

## Non-Credit Certificate Proposal, Department of English

1. **Title of Certificate(s):** Professional Certificate in Literary Publishing at Ohio State

2. **Anticipated Date for Launching Certificate Program?** July 2024 \_\_\_\_\_

3. **Department(s) Offering Certificate:** English \_\_\_\_\_

4.

<b>Contact Person(s)</b>	Marcus Jackson	
<b>Email</b>	<a href="mailto:jackson.2577@osu.edu">jackson.2577@osu.edu</a>	
<b>Phone</b>	614-292-6065	

5. **Which Category Best Fits the Non-Credit Certificate Program?**

Workforce Development Certificate of Completion Programs

Designed for individuals, including working professionals, who want to earn a workforce development certificate by completing minimum number of equivalent contact hours of continuing education modules and/or courses, with or without continuing education units (CEUs), in a select topic area. These individuals may not have academic foundation or interest in pursuing programs requiring academic credit by completing minimum number of equivalent contact hours of continuing education modules and/or courses, with or without continuing education units (CEUs), in a select topic area.

Technician/Professional Certification

Designed for individuals who want or need to meet requirements and/or eligibility for licensure or registration examinations for certification in some particular technical or professional area or skill. Typically involves prescribed education and training culminating in taking standardized examinations to become certified.

Both of these categories fit, it depends on what the participant is working towards.

\*\* [Categories and Criteria for Academic Certificate Programs](#) p.2 Outcome-based Column 4, 5

6. **Pre-requisites for Participants?** Undergraduate degree (BA, BS, BFA)

7. **Fees to Participants:** \$3750 plus room and board as needed

8. **Anticipated Participant Numbers:** 35-40 per session \_\_\_\_\_

9. **Main Subject:** Literary Publishing \_\_\_\_\_

10. **CIP Code:** 23.1302 (creative writing); see

**11. Delivery Mode(s) of Certificate Program (check all modes in which a participant can complete the certificate):**

Completely Online (DL)       Hybrid (HY)       In Person (P)

**12. Duration:** 20 days

**13. How Certificate of Completion is Earned?**

Learners earn the certificate by

- participating in at least 80% of the seminars, practicums, workshops, and roundtable discussions, and one-on-one meetings
- completing at least 80% of the assignments

**14. Anticipated Goals:**

The goal of the program is to enhance the knowledge, skills, and professional connections of participants seeking to work in literary publishing. Through a series of seminars, practicums, workshops, roundtable discussions, and one-on-one meetings with publishers, editors, agents, and publicists currently employed in the field of literary publishing, participants will become better prepared to begin their own careers.

**15. Description:**

This program would be a self-contained, three-week-long, intensive course of study, taking place in the summer, with a curriculum covering all aspects of the art, craft, and business of publishing. The program director would invite industry professionals to lecture and/or evaluate students' portfolios, advise and mentor them, and help them establish networks and connections in New York City and elsewhere. Current OSU faculty would teach appropriate classes as well. These classes would include writing about writing—since industry professionals report that the single most important skill an editorial job applicant could possess was the power to write an excellent “reader’s report”—and a course on the ethics of publishing, along with digital media and design.

**16. Topics Covered:**

1) literary publishing; 2) literary editing; 3) literary acquisitions; 4) literary agency/agents; 5) literary publicity

**17. Is this Certificate):**

- Earned when a single course module is completed  
 Earned when a set or package of course modules are completed  
 Earned in preparation for a professional exam administered by an organization

outside Ohio State

**18. When Completing this Certificate(s), will the Participants also be Eligible for Continuing Education Units (CEUs) or Similar from an Organization Outside of Ohio State?**

