ARHU320: Writing for Publication

**COURSE DESCRIPTION and GOALS:** This course takes seriously the notion that good writing is an act of clear and imaginative communication. Students write, discuss and revise for multiple forms of publication: sending work out for publication to several literary journals, and producing a chapbook of high quality by end of semester. Students will engage in workshopping each others’ work with an eye toward publication, introduce each other to various literary journals, and receive an introduction to publishing, the submission process, and other helpful resources for writers seeking publication. Additionally, students will develop a self-directed reading list of contemporary writers and poets, and will present an imitation poem or paragraph of one writer from their list, in the interests of sharing their own deepest interests in writing, broadening writerly skill, and getting an idea of what is currently considered successful in the field. **Requirements include attendance at three Writers Here and Now events (2/10, 3/9, 4/6) plus Litfest (5/5).**

Additionally, there is a field trip planned for this class: **Friday April 29** (Pyramid Atlantic for Chapbook binding). Please put this date in your calendar and plan on spending from approximately 2pm until 8pm participating. If for some reason you can’t attend, please let Johnna know at the earliest possible time.

This course is an approved Scholarship-in-Practice course, part of the General Education program at University of Maryland, College Park.

**CLASS FORMAT:**
Class Plan in general (though not always) will be approximately as follows:
- 2:00-2:15  
  Announcements incl. review of requirements (don’t be late!)
- 2:15-3:00  
  Discussion/Content in Large Group incl. guest speakers and journal presentations.
- 3:00 or 3:15  
  Break
- 3:15 - 4:30  
  Workshop in small groups. You will need to choose which group you are doing workshop with, in ELMS (Poetry Cohort, Prose Cohort, or Multi-Genre Cohort)

**REQUIRED TEXTS:**
- Required: Peer Submissions,
- Faculty provided handouts for discussion in class.
- Two contemporary literary journals (about $10-$15/ea if they are print only)
- Two full-length collections of contemporary poetry or prose of your choice. (You will present an imitation of one of these).
- Duotrope:  [https://duotrope.com](https://duotrope.com) (we have a group subscription for two months, January 29-March 29)

**RECOMMENDED:**
Subscribe to the WritersMarket.com (use this tool to keep track of your submissions, manuscripts and favorite publications)
Subscribe to Poets and Writers’ Magazine
Subscribe to duotrope.com

**REQUIRED MATERIALS:**
Please budget $25.00 - $40.00 for the production materials for your chapbook. You will need to produce at least 2 (two) copies: one for the Writers’ House archives, and one for yourself.

CLASS MEETING DATES:
In addition to our regular class times, don’t forget to put all three Wednesday evening Writers’ House Mandatory Events in your calendar, plus LITFEST:
- Feb 10 Courtney Brkic (fiction) and Timothy Donnelly (poetry)
- March 9 Faculty reading: Emily Mitchell, Tania James, Will Schutt, Staley Plumly
- April 6 Vievee Francis (poetry) (fiction) and Jim Shepard (fiction)
- May 5, Thursday, 7:00pm LITFEST at St. Mary’s.

Fri Jan 29: Introduction.
Review Syllabus.
Talk about submission experiences and goals, divide into 3 groups.
Journal Fair #1; Sample Journal presentation by Johnna
Introduction to Duotrope; HT Read a Litmag.
Setting Intentions Part 1: What do you want your work to do in the world?

Fri Feb 5:
Journal introductions: Ely and Joe
Chapbook Presentation.
Setting Intentions Part 2: What do you want your chapbook to do?
Turn in Self-Directed Reading List by 3pm: (Four total: two literary journals and two collections of stories or poems)
Workshop: Submission Round 1 (Three in each group: Submit by 3pm Thurs Feb 4. Read 2. No written response)

Weds Feb 10: Writers Here and Now
5:30 Q and A in Queen Anne’s
6:15 Reception in Tawes
7:00 Reading at Tawes with

Fri Feb 12:
Journal Introductions – 4 students:
Guest Speaker: Meg Eden. Submission process; experience with publishing a novel.
Break at 3:00
3:10 Workshop: Submission Round 1 (Two in each group: Submit by 3pm Thurs Feb 11. Read 2. No written response)

Fri Feb 19
Journal Introductions – 5 students:
Ely and Joe TBD (Electronic Publishing Round Up incl Flarf, etc)
Break at 3:00
3:10 Workshop: Submission Round 1 (Three in each group: Submit by 3pm Thurs Feb 18. Read 2. No written response)

