

The American Literary Magazine—Idealists and Happy Fools

There will always be idealists and happy fools, so there will always be literary magazines.
Rob Spillman of Tin House



Online beginning 6 January 2015.

Face-to-Face on three Tuesdays

6:00-9:15 p.m., 13 January, 17 February, 3 March
Arts & Letters Hall, Room 302

Special Events and Field Trips

Date/Time TBA

DePaul Library Archives: A look at DePaul Literary Journal Holdings, including the *McSweeney's* Collection

Wednesday 11 February

2:30-4:00PM in Arts and Letters Hall (room TBA)
Meeting & Greet with Ander Monson, nonfiction author and editor of *DIAGRAM*

Saturday 14 February, 10:30AM—12:30PM

(Meet in NEWBERRY LIBRARY Lobby by 10:15AM)

Alternate work required of any who can't attend field trips and/or special sessions.

Final Project DUE 11:59 p.m., Tuesday 17 March
(D2L dropbox deadline)

~PROFESSOR: Barrie Jean Borich

Editor *Slag Glass City*, www.slagglasscity.org

Arts & Letters Hall 213-03 (2nd floor ENG Department annex/ in the corner)

Spring 2014 Drop-In OFFICE HOURS Tuesdays 4:00-5:00. *Additional hours by appointment.* I'm available to take appointments many times during the week You're welcome to stop by during my drop-in time but be aware that I might be busy with another student, so *it's best to make an appointment*, to be certain you're my first priority.

EMAIL: bborich@depaul.edu. Office: 773-325-8109.

I'm happy to hear from you and **email is quickest.** (I check my office voice mail infrequently so don't rely on messages left at that number.) I usually respond to email within 48 hours during the week, but occasionally get behind. Please send me a follow-up email if I don't respond within a couple of days.

I WILL USE EMAIL FREQUENTLY TO CONTACT ALL CLASS MEMBERS, usually through D2L, so please make sure Campus Connect has your current email address, and remember to check mail regularly.

Feel free to friend me at my public FACEBOOK site—*Barrie Borich Nonfiction-Universe*—developed for conversation within my teaching/writing communities. I try to add a few new links every week. I also tweet mostly on the topics of cities, bicycles and the future of the book. Follow me @BOOKofBJB.

~COURSE TEXTS

PAPER DREAMS, KUROWSKI—ISBN 9780984040575

TIN HOUSE: MEMORY —ISBN 9780985786953

FIRE!! A Quarterly Devoted to the Younger Negro Artists —ISBN 9780912607009

Assorted digitized articles, online journals, podcasts, and videos available via D2L

~COURSE DESCRIPTION

This course examines the American literary magazine, from inception to contemporary practice. We explore the missions, functions, styles, personalities, experiments, and aesthetics of select little magazines and literary journals published from the early 20th century to the present day, particularly those representative of great moments of change in both political and literary culture. Class participants compare and contrast the ways literary journals develop in response to changing times, in keeping with innovations in literary form and in tandem with changes in publishing technologies, and analyze the literary journal's relationship to both book publishing and individual authors' careers.

~COURSE GOALS

At the end of this course students will be able to:

- Describe the missions, functions, styles, personalities, experiments, and aesthetics of select little magazines and literary journals published between the early 20th century and the present day, particular those representative of change in literary culture;
- Compare and contrast the ways literary journals develop in response to changing social and political times, in keeping with innovations in literary form and in response to changes in publishing technologies, and analyze relationships of little magazines to both book publishing and individual authors' careers;
- Edit as a part of a journal board or staff, developing skills that may include deliberation over and selection/copyediting of submissions and solicitations for publication;
- Develop a prototype of your own new print, online, or hybrid literary journal that speaks to present-day literary forms and themes.

~COURSE ASSIGNMENTS

- **Discussion Blog**—Everyone takes part in online blog discussions, which will take place on a class blog called Happy Fools, linked to the course site via the tool Edublogs. Each discussion includes an opening post of (for undergrads) around 150 words or (for grads) about 300 words where you respond, in blog journal fashion, to the question posted by the instructor. To receive full credit you must also contribute at least two substantive responses to classmate posts or comment streams.

