New Course Request

<table>
<thead>
<tr>
<th>Check Appropriate Boxes:</th>
<th>Undergraduate credit [x]</th>
<th>Graduate credit [ ]</th>
<th>Professional credit [ ]</th>
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</table>

1. School/Division **College of Liberal Arts & Sciences**  
2. Academic Subject Code **ENG-W**
3. Course Number **41280** (must be cleared with University Enrollment Services)  
4. Instructor **David Dodd Lee**
5. Course Title **Literary Editing & Publishing**
   
   Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered: **Spring 2010**
7. Credit Hours: Fixed at **3** or Variable from **__** to **__**
8. Is this course to be graded S-F (only)? Yes [x] No [ ]
9. Is variable title approval being requested? Yes [ ] No [x]
10. Course description (not to exceed 50 words) for Bulletin publication: **P: Completion of the English composition requirement. Principles of editing and publishing literary writing. Kinds of journals, varieties of formats (including print and e-zine), introduction to editing and production processes. Possible focus on genre publishing (fiction, poetry, non-fiction prose), grant writing, Web publishing, etc. May not be repeated for credit.**

11. Lecture Contact Hours: Fixed at **3** or Variable from **__** to **__**
12. Non-Lecture Contact Hours: Fixed at **0** or Variable from **__** to **__**
13. Estimated enrollment: **15** of which **0** percent are expected to be graduate students.
14. Frequency of scheduling: **every year** Will this course be required for majors? **no**
15. Justification for new course: **Practical editorial training in connection with Wolfson Press**
16. Are the necessary reading materials currently available in the appropriate library? **yes**
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials. **Attached**
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. **N/A**
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:  
**Elaine Roth**  
Department Chairman/Division Director  
Date **9/4/09**

Approved by:  
**Rebecca Torracchi**  
Dean  
Date **10/7/09**

Dean of Graduate School (when required)  
Date **__**

Chancellor/Vice-President  
Date **__**

University Enrollment Services  
Date **__**

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
W280 Literary Editing and Publishing (3 cr.) P: Completion of the English composition requirement. Principles of editing and publishing literary writing. Kinds of journals, varieties of formats (including print and e-zine), introduction to editing and production processes. Possible focus on genre publishing (fiction, poetry, non-fiction prose), grant writing, Web publishing, etc. May not be repeated for credit.
the focus, however, will be on projects that encourage sustained inquiry into complex problems or significant issues. Credit given for only one of W170 or W131.

W202 English Grammar Review (1 cr.)
This 1 credit, eight-week course will provide a basic understanding of grammatical terms and principles sufficient to enable students to edit their own prose with confidence. Despite the course title, no prior knowledge of grammar will be assumed or required. No authorization is required for this course. Does not count in the major or minor.

W231 Professional Writing Skills (3 cr.)
P: Completion of the English composition requirement. Designed to develop research and writing skills requisite for most academic and professional activities. Emphasis on methods of research, organization, and writing techniques useful in preparing reviews, critical bibliographies, research and technical reports, proposals, and papers.

W240 Community Service Writing (3 cr.)
P: Completion of the English composition requirement. Integrates service with learning to develop research and writing skills requisite for most academic and professional activities. Students volunteer at a community service agency, write an assignment for public use by the agency, and perform course work culminating in a research paper on a related social issue.

W270 Argumentative Writing (3 cr.)
P: Completion of the English composition requirement. Offers instruction and practice in writing argumentative essays about complicated and controversial issues. The course focuses on strategies for identifying issues, assessing claims, locating evidence, developing a position, and writing papers with clear assertions and convincing arguments.

W280 Literary Editing and Publishing (3 cr.)
P: Completion of the English composition requirement. Principles of editing and publishing literary writing. Kinds of journals, varieties of formats (including print and e-zine), introduction to editing and production processes. Possible focus on genre publishing (fiction, poetry, non-fiction prose), grant writing, Web publishing, etc. May not be repeated for credit.

W321 Advanced Technical Writing (3 cr.)
P: W231 or permission of the instructor. Instruction in preparing technical proposals and reports, with an introduction to the use of graphics.