No  
 Yes

**19. Background Description of the Need(s) the Certificate Program is Addressing:**

Programs in publishing have proliferated over the years since the establishment in 1947 of the first one, the six-week-long Radcliffe Publishing Course (which in 2000 relocated to Columbia University)—the gold standard of such programs. Curiously, few programs (City College of CUNY’s, the University of Denver’s) have followed Radcliffe/Columbia’s successful model as a short-term, intensive, nondegree, certificate-granting program—and among those that do, the coursework is not nearly as complete as that of Columbia’s. The Publishing Certificate Program at CCNY, established in 1998, may be undertaken by currently enrolled students at CCNY or non-matriculating others, but consists of only four courses. NYU has a certificate program designed for junior to mid-level employees of the New York publishing industry who want to further their education, and the certificate is awarded to those who successfully complete six courses: two required courses and four electives that are determined in conjunction with an advisor. But NYU’s program is not an intensive short-term program like Columbia’s (or our proposed program): it takes a year to a year and a half to complete and is designed to be completed on a part time basis, with each candidate taking no more than two courses each semester for the full term of the semester. (NYU also has a degree program—a Master of Science in Publishing.) Pace has a certificate program for currently enrolled students at Pace (a certificate they can earn concurrently with their degrees), as do many other institutions. Arizona State’s program is one that only students enrolled in (any) graduate department may concurrently participate in (and they are not accepting applications right now, which suggests the program is on hiatus, if not shuttering). Emerson College offers an MA (not a certificate program) in publishing; similarly, George Washington U offers a “publishing master’s in professional studies.” Hofstra offers a BA in publishing. All of these are residential programs—both the degree-granting ones and the certificate programs. Some have an online component (and of course all went virtual during the pandemic, temporarily). We believe that an intensive summer program at Ohio State would be a very attractive option to interested students.

**20. Description of Targeted Audience, Including Anticipated Locations (i.e., within State of Ohio only, within neighboring states, throughout US, or globally):**

The program would be marketed nationally but with a focus on the underserved Midwest. The target audience would be those with undergraduate degrees (most likely in English but not strictly limited to those with a BA in English or a BFA in creative writing) or master’s

degrees in English or creative writing who are interested in pursuing a career in publishing. One target audience would be those wanting to immediately follow their undergraduate or master's education with a summer focusing on a certificate in publishing. Another would be working professionals who are interested in career development through the program.

One aspect of publishing we are especially committed to focusing on is the imperative to increase diversity in the industry. To that end, we will seek donors to support tuition scholarships for underrepresented people in publishing with the aim of diversifying the pipeline of future editors and publishers.

**21. Evaluation:**

Pre-and post-program surveys will be administered to participants to assess their learning and to inform planning for instruction in subsequent offerings.

**22. Administration, Staffing, and Advising:**

- Director – Dr. Nick White
- Course manager and Program Advisor –TBD
- Graduate Administrative Assistant
- Visiting guest speakers and OSU faculty

## **Proposal**

### **Certificate Program in Literary Publishing at The Ohio State University**

#### **Department of English**

Nick White, Associate Professor

Michelle Herman, Professor Emerita

Marcus Jackson, Associate Professor and Director of Creative Writing

#### **Executive Summary**

The proposed program would be a stand-alone, residential, intensive course of study, taking place over three weeks in the summer, with a curriculum covering all aspects of the art, craft, and business of publishing (see detailed schedule of courses below). It would be marketed nationally but with a focus on the underserved Midwest. The target audience would be working professionals, recent graduates, and others with undergraduate degrees (most likely in English but not strictly limited to those with a BA in English or a BFA in creative writing) or master's degrees in English or creative writing, who are interested in pursuing a career in publishing.

Within Ohio State's taxonomy of certificates, this program would be classified as a non-degree post-graduate, professional development program.

The goal of the program is to enhance the knowledge, skills, and professional connections of participants seeking to work in literary publishing. Through a series of seminars, practicums, workshops, roundtable discussions, and one-on-one meetings with publishers, editors, agents, and publicists currently employed in the field of literary publishing, participants will become better prepared to begin their own careers.

#### **Background**

For roughly thirty years, the creative writing program in the Department of English has offered coursework in literary publishing—for many years as a dual enrollment course for M.A./M.F.A. and upper division undergraduates, and eventually as separate courses for M.F.A. students and undergraduates, with separate focuses. Indeed, when we were able, we offered multiple sections a year of the undergraduate course, given the keen interest among our students in careers in publishing.

The course was originally designed to fill a gap for our students, many of whom were likely to go on to work in the publishing industry. Because editors do not read and evaluate literary works in precisely the same way that literary critics, teachers, or other creative writers do (and those skills are taught in fundamental coursework in the major), and because the history and philosophy of evaluating, choosing, acquiring, editing, and disseminating new literature was not otherwise addressed in coursework—nor were any of the pragmatic aspects of work in publishing (developmental and line editing copyediting, design, marketing, etc.)—we did our

best to address all of this in our course. It was initially the only such for-credit such course offered at any college or university; since then, many other creative writing programs have followed our lead and used our syllabi as templates for their own.

One course was never sufficient for students intent on pursuing a career in publishing, but it did provide a starting point: a basic education in the nuts and bolts, a philosophical framework, and a springboard to a first job. A number of undergraduate and M.F.A. alumni have in fact pursued and succeeded in careers in book and magazine publishing. At this juncture, we are persuaded that with our own longtime expertise in offering this “springboard” course; the national reputation of our M.F.A. program in creative writing; the enthusiastic interest in an Ohio State-based program exhibited by those in the industry whom we consulted in summer 2022; and the resources unique to our campus and the larger literary community in Columbus, the time is right for the creation of a freestanding certificate program in publishing on the Columbus campus.

Programs in publishing have proliferated over the years since the establishment in 1947 of the first one, the six-week-long Radcliffe Publishing Course (which in 2000 relocated to Columbia University)—the gold standard of such programs. Curiously, few programs (City College of CUNY’s, the University of Denver’s) have followed Radcliffe/Columbia’s successful model as a short-term, intensive, nondegree, certificate-granting program—and among those that do, the coursework is not nearly as complete as that of Columbia’s. The Publishing Certificate Program at CCNY, established in 1998, may be undertaken by currently enrolled students at CCNY or non-matriculating others, but consists of only four courses. NYU has a certificate program designed for junior to mid-level employees of the New York publishing industry who want to further their education, and the certificate is awarded to those who successfully complete six courses: two required courses and four electives that are determined in conjunction with an advisor. But NYU’s program is not an intensive short-term program like Columbia’s (or our proposed program): it takes a year to a year and a half to complete and is designed to be completed on a part time basis, with each candidate taking no more than two courses each semester for the full term of the semester. (NYU also has a degree program—a Master of Science in Publishing.) Pace has a certificate program for currently enrolled students at Pace (a certificate they can earn concurrently with their degrees), as do many other institutions. Arizona State’s program is one that only students enrolled in (any) graduate department may concurrently participate in (and they are not accepting applications right now, which suggests the program is on hiatus, if not shuttering). Emerson College offers an MA (not a certificate program) in publishing; similarly, George Washington U offers a “publishing master’s in professional studies.” Hofstra offers a BA in publishing. All of these are residential programs—both the degree-granting ones and the certificate programs. Some have an online component (and of course all went virtual during the pandemic, temporarily). We believe that an intensive summer program at Ohio State would be a very attractive option to interested students.

### **Program description**

We talked at length to alumni of other publishing programs, including people in entry level publishing jobs who are graduates of those programs and those who graduated long ago and work today in the industry (or used to and have moved on—like Dan Kois, a graduate of the

original certificate program, The Radcliffe Publishing Program [now Columbia's], who has worked as a literary agent and as an editor but now writes full time). We talked to people in the industry who did not go through a certificate program about what they wished they had known before they were lucky enough to land their first jobs (or internships). And we had long conversations with a number of people who are very well positioned in the industry today: Vivian Lee at Little Brown; Elizabeth Law at Holiday House (who, among other things, edits children's, middle grade, and YA books); Jackson Howard at Farrar Straus; and Malaika Adero, who was vice president and senior editor at Atria Books/Simon and Schuster and is now a publishing consultant (she is also the author of, most recently, *Vice President Kamala Harris: Her Path to the White House* and the children's book *A Black Woman Did That*). Because Malaika Adero has been involved in numerous ways with other university-based programs in publishing, because she herself earned such a certificate early on (at Howard University), and because of her many years working in the industry, she had a wide and complex perspective and was uniquely helpful to us as we designed this plan. She also assured us that there is plenty of room—and need—for another program, particularly one with the specifications we have in mind. “There are more people who want to attend these programs than there are spots for them, even now,” she told us.