- **Journal Annotations**—Everyone contributes journal annotations, during the weeks that annotations are scheduled. A common PDF of discussion texts is linked to D2L via the tool NB. Classmates follow the instructor's lead (available on D2L once the assignment opens) and add comments to this shared document.

- **Journal Presentations (Grads).** Grad students (only) spend time with several editions of one journal related in form or scope to *Slag Glass City* (from choices presented by the instructor), and create an in-depth online slide show of at least 12-15 slides, presenting a reflective response to the mission, scope and aesthetic of the magazine. Due in a D2L Forum by Week 9.

- **Journal Presentations (UnderGrads).**). Undergrad students (only) spend time with several editions of one online journal of their choosing, and create a concise online slide show of five-eight slides, presenting a reflective response to the mission, scope and aesthetic of the magazine. Due in the D2L Presentation Forum by Week 9.

- **Slag Glass City White Paper—(Grad Only)** 5-7 pages. Consider yourself a part of a think tank for the future of *Slag Glass City* as a literary entity. The White Paper is a report-style assignment in which you make suggestions for the future of the journal, in light of the stated mission and in terms of direction, publicity, events or anything at all you'd like to suggest. The problem your white paper should address is this: *Slag Glass City* is a new journal with a

small-but-growing audience and contributor base, and limited funding. What can we do to help develop the project and establish ourselves in a busy field? No promises that your ideas will be adopted, but DO NOT suggest anything you would NOT like MAWP to use as we grow the magazine, and if we do use your idea we will give you written credit. The White Paper is Due in a D2L Forum by Week 10. [See this site for White Paper format: <http://www.wikihow.com/Write-White-Papers>.] **ALTERNATE ASSIGNMENT: Create an artist interview for the *Slag Glass City* SALVAGE section. Please speak to the professor if you'd like to take advantage of this option**

• ***Slag Glass City* Editorial Board Deliberation, Solicitation, Proofreading, Research, Social Media updates etc.**

On two separate dates, if we have adequate submissions, you will be assigned drafts or other journal materials to peruse, comment on and prepare to deliberate over. You might also approach a writer or artists with a journal solicitation requests for future *Slag Glass City* editorial consideration, and/or approach journals with research questions, and/or create social media content, and/or proofread work currently in hand. (This part of the syllabus is a bit nebulous and subject to change, as we don't yet know how much submitted work we will receive.)

• **Journal Start-Up Prototype**—What is the name of your dream journal, the literary magazine you would create an edit if you had unlimited time and resources? Is the magazine print, online, or both? What is the mission? What holes or omissions does it fill? What are the categories, sections, special issues, events, funding sources, or any other visions for this journal only you can create and edit? You are welcome to map this out on paper or create a simple prototype on Tumblr, Wordpress, or the like. Your prototype must include a clearly articulated mission statement (which you will have opportunity to workshop, in a D2L forum) and a cover sheet describing how your journal relates to material studied in class. Due on the Final Exam date.

~COURSE CALENDAR *(Subject to Change)*

Please complete all assignments, listens, viewings, and readings (there are MANY but most are quite short) by the dates listed here. For assignment reminders please see weekly TO DO lists in the D2L Content area. Work is always due between 6:00PM and Midnight on Tuesdays night UNLESS we are meeting in person (as we will 13 January, 17 February, 3 March) in which case all preparations must be completed by class time. If you are assigned something in a D2L module that's not on the syllabus, always assume D2L is the most current and accurate source of information. *All items on this syllabus are posted on the check-off task lists in your D2L Modules* (so don't worry about keeping track of them here).

