



CLEMSON
UNIVERSITY
PRESS

John
Morgenstern

BRITISH
LITERATURE
SURVEY

In the context of our course, critical thinking refers to:

- ✦ an understanding of how ambiguity in art and literature can be variously interpreted and how to make use of this ambiguity to develop an argument and to challenge arguments developed by others
- ✦ an understanding of how art and literature raise ethical, moral, philosophical, and religious questions and how to engage with these questions especially when doing so requires that we have to challenge our own beliefs, ideas, and perspectives
- ✦ the ability to compare and contrast art forms and texts
- ✦ the ability to analyze texts as well as our own responses to them
- ✦ the ability development and communicate arguments effectively in classroom discussions and in formal writing.

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✦ *Objective*

Recognize and implement strategies of argumentation to produce clear textual interpretations

CT Artifact: Exams

You will take two in-class exams in small groups of 2 or 3. You will be asked to extrapolate from multiple course readings and discussions and to offer textual analysis or to determine critical flaws in the logic of another critic's analysis.

✦ *Objective*

Identify or extrapolate connections among texts and contexts and their relevance to us today

CT artifact: Cultural Artifact

You will locate and analyze an artifact from the past 25 years that addresses a question raised by one of our course texts. Your artifact may take almost any form, including but not limited to: a political article, an advertisement, a legal document, a photo, a film, a rap song, a college prospectus, a website, or another work of art. The artifact may quote directly from the text or raise a common concept or moral quandary. You will submit the artifact along with a 2-page analysis of how the text bears on your artifact.

+ University Presses Don't

- Publish the College Newspaper
- Publish the Alumni Magazine
- Publish or Edit Student Writing
- Print Course Packs
- Offer Print Services
- Publish Websites
- Offer Design Services
- Oversee University Branding Standards
- Issue the University's Press Releases

ASSOCIATION
of UNIVERSITY
PRESSES



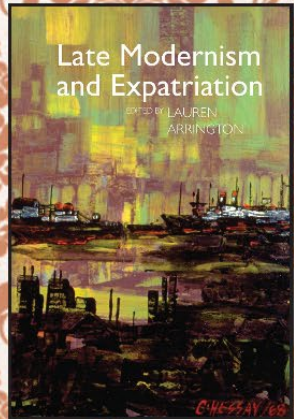
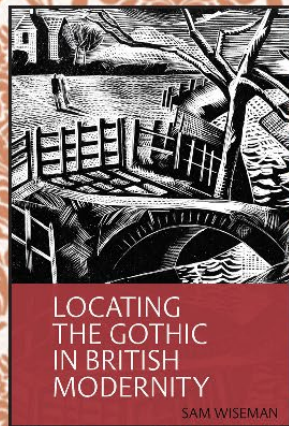
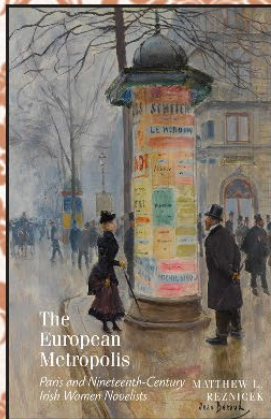
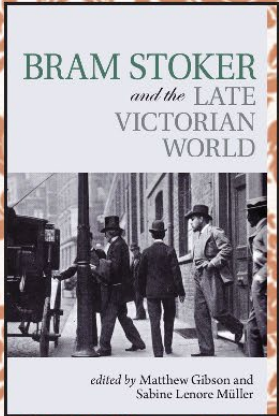
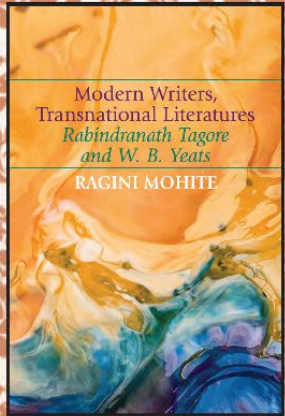
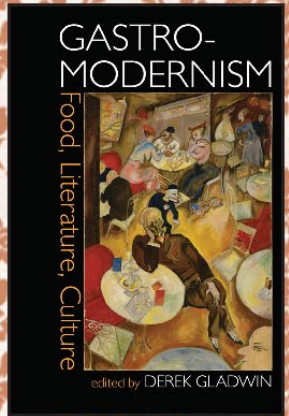
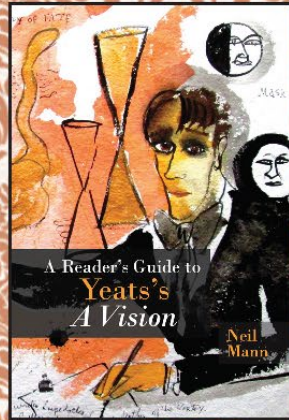
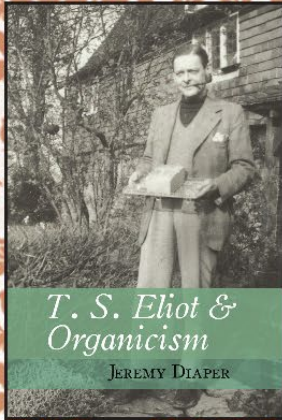
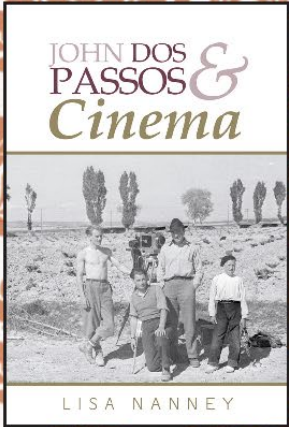
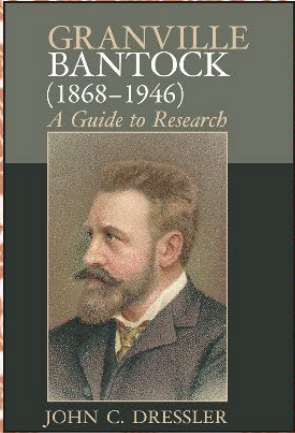
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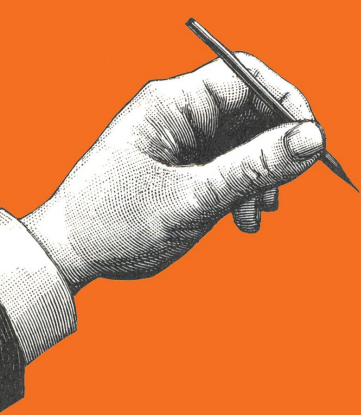
+ University Presses Do

