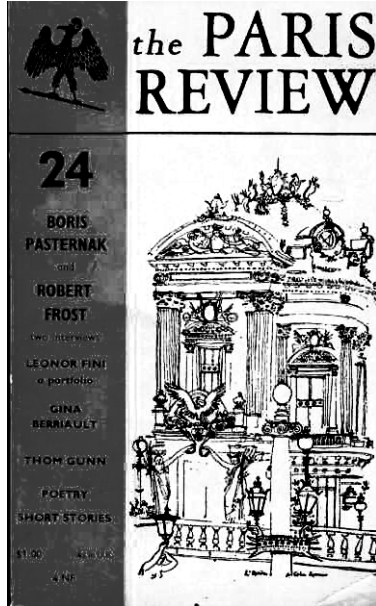


# Literary Editing & Publishing

Dinty W. Moore | Lindley S241 | T TH 1:30-2:30 pm (or by arrangement) | moored4@ohio.edu



This course offers an introduction to literary publishing and an opportunity to think critically about the nature of editing creative work. We will examine the history and the current practices of literary presses and publishers of literary magazines and will look as well at innovations in delivery (podcasts, blogs, web-based magazines, Print-on-Demand, etcetera).

Students will sample a variety of literary publications; become familiar with the vocabulary of literary editing and publishing; understand the varieties of editorial purposes and processes; distinguish and understand what editors consider publishable literary poetry, fiction, and creative nonfiction; and attempt to understand the real-world circumstances of literary (primarily not-for-profit) publishing and editing. The course will culminate in literary projects designed by individual students or student teams.

## By the end of the semester, students will:

- sample a wide variety of literary publications and understand their editorial prerogatives
- become familiar with the vocabulary of literary editing and publishing
- distinguish and understand what editors consider publishable literary poetry and prose
- understand the real-world circumstances of literary publishing and editing and changing technology
- further develop critical reading skills.

## **COURSE MATERIALS**

- *Literary Publishing in the Twenty-First Century*, Travis Kurowski, Wayne Miller, Kevin Prufer. Milkweed Editions, 2016. Required.

Also budget \$20 to \$30 for your final project materials or printing fees.

## **COURSE GUIDELINES**

### **Absences & Late Policy**

You are allowed two absences over the course of the semester – no questions asked. More than two, however, and your grade will suffer. More than three and your grade will suffer severely.

Don't come late to class. Tardiness disrupts class and interferes with your ability to keep up with discussion. If lateness becomes a habit, your grade will be lowered.

### **Late Assignments**

This course requires you to conduct yourself as a professional writer/editor. Deadlines are sacred, so all assignments must be turned in and reports presented on time. Any late assignment will be awarded no more than half the possible point total. (Exceptions may be made for outstanding circumstances, but not for sleeping late, spacing out, succumbing to chemical rapture, or being unaware of the day's assignment.) Missing class on Tuesday is not a legitimate excuse for not having Thursday's assignment – call, text, or tweet a fellow student.

### **Classroom Conduct**

It is important that a student's personal behavior does not distract his or her peers' participation in classroom discussions and activities; any lack of respect for the classroom community will not be tolerated. It is expected that students will arrive to class on time and will stay for the duration of the class period. Doing otherwise will lower your participation grade.

Electronic devices such as cell phones, laptops, pagers, foghorns, electronic tubas, and other intrusive devices must be off and tucked away in your backpack or pocket. If you

are expecting an emergency message – a sick child or parent, for instance – inform me, and we will make proper arrangements. If I see your cell phones out during the class, you will be marked absent for the day.

### Academic Conduct

The Ohio University Student Code of Conduct prohibits all forms of academic dishonesty. These include: cheating; plagiarism; forgery; furnishing false information to the University; and alteration or misuse of University documents, records, or identification. If a student engages in course-related academic dishonesty, his or her grade on the work in question or in the course may be lowered by the instructor. Instructors may also report cases of academic dishonesty to University Judiciaries for further action. (Ohio University Faculty Handbook)

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**Note:** I will occasionally send links to online articles and other integral information by e-mail. You will need a working e-mail address and you will need to check it regularly.

<b>REQUIREMENTS</b>	<b>GRADING</b>	<b>DUE DATE</b>
Reading Responses, Reader Reports, & Quizzes	10%	Various due dates
Journal Report <a href="http://www.newpages.com/literary-magazine-reviews/">http://www.newpages.com/literary-magazine-reviews/</a> <a href="http://thereviewreview.net/reviews">http://thereviewreview.net/reviews</a>	10%	Ongoing
MIDTERM	20%	Mar 6
FINAL PROJECT		
PROJECT Proposal	10%	Mar 6
PROJECT Presentation	10%	Mar 29 and onward
PROJECT Product	20%	May 3
Participation *Includes active participation in Project Presentations	20%	Ongoing

## What does working on a literary magazine lead to, career-wise?



Barack Obama with literary magazine staff  
at Punahou School (1979)

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“Eighty percent of U.S. books are produced by the Big Five publishers, but with each passing year—and with a stable small number of annual releases—-independent presses are earning more of the literary conversation, gaining frequent articles and reviews in *The New York Times*, *The Guardian*, *The New Yorker*, and more. With small, strange books, and alternative publishing techniques, independent presses are finding the readers they need to make the best, weirdest, and most relevant work possible. Maybe in literary publishing in 2016, ‘under the radar’ isn’t such a bad place to be.”

~ Nathan Scott McNamara, *The Atlantic*