~WEEK 1/6 January	Introductions and Start-Up In this first week of class read the syllabus, view the Faculty Intro and Course Introduction as well as the Where Go Happy Fools Screencast posted online and complete introductory tasks (such as the Welcome Forum, the D2L Profile, the Introductory Survey) and read through the Richardson Library literary journal page, and our journal, <i>Slag Glass City</i> , as you can, throughout the week.
~WEEK 2 /13 January *FACE-to-FACE	ORIGINS and GENTLE SUBSCRIBERS—History & Overview READINGS: <i>Paper Dreams</i> —Collins xix, Kurowski 1, Allyn Rosser 9; Section I Origins Bahyle 15, Vivier Tassin 19, Staley 27; Section VI Selected Manifestos Emerson 371; Section VII Appendix Some Notes 389, A Quote History 403, Discoveries 411. Watch (or just listen to) <i>Los Angeles Times Festival of Books: The Vanguard—Literary Journals</i> . DUE: Take notes of common threads you notice, what interests you, surprises you, excites you, seems hopelessly old school to you. We'll talk about all of this in class. [Please also complete this reading/ listening by class time tonight. IF YOU HAVE A LAPTOP PLEASE BRING IT TONIGHT.]
~WEEK 3 /20 January	STATE OF THE ART—Some Magazines Today READINGS: <i>Tin House</i> . Please read the entire journal. Listen to the PODCAST: Story Studio Literary Magazine Panel . Look over the journal database. WEB SITES: peruse three Chicago journals (<i>Curbside Splendor</i> , <i>Make and Graze</i>) linked from D2L. DUE: participate in the first blog discussion on the class blog <i>Happy Fools</i> . ALSO DUE: Field Trip Schedule Survey, available on D2L.
~WEEK 4 /27 January	WAYS OF SEEING—The Little Magazines of Modernism READINGS: <i>Paper Dreams</i> — Section II The Modernist Little Magazine (part 1) 37-120, Munson, Pound, Marek, Lappin, Luebner, Neugeborn, and Section VI Selected Manifestos Monroe 375; D2L Post "Magazines as Conversation." Peruse the Modernist Magazine Database linked from D2L. VIDEO: 100 Years of <i>POETRY</i> . PODCASTS: <i>Interview with Margaret Anderson</i> <i>archivist</i> AND, and [required grad students/ optional undergrads] from <i>Poetry Magazine</i> , an episode of <i>The Poetry Magazine Podcast</i> , March Issue, "Without the Blues There Would Be No Jazz." DUE: complete NB ANNOTATIONS of <i>The Little Review</i> and <i>Poetry</i> . (We will go over how to use NB at our first Face-to-Face class.) ALSO DUE: responses on classmate <i>Happy Fools</i> blog posts.

