

CW 3800: Literary Editing & Publishing / Fall 2018

"If I had a magazine I could spend my time filling it with the best conversation the world has to offer."

— Founder of *The Little Review*, Margaret Anderson

Description and Objectives

This is a hands-on class in the editing and production of Oakland University's literary magazine the Oakland Arts Review (OAR). OAR was established in Fall 2015 with the intent of publishing writing and art from undergraduate students across the world. In addition to the practical skills involved in running a literary journal, we will explore the place and purpose of literary journals within the publishing world, examine contemporary literary journals—both print and online—and the responsibilities of the editor to writer and audience. We will begin by discussing the history and the current state of the publishing industry (including mainstream book publishing, independent presses, and literary magazines). We will attempt to answer questions like: What does "good writing" look like? Who gets to decide what is (and isn't) good writing? How does an editor help a writer improve their work without taking away the ownership of it? We will then together put together a new issue of OAR to explore answers to those questions. It is rare for everything to go smoothly in producing a journal. Because of the dynamic nature of our work, our schedule is tentative and is subject to change depending on a variety of issues: the number and quality of submissions, technology problems or innovations, class size, student skill level and interests. You must stay abreast of scheduling changes and manage your time and tasks accordingly. This syllabus is an important document and it contains the answers to the many questions that will arise over the semester. Please consult it before each class.

Learning Outcomes

- Students will demonstrate knowledge of editing practices, including manuscript review and selection, and correspondence with contributors.
- Students will show proficiency at a variety of practical aspects of publishing such as copyediting, proofreading, layout, advertising, and soliciting work from writers and artists.
- Students will demonstrate knowledge of contemporary literary journals and the history of the publishing industry, and identify their own areas of interest
- Students will show ability to work collaboratively and engage in meaningful conversations with other editors.
- Students will learn to apply the specific knowledge that comes from publishing a magazine to future editing/publishing internships or jobs

Prof. Powell / powell@oakland.edu
1:20 pm - 2:27 pm MWF
South Foundation Hall 165

Office: O'Dowd Hall 320
Office hours: 10 - 12 a.m. MW

Required Texts

Best American Poetry 2017, Ed. David Lehman
ISBN: 9781501127755

Best American Short Stories 2017, Ed. Wolitzer
ISBN: 9780544582903

Oakland Arts Review, Winter 2016 and Winter 2017 (provided)

Grades

OAR Role, 20%: Includes collaborative work such as writing a blog post, rating incoming submissions, etc., as well as responsibility for the central tasks of each role (described at the end of this syllabus)

Quizzes, 30% (3): Three times a semester you will be given a quiz that covers readings from over the past few weeks. These quizzes will not be announced in advance. They require you to demonstrate your engagement with the concepts discussed in class and the readings themselves. Depending on the length of the essay these quizzes can take part or all of the class period. If you are absent on the day of a quiz, you may come to my office hours to make it up, so long as you do so within one week of your absence.

Final, 25%: Your final exam will include questions about readings throughout the semester, and will contain an essay question in which you must demonstrate a synthesis of course concepts. This exam consists of a combination of multiple choice and short answer questions. I will briefly review exam preparation strategies beforehand, but there will be no comprehensive review of the material. It covers material from the entire course, but focuses on the second half. The best strategy to succeed on the exams is to attend class, take good notes, and keep up with readings.

Presentation on Special Topic, 10%: Once in the semester you will be asked to offer a presentation on something related to that week's topic. Suggestions for possible approaches are listed at the end of this syllabus. Your presentation can be whatever you want it to be, but should be lively, engaging, and offer possible new understandings of course concepts. You must also come up with 3 questions to ask the class which are geared toward generating discussion and making connections across course material. Bonus points for creativity and engaging media (film, Skype, etc.) As part of this presentation I ask that you hand in a 1-2 page paper describing your approach and your readings / research as part of your project. It should also include your three questions and links to any material you used in the presentation.

Participation: 15%

Students should attend classes on time, prepare adequately for every class session and contribute to discussion actively. Those who do not contribute to discussion will attain no higher than a C (average) for this portion of their grade. All students must acquire the assigned texts and bring them to class daily, as you will often be asked to refer to them during in-class group activities. Group work may require students to answer questions and present their findings back to the class; the written document you create, and your participation in the presentation of that work will be factored into this grade as well.

