Assignment 2: Group presentation:

1. Presentation outline; and
2. Presentation slides if you choose to use this format for your presentation.

NOTE: You may wish to submit the above materials by email the day before your presentation date so that the slides will be saved on the laptop used for the presentations.

ASSIGNMENT 2: EVALUATION

All group members will receive the same grade. Students will evaluate in-class presentations for content and delivery (this will contribute 5% to your participation grade). The student evaluation results will be factored into the overall grade for the assignment and will be returned to the group without the names of the student evaluators (optional).

This assignment contributes 35% to your final grade and will be evaluated according to the following criteria:

Organization - 10 points – outline of presentation and slides submitted

Option A: **maximum of 7 / 10 points;**

Option B: ethics tutorial certificate completed and submitted prior to interview, interview questions and consent form submitted; copy of thank-you note / email submitted

Presentation Content - 15 points –

Option A: introduction of website, description and assessment of content/ collection/ course offerings/ artistic merit, contributions to various communities; analysis/ evaluation of the website

Option B: introduction of site/ professional, description and assessment of museum/ workplace/ studio, contributions to various communities

Presentation Delivery - 10 points –

Evidence of collaboration among group members; professional appearance in personnel and materials.

An evaluation rubric will be posted on Blackboard.

Grading grid:

Excellent			Good		
A+ (31.5-35)	A (29.8-31.2)	A- (28-29.4)	B+ (27-27.7)	B (25.6-26.6)	B- (24.5-25.2)

ASSIGNMENT 3: FINAL PROJECT (APRIL 5): DE/CONSTRUCTION SHOW-AND-TELL

Students will submit a constructed or altered book and give a 3-5 minute presentation of their final project in Class 6. Your challenge is to construct or alter a book to interpret the book as object, the

experience of story and reading, or using the book structure as a canvas to express an idea, experience, or emotion. Another suggested theme to incorporate into your book is as an interpretation of this statement by Bernadette Dean quoted as an epigraph in Kathleen Winter’s book, *Boundless: Tracing Land and Dream in a New Northwest Passage* (Toronto: House of Anansi Press, 2014): “Water, land, wind, sky – these are the only ones with absolute freedom.”

Please use out-of-copyright works, or your own text and/or images. If you are using copyrighted text, you must cite the source.

Your constructed book will include:

1. Exploration of the concept of the book as a form of artistic expression;
2. Book structure demonstrated in class, or other alternative structure;
3. Text and/ or images; and
4. **Colophon – statement reflecting the artist(s), materials, and processes used to construct the book.** The colophon can be brief listing creator, place, and date. It should be attached to the book rather than a loose insertion.

In Class 6, you will present your constructed book to the class and guests from the book arts community in a 3-5 minute oral presentation. You will have the opportunity to vote for the Students’ Choice Award for the best submission. Invited guests will vote for the Community Book Arts Award submission.

The written submission and the oral presentation should include your reasons for selecting the book’s structure, text and/ or images, a description of materials, and challenges faced in its construction. The essay must include an **artist’s statement** (a paragraph listing the title and creator of the work and its main message, materials, and process of construction). The brief essay will be submitted on Blackboard (maximum 4 pages).

Your book may be curated into an exhibition of student work in the North Portico of the Robarts Library (with your permission). The artist’s statement in the brief essay will be the basis of the accompanying plaque in the exhibition. Books will be returned to you in September.

ASSIGNMENT 3: EVALUATION

The final project contributes 40% of your grade for the workshop. You will be evaluated according to the following criteria:

1. Complexity of selected structure, integrity of form and function, artistic merit (20 points);
2. Comprehensiveness of the written report (13 points); and
3. Clarity of oral presentation (7 points).

Grading grid:

Excellent			Good		
A+ (36 - 40)	A (34 - 35.6)	A- (32 - 33.6)	B+ (30.8 - 31.6)	B (29.2 - 30.4)	B- (28 - 28.8)

CLASS PARTICIPATION – 10 per cent – due throughout the course

Attending class and participating in discussions and activities will reflect in your class participation mark. Another way to participate is to post items to the BB discussion board.

