

TO SENATE CONSENT AGENDA 2/19/01
SENATE APPROVED 3/6/01

NEW AND REVISED COURSE COVER SHEET 100, 200, and 300-Level Courses
University Curriculum Committee 2000-2001

INITIATOR Ron Fortune DEPARTMENT English DATE 9-24-00

Refer to New Course or Revised Course Proposal Instructions. In the space below, provide exact catalog copy including title, semester hours, semesters offered, prerequisites, and course description (20-word limit).

ENG 354: Literary Publishing in Theory and Practice. 3 sem. hrs. F, S. C or better in English 100 and jr./sr. standing or cons dept chair req. Focus on issues that have shaped contemporary literary publishing.

Proposed action: Please read all statements below and check all that apply.

New Course: See "New Course Proposal Instructions." Check below all that apply.

Contains some portion of one or more former courses(s), course may not be repeated for credit.*

Contains some portion of one or more former courses(s), course may be repeated for credit.*

*Specify courses being displaced by this course: _____, _____, _____, _____.

Revised Course: See "Revised Course Proposal Instructions." Check below all that apply.

Number Level Title Hours Prerequisite(s) Content Structure (lecture/lab).*

Contains some portion of one or more former courses(s), course may not be repeated for credit.*

Contains some portion of one or more former courses(s), course may be repeated for credit.*

*Specify courses being displaced by this course: _____, _____, _____, _____.

Deleted Course: See "Course Deletion Instructions." Check below all that apply.

Course has been replaced by new course number, which is _____.

Course has not been replaced or supplanted.

General Information: Please read all statements below and check all that apply. See also appropriate checklist.

General Education proposal. See Council for General Education Guidelines. (route to C.G.E.)

Course should be considered for the IAI General Education Core

Course is required in a Teacher Education Major, Minor or Sequence (route to C.T.E.)

Required in Major/Minor; specify _____.

Course to be offered only for Credit/No Credit.

Distance Education Course: 1. offered as distance education course only, 2. varies by semester;

3. multiple sections, one or more of which may be offered as distance education

Cross-listed; Departments offering course _____, _____, _____, _____, _____.

Previously offered (including temporary courses) as _____.

Students may repeat this course more than once for credit for a maximum of _____ hours.

300-level course may be offered for Graduate Credit.

Materials Fee form attached or Materials Fee previously approved.

1. _____ Department Curriculum Committee Chair	_____ Date Approved	5. _____ Council on General Education	_____ Date Approved
2. _____ Department Chair	_____ Date Approved	6. _____ Teacher Education Council Chair (10 copies to the Dean of the College of Education)	_____ Date Approved
3. _____ College Committee Chair	_____ Date Approved	7. _____ University Curriculum Committee Chair (8 copies to Undergraduate Studies for UCC review; 3 copies if for technical review only)	_____ Date Approved
4. _____ College Dean	_____ Date Approved	8. _____ GRADUATE SCHOOL (300-level courses desiring graduate credit) (8 copies to the Graduate School)	_____ Date Approved

Illinois State University
Department of English

Catalog Description:

ENG 354: Literary Publishing in Theory and Practice. 3 sem. hrs. F, S. *C or better in English 100 and jr./sr. standing or cons dept chair req.* Focus on issues that have shaped contemporary literary publishing.

Course Rationale:

ENG 354, Literary Publishing in Theory and Practice, will be a required course in the undergraduate sequence and the graduate concentration in Literary Publishing. All students in both programs will be required to take the course. Only the students with graduate standing are eligible to receive graduate credit for the course. It is intended to tie together the aesthetic and theoretical material students will study in much of their course work with the practical experience they will gain in their professional internships.

Students enrolled for graduate credit will be expected either complete an additional research project or to complete the significantly more elaborated versions of the assignments that undergraduates complete.

For undergraduates, prerequisites include a C or better in English 100 and jr./sr. standing or consent if the English Department chair. For graduate students, the prerequisite is graduate standing. The prerequisites in both cases are consistent with what is expected for other 300-level courses in the English Department. They are there to ensure that students have demonstrated a level of performance in their prior academic work that will increase the chances of their success in this course.

