HU5091 Writing for Publication

Fall 2003 11:05-11:55 a.m. Professor Gill, PhD
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Office location: Office hours: 2:05 p.m. (generally answered Walker 327
to 2:55 p.m. MWF once a day M-F)

CATALOG DESCRIPTION: Practice in writing to the requirements of professional publications and in identifying the rhetorical considerations of writing for different publications.

TEXT: Publishing in Rhetoric and Composition, Gary A. Olson and Todd W. Taylor

SUGGESTED READING: Elements of Style, Strunk and White
MLA Handbook (not applicable to all fields)
a good dictionary

COURSE OBJECTIVES:
1. To engage the student in active inquiry into questions about how to be happily published.
2. To foster in the student the habit of accuracy and thoroughness.
3. To foster continued networking.
4. To expand and enhance the student's effective use of our library and any other library.
5. To enhance the student's skills as an effective grantsperson.
6. To encourage and guide the student in preparation of a publishable document.

Mon. - August 25--Introductions of ourselves, course expectations, filling out of biographical information on index cards, distribution of syllabi. The last 30 minutes, we will go to the library (if possible) and look up three journals related to our publishing interest. Please read these prior to coming to the next class.

Wed. - Aug. 27--Share with us the editor's expectations in the three journals you read or skimmed. What is the rhetorical style? Is the journal theoretically based? How many copies do they require? Do they want a disk with the first submission? What software? What style of documentation? (Crucial before writing) Word length? (Also very crucial in planning your piece)

Fri. - Aug. 29--Please bring a one-page working draft of the bibliography you plan to turn in with your final draft of your publishable paper. (May we each have a copy?) It is assumed that you may expand/delete/change this by the end of the semester. I always try a mix of books, articles, personal interviews, newspaper and magazine articles (as opposed to refereed) and some Internet sources. (I do want to caution you that too many garden variety Internet sources will send up an automatic red flag to a reader who will automatically turn to that first. Many Internet sources are not reliable, as well.) A general website that is reliable is Lexis Nexis, especially for the law. For Humanities, I recommend the MLA Bibliography as well as some others we will discuss.

Mon. - Sept. 1--LABOR DAY RECESS
Wed. - Sept. 3--Chapter I, "Breaking the Print Barrier: Entering the Professional Conversation," Christina Murphy, 5-17.

(next page, please)
Fri. - Sept. 5--Discussion of tone in the cover letter. The editor's response. I will share letters I have written to editors as well as those they have written to me. Begin, in class, to write a letter to an editor. You may handwrite this if you do not have a laptop.

Mon. - Sept. 8--Please bring a cover letter and a one-page résumé to class to share. (These should be typed.)

Wed. - Sept. 10--I will discuss my own grantsmanship—those with the Rockefeller Foundation, the National Endowment for the Humanities, the Smithsonian Institution, and the four Faculty Scholarships I have won at Michigan Technological University. We will, if time permits, look at the September MLA Directory for 2003, for a list (with more information) about a number of grants available in the Humanities.

Fri. - Sept. 12--A full hour visit from/with Dr. Brenda Cross, Development Officer, Michigan Technological University's Office of Sciences and Arts (Basic techniques of grantsmanship). I am suggesting that half of the half of the hour be used for your questions.

Mon. - Sept. 15--Ms. Jen Potter of Carnegie-Mellon University, Non-Academic Publishing. Again, I am suggesting that half of the hour be devoted to your questions.

Wed. - Sept. 17--In class, work on your plan (outline) for your publishable project.

Fri. - Sept. 19--Please present your plan to us. (May we all have copies, please.) I need a clear thesis sentence, with three major points you will use to illustrate your main idea. (May I get your ideas as to how you think I may best grade—I can grade you in stages or give 50% on the final.)

Mon. - Sept. 22--"The Edited Collection, A Scholarly Contribution and More," Hawisher and Selfe, 103. I will bring at least one of the edited collections to which I have contributed. (For those in academia, the collaborative effort at some institutions counts less than a single-authored book.)

Wed. - Sept. 24--Discussion of time frame for a book, including research, writing of the book, correspondence, places of research (I'll share some of the places where I have done research), libraries where we are and those where we are not.

Fri. - Sept. 26--"From Dissertation to Scholarly Monograph: Meeting Professional Expectations," Hourigan, 75.

Mon. - Sept. 29--Draft I of your project should be presented to the class. We will need copies. Often, I have very few pages when I start a piece, so it is not expected that this draft would be long. You should have your bibliography and at least two pages, along with your plan.

Wed. - Oct. 1--Cushion for possible revisions of Draft I. (I find that I can write much more after my reader (Dr. Grimm) gives me a response.) A reader is critical to every writer! So is reading. I am going to ask what you read and offer a list.
Fri. - Oct. 3--We will continue to talk about what we read and what we need to read in order to become more effective writers. Travel is also essential. I imagine that you might argue that Emily Dickinson never left Amherst. We will also discuss negotiating a book contract, negotiating the copyright (if you can), obtaining permission letters, fees for quotes, photos, caricatures.

Mon. - Oct. 6--YOM KIPPUR
"Work Habits of Productive Scholarly Writers," Boyce, 211. I write two pages a day. I don't think that most people can write more, on a sustained basis.

Wed. - Oct. 8--Promotion and Tenure Guidelines at More Than One Kind of University.

