

WRITING LITERATURE/WRITING AND LITERATURE: WHAT WE PUBLISH AND WHAT WE TEACH

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I

On April 5th, 2001, I had the pleasure of introducing President Jim Barker and speaking about our journey toward the “Brave New World of Academic Publishing” on which Clemson embarked with creation of the Center for Electronic and Digital Publishing (CEDP). The banner-hoisting event was A Colloquium on New Technology and the Future of Publishing; and, within two weeks, Clemson’s Board of Trustees bravely approved our trademark Clemson University Digital Press (or CUDP) and braced courageously for a tempest of state cuts to the university’s operating budget. Today, on our first anniversary as a press, economic soothsayers and political observers have been *reasonably* pessimistic—that is, they have been right to forecast grim times. But who can say for how long? (See Klinkenborg on “foolish cynicism.”) In such a climate, the CEDP has been holding its own on grants, gifts, subscriptions, and sales. As Director and Executive Editor, I am pleased to report here the major accomplishments of the past year, including (I hope you will allow) this important conversation today on the Future of New Technology in the Arts and Humanities. Last year, I boasted that we were prepared to follow the example of the smart mouse that survived the dinosaurs because it was small and adaptive. Considering the colloquium theme this year, “Writing Literature/Writing and Literature: What We Publish and What We Teach,” it goes without saying that smallness and adaptability are a devil of a lot of work.

Let me explain why—though very briefly—and then let me probe, as quickly as I can and in all candor, a key issue that technology is posing for Clemson as a publishing house.

First, it is *work* to set high editorial standards commensurate with that of the Association of American University Presses, and we are committed to a strategic plan that would obtain affiliate membership in that organization in three years, after publishing three monographs in each of

those years. I refer you to the back of the program for our list so far, which announces a forthcoming book, Arthur V. Williams's, *Tales of Clemson 1936-1940* (June 2002), and the following "NEW TITLES BY CLEMSON UNIVERSITY DIGITAL PRESS":

Donald D. Clayton, *A Walking Tour of Residential Seneca* (Clemson, SC: Clemson University Digital Press, 2001), ii + 26 pp. [Illustrated.] \$5. [Online edition available on our Web site].

Donna H. Winchell and William A. Maker, eds., *The Idea of the University: the Presidential Colloquium 2000-2001* (Clemson, SC: Clemson University Digital Press, 2001), ii + 22 pages. [Illustrated.] Free; used in CU Development mailing. [Full-text proceedings, illustrated and with links, designed by Kimberly Grissop, is available on the CEDP/CUDP Web site.]

Catherine Paul, ed. *New Technology and the Future of Publishing*, designed by Heather Cox (Clemson, SC: Clemson University Digital Press, 2002), based on the 2001 Colloquium on New Technology and the Future of Publishing, April 5, 2001, Clemson University. <www.clemson.edu/caah/cedp/cudp/htm>.

Second, besides the foundational principles on which a university press must stand and about which I have more to say later, we have a fine reputation to maintain at Clemson University. The two shoulders of our publishing house are *The South Carolina Review* and *The Upstart Crow: A Shakespeare Journal*. The former, edited by yours truly, enjoys "Top 20" distinction as one of twenty best "College, Literary, and 'Little' Magazines" in the United States, according to the *New York Quarterly*. As such, we are running in company with the *Georgia Review* (our competitor in Athens, GA), *Hudson Review*, *Massachusetts Review*, *Paris Review*, *Partisan Review*, *Poetry* (Chicago), *Prairie Schooner*, *Sewanee Review*, and *Virginia Quarterly Review*. Just as the editor of *Michigan Quarterly Review* sees a major responsibility in preserving the "Romance" of the literary journals of our nation (Goldstein B14), so I believe a literary magazine of consequence can bring soul to the persons who collaborate to make it. With two 200-page issues of the

best poetry, fiction, and criticism to publish each year, *The South Carolina Review* enlists more than half the English faculty and one emeritus dean to keep up with the thousands of manuscripts that creative and scholarly writers send us annually. Then consider our other shoulder, *The Upstart Crow*, which is the reason Clemson University is associated world-wide with the good name of William Shakespeare, warrant enough to push higher standards in a new series, transfigured and re-designed to mark the journal's twenty-first birthday, to acknowledge the new millennium, and to honor the life's work of the late Jim Andreas, founding director of Clemson's Shakespeare Festival and editor emeritus of "*The Crow*." In the six weeks since Jim's death to our second colloquium, the editorial staff and advisory board of the journal have been recast by editor Juana Green, under the supervision of CEDP and after a year-long assessment. (The assessment was part of a 10-year reaccreditation review of the entire university.) Work?—yes!

