Understanding the Technology, Editorial, and Production Processes of a Genre

Student: Kim Dorfman

Faculty Member: Victoria Ludwin

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Chimera.com (or some such site name yet to be perfected)

Course Description: The focus of this class will be self-publishing, the objective being to support and promote publishing of the student’s work elsewhere. The student will design either a website or blog in order to post her own original material. Not only will this site help the student understand the rigors of publishing on the Internet, but also the intricacies of site promotion and audience recruitment. The site will also provide an opportunity for the student to create clips with which to showcase her writing for other publications.

Requirements: The semester will be divided into two parts. The first will encompass site development, during which time the student will determine with mentor the process of site development and the final determination of which thematic content the student will write and post. Each segment of the course will encompass roughly one-half of a semester. During the first half, the student will be occupied by learning the structural elements necessary to create a site, while simultaneously engaging in ongoing “fast write” rough drafts, the objective being to make more of an informed choice as to the theme of the site and ultimate book proposal topic. The second half of the semester will be spent revising and posting work, while simultaneously acquiring the knowledge necessary to market the site. The final project will require the student to develop and market a book proposal utilizing the content of the site created.

Evaluation: First drafts of some essays will be sent to mentor, who will provide unstructured feedback to help student determine her site’s focus. At midterm, the student will be graded on the quality and timeliness of discussions, website construction and the first-draft writing submitted. A final grade will be based on the quality and timeliness of the semester’s work. Student will always be informally notified if the quality and/or timeliness of her work is not up to the mentor’s standard for “A” work.

Reading List: The reading list will be designed by the student and mentor as the first segment unfolds, and will focus on other websites, blogs, and articles which relate to the website construction, its marketing, and works that relate to either the style or topic the site and book proposal ultimately take.

Interactions: Student and mentor will meet at WebCT on alternating weeks, over a period of two days to discuss submissions, suggestions, and/or progress. At the beginning of each of these meetings, student will detail for the instructor work accomplished during each two week period.

The following schedule is our working model, though adjustments may be made based on contingency needs and/or discovery of more effective methodology. Such changes will be made only when agreed upon by mentor and student:
**Preliminary Course Schedule**

1/23-1/24 WebCT discussion of site creation

2/6-2/7 WebCT discussion of site, similar site & essay 1

2/21 WebCT discussion of site, similar site & essay 2

3/6-3/7 WebCT discussion of site creation, similar site & essay 3

3/20 - site goes live, tech kinks worked out during the week

3/21 - midterm grade and evaluation due

4/3-4/4 WebCT discussion of site update, marketing, & similar site

4/17-4/18 WebCT discussion of site update, marketing, & similar site

5/1-5/2 WebCT discussion of site update, marketing, & similar site

5/15 - Final book proposal project due

5/16 - Final grade and evaluation due
Understanding the Technology, Editorial, and Production Process of a Genre

Student: Natalia Fiore

Faculty Member: Celicia Woloch

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Inquiry into the Publishing of Short Fiction

Course Description: The goal of this course is to become familiar with appropriate magazines, journals, and e-zines available for the publication of the student’s short fiction and with the mechanics of the submission and editorial process.

Requirements: The study described above will entail:

1) Research into the nature and range of journals, magazines, and e-zines as possible markets for publishing short fiction, using internet websites and reference guides.
2) An identification of several appropriate magazines, journals, and e-zines and a brief annotation of each.
3) From the list above, a 2-3 page report reflecting a more in-depth research into the submission and editorial process of a selected magazine, journal, or e-zine.
4) Preparation of a hypothetical sample submission of one short story for the selected journal, magazine, or e-zine.

Evaluation: The following will be evaluated:

1) three or four Annotations of appropriate magazines, journals, or e-zines with a 2-3 page Report summarizing the results of the markets research.
2) a 2-3 page Report on the mechanics of submission and the editorial process of a selected journal, magazine, or e-zine.
3) a hypothetical Sample Submission Package for the selected magazine, journal, or e-zine.

* The process of evaluation and grading will involve a letter grade for each of the three course projects and a final grade reflecting the average.
**Reading/Research Resources:**

**Primary:** The Writer’s Digest  
The Writer’s Chronicle  
Websites (to be identified)  
Reference Guides (to be identified)

**Secondary:** the submission requirements and editorial process for the appropriate magazines, journals or e-zines as identified in the research.