Fri Feb 26:
Journal Introductions – 5 students:
Apply for a Submittable.com account.
Workshop: Submission (Chapbook excerpt) Round 2(3 people; due to ELMS Sunday before workshop)
Written responses for this revision round will be used for a university-wide assessment of Scholarship-in-Practice courses.
Fri Mar 4:
Journal Introductions – 4 students
Workshop: (Chapbook excerpt) Round 2 (2 people due to ELMS Sunday before workshop)
Written responses for this revision round will be used for a university-wide assessment of Scholarship-in-Practice courses.
Guest speakers Tyler Vile and Marlena Chertock from 3:30-4:30

Wednesday March 9
Writers Here and Now: Faculty Reading
With Emily Mitchell and Stanley Plumly
5:30 Q and A in Queen Anne’s
6:15 Reception in Tawes
7:00 Reading at Tawes

Fri March 11:
Journal Introductions – 5 students
TBD
Workshop: (Chapbook excerpt) Round 2 (3 people due to ELMS Sunday before workshop)
Written responses for this revision round will be used for a university-wide assessment of Scholarship-in-Practice courses.

MAR 14-20
SPRING BREAK
Please use this week to work ahead, and prepare your Imitation Presentation and Publication Submission. Begin to collect and order your pages for Chapbook.

Monday March 21
One-on-One Advising available 10-4pm with Johnna.

Fri Mar 25:
Publication Deadline for 3 Literary Journals (upload proof to ELMS).
Ely & Joe lead class
Imitation Presentations from Self-Directed Reading List (peer graded)
Upload your Imitation and Presentation Notes on ELMS.

Friday Apr 1
Workshop: Chapbook excerpt Round 3 (ALL STUDENTS submit by Sunday March 27, verbal only responses; NO MORE THAN 3 poems/7 pages of prose or other genre)
One-on-One Advising with Johnna continues on Friday Morning

Mon-Tues April 4-5
One-on-One Advising with Johnna

Wednesday April 6
Writers Here and Now
5:30 Q and A with Vievee Francis (poet)
6:15 Reception
7:00 Reading at Tawes with Vievee Francis and Jim Shepard (fiction)

Friday April 8
Workshop on Chapbook Binding – what to expect on the 29th.
Guest speaker: Linda Rollins 2-3pm
Break into two groups and revolve:
Production Lab and demo formatting and how to print chapbook.
30 Minute Check-in/Desperation Workshop. Break into groups and discuss what you are having the most problems with in facing the Chapbook Project, and what steps you will take this week to address the problem. Help each other think creatively about how to problem solve or stop procrastinating, etc. Conversation re: What makes a book? Themes, ordering, formatting.

Friday April 15
Due at 3pm PAPER DRAFT: FORMATTED Table of Contents, Acknowledgements page,
Dedication page, and plan/drawing of your Cover Workshop: Table of Contents (TOC) and a plan for your Cover, etc.
Time in class to make revisions.
Revised TOC and Cover Plan for your Chapbook is Due at 11:59 on ELMS.

Friday April 22 Bring laptops to class.
Discussion about MFA issues.
You will send a complete, formatted draft of your chapbook for a peer to edit for you, including cover page, title page, table of contents, acknowledgements, dedication, etc. Formatted Chapbook Draft Peer Editing Workshop will take most of class. (The peer edit copy must be turned in on ELMS with peer comments). Decision due on what kind of binding you’re choosing for your chapbook.

Friday April 29 Field Trip to Pyramid Atlantic – 2-5:30 pm Chapbook/ Bookmaking Workshop With dinner afterward paid for by Writers’ House, from 6:00 -7:30 pm

YOU NEED 2 COPIES OF YOUR PAGES (and cover? See below) READY TO GO AT 1PM!

- Please have $25.00 to $50.00 (depending on whether you buy expensive paper for the cover) available to buy materials, if you have not already made your cover.
- You will bind 2 copies of your chapbook.
- We’ll go in groups, with staggered departures at 1:30, 2:15, 3:00, 3:45 (5 max for late departure, have cover materials already if you are in the last group)
- If you are going with one of the earlier times, plan on having a gap between finishing your chapbook and the dinner. The awesome brand new Silver Spring library, many cafes and eateries, and 2 multiplex movie theaters are all within a few blocks…
- **Drivers?**
- If you cannot attend dinner, tell Johnna!