Twice in the semester — on 10/12 and 12/5— students will be invited to propose topics for the class. This is to ensure that anyone interested in something that hasn't been covered has an opportunity to shape the class. Material assigned during this time may appear on quizzes and on the final exam. For example, we will not focus on proofreading / copyediting. If you are interested in learning more there is a section of Moodle devoted to this topic; we can also devote a day to this topic if the class chooses.

| Course Percent | Letter Grade | Honor Points Equivalent |
|----------------|--------------|-------------------------|
| 0-59 | F | 0.0 |
| 60-66 | D | 1.0 |
| 67-69 | D+ | 1.3 |
| 70-72 | C- | 1.7 |
| 73-76 | C | 2.0 |
| 77-79 | C+ | 2.3 |
| 80-82 | B- | 2.7 |
| 83-86 | B | 3.0 |
| 87-89 | B+ | 3.3 |
| 90-92 | A- | 3.7 |
| 93-100 | A | 4.0 |

Course Policies

Cheating and plagiarism are serious offenses within the university community. Plagiarism is the submission of material authored by another person but represented as your own work, whether that material is paraphrased, or copied verbatim from another source. When using words or ideas from outside sources in your work, you must document those sources. Any student work containing plagiarized materials will receive an automatic zero; the full penalty may also include a zero for the course and suspension or expulsion from the university. If you are suspected of cheating or of plagiarizing someone else's work, you will be referred immediately to the Dean of Students and to the Academic Conduct Committee of the

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University Senate. Refer to the Oakland University Undergraduate Catalogue for a full review of the university's Academic Conduct Policy.

Students with disabilities or special learning needs should make arrangements through the Office of Disability Support Services (106 North Foundation Hall) and inform me early in the semester so that I can accommodate your needs properly.

Preferred Name & Preferred Gender Pronouns: Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

COURSE SCHEDULE

** The following schedule is subject to change, more so than other course you've taken at OU. I reserve the right to add, delete, or substitute readings. Changes will be announced in class and updated online. If you miss a class, please check Moodle to see if changes have been made. **

WEEK 1: INTRODUCTION

W 9/5 Introductions

F 9/7 Readings: selections, *OAR* Winter 2016 & Winter 2017
"Reading the Tea Leaves: Notations on the Changing Look of the Literary," Sven Birkerts, p. 3 - 13

Role requests due: list top three choices for your editorial role in the class, along with a list of skills and experience (a resume is not necessary)

WEEK 2: EDITING / SELECTING GOOD WORK

M 9/10 *Best American Poetry (BAP)*: Foreword (David Lehman) and Introduction (Natasha Tretheway); Kevin Young, "Money Road," Mary Jo Bang, "Admission"; Amy Gerstler, "Dead Butterfly," Jamaal May, "Things That Break"

Editorial meeting: advertising *OAR* for submissions, Hajja Razia Sharif Sheikh Prize, advertising *OAR* for artists / comics, reviewing previous issues, marketing / web

- W 9/12 *Best American Short Stories (BASS)*; Foreword (Heidi Pitlor) and Introduction (Meg Wolitzer); Fiona Maazel, "Let's Go to the Videotape"
- F 9/14 *BASS*: "Are We Not Men?" by T. C. Boyle ; "The Fourth State of Matter" by Jo Ann Beard; *BAP*: "Kill List" by Amit Majmudar, "Hamlet Texts Guildenstern" by John Hodgen

Editorial: Review OAR submissions

WEEK 3: MERCHANTS OF CULTURE: THE BUSINESS OF PUBLISHING

- M 9/17 Introduction, *Merchants of Culture* and "The Growth of the Retail Chains," excerpts (p. 1 - 51) (Moodle)
- W 9/19 from "The Emergence of Publishing Corporations" and "The Polarization of the Field," *Merchants of Culture*
- F 9/21 Class visit from Jason Storms, Michigan Representative, W.W. Norton & Co.
***** Editorial meeting: OAR acceptances / rejections *****