**Interactions:** The interactions will normally consist of brief bi-weekly progress reports via e-mail on the various aspects of the inquiry into the publishing of short fiction.

**Special Circumstances:** It is understood that Natalia Fiore has been granted special accommodations by the WCSU Disability Office. The above syllabus may be adjusted as the need arises in light of Ms. Fiore’s medical needs.
Understanding the Technology, Editorial, and Production Processes of a Genre

Student: David Hayes

Faculty Member: Mimi Kelly

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Publishing the Novel

Course Description: This course will serve as an exploration of the publishing world. The student will research publishers in his genre, targeting specific publishers that sway towards his book’s genre. The student will attempt to obtain an agent. He will write query letters and a book proposal. An essay will be written describing the success or failures of the student to obtain a publisher for his novel. A marketing plan will also be written describing his novel’s target audience. Finally, an essay will be produced summarizing the wisdom from the texts below.

Requirements:

- There is no internship for this course.
- Four main projects will be completed for this course: A book proposal (completed February 5th), a marketing plan (completed February 26th), an essay summarizing the texts I’ll have read for the course (completed April 16th), and an essay describing his experience trying to publish his book (completed May 14th).
- There will be no writing process for this course.

Evaluation:
I will be evaluated on each written submission according to the MFA rubric.

Reading List:

Primary


**Interactions:**

Correspondence with Mimi every week via e-mail will be required for this course. Phone correspondence will also take place if necessary.
Understanding the Technology, Editorial, and Production Processes of a Genre

The student, under the guidance of a mentor, will design his or her own investigation into the “practicalities” and variables of publishing a piece writing in the chosen genre. The course should investigate what happens to a piece of writing from the time the manuscript leaves the author’s hand to the time it reaches the reader. This investigation could take any number of forms—for example, apprenticeships in publishing houses, actual efforts to create publishing websites and literary magazines, or researching the processes of the field and summarizing that knowledge into a paper. May be directed to either the first or second genre.

Student: Jon Page

Faculty Member: Lou Orfanella

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: The Newspaper Feature From Idea To Print

Course Description: The design of this course is to familiarize the student with the process of writing a newspaper article. From proposal through to the submission process, the student, through readings and writings, will come to understand not only the craft but the processes by which a newspaper article gets from idea to print.

Requirements: List specific requirements for completion of the course

• Proposals of articles
• 5 feature articles of 500-800 words.
• Revisions of articles
• Submitting the articles to local newspapers

Evaluation:

• Improvement of pieces from first to revised draft.
• Improvement in overall quality and understanding of the craft throughout the semester.

Reading List:

• Piecework, Pete Hamill
• Chevrolet Summers/Dairy Queen Nights, Bob Greene
• One More Time-Mike Royko
• Thinking Out Loud-Anna Quindlen
• All Those Mornings at the Post-Shirley Povich

Interactions:

• Biweekly emails, monthly in-person meetings, phone conversations as needed.
Understanding the Technology, Editorial, and Production Processes of a Genre
(Poetry)

The student, under the guidance of a mentor, will design his or her own investigation into the “practicalities” and variables of publishing a piece of writing in the chosen genre. The course should investigate what happens to a piece of writing from the time the manuscript leaves the author’s hand to the time it reaches the reader. This investigation could take any number of forms—for example, apprenticeships in publishing houses, actual efforts to create publishing websites and literary magazines, or researching the processes of the field and summarizing that knowledge into a paper. May be directed to either the first or second genre.

Student: Carmen Palmer

Faculty Member: Cecilia Woloch

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course:
Publishing Poetry 101: Breaking into Print for the Emerging/Unpublished Poet

Course Description:
The student will begin her research by reading published guides for writers and poets. She will also consult articles in writers’ journals, magazines, and on-line publications which address the business of publishing poetry. Once the student has identified an assortment of markets for the emerging or unpublished poet, she will arrange to interview one or more editors (in order to compare and contrast the needs of different journals and/or presses). These interviews will complement the students’ other research by providing a “behind the scenes” perspective on the editing/publishing process. The student will also interview 2-3 published poets, regarding their own experience and their advice to newer writers regarding submitting work for publication, having work published, and what happens to a poet’s work once it's been accepted for publication. All of this research will be summarized in a 3-5 page paper the student will submit to the mentor. This summary will also be incorporated into the longer essay the student will write over the course of the semester.

The student will also hold an internship position as editorial assistant with a small press, and work as a poetry editor for a new online Literary Magazine. In this way, she'll learn first-hand what happens to a piece of writing after it's been submitted for publication -- i.e. how editorial decisions are made -- and, subsequently, what happens to a piece of writing once it's been accepted for publication -- specifically, how it's prepared for publication, what technological processes are involved, and how the final product is delivered/distributed to its readership. This research will be incorporated into the student's previous research, and will culminate in a publishable 5-10 page essay directed at emerging or unpublished poets. The first part of the essay will detail what happens “behind the scenes” of publishing; the second part of the essay will serve as a sort of “how to” guide – focusing on helping the poet to achieve her publishing goals with confidence, while avoiding unnecessary rejection (i.e.- knowing your market, how to prepare a submission and cover letter, communication with publisher etc…).

Course philosophy: This course empowers the student and accomplishes the course objective of “investigating what happens to a piece of writing from the time the manuscript leaves the author’s hand to the time it reaches the reader.” In addition, the knowledge the student acquires in this course will enable
her to write and publish an article/essay aimed at empowering poets like herself to submit their work for publication in a professional, informed manner.

Requirements:

♣ Is there an internship, or practicum, or other external arrangement associated with this course?

The student will serve as an editorial assistant for an anthology of prose poetry to be published by Firewheel Editions. The student will also serve as Poetry Editor for a new online Literary Magazine, Miranda.

♣ What are the nature and amount of work to be produced for this course? What writing assignments will be completed for this course (such as papers, stories, poems, articles, essays, interviews, annotated bibliographies, journals, reviews, etc.)

1. The student will send an e-mail update to her mentor every Saturday of the semester. The e-mail will serve two purposes—to address any questions or problems the student may have with her coursework AND to update mentor on progress with external arrangements (internship and work with literary magazine). The e-mail update, while informal, is expected to include at least one substantial paragraph on each of the two external arrangements. Paragraphs will detail such information as time spent on each arrangement, as well as discoveries made.

2. The student will write a 3-5 page paper summarizing research she conducted through interviews with poets and editors.

2. The student will keep records (informational as well as bibliographical) of her research throughout the semester. She will use this information to write a two-part, publishable article (5-10 pages) directed at unpublished or emerging poets.

Evaluation:

The faculty mentor will respond, via e-mail, to the student's weekly e-mail reports and will advise the student as to whether the student is "on track" with the coursework. The mentor will write a brief evaluation of the student's work at mid-term, and assign a mid-term grade based on the student's progress as evidenced by the weekly reports and the first research paper. At the end of the term, the mentor will assign a final grade based on this mid-term grade, the student's continuing progress reports, and the final paper, which is expected to be of publishable quality in terms of content and craft.

Reading List:

Primary:
1. Poets Market

Secondary:
2. Poets and Writers magazine
3. Writers Digest magazine
4. Publishers Weekly magazine
5. On-line sources to be determined
**Interactions:**

Specify the schedule of interactions to take place between faculty and student for this course.

1. The student will send an e-mail update to her mentor every Saturday of the semester.

2. The student will send assignments by Microsoft Word e-mail attachment on the following dates:

   - **February 20:**
     List of Interviewees (Editors and Poets) and Proposed Interview Questions

   - **March 20:**
     3-5 page Essay based on Interviews, Outline of 5-10 page Essay

   - **May 1:** First Draft 5-10 page Essay

   - **May 15:** Final Draft 5-10 page Essay

**Specify the mode(s) of interaction between faculty and student for this course**

E-mail with Microsoft Word attachments, phone if necessary.
Understanding the Technology, Editorial, and Production Processes of a Genre

Student: Antonia Schachter  
Faculty Member: Peter Streckfus  
Course Number: ENG538  
Semester and Year: Spring 2006  
Credit Hours: 4

Subtitle for Course: From Writing Process to Publication: Creating a Habit of Mind

Course Description: This course is designed to guide the student in researching the poetry publishing field; in developing the practice of regular submission of poetry, reviews, and essays; and in creating a library of electronic and hard copy publications for use in creative exploration and professional objectives. Both online and hard copy publications will be researched with an eye for understanding different models of publishing, such as state, federally funded or privately subsidized journals, chapbooks and full length books. From a critical perspective the student will seek to answer the questions: What are the functions that journals serve for the literary community? How do the different models serve differing functions and what are they? The student will identify which journals will be of interest as perspective publishers for both creative and critical work, and which will be appropriate as conduits for providing professional information and trends. Additionally, the student will have the opportunity to learn first hand the publishing process of a hard copy journal, *Sentence*, published by Firewheel Editions. The student will help identify possible works for publication in *Sentence: A Journal of Prose Poetics*, and act as support for the Review Department, as well as various other tasks that may be requested.