Our plan is to invite industry professionals to lecture and/or evaluate students' portfolios, advise and mentor them, and help them establish networks and connections in New York City and elsewhere. Notably, everyone we talked to was eager to participate and asked us to invite them when the time came. Current OSU faculty would teach appropriate classes as well. These classes would include writing about writing—since the many industry professionals we spoke to all agreed that the single most important skill an editorial job applicant could possess was the power to write an excellent “reader's report”—and a course on the ethics of publishing, along with digital media and design.

Finally, we want to take note that people who have been through these programs had much to say about what they wished had been included, and that we have incorporated their wish lists into our proposed program: that the program had been “more honest about the reality of the industry (advocating for yourself, boundaries, money, promotions, how to navigate the work space long term)”; attention to the craft of editorial work (close reading, giving feedback, the art of editorial notes, “being hands on with a manuscript,” finding submissions out of the slush pile to work with, writing a reader's report); practical help with resumes, interview skills, and the challenges of moving to New York City for a job from the Midwest, the South, and elsewhere; and a frank discussion and preparation for the kinds of administrative tasks expected to be handled expertly by those in entry-level editorial positions (and how to stand out and find and take opportunities to prove one's mettle as an editor while in such a position).

Unsurprisingly, networking and contacts with people in the industry were the biggest selling points of any of these programs. These opportunities occur in various ways, from informal gatherings between classes to office hours, from teas or cocktail parties to ongoing mentoring after the program is completed. During our three-week program, we have scheduled informal cocktail hours with our invited guest speakers to help facilitate these sorts of opportunities for our students. Also, we have included an optional trip to New York at the end of the program for

an additional cost, where our graduates would meet with editors and publishers and familiarize themselves with the city in which so much of American publishing takes place.

The idea, in a nutshell, would be to bring NYC to Columbus—but also to make good use of the resources we have that others don't: our own press and in particular its literary imprints; the enormously successful local independent press Two Dollar Radio (our program would devote attention to the entrepreneurial aspect of today's publishing scene, bringing in representatives of other thriving independent and small presses—Tin House, Graywolf, Milkweed, and the like); Two Dollar Radio also operates a successful bookstore, one of three independent bookstores operating in Columbus, all on very different models and origin stories (another aspect of the "life of a book" that our industry experts talked about was the final stage, which is given scant attention in other programs); the programs that are already established that might be partners with the publishing program: Project Narrative, Medical Humanities (a growing field in publishing), Digital Media, and so on.

In short: we believe we could launch a successful, thriving program that would quickly find a place in the current national market.

### **Cost for Participants**

An initial break-even budget projection would set tuition at \$3750 per participant, assuming 37 participants. For perspective, we note that the Denver Publishing Institute (DPI) takes place over four weeks and enrolls around 95 students each summer; tuition is \$4,830, and optional housing and board are offered. Columbia's program is six weeks long and costs \$5300; room and board, which are also optional but in Columbia's case are nearly always opted for, bring the total cost to nearly \$10,000. NYU's certificate program of six courses over 12-18 months currently costs \$4000.

The program is committed to focusing on the imperative to increase diversity in the publishing industry by recruiting and mentoring BIPOC future editors and publishers. The program at the University of Denver offers scholarships for a BIPOC candidate, for someone currently working in a bookstore, for a candidate "historically underrepresented in the industry," and based on financial need. We will seek donors to support similar scholarships and will aim, as the program develops, to increase funds for financial aid.

### **Proposed Course Schedule\***

**Overview:** The following schedule represents a three-week, intensive in-person, residential curriculum for students interested in a career in publishing. Courses are a mix of seminars, writing workshops, lectures, practicums, roundtable discussions with experts, and hands-on learning with technology and software.

<b>Day 1</b>	<b>Sunday, July 16</b>
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\* For reference, we are using July 16 – August 8, 2023.



