



ENGL 349/549  
 Editing and Publishing  
 Fall 2023 – MWF  
 10:00-10:50am

**Professor:** Ross K. Tangedal, Ph.D.

**Meeting Place:** CCC 226

**E-mail:** [ross.tangedal@uwsp.edu](mailto:ross.tangedal@uwsp.edu)

**Course Catalog Description:**

Writing, editing, and preparing materials for publication, including consideration of reader/editor appeal, and ways to market manuscripts. [Editor's note: The class must find a manuscript, produce and sell a book.]

*"A person who publishes a book willfully appears before the populace with his pants down. If it is a good book nothing can hurt him. If it is a bad book nothing can help him."*

- Edna St. Vincent Millay

*"F-ck the whole goddamned lousy racket."*

-Ernest Hemingway

*"You've got to sell your heart, your strongest reactions, not the little minor things that only touch you lightly, the little experiences that you might tell at dinner. This is especially true when you begin to write, when you have not yet developed the tricks of interesting people on paper, when you have none of the technique which it takes time to learn. When, in short, you have only your emotions to sell."*

-F. Scott Fitzgerald

***Welcome to ENGL 349: Editing and Publishing.*** This course offers both an experiential learning opportunity within, and an immersive theoretical study of, the book publishing industry. As a class, you are responsible for the editing, design, marketing, advertisement, sales, and promotion of multiple Cornerstone Press books in production and in development. We will also read acclaimed books in one of the genres the press publishes: three short story collections (*What We Talk About When We Talk About Love*, Raymond Carver, 1981; *American Salvage*, Bonnie Jo Campbell, 2009, *Eleven Kinds of Loneliness*, Richard Yates, 1962) and a sampling of short stories by Cornerstone Press authors. You will produce a number of journals entries, press materials for books, and book reviews as the semester progresses, culminating in a final course project related to the field. While you will participate in a specific publishing role for Cornerstone Press based on both the skills you bring and those you wish to learn, you will also have the opportunity to participate individually and in group settings on duties such as manuscript selection, editing, designing, marketing, and selling Cornerstone Press titles. Skills you learn and practice in this course translate well to work in editing and publishing fields.

**Course Format**

\*This course will be delivered in-person on the UWSP Main Campus (Stevens Point).

\*Meeting Time: MWF, 10:00-10:50pm (In-person Class Meetings, CCC 226)

**Required Texts (purchase)**

Campbell, Bonnie Jo. *American Salvage*. 2009. Norton: 978-0393339192

Carver, Raymond. *What We Talk About When We Talk About Love*. 1981. Vintage: 978-0679723059

Yates, Richard. *Eleven Kinds of Loneliness*. 1962. Vintage: 978-0099518570

\*various readings and handouts on Canvas

**Required Text (rental)**

Lee, Marshall. *Bookmaking: Editing, Design, Production*. 3<sup>rd</sup> Ed. W.W. Norton & Co., 2004.

**Course Objectives:**

- 1) **MAKE A BOOK**. Edit, design, market, and publish multiple titles for the Cornerstone Press.
- 2) **BE AN EXPERT**. Gain working knowledge of print and publishing culture, and present on the many facets of book production to the class.
- 3) **WORK HARD**. Gain real-world experience in editing, marketing, correspondence, design, and composition.
- 4) **TEAMWORK**. Practice effective collaboration and communication with teams, Cornerstone staff, and authors.
- 5) **GET BETTER**. Enhance writing skills in both professional and informal settings.
- 6) **BOOKS MATTER**. Clearly understand the purpose of books in the marketplace.

Students will work both individually and in teams to achieve these objectives. This course will provide students with an introduction to publishing culture; practical experience in editing, marketing, and publishing actual print materials; and the opportunity to professionalize as English majors/minors.