- Publish Impactful Scholarship
- Shape Academic Fields
- Represent the University Worldwide
- Collaborate with External Partners
- Distribute Research Globally
- Increase Diversity in Scholarship
- Engage the General Public
- Provide Hands-On Learning
- Innovate with Technology
- Support Scholarly Communications

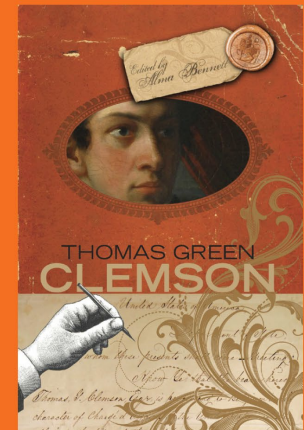
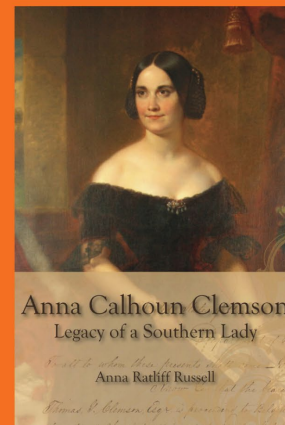
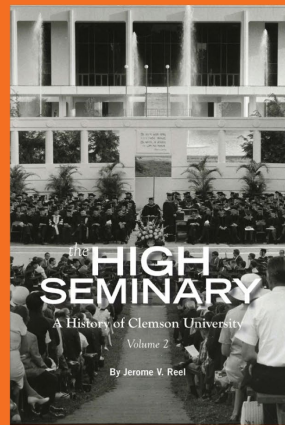
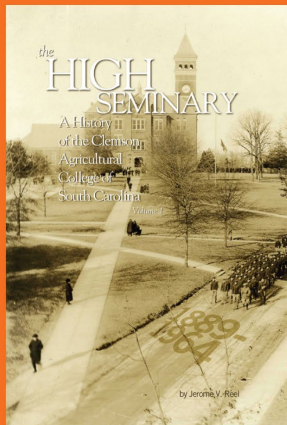
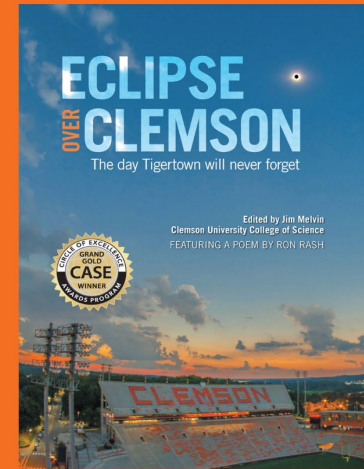
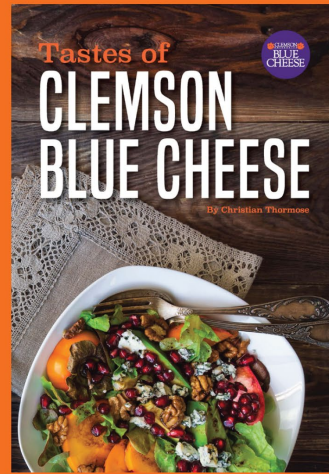