~WEEK 5 / 3 February	RENAISSANCES & ANARCHIES—Journals of Social Change & Critique READINGS: <i>Paper Dreams</i> —Section II The Modernist Little Magazine (part 2) 121-141, Johnson and Section III After Modernism (part 1) 143-158, Bixler. PODCAST: Interview with <i>South Dakota Review</i> Editor Lee Ann Roripaugh. ARTICLE: [on D2L—required grad students/ optional undergrad]: “From Greenwich Village to Main Street,” Walljasper. SCREENCAST: <i>Politics & Publishing</i> . READINGS: “Why a magazine about the city?” which includes the ABOUT page of <i>Slag Glass City</i> and two D2L articles, both classic city essays (by Jane Jacobs and Virginia Woolf). DUE: complete NB ANNOTATIONS of <i>FIRE</i> (we will refer to both the print copy and the digital version posted in NB) and <i>The Masses</i> . ALSO DUE: Midterm Survey, available on D2L.
~WEEK 6 / 10 February	ACADEMICS & INDEPENDENTS—Making the Old School New READINGS: <i>Paper Dreams</i> —Section III After Modernism (part 2) 159- 166, Pollak and (out of sequence) 192-240, Kurowski, Allen, Kostelantz, Gizzi, Lombreglia, and SECTION IV Present & Future (part 1), 273-277, Gay. 2 PODCASTS: Interview with 1. <i>Hotel Amerika</i> Editor David Lazar and 2. <i>Pank</i> Editor Roxanne Gay. PERUSE: the current issue of <i>DIAGRAM</i> and your choice of material from <i>ESSAY DAILY</i> (linked from D2L) and read the editor Ander Monson’s essay on the essay, “The Skeptical Gaze” (on D2L). READINGS: as prep for your mission statement (due next week), read the D2L Post on Mission Statements—“Magazines for Art’s Sake” and return to the <i>Modernist Magazine Database</i> linked from D2L and read some (your choice) of the classic manifestos. PERUSE: [required for grads/ optional for undergrads] the University of Madison Lit Mag Archive blog and links about <i>Aspen Magazine</i> . DUE: POST in the Academics & Independents <i>Happy Fools</i> Blog Forum (focused this week on the Ander Monson visit and on the <i>Hotel Amerika</i> and <i>Pank</i> podcasts).
~SPECIAL/11 February	Meet & Greet with visiting writer Ander Monson, editor of <i>Diagram</i> and <i>Essay Daily</i> , 2:30-4:00, Arts and Letters Hall (room TBA).
~FIELD TRIP/14 February	Newberry Library , hands on literary journal history session. 10:30AM—12:30PM. Meet in NEWBERRY LIBRARY Lobby by 10:15AM
~WEEK 7 / 17 February	HANDS-ON EDITORIAL BOARD
*FACE-to-FACE	Editorial work for <i>Slag Glass City</i> . READINGS: <i>Paper Dreams</i> —Section V Writers on Lit Mags 331-369, and Section VI: Selected Manifestos, 377-387, Newman, n+1, and Section VII Appendix “Submitting to Literary Magazines,” Chase 419. 2 PODCASTS: 1. Interview with <i>A Public Space</i> Contributing Editor Aviya Kushner and 2: How to Get Published in Literary Magazine—Literary Writers Conference- NYC November 2013. DUE: Mission Statement Drafts on Discussion Board. ALSO DUE: if you did NOT attend the editor event, responses <i>Happy Fools</i> blog posts. [Please prepare all work due by class time tonight. IF YOU HAVE A LAPTOP PLEASE BRING IT TONIGHT.]
~WEEK 8 /24 February	REVOLUTIONS & NEXT WAVES—Mimeo, Multicultural, Feminist, LGBTQ READINGS: <i>Paper Dreams</i> —Section III After Modernism (part 3—out of sequence) 167-191, Fulton, Schlesinger, and SECTION IV Present & Future (part 2) 279-286, Marvin, Heath. ARTICLES: assorted D2L Links on Ed Sanders and the Mimeo Revolution. FILM CLIP: on <i>Heresies</i> and feminist magazine publishing. ARTICLE: on D2L—[required grad students/ optional undergrad] “A Labor from the Heart,” Whitt. PODCAST: Interview with <i>Sinister Wisdom</i> Editor Julie Enszer. SCREENCAST: <i>Best Minds of their Generation</i> . DUE: NB ANNOTATIONS of <i>Heresies</i> and <i>F*CK YOU/ A Magazine of the Arts</i> . ALSO DUE: COMMENTS on Mission Statement Drafts. Please post comments in D2L Discussion area on mission statements by classmates assigned to you.
~WEEK 9 /3 March	STAYING ALIVE—Online Journals & Technological Change READINGS: <i>Paper Dreams</i> —SECTION IV Present & Future (part 3) 245-271, in the The Future is a Magazine and <i>Mississippi Review</i> roundtables, and 283-330, Barringer, Raz, Morris, Garr, Samuel. PERUSE: current Issue of <i>BREVITY.com</i> [linked D2L—required grad students/ optional undergrad]. 2 PODCASTS: 1. CLMP Panel—Trying on New Bootstraps: 2. Self-Sustaining Models for Literary Magazines and CLMP Panel—Party Down: Effective Fundraising Events on the Cheap. DUE: Post in the Staying Alive <i>Happy Fools</i> Blog Forum. ALSO DUE: Online Journal Presentation Slideshows.
~WEEK 10 /10 March	AGREE TO BE PERSUADED—Hands-On Editorial Decisions
*FACE-to-FACE	PODCAST: Interview with <i>Water~Stone Review</i> Fiction Editor Sheila O'Connor. DUE: comment on assigned classmate mission statement drafts. READING: <i>Slag Glass City</i> submission reading TBA. ALSO DUE: responses on classmate Staying Alive <i>Happy Fools</i> blog posts. [Please prepare work due by class time tonight. IF YOU HAVE A LAPTOP PLEASE BRING IT TONIGHT.] ALSO DUE by Midnight in the D2L White Paper Forum: [Grad Students Only—Please ask if you need more time—this deadline is flexible] <i>Slag Glass City</i> White Papers OR Artist Interview.
~FINAL PROJECT	Your final, the Journal Prototype, is due by 11:59 p.m., via the dropbox, on 17 March, the final exam date. I’ll respond, in brief, in the D2L gradebook. Be sure you submit ALL materials to the D2L dropbox.

