

COURSE OUTLINE

JOUR 6202.03

Publishing Residency II

Territorial Acknowledgement: The University of King's College is located in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq. We are all Treaty people.

The 2020 Publishing Residency in Toronto takes place on the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

Instructor

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Course description

JOUR 6202.03 is the second-year Publishing Residency and associated assignments.

While the presentations, discussions and lectures are presented to students in both JOUR 6202.02 and JOUR 6102.03 (the corresponding first-year course), the assignments are tailored to the knowledge level and stage of manuscript development expected of second-year students.

Students and faculty convene in January of alternating years in Toronto (even-numbered years) or New York (odd-numbered years) for a week-long Publishing Residency session as part of the core curriculum. They are joined by high-ranking professionals from the book industry, including publishers, editors, literary agents, publicists, book retailers, and digital publishing specialists. Together they examine the core topics outlined in the curriculum materials below. This course content is presented through a series of lectures, workshops, panel discussions, and Q&A sessions—all of which focus on the art and craft of nonfiction writing and the business side of nonfiction publishing. As well, students are directed to readings and resources useful in completing their assignments.

The curriculum focus is on marketing, legal and editorial issues related to nonfiction writing, including preparing for contract negotiations, navigating the editorial and production processes, and creating good practices for career development.

Assessment, Assignments and Deadlines

The grade for this course is based on four assignments, which are each worth 25% of the overall grade:

* **Assignment 1: Agents and Publishers:** A research paper to be submitted prior to the Publishing Residency II commencement, geared to identifying agents or publishers suitable for each student's particular project. **Due January 3, 2020.**

* **Assignment 2: Participation and Pitching:** Participation in residency lectures and activities, as well as a formal book pitch by the students during the Publishing Residency. A one-paragraph description of each student's project must be submitted in advance of the residency. **Advance assignment due December 4, 2019; participation at winter residency; follow-up assignment due January 21, 2020.**

* **Assignment Three: Legal issues:** An open-book publishing contract exam distributed in mid-January and **due on February 18, 2020.**

* **Assignment Four: Marketing:** A book marketing assignment to be submitted no later than **March 16, 2020.**

1. Assignment One: Agents and Publishers (25%)

Deadline: January 3, 2020

The primary purpose of this assignment is to engage students in seeking and evaluating potential publishers or agents who would be a good fit for their project. Using the resources listed below in addition to independent research, students will research EITHER 3 possible agents that would be suitable for their project OR 3 possible imprints/publishers that would be suitable for their project, providing a rationale for fit for each. (Remember too that author acknowledgements are a good source of leads on agents who might be suitable for your project, and noticing the publishers/imprints of comparable titles can also lead you to a publisher/imprint that would be suitable for your project.) The purpose of the assignment is to increase student understanding and knowledge of the publishing and agent ecosystem, along with an understanding of how their project fits into the publishing program (for publishers) or representation mix (for agents) of specific targets. Please outline your rationale for why these agents or publishers are a good fit for your project. Please include references. Length: 750 words max.

Format: Please use 12 pt type, double-spaced, justified left/rag right setting.

File name: Please name your file as follows: YourLastName_AgentsPubs620203

Learning resources:

King's MFA Tip Sheet: How Do I Find a Publisher for My Nonfiction Book?

King's MFA Tip Sheet: How Do I Find an Agent?

"How to find a literary agency for your book" by Jane Friedman (includes links to US agent resources) <https://www.janefriedman.com/find-literary-agent/>

Canadian agents and publishers:

Association of Canadian Publishers guide to literary agents:

<http://publishers.ca/index.php/get-published/literary-agents>

Writers' Union of Canada guide to literary agents: <https://www.writersunion.ca/literary-agents>

Member database for Association of Canadian Publishers: <http://publishers.ca/search-companies/>

Literary Press Group Publishers

Guide http://www.lpg.ca/sites/default/files/page_attachments/PublishersGuide_2016_web.pdf

HarperCollins Canada imprint list <http://www.harpercollins.ca/imprints>

Penguin Random House Canada imprint list

<http://penguinrandomhouse.ca/publishers>

Simon and Schuster Canada imprint list <http://www.simonandschuster.ca/c/about-ss-canada>

US agents and publishers:

Writer's Digest Guide to Literary Agents Blog <http://www.writersdigest.com/editor-blogs/guide-to-literary-agents>

Publishers Marketplace (subscription required) <https://www.publishersmarketplace.com/>

Agent Query https://agentquery.com/publishing_mp.aspx

Query Tracker <https://querytracker.net/whatisqt.php>

Rubric:

Grade of A: Demonstrates an exceptional understanding of the factors that contribute to a good fit between author and agent OR between author, project and publishing house, and clearly and convincingly articulates the rationale for fit with their project/themselves. Assignment is exceptionally well-written and researched, including clear references or footnotes.