**Assignments:**

- 1) **All assignment guidelines are available on Canvas.**
  - a. 2 Book Reviews (100 points each = 200 points)
  - b. 3 Book Press Material assignments (100 points each = 300 points)
  - c. 11 Journal Entries (10 points each = 110 points)
  - d. Final Reflection (40 points)
  - e. Final Participation/Evaluation (150 points)
  - f. Final Project (200 points)
- 2) **All assignments will be turned in on Canvas**

**Expectations:**

To complete the course successfully, you will:

- 1) Effectively perform a role in Cornerstone Press.
- 2) Complete all assignments on time.
- 3) Work hard.

**Course Policies:**

1. **Discussion Etiquette:** On day one we will establish our discussion ground rules as a class. Some things to consider:
  - a. Our readings will bring up controversial subject matter. As college students I expect you to hold yourselves with professionalism, good humor, and respect. Degrading others' opinions, stances, or remarks for any reason at any time will not be tolerated.
  - b. I want you to disagree with each other. I want you to disagree with me. But disagreement does not mean denigrating, teasing, or hurting one another. Let's be adults.

- c. I want your voice to be heard, and to some that means speaking with me outside of class rather than in class discussions. I am always available for a good chat. Communicate!
2. **Attendance:** ATTENDANCE IS MANDATORY. It is extremely difficult for me to do my job if you are not here. Not only will I be unable to give insight and experience to the class, but your classmates will not be able to help you develop ideas and techniques. **I allow three unexcused absence throughout the semester**. This is NOT negotiable. If you do not attend my course you will not pass. Period.
  3. **Preparing for Class:** You are expected to prepare for class carefully and thoroughly. **DO NOT** come to class if you haven't read the text or prepared your work for that day. You will only hinder the discussion.
  4. **A Note on Reading:** I realize that this course seems daunting, but I assure you that I will not give you more than you can handle. We are reading stories in this course to better understand the industry that we belong to. If you want to work in books, you have to read books, study authors, care about words, and decipher meaning. Our discussions will be entertaining, lucid, and filled with insight only if you come ready to participate. Please do so.
  5. **Late Work:** All homework is to be turned in **ON TIME**. Assignment dropboxes on Canvas will close 24 hours after the assignment is due. Students may not turn in assignments after that 24-hour window has closed. **Work may not be made up and extensions will not be granted**. I give you an additional 24 hours on all assignments. That should suffice.
  6. **Tardiness:** I expect you to be on time to class. I begin and end class promptly. I will NEVER keep you over class time. Excessive tardiness will result in absences. Be on time.
  7. **Plagiarism:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. **Cheating or plagiarism will result in a failing grade for the work or for the entire course**. If you think you might be plagiarizing, you probably are. Don't be the person who cheats. If you are having problems come talk to me about what we can do to help you avoid the cardinal sin of writing.
  8. **Electronic Devices/Video:** Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off your cell phones, laptops, iPads, etc., and put them away. Laptops are not allowed unless we are workshopping, and you must have an Accommodations Request requiring use for a disability. To respect the privacy of those in the class, students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.
  9. **Accommodations:** If you require special accommodations for any reason please let me know. I will do my best to facilitate and arrange the proper accommodation.
  10. **Emails:** Email is both a blessing and a curse. Please respect the fact that I am teaching several classes per semester, which means that I will do my very best to respond to your emails within 24 hours during the week (48 hours over the weekend). However, I will not recap entire class periods for you via email, nor will I repeat information available on this syllabus or in a class handout (consult course materials before shooting off that email about essay page count). Also, I firmly believe in correspondence etiquette. Email may be informal, but I expect your messages to be polite and respectful. Include a professional salutation (Dear Dr. Tangedal, Hello Professor Tangedal) and conclusion (sincerely, best, thanks,). Be a pro. If your tone becomes an issue, we will have a talk.
  11. **What do you call me?:** I am Professor Tangedal, Dr. Tangedal, or Dr. T.
  12. **Office Hours:** Set up an appointment with me via Zoom.