The course will ask students to explore the ways various literary publishers, in the past and in the present, have negotiated the tensions between art and commerce. Publishers have traditionally seen themselves as cultural gatekeepers, making sure that worthy literature reached a reading audience and weeding out inferior work. That role, however, has never been free of concerns about generating profits or of parochial or timid tastes masquerading as objective critical judgment. Students will come to conclusions about how specific publishers' decisions have affected literary history and how commercial considerations affect what literature is available to reading audiences. They will be able to apply this knowledge to issues they will encounter in their professional internships.

In studying such issues as author's risk/royalties in literary publishing; piracy and the international copyright; problems of distribution; censorship; the idea of publishers as cultural gatekeepers; the role of bookstores; and the future of literary publishing in the computer age, students will come to conclusions about how these historical problems and the publishers' solutions to these problems continue to affect the way publishers operate today. For example, the problem of distribution—how to get a book into the hands of its potential readers in geographically dispersed marketplaces—has led to a number of solutions—including book clubs, the mass-market mall stores, the Borders and Barnes and Noble superstores, and e-stores such as Amazon.com—that have had important effects on the publishing industry as a whole.

Sample Syllabus
Illinois State University
4240-Department of English
Literary Publishing in Theory and Practice
ENG 354 3 Hours
Submitted 11-28-00

Catalog Description:

ENG 354: Literary Publishing in Theory and Practice. 3 sem. hrs. F, S. *C or better in English 100 and jr./sr. standing or cons dept chair req.* Focus on issues that have shaped contemporary literary publishing.

Overview of the Course: In this seminar-style course students will be introduced to some historical contexts and imp continuing issues in U.S. literary publishing, including: author's risk/royalties in literary publishing; piracy and international copyright; problems of distribution; censorship; the idea of publishers as cultural gatekeepers; the of bookstores; the future of literary publishing in the computer age. Class meetings will center on students' res presentations. Each student will be responsible for researching one publisher: he or she will survey the history the publisher, define its philosophy of literary publishing, analyze its lists of books, come to some conclusions the match between publishing philosophy and published books.

Goals: In this course students will become conversant with the history of literary publishing in the U.S., with the theoretical, aesthetic, and practical issues that have arisen from that history, and with the ways these issues hav constructed contemporary debates about literary publishing. They will assess a variety of publishing philosopl and articulate their own philosophy.

Content Outline

Section 1, Week 1-5: The Nineteenth Century: In this section of the course, students will be introduced to the histor literary publishing in the nineteenth century and to the following issues: the role of publishers as cultural gatekeepers; the tension between aesthetic and commercial concerns; royalties/risk of publication; piracy; cour of trade; the international copyright.

Assigned readings in Charles A. Madison, *Book Publishing in America*; Lewis A. Coser, Charles Kadushin, an Walter W. Powell, *Books: The Culture and Commerce of Publishing*; and Donald Sheehan, *This Was Publishin, Chronicle of the Book Trade in the Gilded Age.*

Students will choose presentation topics from among the following publishers: Wiley and Putnam; Ticknor and Fields; Harper and Brothers (19th-C); Charles Scribner (19th-C); W. H. Appleton; Thomas Y. Crowell; Roberts Brothers; James R. Osgood; Little, Brown (19th-C); J. B. Lippincott; the fine presses.

Section 2, Week 6-10: The Early Twentieth Century: In this section of the course students will be introduced to the history of literary publishing in the first half of the twentieth century, with special attention to the side-by-side histories of the major commercial publishers and the noncommercial expatriate presses. Attention will be paid the following issues: marketing and distribution; book clubs; censorship; the challenge of the avant-garde.

Assigned readings in Charles A. Madison, *Book Publishing in America*; Lewis A. Coser, Charles Kadushin, an Walter W. Powell, *Books: The Culture and Commerce of Publishing*; Robert McAlmon, *McAlmon and the Losi Generation: A Self-Portrait*; and Robert Dana, *Against the Grain: Interviews with Maverick American Publish*

Students will choose presentation topics from among the following publishers: Charles Scribner (20th-C); Hor Liveright; Doubleday; E. P. Dutton; George Doran; B. W. Huebsch; Alfred Knopf; Alfred Harcourt; Viking; Random House; Simon & Schuster; Black Sun; Contact Editions; Three Mountains; New Directions.

