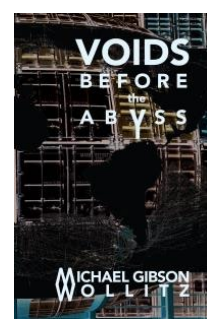
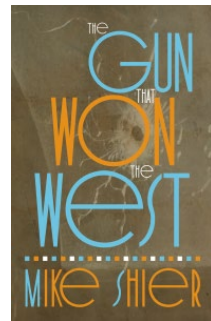
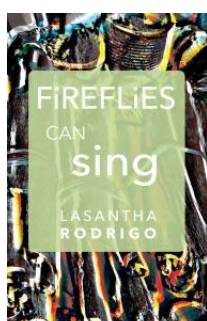
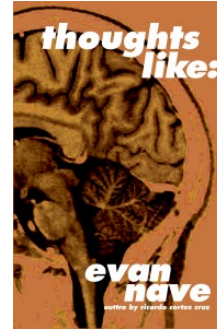
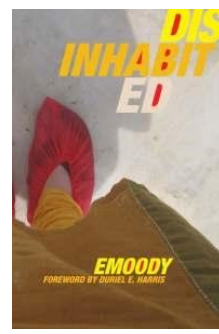
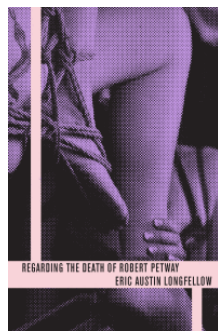
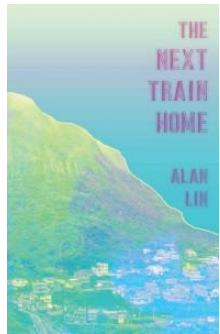
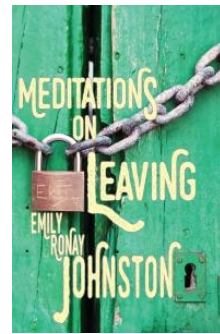
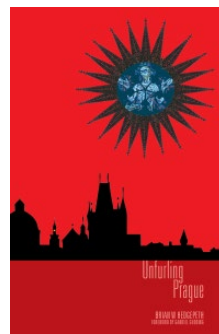
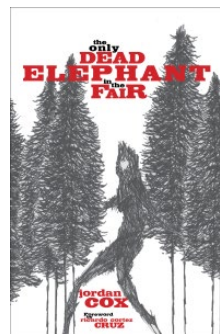
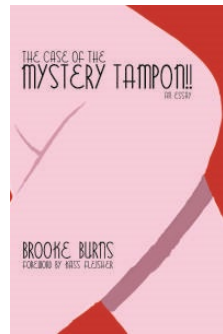
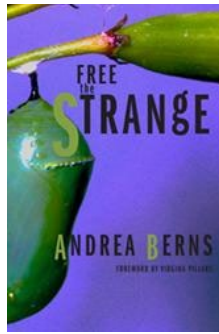
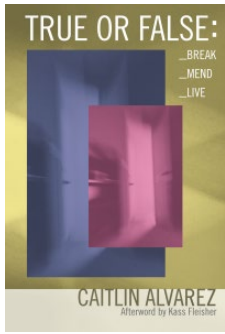


# The Teaching Press

Win -Win Thinking for Any Classroom

# The Origins of PRESS 254

- Founded in 2012, published twenty chapbooks as of fall 2018.
- Part of the Publications Unit in the Department of English
- The goal: replace a unit-based, banking-model introductory course in publishing studies with a project - driven teaching press and workshop that publishes handmade literary chapbooks (24–36 page books) in small editions
- Benefits both undergraduate publishing studies majors and graduate creative writing students (English Studies/multidisciplinary)
- Foundation built gradually (creative writing classes and workshops)
- Low-cost & *very*DIY to start
- The teaching press has become a point of pride (and recruiting tool) for the Publications Unit and Department of English



# Core Values of PRESS 254

- course = press
- emphasize professional relationships & practices of an editor & production assistants (de-emphasize teacher-student dynamic)
  - professional publications produced with pre-professional staff
- collaborative, team-based project with distributed individual effort
  - each student gets the breadth of experience necessary for an introductory course
  - editor negotiates & steers students' effort & steps in to complete work that is beyond the purview of the fundamentals of editing, design, production, etc.
- the course has a well-defined calendar & progression with room to negotiate variables that unique book projects inevitably present
- course has a literary small press/independent press point of view & teaches about the field of publishing from this perspective

# Methods of Incorporating Publishing into an Existing

1. **Add** an element to a single assignment (e.g., peer review edits for an essay draft must reference grammar, style, or usage rules from preferred style guide, such as Chicago)
2. **Recontextualize** an entire assignment as publishing - centric (e.g., a writing assignment must consider submissions guidelines for a professional publication in the discipline)
3. **Reimagine** a significant or capstone project as a publishing project (e.g., a portfolio is reimagined as a short - run chapbook or zine)
4. **Create** a course concept in which a teaching press or teaching publication is the primary focus (e.g., merges acquiring discipline - specific knowledge with the production and dissemination of that knowledge or content)

# Considerations for Getting Started in Classroom Publishing

- Will a classroom publishing project contribute to student learning?
- Will my colleagues/department/college/institution/community/discipline value & benefit from the work?
- How does a publishing project mesh with curricular needs?
- What are the requirements or prerequisites for students?
- What resources do I need to get started? To maintain the project over time?
- Do students have regular & reliable access to essential tools & technologies?
- What parts of the publishing process am I confident in teaching?
- Will I create a production schedule that fits into the semester or will the semester fit into a larger production schedule?

# Final Thoughts & Takeaway

- Authentic content creation can be brought to any classroom or discipline, but it has to be rooted in the specific context or point of view of the discipline, as well as the research agenda & professional practice of the instructor.
- Sustainability is crucial.
- Starting a teaching press will *increase* the amount of time you devote to a project (i.e., you will be working through the project with students & giving feedback at every step).
- Local resources abound.
- Win-win thinking entrenches the project into the culture and curriculum.
- Editing a teaching press continues to be rewarding, but it isn't all ice cream & cat memes.

# Time for Q&A

**PRRrrRRrRstaccio  
flavoured ice-cream**



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