

Reed Magazine

English 133, Section 1 – Fall 2019

**This is *precisely* the time when artists go to work.
There is no time for despair, no place for self-pity,
no need for silence, no room for fear.
We speak, we write, we do language.
That is how civilizations heal.
— Toni Morrison**

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Class schedule: Tuesdays 3:00-5:45 p.m.
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REED MISSION STATEMENT

With roots that run back to 1867 on the San José State University campus, *Reed* is the oldest literary journal west of the Mississippi. We publish outstanding fiction, poetry, nonfiction, and art from around the globe.

COURSE DESCRIPTION

This course is a two-semester sequence in which students produce this year's issue of *Reed*, the San José State literary magazine. Students will perform all editorial duties, including reading submissions, selling advertising, designing the layout, promoting the issue, and distributing the finished product. Previous experience editing a literary magazine (i.e., in high school or at another college) is not required but is certainly an asset.

THE GILROY PROJECT

For the next edition of *Reed*, we will be working on creating an examination of the shooting which happened at the Gilroy Garlic Festival. Anyone who has ideas or wants to contribute to this project is welcome; the end result may be in the print issue, on the web, or both, depending on the direction it takes.

THE REED BRAND

Reed prides itself on being a California creation, more specifically a product of the Bay Area, and with that recognition goes an emphasis on the region's incredible natural beauty and the gift of our diversity. That our roots run deep in the Golden State's history, making us the oldest literary journal in the West, should be at the forefront of all artistic and editorial decisions. While Reed is produced at a university, by students, we do not consider ourselves a "school magazine" and this association is to be avoided. Like the *Missouri Review* or *Iowa Review*, which are likewise produced on university campuses, but publish the work of professional authors and artists, *Reed* is not limited to the output of our SJSU student body.

We target our journal primarily toward our audience of intelligent, literary readers, many of whom are writers themselves. Their demographics are: college educated, 20-60 years old, residents primarily of cities and college towns around the USA, academics, and again, fellow writers.

STUDENT LEARNING GOALS

- ❖ Understanding the process required to produce a periodical publication
- ❖ Ability to organize tasks around a deadline
- ❖ Ability to read and evaluate submissions as editors
- ❖ Face-to-face exchange of ideas with faculty and fellow students in a classroom, in office visits, and in shared activities on and off campus

4-UNIT COURSE WORKLOAD

Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following 1-unit enhancement: increased course content and reports.

REQUIRED TEXTS AND SUPPLIES

Reed #152 - You are required to read the most recent issue of *Reed* (Issue152), if you have not done so already. I will provide copies of *Reed*.

Another litmag of your choice - For the Journal Report assignment, you are required to purchase a current issue of a reputable *print* literary journal. These are stocked at most bookstores in the magazine area. To get you started with ideas, peruse the list of journals at <http://www.clmp.org/directory/>.

Laptop - Most of *Reed's* business is conducted online. All submissions, for example, come to us through our website, <http://www.reedmag.org>; the content is then managed by Submittable, a cloud-based online platform used by thousands of publishers and organizations. Staff will log in to this system to view and edit material. You may use the laptops provided in Sweeney Hall or bring your own laptop to class if you prefer.

**To translate knowledge and information into experience...
that seems to me the function of literature and art.
— Joseph Campbell**

What is art but a way of seeing? — Saul Bellow

COURSE REQUIREMENTS AND GRADING

This course requires a mix of individual and group work. I will grade all assignments on quality and thoroughness, taking into account that group work rarely reflects equal effort by all members of the group. The mantra of each team member should be “I will keep my commitments.”

Entrepreneurial spirit is greatly appreciated and will be rewarded. In other words, it is your responsibility in this course to find opportunities to make yourself useful and to come up with creative solutions to problems—and the publication of *Reed* is one big exercise in problem solving.

Prompt and efficient communication with the professor, your teammates, and other teams is essential, and for this reason it is highly rated in your overall grade. *Reed* staff will use their sjsu.edu email addresses for all work-related correspondence and you are required to check this email each weekday and reply promptly, even if it is just to say, “I received your email and I’m working on it.” One of the great mistakes people make in the professional arena is “hiding out,” thinking that because they haven’t completed a task—or worse still, don’t want to do the task requested—they will ignore an email. In a deadline-driven enterprise like ours this is the route to failure.

Participation in class discussions is also important because your ideas contribute to the shape of the magazine. Overall, your grade will be based on your commitment to the successful publication of *Reed*. If at any point in the semester you would like to discuss your performance in the course, come see me during office hours.