GRADE BREAKDOWN:

ALL STUDENTS

- 20% • Discussion Blog—200 points
- 21% • Journal Annotations—contribute to six annotations at 35 points each
- 20% • Slag Glass City Editorial Board Deliberation—two sessions, 100 points each
- 10% • Journal Presentation—100 points

UNDERGRADUATE STUDENTS

- 29% • Journal Start-Up Prototype—290 points

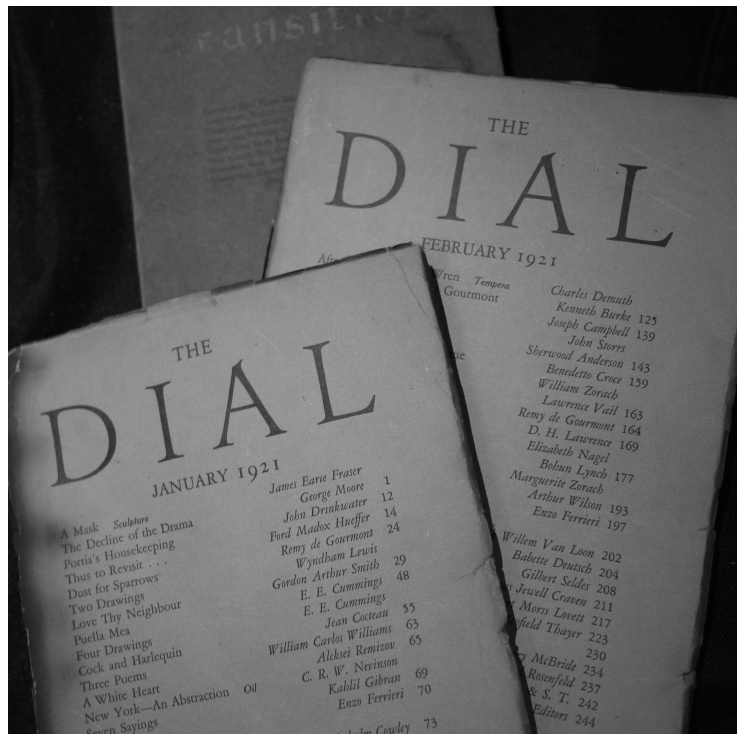
GRAD STUDENTS

- 4% • Slag Glass City White Paper/or Artist Interview—40 points
- 25% • Journal Start-Up Prototype—250 points

100% 1000 points TOTAL

FINAL GRADE POINT SCALE

A=950–1000	A-=910–949	
B+=880–909	B=850–879	B-=810–849
C+=770–809	C=730–769	C-=690–729
D+=650–689	D=630–649	D-=610–629 F=less than 600



~OFFICIAL COURSE POLICIES

ONLINE ETIQUETTE: The online environment lacks the cues of body language, eye contact, and tone of voice typical of face-to-face communication, so we must take special care online to make sure we are understood in the manner in which we intend. See the D2L site for a detailed list of ground rules, but the short version is this: Choose words carefully; don't be ashamed to use emoticons; respect each others' time and keep it brief; keep discussion on track; abuse, hate speech, scolding or community damaging communication is not allowed; wait 24 hours to respond to comments that upset or anger you; apologize genuinely if you make mistakes.