Requirements:
- The student will participate in an internship with *Sentence: A Journal of Prose Poetics*.
- The student will write a grant proposal for *Sentence: A Journal of Prose Poetics*.
- The student will keep a weekly response journal during the internship. The entries will reflect on the student’s observations and learning made through research on literary journals, industry publications and practical experience at *Sentence*. They will be written as brief features on the publishing industry with a focus on poetry and will attempt to address questions mentioned above and others pertinent to the course of study.
- Every three weeks the student and mentor will discuss research goals for the next three weeks, focusing on a specific aspect of literary periodicals and their publication.

Evaluation: Student and faculty member will discuss student’s work within a few days after each submission. The mentor will evaluate the work by indicating that it is Good, Excellent, or Unacceptable and will elaborate that evaluation in written comments. He will assign a final letter grade to the student's work at the end of the semester.

Reading List:
- Association of Writers and Professionals
- Poets and Writers
- *Sentence: A Journal of Prose Poetics*
- Various literary journals as assigned by mentor and selected by student.

Interactions: The student and faculty will communicate weekly via email and every 3 weeks via telephone conversation. The student will email material completed 2/10, 3/3, 3/24, 4/14, and 5/5.
Understanding the Technology, Editorial, and Production Processes of a Genre

The student, under the guidance of a mentor, will design his or her own investigation into the “practicalities,” and variables of publishing a piece of writing in the chosen genre. The course should investigate what happens to a piece of writing from the time the manuscript leaves the author’s hand to the time it reaches the reader. This investigation could take any number of forms – for example, apprenticeships in publishing houses, actual efforts to create publishing websites literary magazines, or researching the processes of the field and summarizing that knowledge into a paper. May be directed to either the first or second genre.

Student: Anne Witkavitch
Faculty Member: Sean McLain Brown
Course Number: ENG538
Semester and Year: Spring 2006
Credit Hours: 4
Subtitle for Course: Taking Words From Paper to Print: The Transition from Promising Writer to Published Author While Seeking the Nirvana of Work-Life Balance

Course Description: The student will explore how a feature article gets from manuscript to printed form, and into the hands of eager readers. This will be accomplished through interviews with various writers, editors, and other publishing personnel who play integral roles in getting words to print for a magazine or newspaper’s readership.

However, the project takes a unique twist with a “play within a play” theme as the student will parallel her own trials and tribulations of juggling work, school, and parenthood with researching the evolution of features specifically addressing work-life balance and parenting topics. The correlating themes will focus on the student discovering the process of publishing, while exploring her personal journey to pursue a life-long passion to become a published writer.

The final deliverable will be a creative non-fiction piece that documents both journeys.
Reading:

- Essays from the 'Work and Family' Column of the Wall Street Journal by Sue Shellenberger.
- “The Magazine from Cover to Cover: Inside a Dynamic Industry” by Samnye Johnson and Patricia Prijatel.
- “Magazine Publishing” Samnye Johnson and Patricia Prijatel

The readings will inform Anne with the technical and logistic aspects of how magazine publishing works (how a writer’s work gets to the reader)

Requirements:

- Develop interview questions. With guidance from mentor, identify and interview several professionals involved with various aspects of the process. Anne will be required to develop questions and conduct a series of interviews (minimum of 4) with writers, editors, publishers, and agents (one interview for each). Each interview will need to be typed up according to AP style guidelines.
- Write a 2,000-3,000 word personal essay or creative non-fiction feature about what has been learned about the process.
- Anne, drawing from her readings, will write a summary of the publishing process (from writer to reader).