WEEK 4: EDITING / SELECTING GOOD WORK: TIMELINESS

- M 9/24 "Cat Person" (*New Yorker*, p. 65-71) and responses: "9 Men on Seeing Themselves in 'Cat Person' (The Cut), "New Yorker fiction editor Deborah Treisman on 'Cat Person,' and the long reach of short stories" (FirstPost), "A Viral Short Story for the #MeToo Moment" (*The Atlantic Monthly*)
- W 9/26 *BAP*: "Fresh Air" by Kenneth Koch; "The Good Bones" by Maggie Smith, *Washington Post*: "Maggie Smith and the poem that captured the mood of a tumultuous year"; "Cause of Death: Fox News," by Tony Hoagland

Presentation 1: _____

- F 9/28 *BASS*: "Famous Actor," Jess Walter
Artwork: "32 of Best Book Covers of 2016" (Moodle)

WEEK 5: LITERARY MAGAZINES: A HISTORICAL AND TANGIBLE LOOK

M 10/1 Modernism and the Little Magazines, Important Magazines today

Presentation 2: _____

W 10/3 Kresge Library Visit with Emily Spunaugle: Archives

F 10/5 Kresge Library Visit with Emily Spunaugle: Lab

WEEK 6: WHAT IS EDITING?

M 10/8 "A Symposium on Editing," *The Threepenny Review* (Moodle)

Presentation 3: _____

W 10/10 "What's Intellectual About Editing?" by Marshall Brown (Moodle)
Guest visit: Dr. Susan McCarty

F 10/12 Class choice / midterm check-in

WEEK 7: POLITICS AND PUBLISHING

M 10/15 "Publication, Knowledge, Merit: The Politics of Editing" by Sande Cohen (Moodle)

Presentation 4: _____

**** Deadline: Hajja Razia Sharif Sheikh Prizes**

W 10/17 "Publishing is Personal," Rebecca Woolf (Editor, *Fence Magazine*)
Winning Writers interview with Rebecca Woolf (Moodle)
A Poem in the Nation Stirs a Backlash and an Apology" (Moodle)
"How-To," Anders Carlson-Lee (Moodle)

F 10/19 **** MOODLE / SUBMITTABLE DAY ****

WEEK 8: CASE STUDIES AND CONTROVERSIES

M 10/22 "Editing Women" by Marilyn Butler (Moodle)

W 10/24 ***** Editorial meeting: OAR acceptances / rejections *****

F 10/26 The Case of Tony Hoagland and Claudia Rankine
 "The Change" by Tony Hoagland; "An Open Letter on Race and Poetry" by
 Claudia Rankine, from *Citizen*, Claudia Rankine (Moodle)

Week 8: CASE STUDIES: THE RELATIONSHIP BETWEEN EDITOR AND AUTHOR

M 10 / 29 Emily Dickinson and Thomas Wentworth Higginson, readings on Moodle
 "Unsettling Emily Dickinson," *The Gorgeous Nothings*

Presentation 5: _____

W 10/31 The Case of Raymond Carver and Gordon Lish
 "One More Thing" and "A Small, Good Thing" (Raymond Carver), "The Two
 Raymond Carvers" (*NY Review of Books*, p. 1 - 7), "The Carver Chronicles" (*New
 York Times Magazine*, p. 1 - 18)

F 11/2 TBA

Week 9: CASE STUDIES: THE AUTHOR'S IDENTITY

M 11/5 *A Million Little Pieces*: The Case of James Frey and Oprah's Book Club
 Excerpts from *A Million Little Pieces*; TBA (Moodle)

W 11/7 *The New Yorker*, "The Reductive Narrative Tactics of 'Author: the J.T. Leroy
 Story'"; clips from *The J.T. Leroy Story*; from *The Heart is Deceitful Above All Things*
 (Moodle)

F 11/9 The case of Michael Derrick Hudson, aka Yi-Fen Chou
 Harriet Staff: "Yi-Fen Chou Is a Real Person, & Everything Else Circling 'The
 Bees'" (Moodle); "Sherman Alexie on Yi-Fen Chou" (Moodle)