**Timeline:****Week One Course Introduction | Books as Commodities****Wednesday, September 6:** Press schedule and timeline; Press overview**Friday, September 8:** Staff selection; Marshall Lee, *Bookmaking* (270-276)**Week Two Editing (I) | Raymond Carver (I)****Monday, September 11:** Press Reports; Lee, *Bookmaking* (35-50)**Wednesday, September 13:** Raymond Carver, *What We Talk About When We Talk About Love* (1981), “Why Don't You Dance?”, “Gazebo”**Friday, September 15:** Carver, *What We Talk About When We Talk About Love* (1981), “Tell the Women We're Going”, “After the Denim”; **Journal #1 Due (11:59pm via Canvas)****Week Three Editing (II) | Raymond Carver (II)****Monday, September 18:** Press Reports; Lee, *Bookmaking* (277-285)**Wednesday, September 20:** Carver, *What We Talk About When We Talk About Love* (1981), “So Much Water So Close to Home”, “Popular Mechanics”**Friday, September 22:** Carver, *What We Talk About When We Talk About Love* (1981), “What We Talk About When We Talk About Love”; **Journal #2 Due (11:59pm via Canvas)****Week Four Editorial | Bonnie Jo Campbell (I)****Monday, September 25:** Press Reports; Lee, *Bookmaking* (89-108; 263-269); **Book Press Materials #1-Raymond Carver Back Cover Copy Due (11:59pm via Canvas)****Wednesday, September 27:** Bonnie Jo Campbell, *American Salvage* (2009), “The Trespasser”, “The Yard Man”**Friday, September 29:** : Campbell, *American Salvage* (2009), “World of Gas”, “The Solutions to Brian's Problem”; **Journal #3 Due (11:59pm via Canvas)****Week Five Typography | Bonnie Jo Campbell (II)****Monday, October 2:** Press Reports; Lee, *Bookmaking* (109-135)**Wednesday, October 4:** Campbell, *American Salvage* (2009), “Winter Life”**Friday, October 6:** Campbell, *American Salvage* (2009), “Boar Taint”; **Journal #4 Due (11:59pm via Canvas)****Week Six Distribution | Legacy Series (I)****Monday, October 9:** Press Reports; BookPrinting.com, “How Book Distribution and Fulfillment Function” (<https://bookprinting.com/book-distribution/>); **Book Press Materials #2-Bonnie Jo Campbell Praise Blurb Due (11:59pm via Canvas)**

**Wednesday, October 11:** “Deer Camp” (Kim Suhr, *Nothing to Lose*); “Evangelina Considers a Kiss”, “Evangelina Watches the Sunrise” (Dawn Burns, *Evangelina Everyday*)

**Friday, October 13:** “Rabbit” (Corey Mertes, *Self-Defense*); “Lifted” (Jenny Robertson, *Hoist House: A Novella & Stories*); **Journal #5 Due (11:59pm via Canvas)**

<b>Week Seven</b>	<b>Design &amp; Production   Legacy Series (II)</b>
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**Monday, October 16:** Press Reports; Lee, *Bookmaking* (50-61)

**Wednesday, October 18:** “Exiles” (Joseph O’Malley, *Great Escapes from Detroit*); “Salvage” (Patricia Ann McNair, *Responsible Adults*)

**Friday, October 20:** “Choices” (Susanne Davis, *The Appointed Hour*); “Effetto Montagna” (James B. De Monte, *Where Are Your People From?*); **Journal #6 Due (11:59pm via Canvas)**

<b>Week Eight</b>	<b>Design Analysis &amp; Solutions   Legacy Series (III)</b>
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**Monday, October 23:** Press Reports; Lee, *Bookmaking* (294-319); **Legacy Series Book Review #1 Due (11:59pm via Canvas)**

**Wednesday, October 25:** “Nature Preserve” (Jamie Lyn Smith, *Township*); “Jason Harvesting” (Elise Gregory, *The Clayfields*)

**Friday, October 27:** “Flytrap” (Joe Baumann, *The Plagues*); “Geography Lesson” (Nikki Kallio, *Finding the Bones: Stories & A Novella*); **Journal #7 Due (11:59pm via Canvas)**