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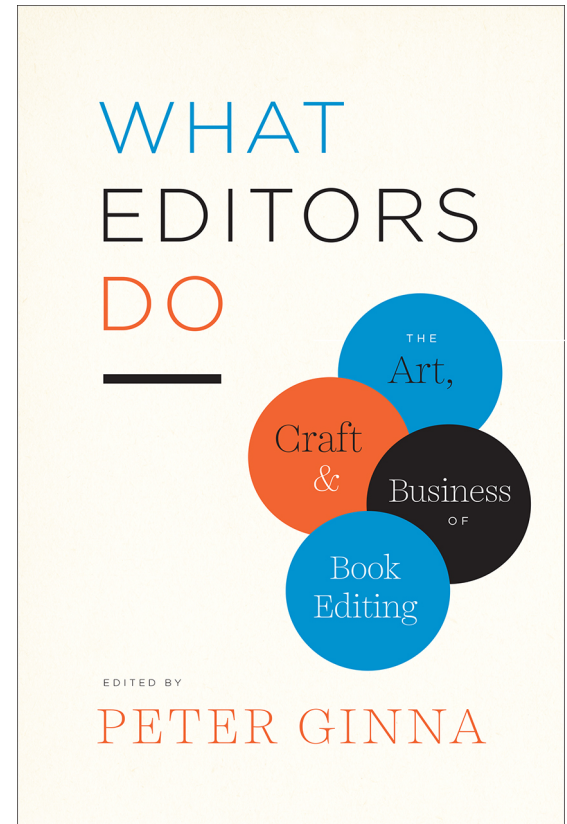
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Spring 2019
T/Th 9:30-10:45
Watt 218

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TAUGHT BY

DR. MORGENSTERN



COURSE DESCRIPTION

This course provides a hands-on introduction to book publishing. It distinguishes the roles of various publishing professionals from literary agents to in-house editors and introduces students to their first industry contacts. Major assignments will engage students in the process of publishing actual books in production with our university press and provide training in skills essential for landing an entry-level position in the industry.

Effectively, those enrolled in the course will serve as semester-long interns at Clemson University Press. After a brief overview of the industry and related technologies, class members will divide into “departments” (editorial, production, and marketing/publicity) and collaborate on a workflow for multiple, simultaneous, and ongoing projects.

COURSE SOFTWARE

Adobe Creative Cloud (available free via CCIT). Throughout the course, you will use InDesign, Photoshop, and Illustrator. Please download these applications now.

COURSE TEXTS

- *What Editors Do: The Art, Craft, and Business of Book Editing*, Edited by Peter Ginna; ISBN-13: 978-0226299976
- *The Chicago Manual of Style*, 17th edition (online version, available as an electronic resource via Clemson Libraries)

COURSE OBJECTIVES

in this course, you will:

Understand publishing as a collaborative, multi-stage process, develop a clear sense of the roles of various professionals across the industry, and achieve fluency in industry terminology.

Build a resume suited to an entry-level position in publishing.

Contribute to professional-quality publications throughout the manuscript-to-bound-book process (e.g. copyediting, design, typesetting, etc.) and concurrent marketing/publicity.

Identify and analyze central debates within the publishing industry as it adapts to a shifting technological landscape.

Achieve basic proficiency in industry-standard publishing software available via Adobe Creative Cloud, including InDesign, Illustrator, and Photoshop.

GRADE BREAKDOWN

COURSE PREPAREDNESS AND PARTICIPATION 20%

Come to class each day having read closely assigned text(s) and with some thoughtful things to say about them. Annotate your readings: underline or mark passages that jump out at you for some reason, respond to and ask questions about the text in the margins of the page, and track certain themes as they occur to you. You must participate actively in class discussions and workshops.

A fair number of our course sessions will be devoted to online and in-person discussions with industry professionals. You will develop questions to ask each speaker about their career path, day-to-day business in publishing, and advice for your own careers. Your questions should be engaged and engaging, not leading, i.e. ask “What brought you into the marketing department at your current company?” or “What do you look for on a job resume?” or “What’s a common question during a job interview in publishing?” not “How do I get a job at your company?”