Fri. - Oct. 10--Perils and Promise of the Research Interview: my own experiences with Leonard de Paur, Morgan Freeman, Abram Hill, Owen Dodson, Fred O'Neal, R. Gilder, James Earl Jones and Frances Lee. (I really want to stress the need for a transcriber—a really good one and the financial cost of obtaining one who builds your project into his/her time.) I wish to encourage the strong possibility of an office assistant who will help you keep track of your files, often not possible, but a real plus.

Mon. - Oct. 13--ANOTHER DRAFT OF YOUR FINAL PUBLISHABLE PAPER, PLEASE (You should now have at least four pages.)

Wed. - Oct. 15--ANOTHER DRAFT, PLEASE

Fri. - Oct. 17--"Scholarship and Teaching: Motives and Strategies . . . ," Richard Gebhardt, 35. Tell my personal story with Gebhardt as my editor of CCC piece, 1992. I will also mention the importance of networking with editors at academic conferences.

Mon. - Oct. 20--Grammar Review

Wed. - Oct. 22--Publishing in the Legal Profession, Attorney Valorie Troesch, Corporate Services, Michigan Tech. (Again, I hope there will be time for questions.)


Mon. - Oct. 27--Grammar Review.

Wed. - Oct. 29--In class, work on a three-page proposal for a book.

Fri. - Oct. 31--Continue to work on a three-page proposal for a book.

Mon. - Nov. 3--THREE-PAGE BOOK PROPOSAL DUE. (Grade assigned.)

Wed. - Nov. 5--Grammar Review

Fri. - Nov. 7--Begin, in class, working on a grant proposal to support your research. (Four pages, maximum.)

Mon. - Nov. 10--Continue to work on grant proposal. (I should mention that your basic bibliography may be used here.)

Wed. - Nov. 12--Grant proposal in progress, in class.

Fri. - Nov. 14--GRANT PROPOSAL DUE! (Maximum of four pages, excluding the bibliography.) Grade assigned.

Mon. Nov. 17- Friday, Nov. 21--Private office assistance with each student, ideally one hour per student.
Mon, Nov 24--Friday, Nov. 28--THANKSGIVING RECESS

Mon, Dec. 1--Professor available for assistance with your final draft of a publishable work.

Wed.-Dec. 3--Professor available for assistance with your final draft of a publishable work.

Fri. - Dec. 5--In classroom, please present the final draft of your publishable piece. This should be ten pages. This is not a firm rule. I think it is a good number for inexperienced writers. It should not exceed twenty pages. (Grade of some kind may be given.)

Mon. - Dec. 8--Final drafts still being presented. These may be done on overhead. Under the ADA, I respectfully request a paper copy, with size 14 font.

Wed. - Dec. 10--Cushion for bad weather.

Fri. - Dec. 12--TBA

Monday, Dec. 15-Friday, December 19--Final Exams.

Mid-Year Commencement, Saturday, Dec. 13, 2003

GRADING POLICY: I will count the final project as 50% of your total grade. I am asking your input as to how you wish to have this graded. Do you wish for me to wait until the final presentation? Or do you wish partial grades at each stage (bibliography, plan, each draft)? The book proposal will count 25% of your grade and the grant proposal will count 25%. I grade holistically, per paper and do not use a point system for each and every item. Such, in my opinion, is legalistic and works against the student, especially one who improves as the semester progresses.

FINAL EXAMS: There is no examination of any kind in this class.

ATTENDANCE POLICY: I expect you to be reasonable about absences. My rule of thumb is three. After that, I expect the reason to be very serious and urgent--illness, job searches, urgent business, death in the family or death of a close friend. You can almost pass this class by showing up. Knowing that several of you are extremely busy, I have built much of the work right into the class hour.

GRADING CRITERIA: Attached on the next page.

Thank you for choosing my class!

N.B. It is essential that all work be double-spaced. This is a rule of many editors. I also require a size 14 font. I cannot read pencil, even of the roughest draft done in class. When writing in class (if you do not have a laptop), please use ink, only.
GRADING CRITERIA
Glenda E. Gill

No set of criteria can include all the characteristics of every forceful and convincing piece of writing or speaking. However, the purpose of this form is to help you learn to incorporate certain elements of effective communication in all your papers and speeches.

CONTENT
Central idea: clear; limited; implications of situation carefully considered? adapted to audience? Support: sufficient, relevant? specific? sources attributed as needed?

ORGANIZATION

EXPRESSION
Tone: indicates involvement with subject? (I hold that tone is the single most important element in writing.) Appropriate to purpose and audience? Appropriately maintained? Sentences: clear? concise? varied? patterns suitable for reading and/or listening? Word Choice: accurate? appropriate to audience?

DELIVERY
Conveys involvement with audience and subject: animation? (Is your delivery alive and enthusiastic?) Are gestures appropriate? Do you have too many gestures? Are they overdone? Eye contact? Too much reliance on notes? Are you familiar with the piece you are presenting? Voice: articulation clear? appropriate projection? intensity? rate?

MECHANICS (Writing and speaking)
Punctuation? Spelling?
Usage: tense? subject-verb agreement? (This can be very serious.) Do you write in fragments? (This is a serious problem.)
Documentations: form correct? We use the MLA Handbook as our guide. It can be purchased. I recommend the Fourth Edition. It is also available on the World Wide Web. It is in the library and in The Writing Center.