Presentation 6: _____

Week 10: PUBLISHING AND THE PRODUCTION OF KNOWLEDGE

M 11/12 Memoir vs Massachussets
 <https://supreme.justia.com/cases/federal/us/383/413/>
 Edna O'Brien <https://bookfightpod.com/tag/edna-obrien-book-banned/>

Presentation 7: _____

W 11/14 Daniel Jose Older, "Diversity is Not Enough: Race, Power, Publishing," p. 154-163 (Moodle)

F 11/16 **** MOODLE / SUBMITTABLE DAY ****

Week 11: PUBLISHING AND THE PRODUCTION OF KNOWLEDGE

M 11/ 19 *This Bridge Called My Back*, excerpts; Cassius Adair and Lisa Nakamura, "The Digital Afterlives of *This Bridge Called My Back*" (Moodle)

Presentation 8: _____

W 11/21 Alternative Publishing / Zines
Alison Piepmeier: TBA

Week 12: 21st CENTURY PUBLISHING

M 11/26 **** Editorial Meeting: finalize OAR pieces to be published ****

W 11/28 "19 Things. More Thoughts on the Future of Fiction," John O'Brien (p. 120 - 130); *Merchants of Culture*, "The Digital Revolution," excerpts (Moodle)

F 11/30 "The Amazon Effect," Steve Wasserman (p. 32 - 57) (Moodle)

Presentation 9: _____

Week 13: 21st CENTURY PUBLISHING

12/3 *Merchants of Culture*, "Trouble in the Trade" and "Facing an Unknown Future" p. 377 - 409 (Moodle)

12/5 Class Choice / OAR

12/7 Last Day of Classes

ROLES

Managing Editor (up to 2)
Fiction Editor (up to 2)
Poetry Editor (up to 2)

Nonfiction Editor (1)
Comics / Art Editor (1)
Copyeditor / Proofreader (up to 2)
Marketing and Promotion (up to 2)

EDITOR IN CHIEF

The position of Editor-in-Chief is held by the Faculty Advisor on the journal. The Editor-in-Chief is responsible for the coordinating of editorial meetings and oversight of the editorial board, as well as winter internships. Together the Editor-in-Chief and Managing Editor coordinate and oversee the handling of submission entries, and spearhead promotional efforts to spread the word about the journal to other universities and publishing entities. The Editor-in-Chief also plans the subsequent year's departmental budget and organizational activities, and advocates for the journal to the dean and other faculty, as well as coordinates ongoing efforts to secure funds and institutional resources for the journal's long term existence. The process of printing and distributing the journal is handled by the Editor-in-Chief.

MANAGING EDITOR(S)

The Managing Editor issues the publishing contracts to our authors and oversees that process, keeps tabs on the accepted pieces to make sure they are being proofread and finalized, gives input on all potential published pieces, manages the mailing list database and keeps tabs on marketing and promotion efforts. Is responsible for correspondence: with other undergraduate literary journals, incoming emails, upkeep of email lists for subscribed members and accepted authors, and universities where they attend, etc. Oversees the development and maintenance of spreadsheet databases for the mailing of the hard copy of the journal. The Managing Editor may coordinate mailing outside of the mailing of the actual journal: early in the fall, for example, there may be a promotional mailing of posters to encourage submissions.

The Managing Editor is also responsible for the development of and management of editorial contracts, sent to any author whose work has been accepted for the journal. They must distribute and collect the signed contracts, and maintain contact with the authors when they have questions about the publication of their work in the journal. In collaboration with the other editors, the Managing Editor writes the introduction offered from editors to preface each issue.

FICTION / NONFICTION EDITOR(S)

The Non/Fiction Editor and editorial staff are responsible for ongoing efforts to solicit high quality nonfiction and fiction submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting

creative writing clubs at other universities, etc. The Non/Fiction Editor and Assistant Editors also vote on all fiction and nonfiction submissions that come into the magazine via Submittable, and generally have veto power. Submissions that have been voted upon favorably by the Non/Fiction Editor and Assistant Editors will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication. The Nonfiction & Fiction Editor and editorial staff are responsible for reviewing accepted fiction and essays and noting where copy editing issues arise, and notifying the Copy Editor of these errors. Should the Non/Fiction Editors believe a correction must be made that is of a more literary or aesthetic nature, the NFE and staff bring the text to the attention of the editorial board in a weekly meeting for discussion, and assuming there is agreement, the main Non/Fiction Editor (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review email frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Fiction/non-fiction guide