Five per cent (5 %) of the participation grade will be based on student evaluations of the in-class presentations. Students will evaluate the content and delivery during the in-class presentations on Mar. 22 and Mar. 29. The grades and comments assigned by the students will be reviewed by the instructor and will be reflected holistically in the overall grade for Assignment 2. An evaluation rubric will be provided in classes 4 and 5.

RELATIONSHIP BETWEEN WORKSHOP LEARNING OUTCOMES AND PROGRAM LEARNING OUTCOMES

Please refer to <http://current.ischool.utoronto.ca/studies/learning-outcomes>

Reflecting on the codex format and its adaptations during its long history, students will understand how information practices have changed over time and new directions for the future of the book as a mode of artistic expression (Program Outcome 1). In exploring the emerging world of artists' books, students will develop knowledge and experience to provide information services to all (Program Outcome 2). In examining books at the Thomas Fisher Rare Book Library, students will understand the role of the library in collecting and preserving artists' books (Program Outcome 2). In formulating a brief description of a book, students will understand the terminology used by librarians, curators, and booksellers (Program Outcome 4). In conducting interviews with individuals and visiting sites in the greater Toronto community and identifying online resources for bibliophiles, and in constructing simple books in the workshop, students may discover a path for life-long learning (Program Outcome 6).

ACADEMIC CONDUCT AND PLAGIARISM

The student must be familiar with the following documents:

"The Code of Behaviour on Academic Matters" at

<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>

"Code of Student Conduct" at <http://www.governingcouncil.utoronto.ca/policies/studentc.htm> and

"Academic Misconduct (plagiarism, etc.)" at

<http://www.sgs.utoronto.ca/facultyandstaff/Pages/Academic-Integrity.aspx>

Other useful resources are Margaret Procter's essays "How Not to Plagiarize" and "Deterring Plagiarism: Some Strategies" at <http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize> and <http://www.writing.utoronto.ca/faculty/deterring-plagiarism>.

NOTE: Lack of awareness of plagiarism does not excuse the student committing the offence.

COMMUNICATION AND AVAILABILITY OF THE INSTRUCTOR

I am available to answer queries by email at greta.golick@utoronto.ca or gretagolick@gmail.com throughout the session. You should expect to hear from me within 24 hours. Please include "INF 1006" in the subject line of your email. I will also be available before and after class to answer questions or by appointment. Please call or text me if required at 416 720 5656.

CLASS ATTENDANCE

There is a grade (10%) for class participation, which will reflect your class attendance and participation. Students who are unable to attend class are expected to notify the instructor by email, text message, or telephone (416 720 5656). If you sustain an injury or illness that will affect your academic performance you must have the following form completed by your health care provider.

<http://www.illnessverification.utoronto.ca/index.php>

SCHOOL HELPHUB ADVISING SYSTEM

http://current.ischool.utoronto.ca/system/files/user/789/help_hub.pdf

STUDENTS REQUIRING ACCOMMODATIONS

If you require accommodations due to a disability or a health reason, please inform the course instructor and get in touch with the Accessibility Services Office as soon as possible.

<http://www.accessibility.utoronto.ca/>

GRADING

Grades are assigned according to the following policy and grading system:

<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>

The School of Graduate Studies (SGS) defines the grades as follows:

A+, A, A-	Excellent
B+, B, B-	Good
FZ	Inadequate

The letter grades correspond to a numeric range as follows:

A+	(90-100%)	B+	(77-79%)		
A	(85-89%)	B	(73-76%)		
A-	(80-84%)	B-	(70-72%)	FZ	(0-69%)

During the course you will receive a numeric grade for individual assignments. These grades will be summed up and converted to a letter grade, which will be the final grade for the course.

STYLE FOR WRITTEN ASSIGNMENTS

Use a consistent citation style (Chicago or APA preferred) if you are using secondary sources. **A cover page is not necessary.** Please include a header with your name, and citation style (if required) and title on page 1 and student name and page numbers for the entire document. Please double-space your document.

SUBMISSION OF ASSIGNMENTS

Submit assignments via Blackboard as directed. The final project (book) will be submitted at the final class. Arrangements will be made to return constructed books to their creators through Student Services or by appointment.

LATE SUBMISSION OF ASSIGNMENTS

If you have not communicated with the instructor *in advance*, late submission of an assignment will be penalized one grade point (e.g. from B+ to B) for each week to a maximum of one week; thereafter any passing assignment receives a B-minus grade.