<b>Week Nine</b>	<b>Binding   Legacy Series (IV)</b>
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**Monday, October 30:** Press Reports; Lee, *Bookmaking* (220-244)

**Wednesday, November 1:** “Sometimes Creek” (Steve Fox, *Sometimes Creek*); “Starkweather Creek” (Jane Curtis, *Reach Her in This Light*)

**Friday, November 3:** “Carl, Under His Car” (Christopher Chambers, *Kind of Blue*); **Journal #8 Due (11:59pm via Canvas)**

<b>Week Ten</b>	<b>Pricing &amp; Sales   Legacy Series (V)</b>
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**Monday, November 6:** Press Reports; Lee, *Bookmaking* (245-257; 320-333)

**Wednesday, November 8:** “Missing” (John Michael Cummings, *The Spirit in My Shoes*); “Welcome, Welcome, Welcome. Come in. Come in. Come in.” (Leah McCormack, *Fugitive Daydreams*)

**Thursday, November 9:** Legacy Series Book Launch (Fall 2023), w/ Kevin Clouter, Jeff Esterholm, and Jody Hobbs Hesler (6:00-7:30pm, DUC)

**Friday, November 10:** “Things Are Already Better Someplace Else” (Jody Hobbs Hesler, *What Makes You Think You’re Supposed to Feel Better*); “Yellow Light, Green Light” (Kevin Clouter, *Maximum Speed*); “The Hardest Part” (Jeff Esterholm, *The Effects of Urban Renewal on Mid-Century America and Other Crime Stories*); **Journal #9 Due (11:59pm via Canvas)**

<b>Week Eleven</b>	<b>Front Matter and Back Matter   Richard Yates (I)</b>
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**Monday, November 13:** Press Reports; Lee, *Bookmaking* (366-388); **Legacy Series Book Review #2 Due (11:59pm via Canvas)**

**Wednesday, November 15:** Richard Yates, *Eleven Kinds of Loneliness* (1962), “Dr. Jack-O-Lantern”  
**Friday, November 17:** Yates, *Eleven Kinds of Loneliness* (1962), “The Best of Everything”; **Journal #10 Due (11:59pm via Canvas)**

<b>Week Twelve</b>	<b>Cover Design   Richard Yates (II)</b>
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**Monday, November 20:** Press Reports; Lee, *Bookmaking* (399-417)

**Wednesday, November 22:** Yates, *Eleven Kinds of Loneliness* (1962), “A Glutton for Punishment”

**Friday, November 24: NO CLASS; Thanksgiving**

<b>Week Thirteen</b>	<b>Plates &amp; Printing   Richard Yates (III)</b>
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**Monday, November 27:** Press Reports; Lee, *Bookmaking* (207-219)

**Wednesday, November 29:** Yates, *Eleven Kinds of Loneliness* (1962), “No Pain Whatsoever”

**Friday, December 1:** Yates, *Eleven Kinds of Loneliness* (1962), “Fun with a Stranger”; **Journal #11 Due (11:59pm via Canvas)**

<b>Week Fourteen</b>	<b>Final Project Workshops (I)</b>
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**Monday, December 4:** Workshop (in-class); **Press Materials #3-Richard Yates Editorial Pitch to Marketing Due (11:59pm via Canvas)**

**Wednesday, December 6:** Workshop (in-class)

**Friday, December 8:** Workshop (in-class)

<b>Week Fifteen</b>	<b>Final Project Workshops (II)</b>
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**Monday, December 11:** Workshop (in-class)

**Wednesday, December 13:** Workshop (in-class); **Final Reflection Due (11:59pm via Canvas)**

**Friday, December 15:** Workshop (in-class); **Participation Report Due (11:59pm via Canvas)**

<b>FINALS WEEK</b>
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**Final Exam Dat TBD: Final Project Due (11:59pm via Canvas)**