Texts: There are no text books for this class. We do, however, sometimes look at past models of Laurels and at other literary magazines, such as Image, Poetry, Poetry East, etc. as models.

Course Description: This course is a project-based course and is NOT a typical academic class; it is closest to something like a theater production internship or a theater production course in which a set or two must be built over the course of a semester: in other words, there is an end-product for the class, rather than tests, etc., by which you will be evaluated in terms of your contribution to said product. This course is designed to produce a high-quality student literary magazine. First time staff members—that’s everyone in the class, usually, and student editors (who already worked on the magazine for at least one semester and received an A in that course, or have worked on Thoroughfare, or simply rise to the task) will be engaged in the process of making a book—a literary journal whose contents reflect the best writing of students of the university presented in a context suitable to our setting at a Catholic university. Please note that working well with the editor, being adjusted to the Catholic setting and its standards, and being pro-active in terms of accomplishing tasks, and putting in sufficient hours per week or at the heavy production times of the semester determine your grade.

Course Objectives: Students will solicit student poetry, fiction, one act plays, and graphics to then vote to approve or disapprove for publication, edit for errors, import, proofread, submit to a review board of English Department faculty, and arrange into a magazine that they design and prepare for our printer. They will also participate in business-related issues such as advertising, promoting, and planning a student reading at the end of the semester consisting of many of the writers represented in the magazine. We sometimes have to prepare a budget to be presented to the Publication Board, but that hasn’t happened since the student tuition fees have been split three ways between all student publications.

Requirements: A typical 3-hour class denotes 3 hours of in-class time and 3 hours of work outside of class per week. However, the actual work of putting a magazine together usually runs in sporadic blocks of time. A minimum average of 6+ hours per week spent in preparation for the final draft of the journal is expected out of everyone and must be more or less documented to receive a grade or a B or more. That excess is balanced by a dearth of commitment after we send the magazine to the printer and by a small commitment at the beginning of class. Meeting and/or times outside of class time will be arranged in part through editors or managing editors who supervise various tasks. These hours will be scheduled at the beginning of the first day of class according to my schedule and that of the editors. Graduate students are responsible for representing the graduate contingency on the magazine, gathering submissions from graduate student writers, entering submissions to the magazine from graduate student writers, working on the online submission of Laurels, and for either working as liaisons with the printers who produce the book for us (often with one undergraduate), handling correspondence with all graduate students who submit their work to the magazine, and/or helping with the
arrangements for the student reading at the end of the semester. Other options may present themselves.

**Grades:** **33% based on** hours logged in production time/professionalism of work

**33% based** cooperation with student editors/professionalism of attitude

**34% based** cooperation with professor/professionalism in general

**Only pro-active students** (who are also not excessively pushy) can hope to achieve a grade of B or above in this class for the reasons stipulated below. Students who earn A’s always demonstrate willingness to learn **In-Design or Photo-shop** software programs, and/or work on the online submission formatting, or take care of the bulk of organization and planning for the student reading, including advertising. Basically, since this is a class where a “thing” (a book) must result from our efforts, slacking off here is not like slacking-off in other classes. If you miss classes or slack-off in this class, you sabotage the efforts of your peers to produce the magazine—which would result in an extremely low grade, including an F. If I learn I can’t trust you or that your peers can’t trust you to complete work, you sabotage your grad. Students who are pro-active, self-starters, and team-players will benefit most from this experience and will earn the highest grades—I know that sounds hokey for literary folk, but in this class the rubber hits the road and people who are “too cool for school”—to quote Gwendolyn Brooks, the first female African American Pulitzer Prize winner and former Lee Lecturer here at UST—are not considered “friends” to the effort.

What I look for in a student in this kind of class is someone who has the initiative to figure out what must be done one-step before it needs to be done, and then does it. Aimlessness, boredom, procrastination, and outside jobs are the enemies of a production class and will prevent you from getting an A. Since many of you who are taking this course are artistic types of people who are not ALWAYS practical, this class should be challenging for you. It will also help you understand things like deadlines. Think of yourselves as employees/students in this class (not simply students) on a journey toward professionalism in the editing field. Your performance has a measurable outcome: the magazine. There is no room for Blarney; there are only deadlines. Attitude is measurable here. If you are not willing to sweat over the magazine, you cannot hope for an A or even a B+. If you put your own philosophy or political agenda ahead of the groups’ or at odds with the University mission, you need to observe where you have chosen to pursue a degree and honor those who created this University and their mission. If you are at odds with our setting or with me or the editors, you will be disappointed in your grade. **Also, if you have work you want in the magazine, please submit it this or next week.**

**Guidelines, Set-up, Etiquette, etc.** If the class is small, it comes down to one or two buddies who focus on certain tasks. Committee work is as free-flowing and democratic as possible and all students are responsible all the time for issues, conflicts, problems and are required to speak to me about perceived issues, even before they come up, if you’re perceptive. The simple problem with putting a magazine together is always one of getting the work “entered” in a timely fashion, and this problem comes down to just “doing it”—the grunt work, and following directions from editors or managers. We must get the magazine to the printer **before** or just after the first week of the semester’s final full month (early in Spring; early November in Fall), so we can distribute the journal during our student reading, scheduled before the end of classes—the earlier the better. First we advertise and announce the call for submissions with fliers. Then we:

