EVENT TITLE: Experiential Learning, Multimodality, & the Publishing Classroom, Oh My!
EVENT CATEGORY: Pedagogy

Event Description: Given the demands of the current job market, the importance of experiential learning cannot be overstated. Creative Writing instructors are tackling this challenge by bringing publishing and its many multimodal facets into the classroom. From founding to production to print, our panel will discuss best practices in organizing, editing, and promoting published work. We will address the need for print and digital literary journals as well as other publishing venues on campus and beyond.

Event Organizer & Moderator

Saul Lemerond is an Assistant Professor of English at Hanover College. He received his PhD in English with an emphasis in Creative Writing-Fiction. He is dyslexic. His book, Kayfabe and Other Stories, was released by One Wet Shoe in 2013. His book, Digital Voices: Podcasting in the Creative Writing Classroom, was released in 2023 by Bloomsbury Academic.

Event Participants

Kimberly Southwick-Thompson is the Editor in Chief and founder of Gigantic Sequins, a literary arts journal. She is an Assistant Professor at Jacksonville State University. Her full-length collection Orchid Alpha debuted from Trembling Pillow Press in April 2023.

Jason McCall holds an MFA from the University of Miami. His recent poetry collections include What Shot Did You Ever Take, A Man Ain't Nothin', and Two-Face God. He teaches at the University of North Alabama.

Katie Budris is a Senior Lecturer in Writing Arts at Rowan University where she teaches creative writing and serves as Coordinator of the MA in Writing program. She is the Editor in Chief of Glassworks and is the author of two chapbooks of poetry: Mid-Bloom and Prague in Synthetics.

Opening Remarks and Introductions
In this portion, I will thank everyone for coming and make sure that everyone is in the right place. Then, I will introduce the topic of the panel as well as the panelists while at the same time providing a brief overview of the focus of each of their talks. I will, of course, ask the audience if anyone would like any accessibility copies before we begin. The opening remarks and introductions will hopefully only take a few minutes.

Participant Overviews

Saul Lemerond

I plan to discuss my experience creating and teaching a Practicum in Literary Publishing course. Since no course existed at my institution before I developed one, I have unique experience that others in similar positions might find valuable. I will explain the process of developing a curricular proposal for the course.
I will also discuss how I secured funding as well as how I sought out help, and got the support of, the Design Department. Lastly, I will explain how we were able to grow our journal from a small staple bound zine that mostly published the staff and their friends, to a competitive journal that works with hundreds of submissions not only from across the country but from around the world.

Katie Budris

Experiential learning can be integrated into any writing classroom, or can be heavily emphasized through the development of specialized courses. Literary journals, in particular, are an accessible entry point to the contemporary publishing world, and utilizing them as a pedagogical tool breaks students out of the literary canon’s limitation and invites them to participate in the current literary community. In my presentation, I will share how I incorporate readings from literary journals into my undergraduate creative writing classes. I will also discuss the open class period I plan annually which offers all interested students a “crash course” in how to find literary magazines and submit their own work. Lastly, I will share a basic outline for two courses I teach: an undergraduate course I developed entitled Publishing Creative Work, and a graduate course entitled Editing the Literary Journal which offers students hands-on experience as literary magazine editors.

Kimberly Southwick-Thompson

I teach a publishing class for undergraduates at Jacksonville State University, a smaller state school in Alabama, that is meant to introduce them to the world of publishing—both print publishing and general digital literacy that benefits all kinds of publishing, including digital. Students are often really starting from scratch when they set foot in this classroom or their first creative writing class at JSU, as the arts are under-funded in the state. From my experience in this course, which I will refer to in a variety of examples, I have some insight on what an experiential learning classroom that takes publishing as its subject might look like on the college level, some tips, some assignment and structural ideas, and also some feedback from the students themselves. I believe anyone wishing to bring publishing into the classroom, regardless of the class’s overall theme or objectives or its level, will benefit from this talk.

Jason McCall

On many campuses, there’s a growing push for experiential learning. Many of these learning opportunities include internships, exchange programs, and study abroad programs. However, many students cannot access these opportunities due to barriers related to costs, time, and access. I’m interested in how the traditional classroom space can be used as a space for experiential learning and as an equitable space for all students looking for experiential learning opportunities. My presentation will focus on how I am creating an open access digital publishing course that allows students to act as editors and receive experience in the various parts of the book publishing process, including acquisitions, editing, layout, cover design, and marketing.

QUESTION AND ANSWER PORTION
The final fifteen minutes or so will be devoted to audience questions.