



ENGL 349/549
 Editing and Publishing
 Fall 2020 – Wednesdays
 4:00-5:00p (Dept. Meetings)
 5:00-6:30p (Zoom)

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

Meeting Place: Zoom (Virtual Classroom)

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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

"Books—where if people suffered, they suffered in beautiful language, not in monosyllables, as we did in Kansas."

-Langston Hughes

"You think your pain and your heartbreak are unprecedented in the history of the world, but then you read. It was books that taught me that the things that tormented me most were the very things that connected me with all the people who were alive, who had ever been alive."

-James Baldwin

"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 books in production and in development. We will also be reading three short story collections to prepare for the publication of *Responsible Adults* by Patricia Ann McNair, the Legacy Series title for 2020: *The Ways of White Folks* (Langston Hughes, 1934); *Going to Meet the Man* (James Baldwin, 1965); and McNair's collection. You will produce a number of small assignments/journal entries/discussion posts 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 both the final product and Cornerstone Press backlist titles. Skills you learn and practice in this course translate well to work in editing and publishing fields.

Required Texts (purchase)

James Baldwin, *Going to Meet the Man* (Dial Press, 1965; repr. Vintage, 1995)
Langston Hughes, *The Ways of White Folks* (Knopf, 1934; repr. Vintage, 1990)
Joseph O'Malley, *Great Escapes from Detroit* (Cornerstone Press, 2019)

Required Text (rental)

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

Recommended Text (rental) [NOTE: required for all members of Editing Team]

The Chicago Manual of Style. 16th Ed. U of Chicago P, 2010.

Course Objectives:

- 1) **MAKE A BOOK**. Select, edit, design, market, and publish the 2019 Legacy Series title 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 professional composition.
- 4) **TEAM WORK MAKES DREAMWORK**. 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:

Press Participation and Engagement (40%)

- Participation in department meetings/staff meetings/class meetings (Peer Evaluations) (20%)
- 8 Discussion Posts on Patricia Ann McNair's *Responsible Adults* (Legacy Series 2020 title) (20%)

Weekly Journal Entries via Canvas (30%)

- 4 entries on Langston Hughes
- 4 entries on James Baldwin
- 4 entries on Book Production
- 3 miscellaneous entries

Final Project (20%)

-Your final project will cover some aspect of editing, publishing, design, or marketing. I am wide open on this assignment, so be creative, professional, and forward-thinking. Each of you will have a meeting with me to finalize and chart out your project.

Final Reflection (10%)

-Course and press reflection.

Expectations:

To complete the course successfully, you will:

- 1) Effectively perform a role in Cornerstone Press.
- 2) Complete all assignments.
- 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 one unexcused absence throughout the semester**. This is NOT negotiable. If you do not attend my course you will not pass. Period. We are having a synchronous class experience this semester during the assigned class time, so attendance is crucial.
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 novels 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 of Hughes's and Baldwin's texts 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**. No late work will be accepted. Again, **NO LATE WORK WILL BE ACCEPTED**. You are juniors and seniors. I expect you to act like it. **NOTE:** You must turn in all assignments to pass the class. Failure to turn in any assignment as scheduled will result in an 'F' for the class.
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, and since we only have one day a week together, we need to stay on course. 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. Take notes with pencil and paper. I like pencils, and I like paper. 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. **Office Hours:** Set up an appointment with me via Zoom.

Timeline:

September 2

Introduction; Finalize Press Positions; Why are you here?

Journal Entry 1: "What is your favorite book and why?"

Journal Entry 2: "What do you want to learn in this course?"

*Social Media Content; Podcast Production

September 9

Reading: Lee, "Basic Decisions" (320-357); Choose story from *Great Escapes from Detroit* (O'Malley)

Journal Entry 3: Analysis of O'Malley short story

*Content editing begins on *Ohio Apertures*

September 16

Readings: Lee, "The Profession" (37-62); Hughes, *The Ways of White Folks*: "Cora Unashamed" (3-18), "Home" (33-50)

Journal Entry 4: Hughes story analysis #1

*Set production schedule; Get bids from printer (ARCs and First Printing); Cover Design

September 23

Readings: Lee, "Basic Knowledge" (89-108; 245-257); Hughes, "A Good Job Gone" (57-68), "The Blues I'm Playing" (99-124)

Journal Entry 5: Hughes story analysis #2

*Back Cover Copy; Cover Design

September 30 – NO CLASS

Readings: Hughes, "Poor Little Black Fellow" (133-160), "Mother and Child" (189-198)

Journal Entry 6: Hughes story analysis #3

October 7

Readings: Hughes, "Father and Son" (207-255)

Special Guest: Dr. Joshua M. Murray, Fayetteville State University (North Carolina)

Journal Entry 7: Hughes story analysis #4

*Finalize Cover Design

October 14

Readings: Baldwin, *Going to Meet the Man*: “The Rockpile” (13-26), “The Outing” (27-58)

Journal Entry 8: Baldwin story analysis #1

*Mock-up of interior

October 21

Readings: Baldwin, “The Man Child” (59-80), “Come Out the Wilderness” (195-226)

Journal Entry 9: Baldwin story analysis #2

*Back cover design

October 28

Reading: Baldwin, “Sonny’s Blues” (101-142)

Journal Entry 10: Baldwin story analysis #3

*Marketing Plan Due for *RA* (in consultation with publicist); Get bids for printing *RA*

November 4

Reading: Baldwin, “Going to Meet the Man” (227-249)

Special Guest: Dr. Donovan Ramon, Kentucky State University

Journal Entry 11: Baldwin story analysis #4

*Publicity (posters for release); Press release for launch; Contact 90FM for interview

November 11

Reading: “Working with Marketing” (270-285); Stories from *RA*

Journal Entry 12: Submit Questions for *RA* discussion

*Finalize printing schedule for *RA* with printer

November 18

Special Guest: Patricia Ann McNair, author of *Responsible Adults*

Journal Entry 13: Discuss the importance of author-press relations.

November 25 - NO CLASS (Thanksgiving Break)**December 2**

Virtual Launch of *Responsible Adults* (Patricia Ann McNair, Date/Time TBD); Complete ARCs of *Ohio Apertures*

Journal Entry 14: Discuss the importance of design in the book process.

December 9

Final Class Synthesis; Discuss issues with Final Projects; Final Business Meeting

Journal Entry 15: What is your favorite part of book production and why?

Finals Week

Final Projects due via Canvas; Final Reflections due via Canvas