

Term Information

Effective Term Autumn 2014

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3662
Course Title An Introduction to Literary Publishing
Transcript Abbreviation Intro Lit Pub
Course Description An introduction to the theory and practice of editing and publishing literature.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: English 2265 or 2266 or 2267 or 2268
Exclusions Not open to students with credit for English 662 or 5662.01.

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.0101
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students are introduced to the role and practice of the editor in assessing, discovering, acquiring, nurturing, improving, and disseminating the literature of his or her time.

Content Topic List

- Overview of editorial practice and literary publishing in the U.S.
- Learning to read and think as an editor. This goal is accomplished through assigned readings, class discussions, and editorial projects.
- Gaining real-world experience in editing and publishing by reading and evaluating submissions to The Journal and to an annual book prize.
- Learning line-editing, copyediting, and proofreading skills as they apply to the editing and publishing of literary works.
- A semester-long major editorial project of the student's choosing.

Attachments

- Creative Writing Minor Revised with 2267 and 3362 9-30-13 Dsl.doc: Updated Minor Sheet

(Other Supporting Documentation. Owner: Lowry,Debra Susan)

- New Course Proposal, Rationale English 3662.docx: Rationale

(Other Supporting Documentation. Owner: Lowry,Debra Susan)

- English 3662 Syllabus with Disability Statement Revised 1-30-14.docx: Syllabus

(Syllabus. Owner: Lowry,Debra Susan)

Comments

- Send back for dept to make some changes. *(by Vankeerbergen,Bernadette Chantal on 02/04/2014 10:16 AM)*
- boilerplate disability services language is not correct. please revise per operations manual *(by Heysel,Garett Robert on 12/17/2013 10:11 PM)*
- This course is an addition to the creative writing concentration in the revised English major. *(by Lowry,Debra Susan on 12/16/2013 03:37 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	12/16/2013 04:26 PM	Submitted for Approval
Approved	Lowry,Debra Susan	12/16/2013 04:29 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	12/17/2013 10:11 PM	College Approval
Submitted	Lowry,Debra Susan	12/18/2013 08:44 AM	Submitted for Approval
Approved	Lowry,Debra Susan	12/18/2013 08:45 AM	Unit Approval
Approved	Heysel,Garett Robert	12/20/2013 03:59 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	02/04/2014 10:17 AM	ASCCAO Approval
Submitted	Lowry,Debra Susan	02/04/2014 11:57 AM	Submitted for Approval
Approved	Lowry,Debra Susan	02/04/2014 12:35 PM	Unit Approval
Approved	Heysel,Garett Robert	02/13/2014 08:52 AM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	02/13/2014 08:52 AM	ASCCAO Approval

Introduction to Literary Publishing/English 3662/M. Herman/WF 11:10 AM-12:30 PM

My office is in 165 Denney; reach me by e-mail at herman.2@osu.edu.

Drop-in office hours: Tuesdays, 3:45-5:45 PM; Wednesdays, 12:30-3:30 PM. (Other days and times by appointment.)

This course offers a window into the world of editing and publishing works of literature: what editors and publishers do and why and how they do it. There will be plenty of both theoretical and practical work (and sometimes it's hard to draw the line between the two, as you shall see) as we look closely at the role of the editor in discovering, acquiring, nurturing, tending to, coaxing along, helping to make better, and disseminating the literature of his or her time. We will talk about literary judgment and literary taste and how one's own aesthetic is formed; we will also work to develop the skills every editor needs—and on which every aspiring editor is tested; i.e., copyediting. While this course is not a course *in* copyediting per se, attention will be paid both to the fundamentals and to the particular and peculiar requirements of copyediting literary works.

You will have the opportunity (indeed, you will be *required*) to experience firsthand the work of an acquisitions editor, serving this semester both on the editorial staff of *The Journal*, Ohio State's nationally distributed, award-winning, over forty-year-old literary magazine and on the screening staff for the prize *The Journal* administers each year jointly with the Ohio State University Press (for a booklength work of literary prose, which is published by the Press). You will be reading and evaluating submissions of poetry, short fiction, and narrative nonfiction for *The Journal* with an eye to possible publication, and participating in editorial meetings to discuss all submissions receiving mixed reviews as well as those unanimously deemed publishable—to determine whether any substantial revisions to those manuscripts are necessary. (Once a manuscript has been accepted, you will also have the chance to practice your line- and copyediting skills in a real-world situation.) For the book prize, you will work in teams and participate in small-group editorial meetings led by MFA student associate/assistant editors for the prize. In other words, you will gain plenty of hands-on experience.