Grade of B: Demonstrates an understanding of the factors that contribute to a good fit between author and agent OR between author, project and publishing house, and articulates the rationale for fit with their project/themselves. Writing and research are adequate, including references or footnotes.

Please note that any grade below a B- is considered a failing grade (i.e., an F) for this program. Students receiving such a grade would likely be receiving assignment feedback such as the following: Did not make a convincing case for fit between author and agent, or between author/project and publisher. Research not evident or poorly documented. Poor writing.

2. Assignment Two: Participation and Pitching (25%)

Deadlines: December 4, 2019 AND January 21, 2020

MFA students are expected to participate in all aspects of the residency: classroom activities, field trips, and special events. This involves preparation for each lecture, and active engagement with the presenters. The compilation of the participation and pitching grades is done with input from all MFA faculty present during the Publishing Residency.

Participation:

By **December 4, 2019**, students must submit a one-paragraph (no more than 100 words) description of their project and a one-paragraph bio (no more than 50 words). This project description and bio will be supplied to guests and other participants in the residency.

Value: 2.5/25 marks

Format: Please use 12 pt type, double-spaced, justified left/rag right setting.

File name: Please name your file as follows: YourLastName_OnePara620203

During the residency students will be expected to attend all classes and event and participate in classroom discussions. **Value 12.5/25 marks**

Pitching:

One-to-one pitch: During the residency, each student makes two one-to-one professional pitches to individuals within the publishing community: editors, publishers, agents, etc. The pitch should be approximately 6 minutes. The panelist will ask questions and provide feedback on the student's presentation for the remainder of the approximately 15-minute meeting time.

Students may choose to use a laptop to supplement their script. However, the primary goal should be a convincing oral narrative. The following guidelines may be helpful:

- 1) Introduce yourself.
- 2) Give the title of the book and explain the genre/subject area of your material.
- 3) Draw a comparison to a similar title, if this is appropriate.
- 4) Describe the potential audience for your book.
- 5) Elaborate further on the content of the book and its special features.
- 6) Explain why you are the ideal person to write this book.
- 7) Describe your personal platform for promoting the book.
- 8) Close the pitch by giving a quick summary of the above points.

Rubric: The panelists and MFA faculty will evaluate the pitches according to the following questions:

- Is the pitch clearly defined, appropriately focused, and succinctly delivered in terms of the potential publishing format and delivery channel?
- Is the pitch convincingly directed to a distinct readership and market niche?
- Does the author support both of the above goals by providing sufficient market analysis and consumer data?
- Does the content of the presentation conform to all of the norms and expectations of the creative nonfiction genre and marketplace?
- Is the author ideally situated in terms of his/her art and craft to deliver a publishing manuscript as described in the pitch presentation?

Students should take notes during or immediately following feedback to ensure that they capture the feedback for their reflection assignment. Written feedback will not be provided.

From an academic perspective, the four learning outcomes of the pitching exercise for the students focus on:

- Managing time and resources to create the content of a convincing book pitch.
- Developing strong interpersonal skills in order to make a dynamic personal pitch in a business context.
- Acquiring additional rhetorical skills needed for a pitching environment.
- Demonstrating an ability to “close the deal” by delivering a strong message that demonstrates how your creative idea can be publishing opportunity.

Reflection on verbal feedback: Following your one-to-one pitches, you will be required to write a 300-word reflection on the feedback you received and how the insights gained will affect your project. **Due January 21, 2020**

Format: Please use 12 pt type, double-spaced, justified left/rag right setting.

File name: Please name your file as follows: YourLastName_Pitching620203

Rubric: Grade of A: Exceptionally well-written; demonstrates an openness to feedback and an ability to respond to feedback with specific insight with regards to the student's own project.

Grade of B: Well written; demonstrates openness to feedback but may be unclear on how to integrate feedback within project.