Interactions:

- Interactions will be by email and telephone
- All writing will be submitted in MS Word as attachment via email
- Telephone discussions will take place every other week (30-60 minutes in length), tentatively scheduled for TBD [SEAN: we can determine what works best. Weekly is fine if that works for you, or bi-weekly. As we discussed, we may do weekly at first, then second half move to bi-weekly as I’ll be doing more of the writing and our email correspondence will be critical.]
- A mid-semester discussion will take place in mid-March where the instructor will report to student on progress to date, provide an interim grade, and confirm mutual agreement on expectations for the remainder of the term.
- A final discussion will take place the week of May 15th.
Understanding the Technology, Editorial, and Production Process of a Genre

This guided, self-designed course will provide the student-writer with a foundation for understanding how a successful book proposal is prepared and submitted; what happens to the book proposal once it's been submitted to an agency and/or publishing house; what happens (besides writing) between the time a book proposal is sold and the proposal becomes a finished manuscript; and finally, what happens after a manuscript has been accepted for publication, especially in regard to what input the writer has into the book's production. Under the guidance of a faculty mentor, the student will conduct research via reading and interviews.

Student: Rachel Wofford

Faculty Member: Cecilia Woloch

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Proposal to Publication

Course Description: The student will apply herself to the practical aspects of writing a book proposal for a memoir. She will research the components of a successful book proposal by reading a published text and by interviewing published authors who've written successful book proposals. She will prepare an actual proposal for her memoir, though some parts of the proposal may need to be simulated. The student will interview published authors about their experience in the publishing industry in order to learn about aspects of production, marketing, and distribution. The student will use at least one other published resource to learn about production, marketing, and distribution.

Requirements: The student will read and summarize one comprehensive text on the subject of preparing a book proposal, and one published text on the production, marketing and distribution of non-fiction books. The student will interview three published writers regarding the preparation of book proposals and about their involvement in aspects of production, marketing, and distribution of their books. The student will summarize her research and interviews and submit two 3-5 page papers to the instructor: one paper on the preparation and submission of non-fiction book proposals, and another on the production, marketing and distribution of non-fiction books. The student will write and prepare for presentation a book proposal, using her own memoir project as the basis for the proposal; some parts may be simulated. The student will also conduct research into agents and publishers that consider proposals for manuscripts such as her own, and will submit to the instructor a list of prospective agents and publishers.
Evaluation:
The teacher will communicate the student’s progress via email. Through this communication, the student will know if she is meeting or failing to meet the teacher’s expectations. The student will receive a midterm and final grade.

Reading List
1) How to Write a Book Proposal by Michael Larson
2) One text about the production, marketing and distribution of non-fiction books
3) Various articles in writer’s magazines regarding book proposals and production, marketing and distribution of non-fiction books

Interactions
Fri., Jan.20 Final syllabus due to be sent from mentor to Brian Clements
The student will have interviewed Don Snyder and Daniel Asa Rose in person.
Fri., Jan 27 The student will email the first draft of emails requesting interviews with Dinah Berland, Daniel Asa Rose, Anne Finger and Paula McClain. Once the Instructor has approved the emails requesting interviews, the student will email final requests to the authors. The student expects that three out of four of these writers will agree to be interviewed. The authors will choose the means of communication (phone or email). The student will familiarize herself with these authors’ works and email a list of prospective interview questions to the instructor one week prior to scheduled interview.
Mon., Feb. 20 Interviews of three authors will be complete.
Summaries of author interviews (1-2 pp/author) will be emailed to mentor.
Mon., March 6 Student will have finished reading Larson book.
Summary of Larson book (2-3 pp) will be emailed to mentor.
Mon., March 20 Information on the potential market for the book will be emailed to mentor.
A 3-5 page paper about the production, marketing, and distribution of books will be emailed to the mentor.
Thurs., April 20 Student will e-mail 2-5 page summary of what her book proposal will include.
Mon, May 1 Student will e-mail first draft of book proposal to mentor.
Mon., May 15 Student will email revised/final book proposal to mentor.
Email list of four prospective agents. That list will include contact information for the agents as well as information as to why these agents have been chosen.
Understanding the Technology, Editorial, and Production Processes of a Genre

The student, under the guidance of a mentor, will design his or her own investigation into the “practicalities” and variables of publishing a piece writing in the chosen genre. The course should investigate what happens to a piece of writing from the time the manuscript leaves the author’s hand to the time it reaches the reader. This investigation could take any number of forms—for example, apprenticeships in publishing houses, actual efforts to create publishing websites and literary magazines, or researching the processes of the field and summarizing that knowledge into a paper. May be directed to either the first or second genre.

