

MAKING BOOKS:
INTRODUCTION TO BOOK EDITING AND PUBLISHING
ENWR 3500 (Topics in Advanced Writing and Rhetoric)
Section 003 (12 p.m. / New Cabell 64)

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**You can text me any time of day.*
I will only receive/respond to texts M-F, 9-5 pm
Please include your full name and course section
number in your first message.

ABOUT THE COURSE

Questions to Ask:

- How does today's book publishing industry function, and to what ends?
- What does it mean to edit a text?
- How does editing change your understanding of what "a text" is?
- Why do we edit in the ways that we do?
- What's at stake in book editing for ownership, collaboration, and public engagement?

Course Description:

Students in *Making Books* (ENWR 3500) will gain a broad view of book editing and publishing in the 21st century, as well as hands-on experience with developmental, substantive, and copy editing. This course demands attention to both practical application and meaningful philosophy, challenging students to perfect the methods of editing but also to consider the urgent implications of editorial intervention.

Editing changes texts, but it also changes the people involved--authors, editors, and reader. To push toward robust understanding and advanced skill, students will work through readings and assignments that get them working with real texts at multiple levels, all in the context of today's book industry. Students will work in pairs and groups to perform developmental, substantive, copy edits, and revisions on well-known but contested manuscripts.

By the course's end, students should have established their own editorial philosophy, along with a digital portfolio and work samples should they wish to pursue editorial work beyond the class.

Appropriate for aspiring publishing professionals, but also for anyone who simply wants to better understand the often-hidden lives of books-in-progress, or to take their writing skills to a new level.

What You Should Expect from This Course (i.e., "Course Outcomes")

If you truly engage this course (i.e., don't just try to skate through it), you should come of it with:

- broader and richer understanding of the "life" of texts,
- some dual understanding of the ideals and practicalities involved in book production,
- a stronger sense of your own mind and voice,
- increased respect and care for others' minds and voices,
- improved facility with writing at multiple levels (from concept through big-picture organization to line-level style), and
- a flexible toolkit for approaching writing across genre and situation.

Required Materials

*Print recommended; e-copies acceptable.

- Jason Epstein, *Book Business: Publishing Past, Present, and Future*, Norton, 2002.
ISBN-13: 978-0-39332-234-7.
- Carol Fisher Saller, *Subversive Copy Editor*, University of Chicago, 2016.
ISBN-13: 978-0-22624-007-7.
- Peter Ginna, *What Editors Do: The Art, Craft, and Business of Book Editing*, University of Chicago, 2017.
ISBN-13: 978-0-22629-997-6.

Library Materials

These are resources either open or on print reserve through the UVA libraries. You may choose to purchase copies if you wish; some are out of print and expensive/difficult to find, some are cheap and easily available. You will be assigned some to look at more closely than others.

The course reserve list is available online at <https://search.lib.virginia.edu/coursereserves/ENWR%203500?instructor=Nobles,%20Heidi>; you will be able to check these out in Clemons for 3-hour periods.

- *Chicago Manual of Style*, 17th edition, University of Chicago, 2017.
ISBN-13: 978-0-22628-705-8
- Scott Norton, *Developmental Editing*, University of Chicago, 2009.
ISBN-13: 978-0-22659-515-3
- Raymond Carver, *Collected Stories*, Library of America, 2009.
ISBN-13: 978-1-59853-046-9.
- Stephen King, Doubleday, *The Stand*, 1978.
978-0-38512-168-2.
- ---, *The Stand*, Doubleday, 1990.
ISBN-13: 978-0-38519-957-5.
- Harper Lee, *Go Set a Watchman*, Harper One, 2015.
ISBN-13: 978-0-06240-985-0
- ---, *To Kill a Mockingbird*, Lippincott, 1960.
- Karen Hall, *Dark Debts*, Random House, 1996.
ISBN-13: 978-0-67945-146-4.
- ---, *Dark Debts*, Simon & Schuster, 2016.
ISBN-13: 978-1-50110-411-4.