Third, with suspension of the AAH College newsletter *Mirare: In Search of Ideas* after Volume 6, Number 1 (fall 2000), CEDP became the caretaker of *Mirare*'s inventory, annexing the half dozen electronically posted issues into our Web site, adding five more out-of-print issues, and publishing online Volume 6, Number 2 (spring 2001). Once Dean Schach had decided to commission *Voices*, a faculty/staff monthly, with CEDP as her advisory board, we ran cost estimates for a modest public relations magazine—call it *Mirare Redux*—which was not funded due to anticipated cut-backs in the college budget.

Fourth, CEDP established a working relationship with the Clemson University Foundation and has engaged in CU development activities both in its quest for an endowment and in disseminating the good word about our seedling program and about Clemson University. The full-text, online edition of *The Idea of the University: the Presidential Colloquium 2000-2001*, edited by Donna Winchell (English) and Bill Maker (Philosophy and Religion), was preceded by a 24-page publicity magazine that the Foundation and the Office of Public Affairs used in their January mailings to top donors and presidents, provosts, vice-presidents and deans at Top 20 institutions nationwide. The Foundation has not only taken over a solicitation drive for us—our annual Friends of *The South Carolina Review* campaign—but has also, with the consent of the Andreas family, established a memorial fund to help meet publica-

tion costs of *The Upstart Crow*. We have also worked together to secure a corporate gift to publish a book for the class reunions this summer—advertised in the program in bold typeface: “**Arthur V. Williams, M.D., *Tales of Clemson 1936-1940* (Clemson, SC: Clemson University Digital Press, 2002), forthcoming. [Illustrated.] / . . . / Publication Date: June 2002 / Paperbound Price: \$15” (a 150-word abstract occurring in place of the ellipsis, in much the same state as that which appears on the back cover of the book). All work to *sustain* work.**

Moreover, fifth, major grant initiatives are pending, most notably an NEH Collaborative Research Grant which, if awarded, will measurably shift the weight of our young press toward serious interdisciplinary work in twentieth-century literature, history, peace, and women’s studies. The evidence is already available on personal Web sites if you know where to look for it. So Clemson’s reputation as a hotbed of Woolf and Bloomsbury scholarship will be secured. Just ask Merry Pawlowski, one of our guests today, who will show us how it’s done. (Indeed, she shows us abridged examples in the paper she’s given to this anthology.)

Finally—and this is not at all the last point, but one eventually has to say *finally*—it is necessary for perspective to quote our university president. He said:

I have been giving considerable thought to the power of ideas and how ideas are developed, how they are nurtured, how they are formed, and particularly how they develop momentum on a university campus. . . . This colloquium began with an idea, and it developed in the way all . . . meaningful ideas develop. . . . We have been having discussions on this campus for about two decades about a university press. After those discussions, when we took stock of where we were, we really were not making very much progress. So this idea [of creating a press for the twenty-first century] seemed to be very much liberating because it allowed us to consider a university press in a completely new context. The Center for Electronic and Digital Publishing is a result of this liberated thinking and planning. . . .

The full text of President Barker’s remarks may be read in a hypermedia proceedings edited by Professor Catherine Paul and demonstrated in

the auditorium during the afternoon break between sessions. Let me paraphrase: **CEDP STARTED WITH AN IDEA**. As the Little Mouse That Could, it “thinks it can” without asking the state for new public money. Nevertheless, it would sure help if someone came forward with an endowment to cover day-to-day overhead. Then we could go faster. Meanwhile, our bottom line is defined by journal subscriptions, sales, and Friends—a human quotient worth about \$400,000 if it were sitting in a bank and earning today’s 2.5% interest.

II

Now that you’ve shaken hands with CEDP and the digital press, consider some of the shock-waves that information technology has been making in Academia these days. I give you a sampling of headlines, mostly from *The Chronicle of Higher Education*, since our last colloquium:

