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8/6/13

<u>Instructional Materials</u>

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Fall 2013

Availability of Existing Materials:

1.   How to Get Happily Published: Appelbaum's book is highly circulated (with

hundreds of thousands of copies sold). The book is available at any library and

easily found at a bookstore. The book is more for the instructor than the students,

but will be important for instructor to have in order to answer questions students

may have about the topic of traditional publishing.

2.   Internet Resources: The Internet resources required (namely the publishing

company websites) can be accessed on any computer with an Internet connection

(whether it is the learner's laptop or a desk top computer at the venue).

Production and Implementation Constraints:

1.   Infrastructure: The learners would need access to a computer with some type of

Internet connection. Most young people who would be taking this course have

some form of Internet connection in today's modern digital world. The learning

venue would also need space for the students to work, depending on the size of

the group.

2.   Expertise: The instructor will have to have a certain amount of expertise in the

field of publishing. Optimistically, the instructor is someone with experience at

least attempting to be published in one or more of the methods in the course.

Some degree of knowledge of the writing world is necessary, so that they

understand the importance of finding by the perfect method of publication. The

discussion will be driven both by students and instructor, so while the instructor is

in charge of presenting the material, the responsibility also falls to the student.

3.   Time: The course will take place over four main lessons. These four lessons can either be back to back in an extended workshop or on a weekly basis. Ideally, each class is broken down into an hour with twenty minutes to review and correct the test from the previous class and forty minutes to establish and test on the new material.

4.   Cost: A room could be rented for free at a local community center or library. Materials would mostly be paper-forms and digital files shared online (via email) so the cost would be relatively small. If the instructor required payment of some kind, they would only need four hours worth of compensation.

Treatment

For each class, the instructor will cover a certain method of publication. At the beginning of class, the instructor will review the previous session as needed. After thoroughly reviewing the materials from the prior class, the instructor will begin a guided discussion about the method of publication for the current class. The discussion will rely mostly on the students, who have prepared themselves by reading the instructor handout before class. The instructor will pose questions to the class as the discussion is dying down, but for the most part the students will be the ones who lead where the discussion goes. After the discussion is completed, the instructor will present a brief test to cover the unit. Once the unit test is finished, the instructor will hand out the handout for next week so the student can be more thoroughly prepared.

<u>Scripts for Each Class</u>

Script for Class One:

Materials:

1. Handout for Traditional Publishing Unit

2. Pre-Test for students

Instructor: (*making eye contact with each student as their talking. The atmosphere is more like friends talking than a formal class*). Good evening and welcome to the first meeting of this course! My name is (*Instructor's Name)* and I'm the instructor. I'd like to take a moment to go around and have everyone introduce themselves. Tell us your name, your age and tell us a little bit about the work you're trying to publish.

(Students go around the room introducing themselves and getting comfortable talking in front of the group about their work).

Instructor: (*Resuming instruction)* This week, we're going to have a shorter class. We're going to take some time to consider our own works in relation to the publishing industry. Now that we've talked a bit about our work, I'd like you to fill out this questionnaire, so you start thinking more about your work in a publishing perspective. *(Instructor hands out the Pre-Test to the students. When the students complete the test, they return it to the instructor. When the class completes the test, the instructor will distribute the handout for the next class.)*

Instructor: Next week, we'll be covering traditional publishing methods, so be sure to bring some examples of works that have been published through traditional companies or agents! See you next class. *(Class is dismissed)*

Script for Class Two:

Materials:

1. Handout for Traditional Publishing Discussion

2. Test on Traditional Publishing Unit

3. Handout for Self-Publishing Discussion

Instructor: Good evening and welcome back. To begin tonight's discussion, I'd like to hand back the test from last week.

(Instructor distributes pre-test. The test was meant more for the instructor's purposes than as a formal test. It does not need to be reviewed unless the students have questions.)

Instructor: (*Resuming instruction)* This week, we're going to talk about traditional publishing. This is probably the one that you're all most familiar with, so I'm excited to see what you come up with. So who can give me an example of an author that has published through the traditional route?

The following questions should be used to encourage further discussion:

-What are some known publishing companies?

-What benefits are there to using an agent when presenting something to a publisher?

-Find an agent using the website. What kind of books does the agency accept? How does this fit your criteria? *(Have each student search for one agent for themselves)*

-Does the author in a traditional publishing setting have to sacrifice some of their control on the project to publish?

-What kinds of projects are best suited for this publishing method?

Instructor: *(At the completion of the discussion, the instructor will take any remaining questions)* OK, now that we've wrapped up the discussion, let's move on to the test. *(Hands out test for The Traditional Publishing Unit).* When you're finished, please hand in the test.

When the class completes the test, the instructor will distribute the Self-Publishing handout for the next class.

Instructor: Next week, we'll be covering Self-publishing, so be sure to bring some examples of works that have been published through this format! See you next class.