Please note that any grade below a B- is considered a failing grade (i.e., an F) for this program. Students receiving such a grade would likely be receiving assignment feedback such as the following: Poor writing. Lack of evidence that feedback was heard and absorbed; lack of reflection on how feedback could positively influence project.

3. Assignment Three: Legal Issues (25%)

Due date: February 18, 2020

The third assignment is an open-book exam that reviews important issues for emerging writers: copyright, options, finances, etc. The material is based on the primary legal text *Negotiating a Book Contract: A Guide for Authors, Agents & Lawyers* (Levine) assigned as required reading. **The publishing contract exam is sent by email in mid-January.** It includes one essay question (750 words), and three short-answer questions (250 words each). It is an open-book exam, but students are asked to work independently. Marks are accorded for content, presentation, and particularly for the persuasiveness of the legal arguments. Please include source references (these may be in footnotes or embedded in the text).

Format: Please use 12 pt type, double-spaced, justified left/rag right setting.

File name: Please name your file as follows: YourLastName_Legal620203

Please include a short description of your book project at the top of your assignment, including your audience (100 words max). This does not count towards your overall word count.

Required text:

Negotiating a Book Contract: A Guide for Authors, Agents & Lawyers (Levine) available in electronic format from <http://www.bookcontracts.com/buy>

Learning resources:

Help Yourself to a Better Contract: A Guide for Evaluating and Negotiating Your Trade Book Contract by Marian Dingmann Hebb, published by The Writers' Union of Canada; available online at <https://www.writersunion.ca/writers-how-to>

"A Publishing Contract Should Not be Forever" The Authors Guild, July 28, 2015, <https://www.authorsguild.org/industry-advocacy/a-publishing-contract-should-not-be-forever/>

"Authors, Keep Your Copyrights. You Earned Them" The Authors Guild, August 13,

2015 <https://www.authorsguild.org/industry-advocacy/authors-keep-your-copyrights-you-earned-them/>

Rubric: Grade of A: Demonstrates an exceptional understanding of the elements of book contracts and contract negotiation practices. Students demonstrate convincingly they understand contemporary book contract issues from the author's perspective *and* the publisher's perspective.

Grade of B: Demonstrates a comprehensive understanding of the elements of book contracts and contract negotiation practices. Students demonstrate that they understand contemporary book contract issues from the author's perspective *and* the publisher's perspective.

Please note that any grade below a B- is considered a failing grade (i.e., an F) for this program. Students receiving such a grade would likely be receiving assignment feedback such as the following: Demonstrates adequate understanding of book contracts and negotiation practices, but fails to provide comprehensive and/or supportive research and analysis from a sufficient variety of resources. Similarly the student fails to provide sufficient and/or appropriate arguments regarding contemporary book contract issues from the author's perspective and/or the publisher's perspective.

Or:

Demonstrates an inability to provide substantial information, arguments, or supportive materials in multiple aspects of the assignment.

4. Assignment Four: Marketing (25%)

Due date: March 16, 2020

The final assignment is to create a marketing document for your book project, and focuses on publishers' catalogue copy, platform-building, social media utilization, and other key elements of book marketing.

The first component of this assignment is to create the equivalent of a page from a publisher's book catalog. This is the marketing material that would be used to sell a book to booksellers and other retailers. The second part of the assignment is to develop a plan for the marketing that you, as author, will undertake for your book including an outline of the steps and tasks you will undertake to create a solid publishing platform. Students may submit this assignment anytime prior to March 16.

Format: Please use 12 pt type, double-spaced, justified left/rag right setting.

File name: Please name your file as follows: YourLastName_Marketing620203

Part 1 (value 12.5% of final mark)

Create the copy for the equivalent of a page from a publisher's book catalog. See examples here:

<https://chbooks.com/content/download/25683/240394/version/1/file/CHBCatalogue-Fall2019-online.pdf>

You do not need to do the design/layout of the catalog page, but do need to write the elements that would be included on such a page.

This includes:

Book title and subtitle

Genre

Author name

One line description of book

2-3 paragraphs of sell copy for the book (350 words max)

1 paragraph author bio (100 words max)

Book details: project page count, format (paperback, hard cover), price, subject category (no need to include ISBN or other codes)

Part 2 (value 12.5% of final mark):

Develop a plan for the marketing that you, as author, will undertake for your book, including an outline of the steps and tasks you will undertake to create a solid publishing platform. Maximum length: 750 words. Please include references.