LAPTOPS and PHONES: I DO allow electronic devices in the classroom during our face-to-face sessions. I believe in the power of technology as a writing tool, support the use of e-books (and think of my own laptop as a shiny beloved puppy) and encourage you to do so as well (the first two parts of this sentence at least.) THAT SAID—we're all aware of the problems and temptations. Please know that while I allow devices for writing, note-taking, and research purposes, I DO NOT allow use in class unrelated to our work. Please be courteous. DO NOT: answer cell phones, send text messages, check e-mail or social media, shop, check the game score, register for the coming term, or do anything at all on your device unrelated to our immediate classroom activities. I reserve the right to look at your device screen to make sure you are doing class work. I don't wish to police you, but all actions in the classroom impact every single member of the group. Please abide by these guidelines and don't put either of us in the awkward position of stopping class to intervene on electronics-related distractions.

ABSENCES: Absence is a slightly different concept in a hybrid class, but the expectations are the same in spirit. I expect you to attend to the business of each module, and let me know if illness or life crisis cause you to miss deadlines. You are allowed ONE late submission for any reason, serious or frivolous. If this happens more than once you will lose significant grade points for every missed event, be it an online deadline or a face-to-face session, and you may have a problem passing the course without completing additional work. Do not schedule family events, medical appointments, social or professional meetings during class meeting dates. (For instance: If your mother arrives Midway during class time please be sure you've told her how to take a cab to Arts and Letters Hall, where she is welcome to wait for us in one of the lovely corridor comfy chairs). If you face a life emergency of some kind please talk to me before you miss a deadline or as soon as possible after. Online, as on land, the worst thing you can do is just disappear.

PREPARATION: Just showing up is not enough. Lack of preparation will impact your grade. You are responsible for knowing what is due and when, and I expect you read all assigned texts and to note and meet every deadline. If you have questions about deadlines, please ask. If you are having life problems preventing you from completing your work please tell me the truth about what's going on and we will proceed as fairly as possible.

CONDITION OF WORK: Please make sure all work submitted (digital or paper) is professionally presented—i.e. carefully edited, paginated, word-processed with 12-point type and double-spaced, and if printed, using black ink on white paper (one-or-two sided, but no scratch paper), stapled, **with your full name on the front page AND in the electronic document title.** [Remember that once your work is on my hard drive I have difficulty identifying the author of *ASSIGNMENT1.doc*. Do us both a favor and label your submissions.]

INCOMPLETES: An incomplete grade is given only for an exceptional reason such as a death in the family or a serious illness. Any such reason must be documented, and requests for incompletes must be made at least two weeks before the final exam period.

HONESTY: All students should be familiar with DePaul's academic integrity policy and resources before beginning course assignments. Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment that has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials, be sure to consult the instructor. **SHORT VERSION of my PLAGIARISM POLICY: Don't do it; I will fail you.**

STUDENTS WITH DISABILITIES: Students who feel they may need an accommodation based on the impact of a disability should contact me privately, as early as possible in the quarter (preferably within the first week of class) to discuss their specific needs. All discussions will remain confidential. Also make sure that you have contacted the: PLuS Program (for LD, AD/HD) at 773-325-1677, Student Center #370, and/or the Office for Students with Disabilities (for all other disabilities) at 773-325-1677, Student Center #370

WRITING CENTER: Correct grammar, usage, punctuation and spelling are required, and I will grade down any work that comes to me with mechanical problems. If you have any concerns about writing mechanics, please contact The Writing Center, a wonderful resource open to undergrads and graduate students. To schedule a Face-to-Face Meeting, Written Feedback by Email, or Online Appointment, visit www.depaul.edu/writing.