EXTENSIONS

Requests for extensions must be submitted to me by email before the due date and must be supported by the appropriate documentation.

EXTENSIONS BEYOND THE END OF THE TERM

Extensions beyond the term in which the course is taken are subject to guidelines established by the School of Graduate Studies (SGS).

<http://www.sgs.utoronto.ca/facultyandstaff/Pages/Coursework-Extensions.aspx>

RETURN OF ASSIGNMENTS

The first assignment will be returned in Class 4. In-class presentations in Classes 4 & 5 will be evaluated by Class 6. Evaluations of the remaining work (Assignment 3) will be sent to you by email. Final written submission and the final project can be retrieved from Student Services.

WRITING SUPPORT

Please consult the SGS Office of English Language and Writing Support if you require assistance in academic writing. <http://www.sgs.utoronto.ca/currentstudents/Pages/English-Language-and-Writing-Support.aspx>

INF 1006-0103—De/Constructing the Book

Week 1 – March 1: Rm. 313/ Fisher library	
Topic	Introduction; Imposition; Artists' books, fine press books, small press books
Activities	Review of the syllabus Imposition models: folio, folio in 6s, quarto, octavo Examination of books at Thomas Fisher Rare Book Library
Viewing	Drucker, Johanna. [Interview] <i>UO Today</i> #450. 28:22. July 28, 2010. http://www.youtube.com/watch?v=XJiUTztp1NU
Reading	Drucker, Johanna. "The Self-Conscious Codex: Artists' Books and Electronic Media." <i>SubStance</i> 26, no. 1, issue 82 (1997): 93-112. http://simplelink.library.utoronto.ca/url.cfm/488706 Golick, Greta. "Making Booxs: iSchool Students De/Construct the Book." <i>Art Libraries Journal</i> 41, no. 4 (2016): 187-197. DOI: https://doi-org.myaccess.library.utoronto.ca/10.1017/alj.2016.24 Kyle, Hedi. "The Fold: Evolution, Function, and Inspiration." In <i>Suave Mechanicals: Essays on the History of Bookbinding</i> , Volume 3, edited by Julia Miller, 356-417. Ann Arbor: The Legacy Press, 2016. [Available on Blackboard]
Reference	General
Video DVD 758906	<i>Anatomy of a Book: Format in the Hand-Press Period</i> . Charlottesville, VA: Book Arts Press, 2003. Media Commons [check availability]
Reference Z1006 .B42 2016	Berger, Sidney E. <i>The Dictionary of the Book: A Glossary for Book Collectors, Booksellers, Librarians, and Others</i> . Lanham: Rowham & Littlefield, 2016.
Week 2 – March 8: Rm. 313	
Topic	Sewn book structures Group 1: 9 to 10:30; Group 2: 10:30 to 12
Activities	Pamphlet Stab-stitch binding, Dos-à-dos (take-home) Meander book (optional - take -home)
Reading N7433.3 .D78 2004	Drucker, Johanna. <i>The Century of Artists' Books</i> . New York: Granary Books, 2004. [2 hour – Check availability]. See especially "The Artist's Book as Idea and Form," pp.1-19, "Conceptualizing the Book: Precedents, Poetics, and Philosophy," pp. 21-44, and "Metaphor and Form: The Artist's Book in the 20 th Century," pp. 357-364. [Available on Blackboard] International Dunhuang Project: Silk Road Online—Bookbinding [Eastern binding structures] http://idp.bl.uk/education/bookbinding/bookbinding.a4d

Recommended Ford, Simon. "Artists' Books in UK & Erie Libraries." *Art Libraries Journal* 18, no. 1 (1993): 14-25. [Available on Blackboard]

Z271 .H36 2010 *Handmade Books*. Ray Hemanchandra, senior ed. New York: Lark Books, 2010. [2 hour – [Check availability](#)]

Z270 .J3
I3713 1986
Robarts Ikegami, Kōjirō. *Japanese Bookbinding: Instructions from a Master Craftsman*. Adapted by Barbara B. Stephan. Boston & London: Weatherhill, 1986. ([Check availability](#))