Section 3, Week 11-15: The Late Twentieth Century: In this section of the course students will be introduced to the history of literary publishing in the second half of the twentieth century, with special attention to the side-by-side histories of the conglomeratization of commercial publishing and the burgeoning nonprofit publishing movement. Attention will be paid to the following issues: the merging of publishers; publishing as part of megacorporation; mall and super bookstores; the NEA and foundation funding.

Assigned readings in Robert Dana, *Against the Grain: Interviews with Maverick American Publishers*; Thomas Whiteside, *The Blockbuster Complex: Conglomerates, Show Business, and Book Publishing*; Ben H. Bagdikian, *Media Monopoly*.

Students will choose presentation topics from among the following publishers: Time Warner; HarperCollins; Bertlesman; Black Sparrow; City Lights; Fiction Collective/FC2; Dalkey Archive; Sun and Moon; Coffeehouse; Feminist Press; Storyline.

Section 4, Week 16: The Future: In this section of the course students will discuss the future of literary publishing, especially the implications for publishing of new technology.

Assignments: Students will be evaluated on their contributions to the class discussions (15%); research presentation (40%); a midterm exam (15%); a final exam (15%); final 10-15 pp. paper (15%).

Grading Scale:

A = 90-100
B = 80-90
C = 70-80
D = 60-70
F = 59 and below

Bibliography

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- Sifton, Elisabeth. "The Truth about the A.B.A." *Nation* 7 June 1993: 763-66.
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**DEPARTMENT CURRICULUM COMMITTEE AND COLLEGE CURRICULUM COMMITTEE
REVIEW CHECKLIST--NEW UNDERGRADUATE (100/200/300) COURSES
2000-2001**

Check the following information for both INCLUSION and QUALITY. If items are not included, the proposal should be returned to the proposing department. NOTE: Items like course title, semester hours, etc. must match exactly each time they are mentioned.

Cover Sheet

- Correct cover sheet: 2000-2001 New and Revised Course Cover Sheet
- Initiator, department name, and date
- Course number and title
- Semester credit hours and semesters to be offered
- Prerequisites and other restrictions (required or recommended)
- 20-word catalog copy course description
- Proposed action correctly checked
- DCC Chair and Department Chair signatures
- CCC Chair and Dean signatures
- CTE Chair signature, if appropriate
- CGE Chair signature, if appropriate

Part A: Prerequisite and Other Catalog Information

- If new course is to be a requirement in a major, minor, or sequence, Program Change Proposal is attached.
- NA If for Teacher Education, explanation is included on course fit within the COE Conceptual Framework.
- NA Other changes in catalog copy indicated, if any
- NA Description of consequences of above changes in catalog, if necessary
- NA Explanation (brief) of each prerequisite
- NA Hidden prerequisites

Part B: Syllabus

- Institution Name
- Department name, prefix, course number, course title, semester hours credit
- Date of proposal/syllabus preparation
- Contact hours, including any laboratory or studio hours
- NA Prerequisites and other notations such as Materials Fees
- Catalog description (20-word limit)
- Course overview (paragraph description of course)
- Specific student outcomes as a result of course participation
- Topical outline; required and optional texts and/or readings
- Required student tasks/assignments, such as papers, projects, or community experiences
- Student performance evaluation methods, including grading scale
- Bibliography (if dual 300-level course)
- NA Delivery system (if unusual)
- Any additional supportive materials

Part C: Attachments

- NA Letter(s) of concurrence from affected departments (eg., if subjects overlap) or statement that letter(s) could not be obtained.
- NA Request to Charge/Change/Delete a Materials Fee form, if necessary

Course Previously Offered as an 89/93/97

- NA Copy of original 89/93/97 proposal/brief discussion of course modifications
- Curricular rationale for permanent offering
- NA Enrollment history (semesters offered and number of students)

Signature of DCC, CCC, or UCC Reviewer/Date

Comments of Reviewer: