ENGRD 380W: Literary Editing & Publishing Tu/Th 9:40 a.m.—10:55 a.m.
Daniel Bosch, Lecturer Math/Sci N 304

Literary Editing & Publishing is an experimental course developed with support from the Mellon Foundation's Humanities Pathways initiative. Daniel has designed it so that it offers participants the chance to do collaborate creatively in ways he witnessed as an editor of literary journals for the past 35 years (*New CollAge Magazine, Partisan Review, Harvard Review, Exposé Magazine*, and *Berfrois*).

Participants in **Literary Editing & Publishing** will collaborate to produce a literary journal called *380*. They will study models and case histories of literary journal production, and editorial ethics. They will develop practical skills in close reading, practical criticism, editing, use of submission management software, and publication design. They will read, discuss, argue, deliberate over, and reject or accept works submitted by writers from all over the world. Editors assigned to specific texts will engage with writers in real-time, deadline-driven problem-solving that seeks to sharpen the poems, stories, and essays the team has accepted. Together they will produce a *380* that makes concrete their team's editorial vision.

Literary Editing & Publishing comprises three phases. In the **first phase** participants will look to discover what is possible by examining what has been done. **Step 1** will be close observation of physical copies of literary journals published in the late 20th and early 21st centuries. More or less objective assessment of what journals look like, feel like, and read like (and what we are able to *do* with them) when they are actually in our hands will be followed by **Step 2**, a parallel assessment of what contemporary online literary journals' virtual pages offer. **Step 3** is a dive—deep but concise—into a small set of digitally-archived literary journals produced during the explosion of Modernism in the early decades of the 20th century. Having taken these three steps, students will compose 3 to 5 page vision statements: what sort of literary journal should their *380* be? What is desirable—and what is possible—in the next ten or eleven weeks?

A **second phase** of **Literary Journal Editing & Publishing** will explore the ethics of editing via close examination of several of the most famous (or infamous) cases in literary publishing history, and by reading profiles of and interviews with important editors. Participants will compose detailed analyses of the ethical and aesthetical implications of specific complex issues that arose in editing a particular writer's work. These analyses will faithfully account for both (or all three or four) sides of the case and clearly articulate and defend the participant's position for resolution of the issue(s).

Most of the work of the course after midterm—the **third phase**—will be *practical*; that is, it will have to do with getting together the elements of the best literary journal that can be assembled from the available materials (writers from all over have submitted manuscripts for participants' evaluation) and the enthusiasms, visions, and skills at the table. Time will be taken to learn the ropes of the Submission Manager software and how it allows for an editorial board to communicate with itself and with submitting authors. More time will be taken in assessing submissions, arguing for and against editorial strategies, coming to consensus about decisions, composing correspondence templates, corresponding with authors, and obtaining or composing the texts, images, and design elements that best fit the articulated vision of the journal. Participants will share out tasks. They will have plenty to do on their own, but they will also need to meet (at proper social distance) outside of class meeting times to get specific kinds of work done. Participants will be evaluated with regard to their competency in defining and executing the tasks set by their editorial board (e.g. reader's reports, editing of texts, timeliness and clarity of correspondence with authors, design of journal, etc.). Participants writing (whether in-house or

addressed to authors and other contributors) will be evaluated for directness, clarity, conciseness, and professionalism. Participants will also be evaluated with regard to the quantity and quality of the effort they contribute to their editorial board's success.

Final editions of *380* will be due two days before the date and time set by the Registrar of Emory College for the final examination for **Literary Editing and Publishing**. Participants will meet at the final examination time and place to discuss and celebrate the final edition(s).

Grading Rubric
Phase One Vision Statement is worth 20% of course grade.
Phase Two Editing Ethics Analysis is worth 20% of course grade.
Phase Three Competencies:
       • Editing and publishing competencies demonstrated by each participant are worth 20% of the course grade.
       • Quality and quantity of efforts contributed by participant are worth 20% of course grade.
       • The quality of the writing composed by each participant is worth 20% of the course grade.

Course Policies
       Attendance at each class meeting is required. A participant in **Literary Editing & Publishing** may miss two meetings without penalty. Each subsequent absence may incur a lowering of the "Quality and quantity of efforts" competency above by one grade level (i.e. from B- to C+).
       When it is running well, **Literary Editing & Publishing** may resemble a flexible creative workplace in the real world. Like any such workplace, its success will depend on planning: participants who believe they will miss a class meeting should contact the whole class ahead of time to let them know of their likely absence. Participants who suddenly find they are going to miss or have missed a class meeting should email the whole class to let them know where they stand with regard to the work of their editorial board(s).
       No electronic devices may be used during class meetings.
       Participants are strongly encouraged to come to Daniel's office hours. If these hours are in conflict with other commitments, participants should not hesitate to make appointments with Daniel at other times.

<p align="center">•••• Detailed Course Plan to follow••••</p>

<p align="center">Tentative Planned Duration for Three "Phases"</p>

Literary Magazines as a genre, print and online: "What Kind do I want to be part of?"   Weeks 1-4
The Ideal Magazine vs. the Magazine That's Possible: Interviews and Test Cases   Weeks 5-8
Editing Against a Deadline: from Concept to "Publication"   Weeks 9-15