Thursday May 5 LITFEST 7:00pm St. Mary’s Hall
BRING YOUR CHAPBOOKS FOR DISPLAY AT LITFEST!
This is a requirement for receiving Writers’ House Notation on your transcript, and a part of your final grade in this class!

Friday May 6 Final Class
- Chapbooks due. Chapbook Review.
- Self-Assessment;
- In-class Reflection: Articulating your creative process through revision and pursuing publication.
- Program Assessment.

Finals Week: There is no final exam for this class. Your chapbook is your final project.

COURSE EVALUATION:
- Participation in class discussion (throughout) 10%
- Self-directed reading list (due 2/5) 4%
- Three workshop submissions 5% each (various dates Feb 4 through April 1) 15% total
- Your written responses to submission round #2 (various dates Feb 26 – March 11) 5%
- Journal Presentation (various dates Feb 12 – March 11) 7.5%
- Collection/Imitation Presentation (3/25) 7.5%
- Submissions for three journals publication (3/25) 10%
- Table of contents, Acknowledgements page, Dedication, draft of Cover (4/15) 5%
- Formatted Draft of your chapbook for peer edit (4/22) 5%
• Edit of your peer’s chapbook (4/22) 6%.
• Final Chapbook, displayed at Litfest (5/6) 20%

DESCRIPTION OF ASSIGNMENTS:

Participation: (10%)
Students are expected NOT to be engaged with other course work or entertainment during class, and are expected to participate in all discussions. Students are respectfully requested to give this course their full focus while in class, instead of texting, e-mailing, tweeting, posting, viewing material unrelated to class, etc.

Workshop participation: Students should come to class with at least three craft-based things to say about each work in workshop, and an idea about what audience or publication might find the piece useful or interesting. Respondents should be able to connect their comments with specific points in the text. The emphasis in this class is on giving meaningful and concise feedback, not necessarily a great deal of it. Unnecessary or harmful tangents in workshop are discouraged as this is very precious verbal feedback for every student. Written feedback, when given, should be concise and craft-based, with at least three comments.

Self-directed reading list: (4%) students will research, select, and then thoroughly review two contemporary literary journals and two full-length collections of poetry or prose by a contemporary writer (must have been published in the past 25 years, so post-1990). In choosing journals, I recommend you visit the following sites with links:
Duotrope:  https://duotrope.com  (you have a subscription for two months, January 29-March 29)
http://www.poetrysociety.org/psa-links.html
http://webdelsol.com/index-new-magazines2.htm

Submissions for workshop: (5% each) Three during the course of the semester. These should be works that you are planning to include in your chapbook. Your written responses to Submission Round 2 are also worth 5% of your grade. You will submit your work in the “Discussions” section of the ELMS course space, at the appointed time. Absolutely no late submissions will be accepted.
Submissions Guidelines:
Poets:  2-4 pages of poetry. Please do not put more than one poem on a page.
Prose writers:  5-10 pages of a story or excerpt of a story. Please do not submit more than 10 pages at a time.

Presentations: (7.5% each) Students will give two presentations during the semester, both from their self-directed reading lists; a presentation of two Literary Journals (5-7 minutes) and a presentation of one of their two chosen collections, including an imitation poem or paragraph (5-7 minutes).

1. Literary Journal Presentation: (5-7 minutes TOTAL for BOTH journals)
This exercise is designed to expose the entire class to a wide range of lit journals quickly, so that you can all choose journals appropriate to your work for submission. The journal you present will not necessarily be the one you choose for publication submission purposes. In preparation for you presentation, fully read the journal, and make sure you thoroughly review the journal's website. The journal you choose must:

• accept submissions at least through March 25 and
• accept unsolicited manuscripts.

During your presentation you will:

• Present the journal for us to look at online.
• Be prepared to discuss submission guidelines and editorial slant of the journal.
• Choose one poem or story from the journal that in your view typifies the editorial leanings of the journal’s staff, and be prepared to read at least part of it out loud. Articulate what it is about this piece that is typical of the journal.
• Include in your presentation the masthead and table of contents.
2. **Collection Presentation:** Imitation Poem or Paragraph and short, informal presentation: (5-7 minutes)

- Bring the collection to class so we can look at it.
- Give us some biographical background on the writer, in addition to speaking about the work. Be prepared to discuss content as well as form/style/sound/rhythm/enjambment/characterization/narrative strategy, etc; whatever features or elements of craft in the work make it idiosyncratic.
- Presentation Notes: You should have about 6 bullet points. Notes should not be more than one page, and as brevity is the soul of wit, one-half page is preferred. Try to avoid simply reading your notes.
- *Read aloud and turn in one imitation or “aspirational” poem or paragraph, in which you mimic the writers’ style.* This poem will be turned in with your presentation notes on ELMS.
- Students will be given a rubric and will grade each other for this assignment.