UVA WRITING CENTER

The UVA Writing Center is a writing resource staffed by graduate and undergraduate student tutors and available to all UVA students. Tutors work one on one with students in 50-minute appointments and can help with drafting, revision, argument structure, and other special concerns. Several Writing Center tutors are trained to work with non-native speakers of English. Do note that although they can offer help at every stage of the writing process, they do not offer proofreading or editing services. Their concern is not to “clean up” your specific paper, but to help you become a better writer overall. During Fall 2020, you can sign up for synchronous or asynchronous online consultation. You can learn more at <https://writingcenteratuva.wordpress.com/>.

OFFICE HOURS AND CONTACT INFORMATION

Please feel free to drop by during my office hours or to make an appointment for other times. I will not be on Zoom by default, but I am happy to log on upon request.

For short notes, the best way to reach me is by text message. I check these regularly during business hours (M-F, 9-5) and can usually respond within a few hours. For longer communications, I also check email regularly during business hours and will do my best to respond to your emails within 24 hours. You may drop hard-copy mail at the English office (Bryan Hall 326), and the staff there will see that it gets to my mailbox.

I will release course announcements/updates via Collab. You will need to configure your Collab account to make sure you receive announcements quickly.

COURSE POLICIES

Attendance

Attendance and active participation is required throughout the semester. You will need to participate in class prepared (having completed all reading/writing assignments in advance) and ready to engage the day's activities, which may be solo or collaborative.

In most cases, the standard attendance policy will apply as follows:

- Any student is allowed one week of absences for any reason, which in this class means three class sessions.
 - You should use these for typical illness or personal leave.
- If you miss more than 2 class periods without contacting me, I may refer you to the Office of the Dean of Students out of concern for your safety.
- If you miss more than 6 class periods, you should withdraw from the class; otherwise, you will fail the class.

*Exceptions:

If you have outstanding circumstances that you believe warrants attendance accommodations, please see me as early as possible to discuss whether those are appropriate. These usually arise connected to the following:

- serious illness
- varsity sports travel or other travel in which you officially represent the University
 - **Varsity athletes must, at the beginning of the semester, present the professor with a document making clear how many classes they will miss.
- religious observances
- conflicts, crises, or obligations beyond the student's control, including medical, personal, or financial crises
 - **NOTE: I do not need or accept medical notes; please do not provide them.

Late Work

Work will be due at the beginning of class and will be considered late thereafter. If you know you will be missing a class, you must submit the assignment ahead of time to receive credit. During collaborative projects, much late work will be unusable and will therefore receive a grade of “zero.” In most other situations, extensions are available; work submitted late without an extension will receive a one-time, flat penalty of 10%. You must arrange extensions **PRIOR** to the assignment due date in order to avoid late penalties.

Class Conduct

Our classroom is a place for the free exchange of ideas in an environment of mutual respect. Students whose behavior distracts or disrespects others will be asked to leave and will be counted absent.

Disclosure Statement:

Please be advised that I, as with most UVA employees, am considered a “responsible employee”—that is, if you disclose to me information that falls under Title IX, I am legally required to report that information. Primarily, this means I have to report harassment and interpersonal violence; I am also responsible for reporting many forms of self-harm and criminal activity. If you still want to talk with me, I am happy to be a resource, but if you want to talk to someone who does *not* have the same obligation to share your information, I can also refer you to others who are designated “confidential employees.” You can find a list of these confidential resources at <https://eocr.virginia.edu/chart-confidential-resources>.

Accommodations Statement:

It is my goal to create a learning experience that is as accessible as possible. If you anticipate any issues related to the format, materials, or requirements of this course, please meet with me outside of class so we can explore potential options. I am happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity. If you have a disability, or think you may have a disability, you may also want to meet with the Student Disability Access Center (SDAC), to request an official accommodation. You can find more information about SDAC, including how to apply online, through their website at sdac.studenthealth.virginia.edu. If you have already been approved for accommodations through SDAC, please make sure to send me your accommodation letter and meet with me so we can develop an implementation plan together.