Student: Colleen Wright
Faculty Member: Peter Streckfus
Course Number: ENG538
Semester and Year: Spring 2006
Credit Hours: 4
Subtitle for Course: Marketing Travel Articles for Publication

Course Description:

The student will research the writing market in order to find a minimum of 50 print and online publications that accept travel articles about Austria and Europe, and to get specific information about word length and submission guidelines; of the 50 publications, 20 will be magazines. The student will then send queries to the publications and make follow-up phone calls. In order to gain a better understanding of the genre, the student will interview five travel writers and read texts about the magazine industry that include information about staff organization, business plans and editorial needs.

Requirements:

There will not be an external arrangement associated with the course, but if the student finds one or more publications that will accept the travel articles, research about the work contract/agreement may be incorporated into the course. Along with a query letter, the student will create a spreadsheet that lists pertinent information about each publication to which submissions are being made. The student will also interview five travel writers and write a feature article based on information gained, to be published on the MFA website and/or a trade publication; and write two feature articles focusing on relevant aspects of the magazine industry. The specific topics will be determined with the mentor’s guidance after sufficient reading has been completed.

Evaluation:

Much of the work involves market research. The process of work will be evaluated along with the end products, with only a final grade given.

Reading List:

Best of the Magazine Market 2006
Writers Market 2006
The Magazine From Cover to Cover: Inside a Dynamic
The Magazine Publishing Industry
Interactions:
✓ The student will email a weekly progress update and submit work every three weeks: February 10 (spreadsheet due), March 3, March 24, April 14 and May 5.
Understanding the Technology, Editorial, and Production Processes of a Genre

Student: Maeve Ewing
Faculty Member: Cecilia Woloch
Course Number: ENG538
Semester and Year: Spring 2006
Credit Hours: 4

Subtitle for Course: The specific focus for this course will be to learn as much as possible concerning the processes involved before the publishing of a work of fiction, (student’s primary genre). The student will be investigating what happens when the work leaves the writer’s hands, up until the time when it reaches the editor’s desk.

Course Description: The overall goal of this course is to become better acquainted with the processes behind the production of works of short fiction. This will be accomplished through a series of nine due dates, four of which will be “check-ins” with the teacher concerning the progress and/or any questions the student may have regarding the research. The remaining five due dates will consist of three papers summarizing each stage of the research, a fiction sample submission, and a final creative writing assignment---a short story from the point of view of a fiction piece which has just reached the editor’s desk.

Requirements:

- Jan. 14: Syllabus Due.
- Feb. 4: Progress Report via email: Is the student on-track with research? Any questions for the teacher?
- Feb. 18: Summary Due. 2-3 pages on research of fiction markets. Which ones might best be suited for the student’s work and why?
- March 4: Progress Report/Check-In via email.
- March 18: Summary Due. 2-3 pages focusing on magazines and journals that the student considers appropriate markets for her work, and that she has familiarized herself with---which ones appeal most to the student and why?
- April 1: Progress Report/Check-In via email.
- April 15: Summary Due. 2-3 pages of research on mechanics involved in submission (and possible interview with the editor) and what the writer can expect once a manuscript has been sent off.
- April 29: Progress Report/Check-In via email.
- May 13: Sample Submission Due. Choose 3 magazines and/or journals---do they accept simultaneous submissions? Send cover letter, submission, S.A.S.E., etc. to instructor as if it were an “actual” submission.
- May 18: Fiction Short Story Due. Research what happens when a story reaches the editor’s desk---when is it read? By whom? Response time? How are rejection and acceptances handled? Using this information, the student will write a “whimsical” short story from the p.o.v. of the manuscript, incorporating what she have learned over the semester and what may happen when this story reaches the editor’s desk.
Evaluation: A Grade will be based on the quality of the student’s written work, the effort put into the research, and the overall knowledge gained about the processes behind getting a work of fiction into print.

Reading List:

- **PRIMARY:**
  - Actual journals and periodicals of contemporary short fiction: New Yorker, Harper’s, Atlantic, Esquire, Story Magazine, Glimmer Train, Quick Fiction.