Nuts & Bolts

While there is much less writing required in this course than in other creative writing courses, there is a great deal of reading. Besides the manuscripts you'll be evaluating, you will be reading many articles, essays, interviews, stories, and so on. *Do not fall behind.* All of the reading is required. (And note that the solution to the problem of not keeping up is *not* to not show up on days when you haven't done the reading, because your attendance is required. Four unexcused absences will result in a failing grade. This is not negotiable. *See more on attendance below.*)

Along with the reading assignments and the writing of readers' reports on the manuscripts you'll be evaluating, you will also be expected to give two in-class presentations and to turn in your notes for those presentations. (See Appendix 1 below for detailed explanations of the presentations.) Last, but not least, you will be turning in a final project at semester's end. For this project, you may undertake anything that interests you that relates to the course subject (we will have at least one brainstorming session in class to help you choose your topic and the form that it will take). For example: you might assemble an anthology of contemporary literature around an organizing principle you discuss, along with the individual works you have chosen, in a critical introduction to the anthology; you might draw up a proposal for a new literary magazine and

include a mock-up of the first issue; you might write a scholarly paper (an analysis of book cover art and design? a critical analysis of television book club picks?) or expand on the work you began in your LMP or further explore the work you began in your EP (see Appendix 1)—or interview the editor whose work you examined for your LMP or EP, or interview another editor (or publisher, or literary agent) whose work interests you, and edit the transcript of that interview. You may also choose to write a substantial review of a new book (if so, check in with me early in the semester—*The Journal* receives many new books in galleys for review). All such reviews will be considered for publication in *The Journal* by the book review editor—and all will receive written feedback from the book review editor as well as from me. (If you choose this option, you might consider turning in a draft well before the deadline for final projects, so that your final version incorporates suggestions for revision.) The original written portion of this final project (e.g. the critical introduction to your anthology, or a full-length book review) should be between roughly 5000 and 7500 words.

Texts

Four books must be purchased (see below). All the other required reading will be online (either on **Carmen**, available for downloading, or as **direct links** to material available online elsewhere—and of course there are all those *Journal* submissions and book manuscripts, which will be made available electronically) or else handed out in class or available on loan. When it comes to online material for class discussions, you will want to print out (you will *have* to print out) the readings and bring them to class to have available for your reference during class discussions—or, if you prefer and you are able to, you are welcome to bring a laptop or iPad, to save on printing expenses (or to pair up with someone who has a laptop or iPad and sit close together). (Please be aware that using your laptop or tablet for any purpose other than for reference to class materials will result in your being marked absent for the day. Your physical presence is not *all* that is required.)

Print issues of *The Journal* are always available for you to borrow. Back issues of many other literary magazines are in my office, where I maintain a lending library (and you are free to examine them as you make a decision about which literary magazine you'd like to focus on for your LMP and also for use *in* that presentation if you need them). OSU's library subscribes to many literary magazines, too, and recent issues can be examined there. Bound, collected, past issues of many magazines can be borrowed from the library as well. Note that we have an excellent librarian, Anne Fields (fields.179@osu.edu), with whom you should feel free to get in touch if you need help navigating the library's literary magazine collections.

You must also purchase (or beg, steal, or borrow) the following four books:

The Whole Story: Editors on Fiction, edited by Warren Slesinger
Spreading the Word: Editors on Poetry, edited by Stephen Corey and Warren Slesinger
The Copyeditor's Handbook, by Amy Einsohn
The Chicago Manual of Style (CMS), 16th ed.

A further note on attendance: That I expect you to attend every class should go without saying, and I did note many pages ago how strongly I feel about this, but I'll say it again here because the university obliges me to put my attendance policy in writing. If it is inevitable that you miss a class, because of illness or emergency, e-mail me. Two unexcused, unexplained absences will drop your grade by one full letter. Three and it drops by two full letters. Four and you fail the course. (Other grounds for automatic course failure: not turning in the final project on the date it's due, not being prepared to present on the day you are scheduled to make a presentation.) If you are unable to come to class, I not only expect you to get in touch with me so that I know what's going on, but that—if you're well enough to work—you keep up with the work you're missing; you'll need to make arrangements to change your LMP date if you have to miss it, too. (In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note on be placed on the door and/or the blackboard, and I'll let you know what will be expected of you for our next class meeting.)

Re plagiarism: it's a sin. And I am obliged to tell you this: "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487)."

Please note that the Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 292-3307. Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs.