Collaboration and Potential Academic Misconduct:

I trust every student in this course to fully comply with all of the provisions of the University’s Honor code (<https://honor.virginia.edu/overview>). By enrolling in this course, you have agreed to abide by and uphold the Honor System of the University of Virginia, as well as the following policies specific to this course:

Collaboration is an essential part of this course and a key component of any writing activity, including editing. That said:

- You must disclose collaboration for each major assignment in an accompanying cover memo (instructions will be provided). You should, through these memos, acknowledge the influence of others on your work and not misrepresent others’ work as your own.
- Working with AI-assisted tools (including but not limited to ChatGPT) counts as collaboration with outside sources.
- You must fully cite all outside sources in your work. We will use MLA 8 citation in this course.
- If you submit an assignment that properly discloses outside sources but does not demonstrate adequate independent work, you will be given an opportunity to revise for regrading.
- If you submit an assignment in which you fail to acknowledge outside sources or in which you include little to no original work (i.e. in which you copied someone else’s work and presented it as your own), you will not be given the opportunity to revise. Such suspected violations will be forwarded to the Honor Committee, and you may, at my discretion, receive an immediate zero on that assignment regardless of any action taken by the Honor Committee.

Assignments and Grading

1) Editorial Exercises and Short Writing Assignments (20%)

In each unit, you will complete a series of short, relevant exercises to help you hone your skills toward one major editorial practice (developmental, substantive, or copy). You will also write short responses to the course material and to your classmates' ideas.

2) Major Editorial Projects (60%)

For each project, you will submit (a) a source document, (b) your in-text edits and a separate edit letter, (c) a reflection on your own edit and responses, and (d) a reflection on your partners' edits and responses. Each unit will end with some form of presentation.

a) Developmental Edit (15%)

You will work with partners on original texts-in-progress to get from concepts to early drafts.

b) Substantive Edit (25%)

You will work in teams to compare drafts of previously published work. You will critique the earlier drafts and editorial approaches. You will then select a particular passage to re-edit, discussing your choices among your group and ultimately arguing for a particular editorial approach toward a new edition.

c) Copy Edit (20%)

You will work both independently and in teams to fact check and refine style at the paragraph- and line-level of existing documents.

3) Editorial Philosophy (10%)

You will write up a critical statement, drawing on both outside sources and your own experience, articulating your approach to editing, your goals with this approach, and concrete examples to demonstrate your philosophy.

4) Final Presentation (10%)

You will refine your earlier editorial samples and curate a final digital portfolio with your editorial philosophy and samples and scaffolding to help a future client or employer make sense of your work. You will talk us through your choices in a final oral presentation.

Grading Rubrics

Specific rubrics will vary based on assignment and will be handed out with the assignments themselves.

Grading Scale

Coming to class every day and completing assignments is a basic expectation for coursework; simply fulfilling the minimum requirements of the course warrants an average grade (*i.e.*, C). A higher-than-average grade will be based on: 1) the distinctive quality and development of your work; 2) consistently demonstrating critical and creative thinking in your writing; 3) your ability to guide a piece of writing through the various stages of revision; and 4) a willingness to take risks by exploring new subjects, genres, and techniques. Below is a breakdown of how final grades are calculated; as we move into the semester, you will receive more detailed descriptions and we'll talk more about how your writing is evaluated. I grade on a 100-point scale, as illustrated below.

Letter Grade	100-Point Scale	Quality of Work
A	93–100	Outstanding
A-	90–92.99	
B+	87–89.99	
B	83–86.99	Exceeds Expectations
B-	80–82.99	
C+	77–79.99	
C	73–76.99	Meets Expectations/Average
C-	70–72.99	
D+	67–69.99	
D	63–66.99	Below average/needs work
D-	60–62.99	
F	59.99 or below	Unacceptable/Incomplete