Term Information

Effective Term	Autumn 2020
Previous Value	*Autumn 2014*

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We propose to offer an optional online version of this course.

What is the rationale for the proposed change(s)?

To provide enhanced access for students and flexibility for instructors delivering English 3662

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Previous Value	*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: 2265, 2266, 2267, or 2268.
Exclusions	Not open to students with credit for 5662.01
Previous Value	Not open to students with credit for 5662.01 or 662.
Electronically Enforced	No

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.
Sought Concurrence	No

Attachments

• English 3662 In-Person Syllabus.docx: Syllabus

   (Syllabus. Owner: Lowry,Debra Susan)

• English 3662 DL syllabus.docx: Syllabus

   (Syllabus. Owner: Lowry,Debra Susan)

• ENG 3662 ASCTech review.docx: ASC Tech Review

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

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	07/14/2020 02:04 PM	Submitted for Approval
Approved	Lowry,Debra Susan	07/14/2020 02:06 PM	Unit Approval
Approved	Heysel,Garett Robert	07/14/2020 02:10 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	07/14/2020 02:10 PM	ASCCAO Approval

SYLLABUS
ENGL 3662

Literary Editing & Publishing
Spring 2021 – Online

COURSE OVERVIEW

Instructor

Instructor: TBA

Email address:

Phone number:

Office hours: Once weekly zoom availability

Course description

This is an introductory literary editing and publishing coures in which we will explore and analyze the art and business of literary editing and publishing through reading, discussion and practice.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Understand the current literary publishing and editing landscape; acknowledge editorial biases, including one's own; and create the beginnings of a project that could have practical applications in the literary world.
- Practice the fundamentals of literary editing and publishing, from track changes to critiques and reviews.
- Have a basic vocabulary for and knowledge of literary figures and terminology, literary magazines and literary presses.
- Developed resume worthy experience as a screener/reader for a literary book prize and a literary magazine.

HOW THIS COURSE WORKS

Mode of delivery: This course is 100% online via Zoom once weekly.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy, students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance**: **ONCE PER WEEK VIA SYNCHRONOUS ZOOM SESSION.**
  You are also expected to log in to the course in Carmen and/or *The Journal* Submittable site every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible.*
- **Office hours**: **OPTIONAL**
  My office hours are optional except for a single mandatory meeting scheduled via Zoom at our mutual convenience.
- **Participating in discussion forums**: **1 TIME PER WEEK**
  As part of your participation, each week you can expect to post at least once as part of our substantive class discussion on the week's topics.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks will consist of OSU's *The Journal* and OSU Press's award-winning collections to be provided by instructor. Additional texts will be provided in Carmen and videos will be shared over Zoom as well.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the Canvas Student Guide.

REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

- CarmenZoom virtrual meetings
- Recording a slide presentation with audio narration
- Recording, editing, and uploading video

REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

REQUIRED SOFTWARE

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

CARMEN ACCESS

You will need to use BuckeyePass multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Screening for The Journal & Slash Prize	20 (10+10)
Literary Magazine presentation	15
Critical Book Review	15
Class Journal (responses to readings & visitors)	20
Final Project with reflective statement	30 (25+5)
Total	**100**

See course schedule below for due dates.

Late assignments

Late submissions will not be accepted. Please refer to Carmen for due dates.

> **Commented [ODEE3]:**
> **To Instructor:** Fill this section in with your own late policy.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+

83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70 –72.9: C-
67 –69.9: D+
60 –66.9: D
Below 60: E

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.

- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.

- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. I will provide detailed information on protocols for online classroom interactions.

> **Commented [ODEE4]: To instructor:** The text in the following section is provided just as a suggestion. Fill in with your own policies.

- **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. For the texts or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Academic integrity policy

POLICIES FOR THIS ONLINE COURSE

> **Commented [ODEE5]: To instructor**: Customize this section with your own policies.

- **Written assignments**: Your written assignments, including discussion posts, should be your own original work. You are encouraged to ask a trusted person to proofread your assignments before you turn them in—but no one else should revise or rewrite your work.
- **Reusing past work**: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Falsifying research or results**: All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Collaboration and informal peer-review**: The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing assignments is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct,

so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages (COAM Home)
- *Ten Suggestions for Preserving Academic Integrity (Ten Suggestions)*
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit equity.osu.edu or email equity@osu.edu.

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: ccs.osu.edu. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Academic Services

As a student at Ohio State, there are many academic services available to you:

- **Student services through Buckeylink (bursar, registrar, financial aid, etc.)** offered on the OSU main campus may be accessed here: http://ssc.osu.edu.

- **Student academic services** are offered on the OSU main campus. To schedule an appointment with an academic advisor, please access the following link. http://advising.osu.edu/welcome.shtml

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker

Hall, 113 W. 12th Avenue; telephone 614- 292-
3307, slds@osu.edu; slds.osu.edu.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and
other online communication and multimedia tools. If you need additional services to use these
technologies, please request accommodations with your instructor.

- CarmenCanvas accessibility
- Streaming audio and video
- CarmenZoom accessibility
- Collaborative course tools

COURSE SCHEDULE

Week	Dates	Topics, Readings, Assignments, Deadlines
1	January	Introduction, Literary v. Popular Literature, Editing & Publishing resources overview
2	January	Meet staffers on The Journal and OSU Press Prizes, learn Submittable procedures
3	January	Discuss Slash Prize winning work, Discuss literary mags and presses
4	Jan/Feb	Discuss the role of social media in literary editing & publishing, meet editors in the field via Zoom
5	February	Class visitors/editors in the field via Zoom, Determine final project topics, Historical ed/pub material presented
6	February	Discussion of Slash Prize manuscripts, Discussion of book reviewing
7	February	Discussion of The Journal submissions, How to edit a literary manuscript (track changes and editorial letters)
8	March	Literary Magazine presentations
9	March	Literary Magazine presentations continue
10	March	Share progress on final projects, Update on Slash Prize, Visitor from the field

Week	Dates	Topics, Readings, Assignments, Deadlines
11	March	Small group work on The Journal submissions and Slash Prize submissions (book reviews due)
12	April	Share book reviews, Visitor from the field
13	April	Finalize The Journal Submittable windows (class journals due)
14	April	Concluding remarks, reminder of Final Project due date, Course evaluations

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

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: English 3662
Instructor: TBD
Summary: Literary Editing and Publishing

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			• Office 365 • Carmen
6.2 Course tools promote learner engagement and active learning.	X			• Carmen Discussion Board • Carmen Wiki • Zoom
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			Please add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			Please add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information
- Date reviewed: 7/14/20

- Reviewed by: Ian Anderson

Notes: When known, add more specific dates to the weekly breakdown.

[a]The following statement about disability services (recommended 16 point font): Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

[b]Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
http://advising.osu.edu/welcome.shtml

[c]Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. http://ssc.osu.edu. Also, consider including this link in the "Other Course Policies" section of the syllabus.