Disability Services Statement:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901

Grading:

Participation: 20%

EP: 15%

LMP: 20%

Copyediting exam: 10%

Final project: 35%

3662 Day by Day

Week 1 Introduction to the course. Discussion: what editors do and how they do it. Read, on Carmen, **Richard Curtis, Michael Curtis, Jonathan Galassi, and Gerald Howard**; read excerpts from **Hothouse**.

Week 2 What makes something publishable? What makes a work of literature “great”? Read **Penner** on literary vs. popular fiction (on Carmen); read http://www.salon.com/2011/10/19/what_makes_a_book_great/; read http://www.salon.com/2013/03/29/most_contemporary_literary_fiction_is_terrible/; read Myers’s “Manifesto” from *The Atlantic Monthly* (<http://www.theatlantic.com/magazine/archive/2001/07/a-readers-manifesto/302270/>) and the letters in response to it, on Carmen (**MyersLetters**); read Edward Docx’s argument about why “even good genre fiction doesn’t bear comparison with works of true literary merit” at <http://www.theguardian.com/books/2010/dec/12/genre-versus-literary-fiction-edward-docx>; read Laura Miller’s “Why We Love Bad Writing” at <http://www.salon.com/2010/12/15/docx/>.

Week 3 Judgment, taste, and (more) takedowns. The development of a personal aesthetic and what we’re talking about when we talk about “good taste.” Read http://www.huffingtonpost.com/anis-shivani/philip-levine_b_925788.html; http://www.huffingtonpost.com/anis-shivani/the-15-most-overrated-con_b_672974.html#s123717title=William_T_Vollmann; Dale Peck on Rick Moody (http://www.powells.com/review/2002_07_04.html?printer=1/) and Laura Miller’s roundup: http://www.salon.com/2013/07/03/the_greatest_literary_takedowns_of_all_time/. For Day 2, you will bring in passages (or stanzas) from

- 1) A book of poetry or prose you consider “good”/respect/admire *but* that you dislike (and be prepared to talk about why—both what you mean by “good” and why you dislike it)
- 2) A book of poetry or prose you consider “good”/respect/admire *and* also like very much (ditto)
- 3) A book or poetry or prose you consider “bad” but like (or love) anyway (it is particularly important to be able to articulate what you like about it, and why you’re willing to excuse what’s “bad” about it—and also to articulate what is “bad” about it)

We will discuss the passages and your rationales in class on Day 2 of Week 3.

Week 4 An introduction to literary magazines. The following resources will be useful to you: http://www.clmp.org/indie_publishing/indi_litpubl.html <http://www.newpages.com/literary-magazines/complete.htm> Also this: one measure of rankings of literary magazines—<http://networkedblogs.com/Ea6NC?a=share>—and another: <http://thejohnfox.com/ranking-of-literary-journals/>

Weeks 4-6 By the start of Week 4, you must have all of *The Whole Story* and *Spreading the Word* read in preparation for the EPs. We will do 3 stories/poems per class. Presentations should be no more than 15 minutes long, leaving time for the ensuing class discussion. See Appendix 1. Sign up for LMPs (see Appendix 1, and we will discuss this in class, too). (An updated syllabus will be

distributed once everyone has his/her assigned date for the LMP.) LMPs will begin on Week 7, with one presented at each class session.

Week 7 Introduction to *The Journal* by its editors (and today your e-accounts will be set up so that you will have access to submissions). Read and write up comments on your first *Journal* “slush” (unsolicited manuscripts). The book prize is introduced. First LMPs. Read “**An Open Letter to a Would-Be Editor**” and **Rakoff, Oates, Houlihan** on Carmen.

Week 8 Keep reading slush; keep reading for the book prize. Copyediting segment begins. Reading assignments below; class discussion and practice for each skill, with ample time for your questions. (LMPs continue; editorial meetings for *The Journal* as necessary.) Please note that there are *four* copyediting packets on Carmen (they are labeled thus) and you should *look at them all before Week 8, Day 1*. Other reading assignments from the Einsohn book and from the *Chicago Manual* as noted below; also online reading as noted.

Week 8 Day 1 Line editing/copyediting (Einsohn, chapter 1; Chicago Manual 2.45–2.48); querying (Einsohn, 39–47; CMS 2.65–2.69)

Week 8 Day 2 Editing “hard copy” (Einsohn, 29–36; CMS 2.87–2.96); editing electronic copy (Einsohn, 37–39; CMS 2.75–2.86); <http://public.wsu.edu/~brians/errors/errors.html#errors> (and bookmark this on your computer for future reference, whether you intend to be a professional copyeditor someday or not).