Required Text: *The Business of Being a Writer* by Jane Friedman (University of Chicago Press)

Optional Learning Resources: *Sell Your Book: An Author's Guide to Publicity and Promotion* by Suzanne Alyssa Andrew, published by The Writers' Union of Canada and available as a downloadable PDF for \$9.99 at <https://www.writersunion.ca/writers-how-to>

Rubric: Equal marks will be given for the content, organization, and presentation of each of the two documents.

Grade of A: Demonstrates an exceptional understanding of the elements of book marketing and the role of the author in supporting that exercise. Students will demonstrate convincingly how they plan to use contemporary media to promote and publicize their writing work to the audience identified in the first part of the assignment.

Grade of B: Demonstrates a comprehensive understanding of the elements of book marketing and the role of the author in supporting that exercise. Student will demonstrate in a satisfactory manner how they plan to use contemporary media to promote and publicize their writing work to the audience identified in the first part of the assignment.

Please note that any grade below a B- is considered a failing grade (i.e., an F) for this program. Students receiving such a grade would likely be receiving assignment feedback such as the following:

Demonstrates adequate understanding of reader profile, but fails to provide sufficient and/or appropriate arguments regarding contemporary media as a means to promote and publicize their writing work to the identified audience.

Or:

Demonstrates an inability to provide substantial information, arguments, or supportive materials in multiple aspects of the assignment.

Learning Objectives

At the end of the Publishing Residency II course, six key learning outcomes are achieved. Students will:

- Demonstrate specific knowledge of publishing contracts and the negotiation process.
- Develop a thorough understanding of the mechanics of book acquisition and editing.
- Demonstrate specific knowledge of publishers and agents, including identifying appropriate contacts/markets for their manuscript.
- Increase their ability to create, maintain, and further develop a professional platform.
- Acquire increased literacy in the artistic and craft elements of non-fiction writing.
- Acquire fundamental business skills related specifically to publishing commerce.

Grade Scale

Grade	Grade Point Value	%	Definition
A+	4.30	90-100	
A	4.00	85-89	
A-	3.70	80-84	
B+	3.30	77-79	
B	3.00	73-76	
B-	2.70	70-72	
F	0.00	0-69	
INC	0.00		Incomplete
ILL	Neutral and no credit obtained		Compassionate reasons, illness

Ethical Conduct

All students are expected to familiarize themselves with the School’s Handbook of Professional Practice <kingsjournalism.com/handbook> and abide by its ethical standards.

Safety

To do journalism well, you must sometimes be uncomfortable. You should never be unsafe. All students are expected to read the School's safety guidelines <kingsjournalism.com/handbook/#safety>. If you run into trouble or if you feel a situation might put your or others' personal safety at risk, bail out and call your instructor right away.

Inclusive Behaviour

King's prides itself on inclusiveness and respect for others. Our classrooms are public spaces in which racist, sexist, homophobic or intolerant comments or humour will not be tolerated. Do not screen such videos, images or web pages on school equipment or in school facilities. Offensive behaviour is not just disrespectful to your colleagues and to your profession; it may constitute harassment under the King's Code of Conduct. For more information, find the Yellow Book at <policies.ukings.ca/>.

Academic Integrity

Violations of academic integrity at the graduate level are taken seriously. The punishment for plagiarism or other forms of academic integrity can range from receiving a zero on the assignment, to failing the course, being suspended or expelled from the university. If you have any doubt about proper citation for an academic paper or proper attribution in a piece of journalism, contact your instructor or the Writing Centre at Dalhousie University. For more information, consult the section on Intellectual Honesty on p. 23 of Dalhousie's Graduate Studies Calendar <academiccalendar.dal.ca/> (Find "PDF Versions" at the top of that page.)

Accessibility

Students may request accommodation as a result of barriers to inclusion related to disability, religious obligation, or any characteristic under the Nova Scotia Human Rights Act. If you experience barriers related to the design, instruction, and/or experiences within this course please contact the Student Accessibility Centre <https://www.dal.ca/campus_life/academic-support/accessibility.html>.

Please note that your classroom may contain specialized furniture and equipment. It is important that these items remain in the classroom, untouched, so that students who require them will be able to participate in the class.

Appeals

Disputes over academic performance and assessment will be dealt with according to the Academic Regulations of the School of Journalism. Students may appeal decisions of the Journalism Studies Committee to the Faculty of Graduate Studies. For more information, see p. 42 of the University of King's College Calendar.