It's difficult to write a complete story in less than 8,000 words. There are some tips that make certain stories great though. Keep an eye out for the plot of the story. Since there is no time to develop a background, does the author begin their story with the conflict? Do they have only a few characters or several? Do they effectively develop each of their characters? Short stories should provide the reader with a clear picture of what happens once the story is over; cliff hangers should be avoided. Other things to consider might be if the message or theme of the story is clear. Can the reader discern the intent of the story? Or do they have to wade through the content to figure it out? Is the story unique or is it cliché? Does it compel the reader in any way or use interesting literary devices to make the message more potent?

POETRY EDITOR(S)

The Poetry Editor is responsible for ongoing efforts to solicit high quality poetry submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting poetry clubs at other universities, etc. The Poetry Editor and Assistant Poetry Editors also vote on all poetry submissions that come into the magazine via Submittable. Submissions that have been voted upon favorably by the Poetry Editor and Assistant Poetry Editors will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication. The Poetry Editor is responsible for reviewing accepted poems and noting where copy editing issues arise, and notifying the Copy Editor of these errors. Should the Poetry Editor believe a correction must be made that is of a more literary or aesthetic nature, the Poetry Editor and staff bring the text to the attention of

the editorial board in a weekly meeting for discussion, and assuming there is agreement, the Poetry Editor (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review email frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Poetry Guide

Think about whether the format of the piece adds to the messages and themes within the poem. Does the form match the content or theme of the poem in any way? Does it help the poet express the emotions they wanted the readers to feel when they read the poem? Keep these questions in mind when reviewing poetry. Additionally, the messages and/or themes of the poem should be clear. Poetry is about capturing an emotion or moment or thought and expressing it to other people, not about trying too hard to be deep or making the readers completely confused.

There should be an effort that is obvious throughout the poem. Did the poet try to make the poem sincere and sophisticated, or did they decide to rant about someone from high school that dumped them years ago? We pride our journal in presenting works from around the world that hold literary significance and artistic quality. Keeping this in mind, it's best to look for poems with a unique style or ones that "take on the world"; poems should be compelling.

GRAPHIC ARTS EDITOR

The Graphic Arts editor and editorial staff (when relevant) are responsible for ongoing efforts to solicit high quality poetry submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting poetry clubs at other universities, etc. The GAE and Assistant Editors also vote on all submissions that come into the magazine via Submittable. Submissions that have been voted upon favorably by the Graphics Arts Editor and Assistant Editors will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication.

The Graphics Arts Editor and editorial staff are responsible for reviewing accepted poems and noting where formatting issues arise, and notifying the Managing Editor of these potential issues. Should the Graphic Arts Editor believe a correction must be made that involves a substantial change, the Graphics Arts Editor and staff bring the text to the attention of the editorial board in a weekly meeting for discussion, and assuming there is agreement, the

Graphics Arts Editor (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review email frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Solicit and Evaluate Art and Comics; manage accepted pieces (getting proper resolution, sending artist contracts, etc). When reviewing comics, there has to be a sense of coherency throughout the work. Can you follow along with everything that's happening, or do you have to do some guessing with the movements happening on the page? Do the designs of the characters tell you anything about the characters? Are the things you can infer from their designs true or not? The panels of the comic should contribute to the story in some way. Some questions to consider could be do each of the panels contribute to the story in some way? Does the panel move the action along? The plot? Does the panel reveal something about any of the characters or what they're thinking or planning? What emotions are being conveyed in the panel? Does the overall style of the art help to convey the emotions or message that the artist is trying to convey? These questions should prompt you to think about the comic's story and the individual panels that make up the story, and help you decide the literary merit of the piece.