Week 9 Day 1 Spelling variants, hyphens, capitalization (Einsohn, chapters 5 and 6; CMS, chapters 7 and 8); grammar review (CMS, chapter 5; Einsohn, chapter 14) and punctuation review (Einsohn, chapter 4; CMS, chapter 6); style sheets (Einsohn, 47–54, 421–429; CMS 2.52). Also: LMPs, editorial meetings.

Week 9 Day 2 Read <http://www.press.uchicago.edu/Misc/Chicago/734255.html> (and if you’re serious about earning a living copyediting, whether as a long-term plan to support your writing habit or as a steppingstone to a career in editing and publishing—for it is nearly always the first step—you probably should buy the paperback edition of *The Subversive Copyeditor*; for now, take a look at this online, on the difference between proofreading and copyediting: <http://www.subversivecopyeditor.com/blog/2013/03/wannabe-editors-can-you-pass-a-proofreading-test.html>. Test yourself here: <http://www.copyediting.co.uk/test.htm> Finally, check out this extraordinary site: <http://www.journaliststoolbox.org/archive/2013/08/copy-editing-resources.html>. LMPs and editorial meetings.

Keep reading slush and book prize mss, weeks 8-10!

Week 10 Day 1 Copyediting exam

Week 10 Day 2 Brainstorming session for final projects; LMPs. Keep reading slush; keep reading book mss.

Weeks 11-14 LMPs, Journal editorial meetings, book prize editorial meetings, additional brainstorming for final project as needed, mandatory conference appointments

Final projects are due on the last day of finals week by midnight (via email) or by 5PM to my mailbox if you would rather (or have to, because of the format of the project) turn in a hard copy

Appendix 1: Presentations

EP – Editorial presentation. For this assignment, you will select a story from *The Whole Story* or a poem from *Spreading the Word* (if more than one person chooses the same story or poem, you will make your presentation at a team). Note that *TWS* includes twenty-three stories published in literary magazines such as *The Antioch Review*, *Carolina Quarterly*, *The Gettysburg Review*, *The Greensboro Review*, *The Iowa Review*, *New Letters*, *Prairie Schooner*, *The Sewanee Review*, and *Shenandoah*, accompanied by essays by the editors who chose them (about how and why they chose them, and what the editorial process was like); *STW* includes poems from twenty literary magazines, including *The Georgia Review*, *The Kenyon Review*, *The Southern Review*, and *Beloit Poetry Journal*, with essays by the editors who chose them. Pick a story/poem that you would not have chosen to publish if you were the editor of a literary magazine. You will lead a fifteen- to twenty-minute discussion about it. Do not forget to engage with the editor who did choose it, who will be “present” in the form of his or her essay.

LMP: Literary magazine presentation. You will be expected to choose a magazine that regularly publishes literature (and you may choose *any* such magazine—a high-profile literary magazine or a relatively obscure one; a glossy, available-on-every-newsstand, high-paying, commercial magazine or an online-only magazine—whatever interests you most). I ask only that it have a history of at least a year and four issues (which, in practice, for most literary magazines will mean more than a year). A historical presentation (of a magazine that no longer publishes) is welcome, as is a presentation of a magazine that has existed in different forms over time (for example, *The North American Review*, or *Story*). For the LMP, I will expect you to learn *everything* there is to know about the magazine you choose: its history (which you in present *in brief*), its design, its funding sources, its submission policies, its editorial slant (etc.—this is by no means an exhaustive list, nor will every item on it be relevant for every magazine), but most important of all: what the editors themselves don’t seem to know, but what you have figured *out* about (let us call it the “secret”) editorial bent. Read the most recent issues and as many back issues as you can get your hands on: see what you can uncover. You’ll be surprised (as no doubt the editors would if you were to share this information with them).

(I should note here that if you get excited enough about some aspect of your LMP, you may well get a final project out of it—also that if you’d like to try to make contact with an editor, check with me; I may be able to facilitate that.)