3-5:30pm	Welcome and orientation
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<b>Day 2</b>	<b>Monday, July 17</b>
8:30-11:30am	Publishing Seminar: An Introduction to Publishing <ul style="list-style-type: none"> <li>- This course will provide students with an overview of the book publishing industry, including a survey of book acquisitions, editing, design and production, sales, marketing, advertising, and administration.</li> </ul>
12:30-3:30pm	Case Study: The Life of a Book*, part 1 <ul style="list-style-type: none"> <li>- Students will examine the writer’s queries to agents, the agent’s decision-making process, the agent’s role in preparing the manuscript for submission, how the submission list was created, the submission and response process or auction, and how the match between book and house/editor was eventually made.</li> </ul>
4:00-5:00pm	Cocktail Hour
5:30-7:00pm	Roundtable Discussion: Working as an Agent <ul style="list-style-type: none"> <li>- This roundtable discussion will feature literary agents who will talk candidly about their careers in publishing. The discussion will include insights and tips for how to become an agent as well as best practices and conventions for working with writers and publishers.</li> </ul>

<b>Day 3</b>	<b>Tuesday, July 18</b>
8:30-11:30am	Publishing Seminar: The Philosophy of Publishing <ul style="list-style-type: none"> <li>- This seminar will include discussions of taste, the assessment of literary worth, the ethics of choice, the development of a “list,” etc.</li> </ul>
12:30-3:30pm	Case Study: The Life of a Book, part 2 <ul style="list-style-type: none"> <li>- The editorial process from acquired manuscript or proposal to final draft; the relationship between editor and author, revisions, final manuscript submission, copyediting, etc.</li> </ul>
4:00-5:00pm	Cocktail Hour
5:30-7:00pm	Roundtable Discussion: Reading Submissions <ul style="list-style-type: none"> <li>- This roundtable discussion will feature a mix of editors and agents and focus on their habits for reading submissions and how they select projects. Attention will be paid to the slush pile as well as to interactions with literary agents, consideration of the market, the chain of command, building a list.</li> </ul>

<b>Day 4</b>	<b>Wednesday, July 19</b>
8:30-11:30am	Publishing Seminar: The Job of an Editor

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\* Each year, we would choose one debut literary work to feature (one way to may good use of our resources would be to feature recent OSU M.F.A. alumni books).

	<ul style="list-style-type: none"> <li>- This seminar will focus on the day-to-day business of an editor at a big publishing house, with an attention to common tasks and duties, including acquiring, developing, advocating, and promoting books in their houses.</li> </ul>
12:30-3:30pm	<p>Case Study: The Life of a Book, part 3</p> <ul style="list-style-type: none"> <li>- The design of the book; the sales, marketing, and publicity plan.</li> </ul>
4:00-5:00pm	Cocktail Hour
5:30-7:00pm	<p>Roundtable Discussion: Entry Level Positions in Publishing</p> <ul style="list-style-type: none"> <li>- This roundtable discussion will feature 3-4 panelists who have worked or are currently in entry-level positions in publishing, with attention on what to expect when interviewing, salary negotiations, what the first job in publishing entails, and how to get promoted.</li> </ul>

<b>Day 5</b>	<b>Thursday, July 20</b>
8:30-11:30am	<p>Publishing Seminar: Introduction to Advertising and Marketing Books</p> <ul style="list-style-type: none"> <li>- This seminar will prepare students to analyze, evaluate, and simulate advertising campaigns for books from a marketing perspective.</li> </ul>
12:30-3:30pm	<p>Case Study: The Life of a Book, part 4</p> <ul style="list-style-type: none"> <li>- First reviews, response from booksellers, submitting book for awards, the book tour.</li> </ul>
4:00-5:00pm	Cocktail Hour
5:30-7:00pm	<p>Roundtable Discussion: Careers in Sales and Publicity in Publishing</p> <ul style="list-style-type: none"> <li>- This roundtable discussion will feature panelists who work on sales teams or as publicists in publishing houses.</li> </ul>

<b>Day 6</b>	<b>Friday, July 21</b>
8:30-11:30am	Publishing Seminar: Copyediting and Editing
12:30-3:30pm	<p>Publishing Seminar: Careers in Indie Presses</p> <ul style="list-style-type: none"> <li>- This course will explore the world of small and independent presses. Attention paid to entrepreneurship in publishing.</li> </ul>
4:00-5:00pm	Cocktail Hour
6:00-7:30pm	<p>Roundtable Discussion: Author, Editor, Agent</p> <ul style="list-style-type: none"> <li>- This roundtable discussion will feature the author, agent, and editor of the book from the case study.</li> </ul>

<b>Day 7</b>	<b>Saturday, July 22</b>
1:00-2:30pm	Weekend Course (elective): Moving to New York, part 1