- * “Professors Should Embrace Technology in Courses” (D. Lynch). Sometimes professors don’t; this is an article about intellectual property;
- * “Does Technology Fit in the Tenure File?” (J. Young). On whether creation of scholarly Web sites and electronic teaching tools should be counted in evaluation of faculty;
- * “The Deserted Library” (Carlson). On students abandoning reading rooms to research online or study at Starbucks;
- * “Judge Approves Sale of netLibrary’s E-Books to Nonprofit Library Group” (J. Young). On the Chapter 11 bankruptcy of the Enron of all e-book providers and its acquisition by the OCLC to protect the subscriptions of client libraries;
- * “Chameleon of the Computer Age” (Hodgkin). On internet reference editions by *Encyclopedia Britannica*, *American Heritage Dictionary*, and the *OED*;
- * “Are University Presses Producing Too Many Series for Their Own Good?” (Waters). That is, niches are nice but narrower can be a nuisance;
- * “Academic Press Gives Away Its Secret of Success” (Jensen). Or the logic of free online access to books to reduce the cost of marketing them);

- * “Great University Presses Make Greater Presidents” (Regier). According to the director of the University of Illinois Press (and who are we to question so worthy a maxim); and
- * (not least) “Thinking Like a Book Editor: Audience, Audience, Audience” (Rabiner and Fortunato). Or electronic publishing observes the fundamentals of already established reader-oriented protocols.

That’s a lot to think about. And there’s more, of course—a whole special issue of *Poets and Writers Magazine* (see Montfort), for instance, and an on-going discussion of E-zines versus print publications in the *Small Magazine Review* (McLaughlin) and of copyright issues as reviewed in the *Journal of Scholarly Publishing* (Spoo). Moreover, we can be assured that other issues will emerge in the future (e.g., Litchfield, Carlson, Leveen, Pfund, Foster, and Smallwood). I’ve given the headlines in no particular order except a roughly chronological one. Business and finance issues are there—and let me say no more about them, having said enough already. Teaching and research issues are there for the faculty as well as for students. And service is there for the institution and for the editor who thinks “Audience, Audience, Audience”! For a university press, like a faculty, the challenge that technology offers is both demanding and essential, galvanizing and liberating, as Jim Barker affirmed when he said: “We realize that we are in some new territory here and we like it. We like being in the new territory even though its confusing and we don’t have all the answers yet.”

So here’s my one Idea to lay beside the others today, the promised observation about an issue key to Clemson as a publishing house and to integrating technology in our strategic mission: *It’s all about writing when you get down to it*, writing literature as a pure or applied art or science, depending on one’s disposition, discipline, or audience. New technology offers additional options and means of reaching people with information (or literature, as I prefer), and it is the responsibility of an editor and editorial board to negotiate between writers and readers on principles and themes the press declares in its charter and comes to stand for in practice. An instance of such negotiation is the A. V. Williams book, *Tales of Clemson 1936-1940* (Clemson University Digital Press, 2002), which is a memoir by a former cadet and scientist at The Medical University. The manuscript passed muster when refereed by

the CEDP Advisory Board and won sponsorship from Dialysis Clinics, Incorporated, to support a student designer under the direction of an editorial staff including myself and Professors Frank Day (English) and Stephanie Adams (Library Special Collections). Both desktop and online platforms are being used to propagate editions of this 100-page book to its audience, with links to the Jewish Heritage Collection at the College of Charleston Library, and a foreword by President Emeritus Walter T. Cox, Class of '39. The sale of this book will support another book and another student. And so on and so forth.

The point of the example is not the business and marketing side of the venture, but the serendipitous and synergetic agency of individuals who collectively negotiated and, consequently, *made* the book. Technology is serving, not driving it. The medium is *not* the message, primarily. (See Epstein, "The Coming Revolution"; and McGann, "Literary Scholarship in the Digital Future.") Teaching is as consequential as learning is to the process. Certainly, the students who worked on this project learned the drill and discipline that texts and editors demand because an audience expects it; they also learned to apply computer skills in the lab that they learned in the classroom, either in the Master of Arts in Professional Communications program or elsewhere, especially "on the job." As a member of the literature faculty and a hands-on editor, I teach modern literature as well as writing in the core curriculum and then give this kind of instruction in the direction of our publication program. I work with four part-time editorial assistants on our journals (two from the literature and two from the professional communication graduate programs in the English Department at Clemson University), and I direct two MAPC graduate assistants and one undergraduate literature major at the Center for Electronic and Digital Publishing. In English, the "tech line" is not the Maginot line. The CEDP and digital press are on it, the "new territory" of which Barker spoke. It is becoming more and more imperative, to be sure, for faculty to get on that line and to work both sides of it. In English, a territory where the arts and humanities regularly coalesce and synthesize, it's not about writing (or communication) *and* literature, but about *writing literature*. And I dare say the work of each of our presenters today embodies that premise, working as they do on the cutting edge of their respective fields.