- **SECONDARY:**
  - Articles on submitting and publishing---
    - on-line, Poets and Writer’s Magazine, The AWP Chronicle

Interactions: Due to the teacher’s travel/work schedule, the mode of interaction will be email. There will be four scheduled emails which will mark progress and answer questions. There will be five due dates. The student will send the assignments via Microsoft Word attachments or pasted into emails. The teacher will correct/grade the assignments accordingly and send them back through email.
Understanding the Technology, Editorial, and Production Processes of a Genre

Student: Allan Farbman

Faculty Member: Pooja Makhijani

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Practicalities and variables associated with the publication of a university newsletter.

Course Description: The student, working alongside the managing editor of a university newsletter, will examine the processes that result in the final product. Each major process will be detailed in a response paper that focuses on both understanding the process and relating that understanding to the student’s goal of publishing magazine features.

Requirements:

- The course will be based on a position with Communique, the WCSU newsletter, which will be an amalgam of intern, apprentice, and observer.
- The work produced for this course will be five 2-3 page papers detailing the student’s understanding of each major process in the production cycle, and its import to him as a writer.
- There will be no written exercises other than the above.
- There is no “writing process” required for this course.

Evaluation:

The student will be evaluated on his understanding of the production cycle, and its relevance to him as a writer, as demonstrated by his papers and communications with the mentor. There will be no formal grades other than the final grade, but ongoing informal feedback will be sufficient to convey the mentor’s view of the student’s progress and opportunities for improvement.

Reading List:

<table>
<thead>
<tr>
<th>Freedman, Samuel</th>
<th>The ASJA Guide to Freelance Writing: A Professional Guide to the Business, for Nonfiction Writers of All Experience Levels</th>
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<tbody>
<tr>
<td>Forche, Carolyn and Gerard, Philip</td>
<td>Writing Creative Nonfiction</td>
</tr>
<tr>
<td>Zinsser, William</td>
<td>On Writing Well: The Classic Guide to Writing Nonfiction</td>
</tr>
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Interactions:

- Papers will be submitted every three weeks, via email. Mentor responses will take the form of emailed markups.
- Email and phone communications will take place as necessary, with phone conversations at least monthly.
Student: Kirstin Genthner

Faculty Member: Don Snyder

Course Number: ENG538

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Practical Publishing

Course Description: This course involves an investigation of the practical considerations involved in publishing my historical novel. It is intended to be a highly practical course that will provide me with the necessary tools for my future publication. I will begin by polishing the first twenty-five pages of my novel and then plotting out an outline of the rest of the plot. This will result in a proposal packet ready to be delivered into the eager hands of editors and agents. I will also be writing and sending letters to my favorite historical novelists (listed below) to find out who their editors and agents are. I will compile this information into a list of possible venues for my novel proposal: agents, editors, and publishers who deal with good historical fiction. I hope to establish a rapport with at least one author in this genre who will be willing to offer me advice and guidance.

Requirements:

- Polish first twenty-five pages of novel
- Sketch out plot outline of rest of novel
- Establish list of publishers of historical fiction
- Gather contact information for those publishers
- Draft and send letters to authors of historical fiction
- Continue correspondence with authors as allowed

Evaluation:

- First twenty-five pages of novel are polished and ready to be handed to an agent or editor
- Plot outline gives adequate detail for flow of novel
- Drafts of letters to authors are approved by Don before mailing
- Record of contacts with author/publisher is kept

I will create a list of contact information for publishers of historical fiction, to which will be added information about the authors, editors, and agents of that genre.

Reading List:
I will read at least one novel by five-seven of the following authors to become familiar with the formation and craft of the novel. Possible authors:

- Atwood, Margaret. *Alias Grace.*
- Byatt, A.S. *Possession.*
- Chevalier, Tracy. *The Virgin Blue.*
- Frazier, Charles. *Cold Mountain.*
- Penman, Sharon Kay. *The Prince of Darkness.* (or another of the Justin de Quincy mysteries)
- Russell, Mary Doria. *A Thread of Grace.*
- Schwarz, Christina. *Drowning Ruth.*
- Shreve, Anita. *Fortune’s Rocks.*
- Vreeland, Susan. *Girl in Hyacinth Blue.*

**Interactions:**
- Email will be primarily via email, but may involve phone or written communication if necessary or desired.
- Don and I will correspond on a weekly basis. This correspondence will include both updates on my progress and copies of letters, contact lists, and responses to the novels I am reading.