GRADES

Final grades will be determined by the following:

Participation & Effort on Editorial and Production Team Projects	60%
Class Participation & Communication	20%
Marketing Assignment	10%
Journal Report	10%

IMPORTANT NOTE: One of the vital aspects of this course is learning how to manage and schedule the different aspects of a project. For this reason, deadlines are extremely important. **The grade for any work past deadline will immediately be reduced by one letter grade.** In other words, if you earned a C, but missed your deadline, your final grade on the assignment will be a D at best, and may be lower depending on how late the project is past deadline. It is extremely important to keep your commitments to your team and to the class in order to produce a magazine on schedule.

DEPARTMENTAL GRADING POLICY

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU [Catalog](#) (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Note that plusses or minuses may be added to grades that are in between two letter grades.

INDIVIDUAL ASSIGNMENTS

- ❖ **Marketing Assignment** – Our goal is to spread *Reed's* legacy far and wide and to this end each student will create a project, present the idea to the class, and—most importantly—execute it. You may solicit help from others to implement your plan but you are solely responsible for its success...the same type of position any leader faces in the business world. Your concept should further the *Reed* brand and be appropriate to our mission. The wise student will choose something which you deem productive to *Reed's* exposure, but is also manageable within the framework of the semester. (Note that students need to be prepared to cover any costs to implement this marketing assignment.) For ideas you can look at our Marketing Manual available in our DropBox and recreate a past project, or use those to spark ideas of your own. At the end of the semester you will write a two-page report that describes and *documents* the success of your project—so from the beginning build into your plan how you will record this documentation.
- ❖ **Journal Report** – You will read one print edition of a literary journal and present a short report on its style (layout, design, organization) and content (the *substance* of the writing in the journal) to the class. You should compare and contrast the journal to the most recent issue of *Reed*, making sure to highlight any qualities you think *Reed* should imitate. Please bring in a copy of the magazine for show and tell, make a five-minute presentation to the class, and turn in a printed two-page report, due the day of your presentation. Note that many journals can be ordered online, but can take weeks—or months!—to arrive.

GROUP WORK

Our primary mission for the fall semester is to choose the art and literature which will make up our next issue. At the first class meeting, each student will select an Editorial Team and we will begin to lay the groundwork for Production Teams for the spring.

Members of each editorial team work closely together to read all submissions, send out acceptance or rejection notifications, and select final content for publication. You will choose one genre from the following: art, fiction, nonfiction, or poetry. Experience with your genre is helpful, but enthusiasm to find and publish the best work are also important qualifications. Leadership positions are usually given to graduate students or to those with relevant experience.

Production teams will cover a variety of tasks to which we will devote our energy entirely in the spring, e.g. design of the magazine and website, copyediting, outreach, promotions, sales and distribution.

Note that the Faculty Advisor reserves the right to revise membership in any of the teams as needed.

**Without stories we're only mammals with weapons.
— Brian Doyle**

CLASS MEETINGS & ATTENDANCE

This seminar is scheduled to meet for three hours one day a week. The "lecture" part of these meetings is minimal. We will use the remainder of the time for group work. As deadlines approach, I expect that teams will meet outside of normal class hours as well. We have all made time in our schedules to be here in the classroom. As a courtesy to your fellow staff members, please be on time.

Although absences are not directly used as a factor for grades, it is impossible to participate in our mission if you are not present. To this extent, I will take roll each class, and students who come in after roll call will be considered absent. If you are ill, or are presented with an emergency that will cause you to miss more than one class, please contact me as soon as possible.

CLASS PROTOCOL

During class time laptop use should be limited to *Reed* production, which with our current editorial mission does not include surfing Tinder. The use of laptops or cell phones is forbidden during the lecture portion of the class; it is considered bad form to ignore your professor or fellow Reedies while they are presenting. You are expected to treat all your colleagues with the respectful, professional behavior worthy of the staff of a 150-year-old publication.

UNIVERSITY POLICIES

The link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. <http://www.sjsu.edu/gup/syllabusinfo/>.

**The country is so wounded, bleeding, and hurt right now.
The country needs to be healed —
it's not going to be healed from the top, politically.
How are we going to heal?
Art is the healing force.
— Robert Redford**

TEAMWORK

Editorial Teams

Each student will choose an Editorial Team on which you will serve for the fall semester. Please select from nonfiction, fiction, poetry, or art, keeping in mind your areas of expertise.

Production Teams

Each student will select a Production Team on which you will serve for the whole year. NOTE: the Faculty Advisor reserves the right to assign members to teams as needed, but she, in her infinite generosity, will try to give you your first or second choice of positions. Some of these positions will have little or no work until the spring, while others such as Sales will have an active role both terms—yet the workload should average out to be the same.