INTERVIEW QUESTIONS 20%

Once we have established a basic foundation in the operations and departments common in the publishing industry, we will divide into departments: editorial, production, and marketing/promotion. You will collaborate closely with members of your department on a number of tasks as per the current needs of Clemson University Press. Your work will contribute to real publications—it must be professional quality. You will work together to accomplish goals, meet deadlines, and raise one another to the highest possible standard.

COLLABORATION & LEADERSHIP 20%

Throughout the semester, you will build a publishing resume. You will record your accomplishments, keep track of the software proficiencies you acquire, and document your own progress. Ultimately, the resume will demonstrate your engagement with the course material. You will have a “performance review” at the end of the semester during which we will discuss your work, your key strengths, any areas for improvement, and your career path.

RESUME 40%

CLASS & UNIVERSITY POLICIES

LATE SUBMISSIONS

Publishing is a deadline-based industry, with each step in the broader process scheduled for months or years in advance. You are expected to prioritize assignments for this course as you would any other in order to keep each project on target and the whole team operating on schedule. However, delays are sometimes part of the process. What’s important: anticipate and communicate delays in advance, ask for help, reach out to your department and to me for guidance. Failure to act professionally with respect to deadlines will affect your final course grade.

This is a Clemson Thinks2 (CT2) course. Our class discussions and course readings are designed to introduce you to the fundamental concerns and operations of modern publishing while increasing your critical-thinking skills. Much of your work for the press will require critical thinking: problem-solving; reasoning through technical problems; and evaluating (and improving) the quality and effectiveness of manuscripts, design templates, and advertisements.

CLEMSON THINKS2

DISABILITY PRIDE & CULTURE

Wondering if you’re disabled? To me, disability encompasses folks with physical disabilities, people with chronic illness, folks who are mentally ill/psych survivors, neurodivergent people, deaf or hard-of-hearing people, and those of us who are some or all of the above. So if you are disabled, hello and welcome! You join the legacy of disabled poets including Homer, Milton, Pope, Byron, Dickinson, and many more. If you require accommodations due to barriers in the structure of facilities, course design, technology, or other resources, please let me know, and make an appointment with Student Accessibility Services (phone: 864-656-6848; studentaccess@lists.clemson.edu; Suite 239 in ASC).

The Blow Up

Wendy Lee

A classic exercise in the closeness of close reading.

Genre: *any, especially fiction*

Course Level: *any*

Student Difficulty: *easy*

Teacher Preparation: *low*

Class Size: *any*

Semester Time: *any*

Writing Component: *none*

Close Reading: *high*

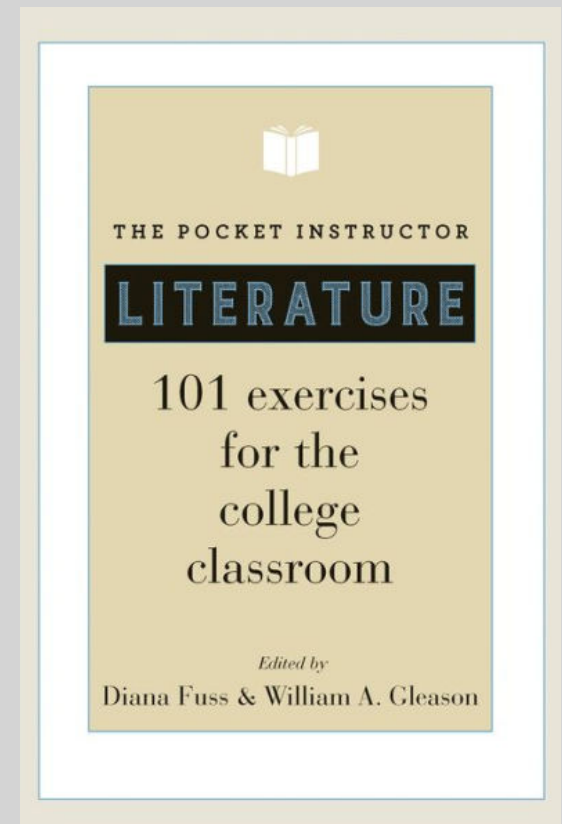
Estimated Time: *25 to 35 minutes*

EXERCISE

Choose a passage of no more than two hundred words from the text that your class is reading. It may help to choose a particularly idiosyncratic passage that can stand apart from the rest of the book, like a dream sequence in *Jane Eyre* or a single conversation in *Pride and Prejudice* that reads more like a film script than a novel. Format the passage on a handout so that it looks like a page from a children's book: 14-point font and at least half-inch margins all around the text. Feel free to experiment with the way the passage looks on the page. (Get creative with that Microsoft Word toolbox!)

After distributing the handout, instruct your students to take advantage

Invitation to
Collaborate:
Call for
Contributions





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