**Publication Submission:** (10%) Each student will attempt publication by submitting to three literary journals of their own choosing on or by March 25. Students are encouraged to choose to submit to Stylus, in which case they will have to meet Stylus’ submission deadline, which is earlier (Feb. 15!).

**Chapbook:** (30% including TOC & etc (Due 4/15: 5%), Draft (Due 4/22: 5%) and Final (Due 4/29; 20%) (description below is cut and pasted from the JPWH Student Handbook)

Residents will work towards the completion of a short collection of poetry or imaginative prose; they will compose, revise, and edit their work in preparation for publishing the collection as a limited edition, desktop-produced, single-genre chapbook. The content of the chapbook will be reviewed in consultation with an advisor. Those who wish to collect more than one genre may do so on a case-by-case basis and with the approval of the portfolio advisor and/or director. The chapbook may include poems and prose written during the entire residency at Writers’ House. The chapbook will be publicly displayed at Litfest.

The requirements for the chapbook are as follows:

**Poetry:** 25 pages (15 Spanish/foreign language), half of which must be new work from 2nd year Writers’ House coursework. The remaining half could be drawn (in consultation with advisor) from any college course taken during residency.

**Imaginative Prose:** 40-50 pages in a single prose genre (25 Spanish/foreign language)-- (e.g. short story, novella, play, one-act play, screenplay, chapters towards a novel, etc.). Half must be new work from 2nd year Writers’ House coursework. The remaining half could be drawn (in consultation with advisor) from any college course taken during residency.

**CLASS POLICIES:**

**Attendance:** Students are expected to inform the instructor in advance of medically necessary absences, and present a self-signed note documenting the date of the missed class(es) and testifying to the need for the absence. This note must include an acknowledgement that (a) the information provided is true and correct, and (b) that the student understands that providing false information to University officials is a violation of Part 9(h) of the Code of Student Conduct. The university’s policies on medical and other absences can be found at: [http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1540](http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1540)

**Prolonged absence or illness preventing attendance** from class requires written documentation from the Health Center and/or health care provider verifying dates of treatment when student was unable to meet academic responsibilities.

**Absence due to religious observance** will not be penalized, however, it is the student’s responsibility to notify the instructor within the first 3 weeks of class regarding any religious observance absence(s) for the entire semester. The calendar of religious holidays can be found at: [http://faculty.umd.edu/teach/attend_student.html#religious](http://faculty.umd.edu/teach/attend_student.html#religious)
Students with disabilities: The University of Maryland is committed to providing appropriate accommodations for students with disabilities. Students with a documented disability should inform the instructors within the add-drop period if academic accommodations are needed. To obtain an Accommodation Letter prepared by Disability Support Service (DSS), a division of the University Counseling Center, please call 301-314-7682, e-mail dissup@umd.edu, or visit the Shoemaker Building for more information.

Academic integrity: The student-administered Honor Code and Honor Pledge prohibit students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. On every examination, paper or other academic exercise not specifically exempted by the instructor, students must write by hand and sign the following pledge:

*I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).*

Allegations of academic dishonesty will be reported directly to the Student Honor Council: http://www.shc.umd.edu.

Copyright notice: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

Emergency protocol: If the university is closed for an extended period of time due to some unforeseen situation, we will continue our class electronically, using means of e-mail and the elms site to continue our conversations and turn in work. Contact Johnna at: schmidt.johnna@gmail.com in case of emergency.

This syllabus is subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.

Course evaluations are a part of the process by which the University of Maryland seeks to improve teaching and learning. Your participation in this official system is critical to the success of the process, and all information submitted to CourseEvalUM is confidential. (Instructors can only view group summaries of evaluations and cannot identify which submissions belong to which students.)

Diversity: The University of Maryland values the diversity of its student body. Along with the University, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate. (See Statement on Classroom Climate, http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1541).

Names and Phone Numbers/Email Addresses of Classmates
You are responsible for keeping up with the syllabus and course content even if you are absent. Therefore, you should exchange contact information with at least two classmates so that you can reach them in the event that you miss a class and need to catch up.