Copyediting & Proofreading (5) Duties include:

- ◆ Copyedit all accepted content and work with authors to approve changes
- ◆ Members of this team also provide the second (and third, and fourth) set of eyes, reviewing the layout before it goes to print

Community Outreach (3) Duties include:

- ◆ Research new opportunities to bring *Reed* into the community, e.g. into high schools and community college classrooms
- ◆ Coordinate with other regional arts organizations to spread recognition about *Reed*

Design & Layout (5) Duties include:

- ◆ Design the cover for the next issue
- ◆ Layout *Reed* in Adobe InDesign, an industry-standard software package for desktop publishing
- ◆ Important qualifications are computer skills, attention to detail, and ability to work on deadline
- ◆ Note that this is one of the most demanding but ultimately rewarding jobs on the magazine

Marketing & Promotion (5) Duties include:

- ◆ Advertising submission deadlines
- ◆ Growing the number of applicants to our contests to generate revenue
- ◆ Preparing for the AWP Bookfair (www.awpwriter.org/awp_conference/bookfair_overview)
- ◆ Creating all advertising and publicity related to the launch of *Reed*
- ◆ Making sure all messaging stays on target for the *Reed* brand
- ◆ Promoting *Reed* through social media
- ◆ Planning the launch party

Sales & Distribution (4) Duties include:

- ◆ Staff sales tables at Center for Literary Arts readings and other local literary events
- ◆ Fulfill mail and online orders as they come in
- ◆ Become familiar with the benefits local businesses enjoy by advertising in *Reed* (the sales pitch)
- ◆ Contact ad sales leads, in person or on the phone
- ◆ Work with advertisers on text and graphics for their ads (in conjunction with the Design Team)
- ◆ Contact bookstores (chains, independents, college and university bookstores, etc.) and secure commitments for carrying *Reed*
- ◆ Distribute copies of the magazine to all outlets that agree to carry it

Web (3) Duties include:

- ◆ Update the *Reed* website (<http://www.reedmag.org>)
- ◆ Publish web-only content
- ◆ Expand *Reed's* electronic reach
- ◆ Create a digital version of the journal for tablets

Schedule for Reed Magazine - English 133, Section 1 - Fall 2019

DATE	ASSIGNMENT DUE THAT DAY
Aug. 29	1. Introduction to the course
Sep. 3	2. Read Reed Issue #152 Nonfiction & Profiles Assignment of editorial teams Marketing presentations: 1. Jack Schoenecker 2. Ryan Smith 3. Gabriela Dolores 4. Sarah Dalton-Erickson
Sep. 10	3. Read Reed Issue #152 Frontmatter & Poetry Assignment of production teams Marketing presentations: 1. Daniel Gray 2. Gaby Bermudez-Rios 3. Ching Ching Tan 4. Carmen Patino
Sep. 17	4. Read Reed Issue #152 Fiction Write 2-page analysis: this is what makes a good literary journal & how #152 measures up Marketing presentations: 1. Chris Navarro 2. Anne Cheilek 3. Sarah Nolte 4. Carolina Ramos 5. Erick Vasquez
Sep. 20	Reed 152 Gala! Hammer Theatre 7 PM
Sep. 24	5. Marketing presentations: 1. Marissa Allen 2. Eduardo Jimenez 3. Tim Cech 4. Sana Ansari 5. Samuel Hoffman
Oct. 1	6. Marketing presentations: 1. Kimberley Pedroza 2. Chiara Harleman 3. Sheena Kim 4. Jesse Sosa 5. C.J. Prusi

- Oct. 8 7. Journal presentations:
 1. Chiara Harleman
 2. Daniel Gray
 3. Gaby Bermudez-Rios
 4. Tim Cech
- Oct. 15 8. Journal presentations:
 1. Sarah Dalton-Erickson
 2. Anne Cheilek
 3. Ryan Smith
 4. Carmen Patino
- Oct. 22 9. Journal presentations:
 1. Ching Ching Tan
 2. Sana Ansari
 3. Samuel Hoffman
 4. Sarah Nolte
- Oct. 29 10. Journal presentations:
 1. Chris Navarro
 2. Eduardo Jimenez
 3. Jack Schoenecker
 4. Carolina Ramos
 5. Erick Vasquez
- Nov. 5 11. Journal presentations:
 1. Marissa Allen
 2. Kimberly Pedroza
 3. Gabriela Dolores
 4. Sheena Kim
 5. Jesse Sosa
- Nov. 12 12. Edit submissions
- Nov. 19 13. Three contest finalists due to judges
- Nov. 26 NO CLASS - THANKSGIVING BREAK (gobble gobble)**
- Dec. 3 14. Decisions due from judges
 Final lists for all content due; send acceptances
 Marketing project report due to cam
- Dec. 10 15. FINAL EDITORIAL MEETING
 Send rejections