1. Collect submissions of graphic and literary work, often begging, while—
2. brainstorming for a theme—an image that is broad based—past issue themes/titles: Tacit Letters; Saving Webster; Till the Summer Comes Again; The House of Daedalus; The Red String of Fate; City of Trees; A Conspiracy of Cartographers; Read Me; Lost in a Supermarket; Moments between Masks; Philotechnical Difficulties; Why, Then, Something?; Pastimes, Past Time, Passed Time; Not the Necronomicon, etc.

3. select material to go into magazine

4. enter it or word-process it into a “word” file and proofread carefully against hard copy of text

5. design book, meaning:
   a. come up with theme (see pt. 2, above) and cover image
   b. design layout—table of contents, etc., arrangement of poems, prose, graphics
   c. design cover

6. make a “rough dummy” of the book

7. import word files into In-design according to “rough dummy” or selection of works

8. proofread several times against hard copy of texts (originals must be saved)

9. submit the book to a professional printer, electronically.

**The big issues in this class will involve your ability to**

1) work with others on a team

2) work under another student’s supervision (sometimes a younger student)

3) get the work done you are assigned,

4) work with me.

**Editorial information and guidelines:** This magazine is published with money approved by a University editorial board under the VPAA (chief academic officer of UST). The President of this University can also decide to stop publishing this magazine, though that event seems unlikely. UST produces this magazine. I am similar to an executive producer. I guide you regarding “appropriate content,” but I no longer determine what goes in or stays out; a departmental editorial board—including a priest and the department chair—an orthodox Catholic—now makes that decision. The UST Editorial Board usually receives a hard-copy of the draft content submissions from the editor(s) of the magazine two-three weeks before the magazine goes to the printer.

You students are editors, contributing editors, copy editors, etc. You work within the production boundaries: time, money, etc. This class must be approached as one approaches a job at a publishing house, a place of business. At this point in time (2013), no profane or obscene language will be permitted in the magazine. Often, profane language is necessary to create character but this is not the magazine for the kind of work that depends on that kind of language. When a good piece of writing comes up through the process which we think should appear in the magazine, and it does contain profanity or controversial language, we discuss it—and talk to the writer and maybe the Department Chair about the issue. Students must come to understand the difference between editorial policy and censorship. They are not synonymous.

Work which glamorizes brutality towards women, men, children or animals is not appropriate in our university publication. Also:
1. Work that glamorizes the depiction of human beings treated as objects (i.e.: sex objects, slaves, etc.,) will be scrutinized for its moral underpinnings. I expect student editors/staff to discuss these matters with me.

2. The phrase “gratuitous profane or distasteful material” refers to the idea of using such material simply to be outrageous or to shock and should be avoided. “Obscene” means “offstage,” so we long to keep what’s obscene “off-the-page that is our stage.” Nothing seems more boring than cheap shock-value language. I’m mentioning this issue because everyone on this staff needs to feel comfortable with this position. I am open to discussing it, since it can be a confusing issue—even for me. Merely shocking stuff is not necessarily good writing. Sometimes it is, though, so we can discuss it.

3. Needless to say, any work written by someone other than the stated writer—even if “messes with”—is plagiarism and should never appear on the pages of any literary magazine unless the original writer is acknowledged and all editors approve it with that knowledge.

4. Any suggestive, erotic, or explicit material that can be found in a “slick” like Cosmo or on numerous websites would not be appropriate for a college lit. mag., especially one at a Catholic University. “If you can find it in Cosmo, what’s it doing in a Catholic University lit. mag?”

**Guidelines/Issues for selection of material to be put in the magazine.**

Depending on how much material we receive, we must determine how many pieces of poetry and or fiction per writer can go into the mag (usually it’s two), how many pages of poetry vs. fiction, etc. Usually we make a folder of submissions and ask copyeditors to write “yes” “no” or “maybe” on each page with his or her initials. This gets sticky when a student sees that another student has put a “no” on his or her poem or story. Please try not to take the judgments of others personally. I have seen excellent work rejected by several staff members or by editors. Try to be open when judging material and work to develop your taste by reading as much as possible of contemporary magazines. The folders with submissions may not be removed from the building, ever—but now you can read submissions on line through the email site—though you still vote on the official hard-copy of a submission—until someone streamlines this process. You must reserve time to hang out in the Laurels Office in the Eng Department to read the submitted material. Some of you will be familiar with much of the work submitted from classes. If someone has submitted a bunch of material, we try to pick what we like best or what suits the purposes of our ”theme.” Any personality conflicts—which will come up—must be handled as if you are at a work place, more or less. Deal, talk it out, come to me only as a last resort—but before anything gets serious.