W350 Advanced Expository Writing (3 cr.)
P: Completion of the English composition requirement. Advanced writing course focuses on the interconnected activities of writing and reading, especially the kinds of responding, analyzing, and evaluating that characterize work in many fields in the university. Topics vary from semester to semester.

Creative Writing

W103 Introductory Creative Writing (3 cr.)
Introduction to the art of creative writing. Short assignments, independent work, and classroom discussion of the fundamentals of writing fiction, poetry, and drama. Does not satisfy English composition requirement.

W203 Creative Writing (3 cr.) P: Completion of English composition requirement; English W103 or permission of Director, Creative Writing. Exploratory course in the writing of poetry and/or fiction. May be repeated with a different topic for a maximum of 6 credit hours.

W301 Writing Fiction (3 cr.) P: Submission of acceptable manuscript to instructor in advance of registration. R: W103 or W203. May be repeated once for credit.

W303 Writing Poetry (3 cr.) P: Submission of acceptable manuscript to instructor in advance of registration. R: W103 or W203. May be repeated once for credit.

W311 Writing Creative Nonfiction (3 cr.)
P: Submission of acceptable manuscripts to instructor in advance of registration. R: W103 or W203. Writing workshop in such modes as personal essay, autobiography, and documentary. May be repeated once for credit.

W381 The Craft of Fiction (3 cr.) P: W203, W301, or permission of the instructor. Designed primarily for the creative writing student: the study and practice of the techniques used in the writing of fiction, including point of view, narrative distance, plot, characterization, setting, and tone.

W383 The Craft of Poetry (3 cr.) P: W203, W303, or permission of the instructor. Designed primarily for the creative writing student: the study and practice of the techniques used in the writing of poetry, including meter and other rhythmic structures more commonly relied on in nonmetrical or free verse, such as rhyme, alliteration, and stanza structures.

W401 Advanced Fiction Writing (3 cr.) P: W301 or permission of instructor, plus submission of acceptable manuscript to instructor in advance of registration. May be repeated once for credit.

W403 Advanced Poetry Writing (3 cr.) P: W303 or permission of instructor, plus submission of acceptable manuscript to instructor in advance of registration. May be repeated once for credit.
W280 LITERARY EDITING AND PUBLISHING
Instructor: David Dodd Lee
Spring 2010

PREREQUISITE: Completion of the English Composition requirement.

COURSE DESCRIPTION:
This class is designed to educate students by exposing them to contemporary writing as it goes through the process—from mailbox to published book—of being judged and selected for publication. During class time students will read and critique manuscripts submitted to Wolfson Press for possible publication. We will focus on the mechanics and ethics inherent in any editorial endeavor that includes selection as part of its process. (And this process of selection and debate will take place exclusively in the classroom—students will not be allowed to take unpublished manuscripts home, for instance.) Not only will students learn, through examples brought to light by the instructor, how to screen manuscripts based on aesthetic ideas, but they will also be instructed in the nuts and bolts of dealing with manuscripts in a professional and judicious manner. Additionally, students will learn the fundamentals of publishing including editing, marketing, correspondence with writers and other presses, and principles of layout and design. Interpersonal skills will be emphasized (as part of the process of disagreement and consensus) as we begin to focus on the aesthetic aspects of contemporary writing through the prism—a cross-section, so to speak—of styles of writing reflected in the submitted manuscripts. From more theory-driven, avant-garde works to more relatively mainstream works—post-confessional and simple narrative—students will examine the various stances and approaches available to the contemporary writer, as well as the hybridization of genres and styles that is currently part of the literary landscape. We will use a text, American Hybrid, that examines this hybridization, as well as other texts about publishing. Students will also learn by reading and reviewing books from various presses and literary journals (including print and e-zine).

