

## **AWP 2020 EVENT OUTLINE**

**EVENT TITLE:** Hands-on, High-Impact: Teaching the Literary Journal Practicum

**Event Description:** A literary journal practicum provides an opportunity for students to learn by doing. It draws on and teaches skills that don't typically show up in traditional classes, but it also raises unique challenges. How to provide an education on literary magazines broadly while also tackling the practical demands of putting out a publication? How to ensure quality while respecting the authority of student editors? How to fairly assign grades for different roles and responsibilities?

Increasingly, departments offer classes in which literary journals are created but rarely are pedagogical strategies for these hands-on, project-based classes discussed. Our panel, which includes faculty who teach at both the undergrad and grad level, will discuss best practices for the lit journal practicum and its value for the larger literary community. Audience members will leave with a variety of resources for their classrooms.

**EVENT CATEGORY:** Pedagogy

**Event Organizer & Participant:** **Alison Condie Jaenicke** teaches writing at Penn State University, where she serves as Assistant Director of Creative Writing and adviser to the student literary magazine, *Kalliope*. Each fall, she teaches a literary journal practicum in which students create *Kalliope's* online sister journal, *Klio*. Her writing has appeared in many literary journals, including *Superstition Review*, *Gargoyle*, *Isthmus Review*, and *Hippocampus*.

**Event Moderator & Participant:** **Rachel Hall** is the author of *Heirlooms*, a collection of linked stories, which was selected by Marge Piercy for the BkMk Press 2015 G.S. Sharat Chandra book prize. She is Professor of English at SUNY Geneseo, where she holds two Chancellor's Awards for Excellence.

### **Event Participants:**

**Lisa Fay Coutley** is the author of *tether* (forthcoming), *Errata* (Crab Orchard Series winner), *In the Carnival of Breathing*, and *Back-Talk*. She's received an NEA fellowship and is an Assistant Professor of Poetry in the Writer's Workshop at the University of Nebraska at Omaha.

**Stephanie G'Schwind** is the editor of *Colorado Review* and director of the Center for Literary Publishing at Colorado State University, where she directs a publishing internship. She is editor of the anthologies *Man in the Moon: Essays on Fathers* and *Fatherhood and Beautiful Flesh: A Body of Essays*.

**Patricia Colleen Murphy** teaches at Arizona State University where she founded the literary magazine *Superstition Review*. Her writing has appeared in many literary journals, including *The Iowa Review*, *Quarterly West*, and *American Poetry Review*.

**Opening remarks and housekeeping announcements.** Good afternoon, and welcome to “Hands-on, High-Impact: Teaching the Literary Journal Practicum.” Before we get started, a couple administrative notes: [*To be determined by Rachel. Mention available handouts.*]

Thank you all for being here. We know you have a lot of panel and book fair options, and many of you are jet-lagged and sleep deprived, and we really appreciate you spending the next 75 minutes with us.

This panel came about when Alison and I met and shared our experiences advising and teaching students in literary journal production. What brought us together was a wonderful national organization called FUSE--the Forum for Undergraduate Student Editors--which hosts a conference for student editors and advisors each November at a different member institution. This November we'll be hosting the conference at SUNY-Geneseo. If you and your students are interested in learning more about and getting involved in FUSE, we invite you to check out the website (<https://www.fuse-national.com/>) and attend the FUSE Caucus, Friday, March 6, (tonight!), 6:30 pm to 7:45 pm, Room 214B, Henry B. González Convention Center, Meeting Room Level.

I'm thrilled today to be surrounded by these fantastic women: Alison Jaenicke, Lisa Fay Coutley, Stephanie G'Schwind, and Patricia Colleen Murphy. To get us started, why don't you each introduce yourself and give a brief overview of your experience with teaching classes that produce a literary journal.

**Participant Initial Remarks:**

Alison Condie Jaenicke

Lisa Fay Coutley

Stephanie G'Schwind

Patricia Colleen Murphy

**MODERATOR QUESTIONS:**

1. Many undergraduates and even a fair number of graduate students aren't familiar with literary journals. What are some ways you provide context and history so student editors understand the tradition in which they are working?
2. How do you balance classroom instruction and set assignments (reading or writing) with the practical work students must take on to put out your journal?
3. Do you teach grammar and mechanics in the course? What's your system for ensuring the final product is grammatically correct, thoroughly proofread, and error-free?

4. In what ways does your class coach and enact good habits of literary citizenship?
5. Does your editorial process allow for a back-and-forth between editor and writer to give the writer an opportunity to revise, and develop a relationship with an editor? How effective are student editors in asking for edits? How do you help them in this process?
6. Let's talk about grading: in a course where students take on various tasks and levels of responsibility, and where your relationship with the students is perhaps more intense and personal than in other college courses, how do you assess student performance and assign grades?
7. Since student editors come and go from practicum-based magazines so frequently, what systems do you have in place to create continuity between issues? How do you capture institutional knowledge so that it is not lost each semester?
8. How do you balance your need to guide student editors toward a successful final product with the need to allow the project—both its successes and failures—to be their own? Can you think of instances when you've stepped in, and those where you've stepped back?