	<ul style="list-style-type: none"> <li>- This course is the first of a two-part how-to guide for moving to New York and breaking into publishing.</li> </ul>
3:00-5:30pm	Weekend Course (elective): Etiquette in Publishing <ul style="list-style-type: none"> <li>- This course will focus on the protocol, conventions, and customs in publishing.</li> </ul>

<b>Day 8</b>	<b>Sunday, July 23</b>
1:00-2:30pm	Weekend Course (elective): Interviewing Skills and Professionalization <ul style="list-style-type: none"> <li>- This course will help students with resumes and prepare them for job interviews</li> </ul>
3:00-4:30pm	Weekend Course (elective): Careers in University Presses <ul style="list-style-type: none"> <li>- This course will look at opportunities at academic presses.</li> </ul>

<b>Day 9</b>	<b>Monday, July 24</b>
8:30-11:00am	Problems in Publishing Lecture: An Introduction <ul style="list-style-type: none"> <li>- This lecture will prepare students for challenges in the industry.</li> </ul>
12:00-3:30pm	Writing about Writing Workshop 1 <ul style="list-style-type: none"> <li>- This workshop will teach students how to write effective readers' reports. Hands-on experience.</li> </ul>
6:00-8:00pm	Design and Technology Lab: General Administration in Publishing <ul style="list-style-type: none"> <li>- This class will survey the various software programs and technologies they might encounter in publishing.</li> </ul>

<b>Day 10</b>	<b>Tuesday, July 25</b>
8:30-11:00am	Problems in Publishing Lecture: Diversity and Inclusion <ul style="list-style-type: none"> <li>- This lecture will explore how the publishing industry has struggled with issues of diversity and inclusion.</li> </ul>
12:00-3:30pm	Writing about Writing Workshop 2 <ul style="list-style-type: none"> <li>- A workshop on effective editorial letters to writers. Hands-on experience.</li> </ul>
6:00-8:30pm	Design and Technology Lab: An Introduction to Typography in Books <ul style="list-style-type: none"> <li>- This class will introduce typography and its relation to graphic communication in books, including print layout design.</li> </ul>

<b>Day 11</b>	<b>Wednesday, July 26</b>
8:30-11:00am	Problems in Publishing Lecture: Digital and E-Book Publishing <ul style="list-style-type: none"> <li>- This lecture will provide a history of digital books and a context for understanding how recent digital innovations have changed publishing.</li> </ul>
12:00-3:30pm	Publishing Practicum: Creating a New Press, part 1

	<ul style="list-style-type: none"> <li>- This course will divide students into small groups and have them begin work on creating an independent press from the ground up.</li> </ul>
6:00-8:30pm	<p>Design and Technology Lab: An Introduction to Graphic Design for Books</p> <ul style="list-style-type: none"> <li>- This class will introduce students to how to use text and images to create book covers.</li> </ul>

<b>Day 12</b>	<b>Thursday, July 27</b>
8:30-11:00am	<p>Problems in Publishing Lecture: Legal Issues in Publishing and the Arts</p> <ul style="list-style-type: none"> <li>- This lecture will cover crucial clauses in an author-publisher contract, intellectual property issues, the First Amendment, and general copyright issues.</li> </ul>
12:00-3:30pm	<p>Marketing and Advertising Seminar: Writing Publicity for Books</p> <ul style="list-style-type: none"> <li>- In this seminar, students will study how to write press releases, pitch letters, and jacket copy.</li> </ul>
4:00-5:00pm	Cocktail Hour
6:00-8:00pm	<p>Roundtable Discussion: Booksellers</p> <ul style="list-style-type: none"> <li>- This course is a roundtable discussion with booksellers from independent bookstores.</li> </ul>

<b>Day 13</b>	<b>Friday, July 28</b>
8:30-11:00am	<p>Publishing Practicum: Building the Portfolio</p> <ul style="list-style-type: none"> <li>- In this practicum, students will begin building their portfolios for job applications.</li> </ul>
12:00-3:30pm	<p>Marketing and Advertising Seminar: Advertising Management</p> <ul style="list-style-type: none"> <li>- This seminar will prepare students to develop advertising strategies, budgets, and media plans for books.</li> </ul>
6:00-8:30pm	<p>Design and Technology Lab: Creating a New Press, part 2</p> <ul style="list-style-type: none"> <li>- Students will use this time to continue working on their proposed independent presses, using software to create promotional materials.</li> </ul>