COURSE OBJECTIVES:
Students will learn how to
- Select, edit, and proofread manuscripts for publication
- Help organize and implement a selection system for judging book manuscripts.
- Help communicate outcomes to the various writers involved in the contest process.
- Help design and layout books of contemporary literature.
- Participate in magazine distribution and marketing.
- Research the literary and publishing markets.
- Analyze books from our current literary market for content and approach.
- Design their own mock book of poems or stories, and explain the rationale for his/her approach (your own poems/stories or an anthology)
- Develop their own criteria for what makes a successful manuscript submission (to a literary magazine as well as a book press.
- Compare web-based vs. print journals.
REQUIRED TEXTS AND MATERIALS:

- *The Art of Literary Publishing: Editors on Their Craft*, by Bill Henderson (Editor)
- *The Chicago Manual of Style*
- *American Hybrid, an Anthology*, by David St. John and Cole Swensen

However, most of the reading assignments will be from submissions. We will read and analyze many books published by university and small presses, as well as literary magazines and use them as a springboard for discussions of a variety of literary aesthetics and approaches to publishing. Presses and journals will include but are not limited to the following:

University and small presses:

Barrow Street
Notre Dame Press
Action Books
Black Ocean
Ahsahta Press
Sarabande Books
BOA Editions
Nighboat Books
Akron University Press
Kent State University Press
New Issues Press
Copper Canyon Press
Four Way Books

Literary journals and magazines:

Laurel Review
McSweeney's
Gulf Coast
Volt
Ploughshares
Blackbird (online)
Conduit
Fou (online)
Green Mountains Review
The Hat
Conjunctions

GRADING:
Class participation (including hours logged in recording data, various mechanical aspects of publishing, and participation in the process of rating and discussing manuscripts, literary magazines, and already published works) ...........................................35%

Presentation 1—on some aspect of publication—i.e., “marketing,” “audiences for the small press,” “the art of proofreading,” etc. .................................15%
Presentation 2—Actual arranged book manuscripts (5 to 10)..........................15%

Short Paper—analysis of three books.............................................................15%

Final Project—mock up of published book or literary mag...............................20%

WEEKLY SYLLABUS:

Week 1
Discussion: The nature of aesthetics and choice: What is publishable and why
Set up system for manuscript analysis

Week 2
Discuss chapters in texts. Discuss criteria for manuscript selection.
In class analysis of manuscripts, poetry from American Hybrid.

Week 3
Field Trip: Kalamazoo--New Issues Press, nuts and bolts of book publishing.
Discussion and presentation: the history and current status of the “chapbook”

Week 4
Discussion: aesthetics, presses, and style as a mission; the public face of the literary press.
The small press and money—how they get funded.
Work on slush pile.
student presentations

Week 5
Guest Speaker: Joyelle McSweeney—Action Books.
Discussion: distribution and marketing of literary texts.
student presentations

Week 6
Discussion: marketability of poetry and the short story; the function of art.
In-class writing on poems from American Hybrid.
student presentations

Week 7
Discussion: the slush pile, objectivity, and the role of taste.
Discussion: the ethics of rejection/acceptance.
Test on American Hybrid. Work on slush pile.

Week 8
Discussion: Online literature and the printed book (the aesthetics of each).
Compare books/aesthetics of various presses. Work on slush pile.

Week 9
Layout and design—the look of a literary magazine/press (typography to logos)
Discuss further criteria for “finalist” selection (last ten mss).
The art of manuscript “arrangement”
Work on slush pile.

Week 10
Analysis Paper Due. Publishing from the point of view of the writer.
Several guest speakers—John Gallaher, editor, Laurel Review, on “The Slush Pile vs.
Solicitation,” and other info.
Work on slush pile.

Week 11
Topic and discussion: The aesthetics, value, and politics of the anthology.
2nd presentations (the manuscripts YOU favored, and why)
Work on slush pile.

Week 12
“Workshopping” of finalist manuscripts.
Guest speaker: Austin Hummel, Passages North, on “Aesthetics up for debate—how to
agree (and disagree) on what writing is actually “The Best”
2nd presentations.

Week 13
2nd presentations. More on marketing/promotion/distribution (writing
ad copy) Advertising in print and online. New Pages (etc) vs The Writer’s Market books.
Field Trip to Hammes Book Store—literary magazines and poetry books.

Week 14
Filed trip to Hammes Book Store—literary magazines, poetry books, short fiction.
Bookstore vs Amazon and SPD. New emerging market models, etc.

Week 15
Final Project due, discussed.