COPYEDITOR / PROOFREADER(S)

Ongoing position with possibly more work toward end of semester. The Copy Editor reviews all accepted submissions shortly after they are accepted for grammatical and mechanical errors, and creates a document of the *corrected* text to go in shared OAR folder (located on Google Drive) of final, approved submissions. Should any text have an error which is debatable in terms of the author's intention, the copy editor contacts the author to discuss the correction and obtain their agreement on the change. When the Copy Editor believes a correction must be made that is of a more literary or aesthetic nature, the Copy Editor brings the text to the attention of the editorial board in a weekly meeting for discussion. This should be rare.

The Copy Editor also is responsible for obtaining and finalizing all other text relating to the issue's publication: biographical statements of authors, table of contents, etc. The Copy Editor is responsible for ensuring that all names are spelled correctly, universities, etc. Finally, the Copy Editor (with assistant staff) reviews the final layout of the entire journal before it goes to press, and sends corrections back to the Managing Editor and Editor-in-Chief in a timely manner.

MARKETING AND PROMOTION / ONLINE MEDIA EDITOR

Media / Web: creating and/or solicit blog posts, manage web presence including on Twitter,

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Marketing: Video, poster design, "swag," etc.; promotion of Sharif Sheikh prize

The Online Media Editor is responsible for the maintenance and promotion of the OAR website, www.oaklandartsreview.com, all social media accounts (more information on these below), and for ongoing education and outreach about the Oakland Arts Review through online media. The Online Media Editor oversees the maintenance and development of social media presence, coordinating the writing of and offering final approval of blog posts, and promoting OAR's presence via Twitter, Facebook, and other online social media platforms. The Online Media Editor should also research other innovative and low cost ways of promoting the journal, and ensure that posts relating to OAR are professional, timely, and appropriate.

ADDITIONAL INFO ON THE OAKLAND ARTS REVIEW (OAR)

www.oaklandartsreview.com

<https://www.pinterest.com/oaklandartsr/>

<https://twitter.com/oarjournal>

oaklandartsreview@gmail.com

Google Drive at oaklandartsreview@gmail.com: includes email database, national university Facebook page database, national undergraduate CW mailing list,

OAR Mission Statement

The Oakland Arts Review (OAR) is an annual journal published through Oakland University in Rochester Hills, Michigan. The OAR is dedicated to the publication and advancement of literature written by undergraduate students from across the United States and around the world. We publish fiction, poetry, essays, comics, and screenplay excerpts, as well as artwork. Because we believe that undergraduate students have much to contribute to the literary world, it is our mission to provide a platform for this generation's emerging writers and, in so doing, create a journal that is of both high artistic quality and great literary significance to readers from all backgrounds.

Internal Statement

As editors, our goal is to produce a high quality literary journal that 1) provides undergraduate writers with a platform to showcase their work, 2) reaches out to creative communities everywhere, and 3) gives us an opportunity to learn about the creative process of making and running a journal.

The Hajja Razia Sharif Sheikh Prize in Poetry

The Oakland Arts Review invites undergraduates nationwide to submit work to the Hajja Razia Sharif Sheikh Prize in Nonfiction and in Poetry. Awards are given to the best essay and poem

that addresses the experience of being Muslim in America. Winning pieces will speak to the experience — joys and challenges — of being Muslim in America today in ways that educate and inform our readers. Winning pieces may also demonstrate an understanding of Islamic history, culture, contributions, and / or its influence on society. Winners must be undergraduates currently enrolled in degree granting colleges in the United States. Authors do not have to identify as Muslim to be awarded the prize.

FIRST PRIZE: \$300 and publication in OAR

SECOND PRIZE: \$150 and possible publication in OAR

There is no fee to enter.

Submittable

Submittable is the submission service that we use to accept incoming submissions for the Oakland Arts Review. Editors can navigate to the Submittable website at: <https://manager.submittable.com/login> and login with their designated credentials.

The OAR Submittable is organized in a way that automatically separates the different genre submissions in their specific group. It also requires that submitters include their personal information and year so we can validate that they are undergraduate students.

Submittable is meant to make our lives as editors much simpler. Editors can log in to the website, and peruse all of the submissions assigned to them for their genre. By clicking on a submission, the editor has the ability to read it and then comment and/or vote on the submission. Using Submittable, you are also able to sort and filter by date and name, among many other sorting categories. If any editor requires assistance with using Submittable, they may go to Submittable's help forum, which offers a comprehensive knowledge base to assist with any questions.