<b>Day 14</b>	<b>Saturday, July 29</b>
1:00-2:30pm	<p>Weekend Course (elective): Moving to New York, part 2</p> <ul style="list-style-type: none"> <li>- This course is the second of a two-part how-to guide for moving to New York and breaking into publishing.</li> </ul>
3:00-4:30pm	<p>Weekend Course (elective): Illustration</p> <p>In this course, students will explore various aspects of contemporary illustration in books.</p>
<b>Day 15</b>	<b>Sunday, July 30</b>
1:00-2:30pm	<p>Weekend Course (elective): Websites</p> <ul style="list-style-type: none"> <li>- This class will provide students with practical experience building, designing, and maintaining websites.</li> </ul>

3:00-4:30pm	Weekend Course (elective): Publishing Genre Fiction – Horror, Sci-fi, Fantasy
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<b>Day 16</b>	<b>Monday, July 31</b>
8:30-11:00am	Publishing Practicum: Applying for Internships in Publishing <ul style="list-style-type: none"> <li>- This practicum will help students locate internships in publishing and begin preparing their applications.</li> </ul>
12:00-3:30pm	Publishing Seminar: Books for Young Readers <ul style="list-style-type: none"> <li>- This seminar will look at the world of publishing for children and young adults.</li> </ul>
4:00-5:00pm	Cocktail Hour
6:00-7:30pm	Roundtable Discussion: Careers in Children’s, Middle Grade, and YA Publishing <ul style="list-style-type: none"> <li>- This roundtable discussion will feature veteran editors in children’s, middle grade, and young adult literature.</li> </ul>

<b>Day 17</b>	<b>Tuesday, August 1</b>
8:30-11:00am	Publishing Practicum: Applying for Jobs in Publishing <ul style="list-style-type: none"> <li>- This practicum will help students locate job listings in publishing and continue preparing their applications.</li> </ul>
12:00-3:30pm	Publishing Seminar: Journals and Magazines <ul style="list-style-type: none"> <li>- This seminar will look at careers in literary journals and magazines.</li> </ul>
4:00-5:00pm	Cocktail Hour
6:00-7:30pm	Roundtable Discussion: Editing Journals and Magazines <ul style="list-style-type: none"> <li>- This roundtable discussion will feature editors from prominent print journals and magazines in the country.</li> </ul>

<b>Day 18</b>	<b>Wednesday, August 2</b>
8:30-11:00am	Publishing Seminar: Cookbooks and How-To Manuals <ul style="list-style-type: none"> <li>- This seminar will explore the world of acquiring, editing, publishing, and promoting cookbooks and how-to manuals.</li> </ul>
12:00-3:30pm	Publishing Seminar: Digital Magazine Publishing <ul style="list-style-type: none"> <li>- This seminar will look at careers in online publishing.</li> </ul>
4:00-5:00pm	Cocktail Hour
6:00-7:30pm	Roundtable Discussion: Editing Online Journals and Magazines <ul style="list-style-type: none"> <li>- This roundtable discussion will feature editors from prominent online journals and magazines.</li> </ul>

<b>Day 19</b>	<b>Thursday, August 3</b>
8:30am-2:00pm	Publishing Practicum: Creating A New Press, part 3

	<ul style="list-style-type: none"> <li>- In this practicum, student groups will give detailed presentations on their proposals for new presses to core faculty.</li> </ul>
3:00-6:30pm	Individual Meetings with Editors <ul style="list-style-type: none"> <li>- Students will meet one-on-one with editors from New York, via zoom, to receive feedback on their portfolios.</li> </ul>

<b>Day 20</b>	<b>Friday, August 4</b>
9:00am-5:00pm	Individual Meetings with Editors (cont.) <ul style="list-style-type: none"> <li>- Students will meet one-on-one with editors from New York to receive feedback on their portfolios.</li> </ul>
6:30-8:00pm	Reception and Certificate Presentation

**Saturday, August 5-Tuesday, August 8: Optional trip to New York to meet with editors and publishers and familiarize graduates with the city in which so much of American publishing takes place.**