Appendix 2: Additional Resources

Comprehensive list of (trade) book publishers (including some small presses) and their websites: <http://www.publishers.org/members/trade/>

Comprehensive list of independent and university press publishers: <http://www.newpages.com/book-publishers/>

Another useful list of small presses:
http://www.agentquery.com/publishing_ip.aspx

Job listings in publishing: <http://www.mediabistro.com/joblistings/?c=jgalleycat>

New Course Proposal: English 3662

Comments / Rationale:

We have long offered a course in literary publishing, English 5662.01 (formerly 662), that is open, by permission of instructor, to MFA students in Creative Writing and undergraduates. Demand for the course is so high, however, that many MFA and undergraduate students are regularly turned away. In addition, the combination of undergraduate- and graduate-level students has meant that even our most sophisticated undergraduates have struggled with the course content while at the same time our MFA students have been frustrated by our efforts to slow the pace of the course or to offer more foundational materials populations. Our undergraduates yearn for a course that will introduce them to what the MFA students already know. Although some of the assignments overlap—as they do in graduate/undergraduate versions of many course offerings—the pace and breadth, and the length of the assignments, as well as the expectations of the instructor are adjusted in this intermediate level undergraduate course. A substantial segment has been added that will help prepare students in a practical way for careers in publishing, which is the goal of many English majors.

The course will be taught by tenured/tenure-track faculty and advanced MFA students in creative writing.

The Ohio State University
College of Arts and Sciences

Creative Writing Minor (CREATWR-MN)

Pablo Tanguay
English Advisor, Department of English
421 Denney Hall, 164 W. 17th Avenue
Columbus, OH 43210
614-292-6065, tanguay.1@osu.edu

The Creative Writing provides students options for in-depth study of the craft of creative writing. The minor consists of 12 credit hours; of the minimum four courses, two must be a combination of 2265, 2266, 2267 or 2268. At least 6 hours must be completed from the set of upper-division classes at the 3000-level and above. This progression of courses enhances critical reading skills and gives students the tools they need to create original fiction, poetry, and creative nonfiction. For further information or minor program approval, please schedule an appointment with the Advisor listed above.

Prerequisites for Creative Writing Courses

English 2265 – English 1110 or equivalent
English 2266 – English 1110 or equivalent
English 2267 – English 1110 or equivalent
English 2268 – English 1110 or equivalent
English 3465 – A grade of at least "C-" in English 2265
English 3466 – A grade of at least "C-" in English 2266
English 3468 – A grade of at least "C-" in English 2268
English 4565 – Permission of Instructor
English 4566 – Permission of Instructor
English 4568 – Permission of Instructor
English 4591.01H – Honors standing and/or a grade of at least "C-" in one of the following: English 2265, 2266, 2267 or 2268; or Permission of Instructor
English 5662.01 English 2265, 2266, 2267 or 2268 and Permission of Instructor
English 5193 – Permission of Instructor

Introductory Courses

English 2265 Writing of Fiction I
English 2266 Writing of Poetry I
English 2267 Introduction to Creative Writing
English 2268 Writing of Creative Nonfiction I

Advanced Courses

English 3465 Intermediate Creative Writing: Special Topics in Fiction
English 3466 Intermediate Creative Writing: Special Topics in Poetry
English 3468 Intermediate Creative Writing: Special Topics in Creative Nonfiction
English 3662 Literary Publishing
English 4565 Writing of Fiction II
English 4566 Writing of Poetry II
English 4568 Writing of Creative Nonfiction II
English 4591.01H Honors Special Topics in the Study of Creative Writing
English 5193 Individual Studies in Creative Writing

Note: No more than two introductory courses may be applied to the Creative Writing Minor. Students should choose 2267 and at least one genre-specific introductory course or introductory courses in two different genres (poetry, fiction, creative nonfiction). English 2265, 2266, 2268 serve both as introductions to the genre and as prerequisites for particular advanced courses. Students are advised to choose one of their introductory courses based on planned advanced course choices.

Creative Writing Minor Guidelines

Required for graduation No

Credit hours required A minimum of 12 credit hours

Transfer credit hours allowed No more than one half of the credit hours required on the minor.

Overlap with the GE Permitted

Overlap with the major Not allowed and
• The minor must be in a different subject than the major.
• The same courses cannot count on the minor and on the major.

Overlap between minors Each minor completed must contain 12 unique hours.

Grades required

- Minimum C- for a course to be listed on the minor.
- Minimum 2.00 cumulative point-hour ratio required for the minor.
- Course work graded Pass/Non-Pass cannot count on the minor.

Approval required by:

- The academic unit offering the minor, or
- A college/school counselor.

Filing the minor program form The minor program form must be filed at least by the time the graduation application is submitted to a college/school counselor.

Changing the minor Once the minor program is filed in the college office, any changes must be approved by:

- The academic unit offering the minor, or
- A college/school counselor.

College of Arts and Sciences
Curriculum and Assessment Services
154 Denney Hall, 164 W. 17th Ave.
<http://artsandsciences.osu.edu>

Received 9-30-13 DH