III

So it is my pleasure, *finally* (I say it again), to introduce you to a day's agenda that should be informative, interesting, engaging, possibly exciting, and occasionally demanding. I thank my friends Kathleen Yancey, Dixie Goswami, and Art Young for encouraging me to bring about an encore and sequel to last year's program. I thank Bob Becker for once again contributing the staff, facilities, and technical resources of the Strom Thurmond Institute. I thank my colleagues Karen Schiff, Catherine Paul, and Syd Cross for their part in today's events and/or in the parallel print studio workshops and slide presentations by Berwyn Hung, cited on page 3 of the program. Our sponsors have been quite generous this year, and I think it best to credit them as I go once through our line-up (for otherwise the attribution is collectively administered on p. 1 of the program). The Roy and Marnie Pearce Center for Professional Communication hosts our first session on Electronic Pedagogy for Teaching the Humanities and Composition, featuring Pamela Takayoshi on "Technologies, Identities and Agencies" and Todd Taylor on "A Methodology of Our Own." Professor Yancey, the Director of the Pearce Center, is the session's moderator. Professor Taylor is supported by the Platform for Collaboration Fund in the College of Architecture, Arts, and Humanities (hereafter referred to as "the College of AAH"), and the Pearce Center is standing lunch for all of the speakers.

In the afternoon, the University Vending Fund, the South Carolina Humanities Council, and the College of AAH will present, respectively, Professor Warwick Gould, Merry Pawlowski, and Jack Lynch in the session called Literary Studies and Digital Publishing. My friend, idol, and recent collaborator on *Yeats's Collaborations: Yeats Annual No. 15: A Special Number* (Palgrave, 2002) will keep you on the edge of your folding seats listening intently to his "Descriptive Bibliography and the Structure of Digital Editions: The Example of W. B. Yeats." And when Warwick is finished, Merry will dazzle you with "Virginia Woolf's Reading Notes for *Three Guineas*: An Online Archive and Edition." Having seen a version of this talk in Wales last summer, I had no idea at the time how relevantly it would play here after the September 11th terrorist attacks suddenly shifted the theme of our Presidential Colloquium from science and ethics to issues of war and peace. Nonetheless, Jack Lynch's talk on "Frankenstein: The Pennsylvania Electronic Edi-

tion” has been so eagerly anticipated that our endowed Campbell Chair (Professor Art Young) has also invested in him and is urging his entire Romantic literature class to attend, after introducing them to Jack once already—which is exactly the spirit and sort of audience that we want!

In the last two hours, our finale is brought to you by Clemson’s revered and beloved Professor Emeritus Dixie Goswami and Strom Thurmond Institute’s Research Associates Chris Benson and Tom Rourke. A Bread Loaf Rural Teacher’s Network Presentation is a treat and a surprise package replete with participating South Carolina Bread Loaf teachers and selected students. Last year’s Bread Loaf speaker so impressed my undergraduates that their effusive comments in Dr. Paul’s book mark it as a star attraction. I recommend them as reading, with, of course, the suggestion that the free hypermedia publication might be examined and studied for a wealth of information on libraries and digital publishing (at Winthrop University and the University of Michigan), on service and outreach teaching via the exemplary Romantic Circles Web site, on the James Joyce’s *Ulysses* and Emily Dickinson’s on-line library projects in progress, on a trilingual e-journal in architectural studies, on sources in humanities education on the Internet, and on on-going initiatives in communications and film studies. This year, Dixie’s teachers and students address the way student writing of all sorts—dialogues, letters, poems—may be stimulated and influenced by methods of composition by e-mail and publication in middle school class projects.

Taking notes on the entire colloquium, Jackie Grutsch McKinney, a graduate student at the University of North Carolina-Greensboro, has received sponsorship from the College of AAH, and she serves as an official liaison to our sister conference in Greensboro, on April 5-6, Technology in the College English Classroom: Literature, Culture, Pedagogy. UNCG has a reciprocal arrangement with our workshop coordinator and proceedings editor, Karen Schiff, so that we will have two capable agents participating in Saturday’s closing roundtable in Greensboro.

Therefore, Audience—Friends—you are cordially invited to participate in discussions with our speakers. As the program advertises (see p. [2], above), we wish to “engage the university and community in a discussion on the *actual* revolution taking place in ‘virtual reality,’ in classrooms, and in the dissemination of new knowledge that universities

dispense via electronic and digital media.” If you send me written responses to the presentations, I might just publish them, selectively and with the correspondents’ permission. My address is at the foot of the last page, and you’ll find my e-mail and personal web site linked to the CEDP site. The URL is printed in the program.

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