Each genre has specific requirements in order for a student to turn in their submissions that can be found at oar.submittable.com/submit. Most importantly, submissions must be uploaded to Submittable in one file. This means if the student submits several pieces, they should all be combined into just one zipped folder. The student may submit their pieces elsewhere, but this **MUST** be indicated in their cover letter if they do so.

If the student is submitting for non/fiction or essay categories, the student should only submit **ONE** non/fiction or essay submissions not exceeding 8,000 words to Submittable; if they are submitting poetry, they may include 3-5 pieces at one time. Comics can be submitted with up to 20 pages in the allowed formats specified below, and submitted screenwriting pieces should be 1-2 pages in length. There are no specific requirements for visual art submissions.

All submissions should be submitted in English, and although OU students are encouraged to submit their work to OAR, generally no more than one OU student may be published per issue.

But first and foremost, the submitter must be an actively enrolled undergraduate student at an accredited university. If the student's piece is accepted for the journal and they graduate, the piece may still be counted toward publication.

The response time for submitted pieces should be no more than 3 months from the time it was submitted. At this time, it is up to the Managing Editor or Editor-in-Chief to contact the submitter with a note informing them whether or not their piece has been accepted.

Accepting submissions

When a piece has been accepted into the next issue of the journal, it is up to the Managing Editor or Editor-in-Chief to contact the submitter and inform them. At this time, if the submitter gives their approval to have their work featured in OAR, they must provide a brief bio in third person, their mailing address, and other pertinent information.
"Accept" or "accept with revision"

There are two ways a piece can be accepted: "accepted" as is or "accepted with revisions." The latter option means that the editors would like to feature the piece, but feel it could stand for some revision to improve the piece even more. This could mean aesthetics, grammar, etc.
Declining submissions

If it is determined that a piece will not be featured in any issue of the journal, the Managing Editor or Editor-in-Chief must inform the submitter via letter or email. However, they should still encourage the submitter to upload works for future issues of the journal, as the goal of OAR is to encourage the growth of the creative undergraduate community.

Reviewing Submissions

When the submitter uploads their work, it is available to view by all editors. Editors should focus primarily on pieces in their own genre; when a piece has received positive feedback by many editors it should be read by all, as it may be a piece for publishing. Comments are encouraged.

PRESENTATION SCHEDULE

- W 9/26** **Selecting Good Work / Timeliness: Presentation 1:** _____
- A consideration of a literary work, published in a magazine, that was important in the context of its particular contemporary moment; a literary work that now appears dated or inappropriate to our contemporary moment
- M 10/1** **History of Literary Journals: Presentation 2:** _____
- A case study of a long running literary magazine in the United States; an examination of the effect of literary journals in America or Europe on a part of the population (new artists or writers, young people, political groups, etc.)
- M 10/8** **What is Editing? Presentation 3:** _____
- Proofreading nuts and bolts; academic publishing
See: Donaldson, "Great Editing: A Beginner's Luck" (Moodle)
- M 10/15** **Publishing and Politics**
Presentation 4: _____
- M 10 / 29** **Case Studies and Controversies: "Unsettling Emily Dickinson," *The Gorgeous Nothings* Presentation 5:** _____
- Difficulties editing poetry / experimental poetry / or Dickinson
- F 11/9** **Case Studies: The Relationship between Author and Editor**
- Another case study: Andy Warhol, Byron, Willa Cather, Shakespeare, etc.
- M 11/12** **Publishing and the Courts: Presentation 6:** _____
- A particularly interesting case; a case being currently decided in the courts
A consideration of possible future legal issues in editing and publishing
- M 11/ 19** **Publishing and the Production of Knowledge / Feminist Publishing**
Presentation 8: _____
- Consider one way publishing has concretely affected our knowledge of a particular topic (for example, the elimination of a point of view from American culture)
- M 11/30** **21st Century Publishing: The "Amazon Effect"**
Presentation 8: _____
- Examination of recent political and social criticism of Amazon; consideration of self-publishing on Amazon, and how it is (or isn't) changing the field of publishing