



ENGL 349/549  
 Editing and Publishing  
 Fall 2022 – Wednesdays  
 4:00-6:50pm

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

**Meeting Place:** CCC 226

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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

*"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 Cornerstone Press books in production and in development. We will also read three acclaimed books in genres the press publishes: two short story collections (*What We Talk About When We Talk About Love*, Raymond Carver, 1981; and *American Salvage*, Bonnie Jo Campbell, 2009) and a memoir (*Men We Reaped*, Jesmyn Ward, 2013). You will produce a number of journals entries and book reviews 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.

**Course Format**

\*This course will be delivered in-person on the UWSP Main Campus (Stevens Point).

\*Meeting Time: Wednesdays, 4:00-6:50pm (In-person Class Meetings)

**Required Texts (purchase)**

Campbell, Bonnie Jo. *American Salvage*. 2009. Norton: 978-0393339192

Carver, Raymond. *What We Talk About When We Talk About Love*. 1981. Vintage: 978-0679723059

Ward, Jesmyn. *Men We Reaped*. 2013. Bloomsbury: 978-1608197651

\*various readings and handouts on Canvas

**Required Text (rental)**

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

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

*The Chicago Manual of Style*. 16<sup>th</sup> Ed. U of Chicago P, 2010.

**Course Objectives:**

- 1) **MAKE A BOOK.** Edit, design, market, and publish multiple titles 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 composition.
- 4) **TEAMWORK.** 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:**

- 1) **All assignment guidelines are available on Canvas.**
  - a. 3 Book Reviews
  - b. 9 Journal Entries
  - c. 2 Discussion Posts
  - d. Final Reflection
  - e. Final Participation/Evaluation
  - f. Final Project
- 2) **All assignments will be turned in on Canvas**

**Expectations:**

To complete the course successfully, you will:

- 1) Effectively perform a role in Cornerstone Press.
- 2) Complete all assignments on time.
- 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. 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:

#### **Week One**                      **Course Introduction | F. Scott Fitzgerald, Toni Morrison, Anne Bradstreet**

**Wednesday, September 7:** Press schedule and timeline; Staff selection; Press overview; F. Scott Fitzgerald, “Author’s House” (1936); Toni Morrison, “Write, Erase, Do It Over” (2014); “The Author to Her Book”, Anne Bradstreet (1650)

#### **Week Two**                      **Books as Commodities | Raymond Carver (I)**

**Wednesday, September 14:** Marshall Lee, *Bookmaking* (270-276); Raymond Carver, *What We Talk About When We Talk About Love* (1981), “Why Don’t You Dance?”, “Viewfinder”, “Mr. Coffee and Mr. Fixit”, “Gazebo”, “I Could See the Smallest Things”

**\*Friday, September 16:** Journal #1 Due (11:59pm via Canvas)

#### **Week Three**                      **Editing | Raymond Carver (II)**

**Wednesday, September 21:** Lee, *Bookmaking* (35-50; 277-285); Carver, *What We Talk About When We Talk About Love* (1981), “Sacks”, “The Bath”, “Tell the Women We’re Going”, “After the Denim”, “So Much Water So Close to Home”

**\*Friday, September 23:** Journal #2 Due (11:59pm via Canvas)

#### **Week Four**                      **Editorial | Raymond Carver (III)**

**Wednesday, September 28:** Lee, *Bookmaking* (89-108; 263-269); Carver, *What We Talk About When We Talk About Love* (1981), “The Third Thing That Killed My Father Off”, “A Serious Talk”, “The Calm”, “Popular Mechanics”, “Everything Stuck to Him”

**\*Friday, September 30:** Journal #3 Due (11:59pm via Canvas)

#### **Week Five**                      **Typography | Raymond Carver (IV)**

**Wednesday, October 5:** Lee, *Bookmaking* (109-135); Carver, *What We Talk About When We Talk About Love* (1981), “What We Talk About When We Talk About Love”, “One More Thing”

**\*Friday, October 7:** Journal #4 Due (11:59pm via Canvas)

#### **Week Six**                      **Distribution | Ernest Hemingway and Tobias Wolff**

**Wednesday, October 12:** BookPrinting.com, “How Book Distribution and Fulfillment Function” (<https://bookprinting.com/book-distribution>); Ernest Hemingway, “The Snows of Kilimanjaro” (1936); Tobias Wolff, “Mortals” (1996)

**\*Friday, October 14:** Carver Review Due (11:59pm via Canvas)

#### **Week Seven**                      **Design & Production | Bonnie Jo Campbell (I)**

**Wednesday, October 19:** Lee, *Bookmaking* (50-61); Bonnie Jo Campbell, *American Salvage* (2009), “The Trespasser”, “The Yard Man”, “World of Gas”

**\*Friday, October 21:** Journal #5 Due (11:59pm via Canvas)

#### **Week Eight**                      **Design Analysis & Solutions | Bonnie Jo Campbell (II)**

**Wednesday, October 26:** Lee, *Bookmaking* (294-319); Campbell, *American Salvage* (2009), “The Solutions to Brian’s Problem”, “Winter Life”

**\*Friday, October 28:** Journal #6 Due (11:59pm via Canvas)

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**Week Nine                    Binding | Bonnie Jo Campbell (III)**

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**Wednesday, November 2:** Lee, *Bookmaking* (220-244); Campbell, *American Salvage* (2009), “Family Reunion”, “Fuel for the Millennium”

**\*Friday, November 4:** Journal #7 Due (11:59pm via Canvas)

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**Week Ten                    Pricing and Sales | Bonnie Jo Campbell (IV)**

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**Wednesday, November 9:** Lee, *Bookmaking* (245-257; 320-333); Campbell, *American Salvage* (2009), “Boar Taint”

**\*Friday, November 11:** Campbell Review Due (11:59pm via Canvas)

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**Week Eleven                Front Matter and Back Matter | Jesmyn Ward (I)**

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**Wednesday, November 16:** Lee, *Bookmaking* (366-388); Jesmyn Ward, *Men We Reaped* (2014) (1-61)

**\*Friday, November 18:** Journal #8 Due (11:59pm via Canvas)

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**Week Twelve                Thanksgiving**

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**Wednesday, November 23:** NO CLASS

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**Week Thirteen            Cover Design | Jesmyn Ward (II)**

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**Wednesday, November 30:** Lee, *Bookmaking* (399-417); Ward, *Men We Reaped* (2014) (62-128)

**\*Friday, December 2:** Journal #9 Due (11:59pm via Canvas)

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**Week Fourteen            Plates & Printing | Jesmyn Ward (III)**

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**Wednesday, December 7:** Lee, *Bookmaking* (207-219); Ward, *Men We Reaped* (2014) (129-180)

**\*Friday, December 9:** Journal #10 Due (11:59pm via Canvas)

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**Week Fifteen                Final Products | Jesmyn Ward (IV)**

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**Wednesday, December 14:** End of Semester Press Report; Ward, *Men We Reaped* (2014) (181-251)

**\*Friday, December 16:** Ward Review Due (11:59pm via Canvas)

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**Finals Week**

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**Monday, December 19:** Final Participation Report/Evaluation Due (11:59pm via Canvas)

**Wednesday, December 21:** Final Reflection Due (11:59pm via Canvas)

**Thursday, December 22:** CCC 226, 10:15am-12:15pm; Final Project Due (11:59pm via Canvas)