TT8963 .O23
2011 Occipinti, Lisa. *The Repurposed Library: 33 Craft Projects that Give Old Books New Life*. New York: Abrams, 2011. [2 hour – [Check availability](#)]

N7433
.S74 2011X Stewart, Garrett. *Bookwork: Medium to Object to Concept to Art*. Chicago: University of Chicago Press, 2011. See especially "Frontmatters," pp. xiii-xix and Chapter 1 "The Thing of It Is," pp. 17-53. [e-book]
<http://books1.scholarsportal.info.myaccess.library.utoronto.ca/viewdoc.html?id=ebooks/ebooks2/ucpbooks/2012-03-30/2/9780226773933>

Assignment 1: Brief book review due next class. Submit to Blackboard. [Course Materials: Assignment 1]

Assignment 2: Select partners

Option A: select website to review

Option B: select site to visit, initiate contact, schedule site visit; Ethics Tutorial in progress or completed

Week 3: March 15: Rm. 313

Topic	Folded Book Structures: Group 1: 9 to 10:30; Group 2: 10:30 to 12
Activities	Accordion Flag book Pop-ups
Recommended	Stein, Jeannine. <i>Adventures in Bookbinding: Handcrafting Mixed-Media Books</i> . Beverly, MA: Quarry Books, 2011. [2 hour – Check availability]
Z271 .S74 2011	
TT896.3 .T46 2010	Thompson, Jason. <i>Playing with Books: The Art of Upcycling, Deconstructing, and Reimagining the Book</i> . Beverly, MA: Quarry Books, 2010. [2 hour – Check availability]
Golick collection	See also books available in the Inforum for 2-hour loan from my personal collection. Please do not photocopy or scan. List is posted on Blackboard.

Assignment 2: Preparing for in-class presentation (10 - 15 - 20 minutes. See schedule posted Week 3)

Week 4: March 22: Rm. 313

Topic	Rare Book Collections and Current Trends in the Book Arts Community; Multi-section books
Activities	In-class presentations of website reviews/ interviews (Assignment 2)

Student evaluation of in-class presentations
 Demonstration: Coptic stitch: Group 1: 9 to 9:30; Group 2: 11:30 to 12

Reading Hubschmann, Katharina. "Displaced, a book art competition." *Art Libraries Journal* 39, no. 4 (2014): 33-40.
<http://search.ebscohost.com.myaccess.library.utoronto.ca/login.aspx?direct=true&db=aft&AN=110246534&site=ehost-live>

Z 659 .B66 Smyth, Adam, Gill Partington and Nicola Dale. "Kindle – Recycling and the Future of the Book: An Interview with Nicola Dale." In *Book Destruction from the Medieval to the Contemporary*, edited by Gill Partington and Adam Smyth, 190-207. New York: Palgrave Macmillan, 2014. [Available on Blackboard]

Assignment 2: Preparing in-class presentation (10 - 15 - 20 minutes. See schedule posted Week 3)

Assignment 3: Selection/construction of final project

TBC - Open Studio: For those who wish to work on book structures, I will be available with materials and supplies at a mutually convenient time and place (potentially March 25th or March 26th in Room 728 from 1 to 5)

Week 5: March 29: Rm. 313

Topic	Rare Book Collections and Current Trends in the Book Arts Community; Multi-section books
Activities	In-class presentation of website reviews/ interviews (Assignment 2) Student evaluation of in-class presentations Demonstration: Long-stitch: Group 1: 9 to 9:30; Group 2: 11:30 to 12
Reading TFRB duff 03828	Spitzmueller, Pamela J. "A Visual Dictionary of Traditional Long- and Linkstitch Bookbinding Terminology." In <i>Suave Mechanicals: Essays on the History of Bookbinding</i> , Volume 2, edited by Julia Miller, 382-425. Ann Arbor: The Legacy Press, 2015. [Available on Blackboard]

Assignment 3: Preparing for in-class show-and-tell of final project; written submission (max. 4 pages)

Week 6: April 5: Rm. 313

Topic	Workshop Wrap-up
Activities	3-5 minute show-and-tell presentation of final project Panel of Invited guests from the book arts community Vote for Students' Choice Award

[Reading List Service provided and links accessed by the Inforum: Winter Term, 2017]