(Class is dismissed)

Script for Class Three:

Materials:

1. Handout for Self-Publishing Discussion

2. Graded Tests for Traditional Publishing Unit

3. Handout for Digital Publishing

4. Test on Self-Publishing Unit

Instructor: Good evening and welcome back. To begin tonight's discussion, we're going to go over the test from last week.

Instructor hands back test and reviews the examination. Students should be encouraged to answer the question and rewrite their answers if they were incorrect.

As you can see, most of you did very well, but are there any questions before we go? *(At this point instructor answers any questions about the test and collects and corrected tests from the class)*

Instructor: (*Resuming instruction)* This week, we're going to talk about the characteristics of self-publishing. Before we begin, who can take a guess at the main differences between self-publishing and traditional publishing?

The following questions should be used to encourage further discussion:

-What are some known publishing companies that specialize in self-publishing?

-What responsibilities are placed on the author in self-publishing?

-Does the author in a self-publishing situation have to have additional skills (not necessarily degrees) in order to make their work successful?

-What kinds of projects are best suited for the self-publishing method?

Instructor: *(At the completion of the discussion, the instructor will take any remaining questions)* OK, now that we've wrapped up the discussion, let's move on to the test. *(Hands out test for The Self-Publishing Unit).* When you're finished, please hand in the test.

When the class completes the test, the instructor will distribute the handout for the next class.

Instructor: Next week, we'll be covering digital publishing, so be sure to bring some examples of works that have been published only in a digital format! See you next class. *(Class is dismissed)*

Script for Class Four:

Materials:

1. Handout for Digital Publishing Discussion

2. Graded Tests for Self-Publishing Unit

3. Rubric for Final Assignment.

4. Test on Digital Publishing Unit

Instructor: Good evening and welcome back. To begin tonight's discussion, we're going to go over the test from last week.

(Instructor hands back test and reviews the examination. Students should be encouraged to answer the question and rewrite their answers if they were incorrect.)

As you can see, most of you did very well, but are there any questions before we go? *(At this point instructor answers any questions about the test and collects and corrected tests from the class)*

Instructor: (*Resuming instruction)* This week, we're going to talk about the new frontier of digital publishing. Obviously, there are some major differences between this and other methods we've discussed. What benefits do you see coming from publishing digitally? *The following questions should be used to encourage further discussion:*

-What makes digital publishing different from other types of publishing?

-What responsibilities go to the author when he or she chooses to use digital publishing as their method of publication?

-Select a website in the digital publishing industry. What benefits do this particular company offer?

-What kinds of projects are best suited for the digital publishing method?

Instructor: *(At the completion of the discussion, the instructor will take any remaining questions)* OK, now that we've wrapped up the discussion, let's move on to the test. *(Hands out test for The Digital Publishing Unit).* When you're finished, please hand in the test.

(When the class completes the test, the instructor will distribute the rubric (identified as Appendix E) for the next class.)

Instructor: Next week, we'll be going over your final assignment, so be sure to be prepared for it! Look over this rubric and come prepared with any questions. See you next class. *(Class is dismissed)*

Class Five:

Materials:

1. Rubric for discussion

2. Graded Tests for Digital Publishing Unit

3. Rubric for Final Assignment.

Instructor: Good evening and welcome back. To begin our last class, we're going to go over the test from last week.

(Instructor hands back test and reviews the examination. Students should be encouraged to answer the question and rewrite their answers if they were incorrect.)

As you can see, most of you did very well, but are there any questions before we go? *(At this point instructor answers any questions about the test and collects and corrected tests from the class)*

Instructor: (*Resuming instruction)* Now, we're going to go over the final examination. For this, you'll have to take everything you've learned from this course and make a case for which method of publication you think that your manuscript is best suited for. You'll need use your powers of reasoning as well as examples from what you've learned in this course. Are there any questions about what you'll have to do for this assignment?

(The instructor will take and answer any questions about the assignment. Students should feel confident about the material before leaving for the night)

Instructor: *(At the completion of the discussion, the instructor will take any remaining questions)*

Instructor: Email me your final assignment next week. Good night and thanks for an awesome class, guys! (*Class is dismissed)*

<u>Sample Handouts</u>:

Handout 1: Traditional Publishing

When the word "Publishing" is said in the writing world, most people will think of the traditional form of publication as the only form of publication. While not the only form, traditional publishing is the most popular and best known. Generally speaking, going through a traditional publishing company (on one's own or through representation) involves contacting an established company, who will in turn print, market and sell your book to perspective book companies. A major benefit to publishing companies is that each comes with a certain amount of 'clout' or reputation. Many booksellers consider the success of previous endeavors from a company before buying any copies of a published book from that company.

The most common way an author obtains a publishing contract is through an agent. The author and agent work together to find a publisher that will accept their work. Generally, agencies will take a percentage of what the author makes from the project as a fee for representing them (*Note: do not give an agency or publishing group any money before they agree to represent you, this is often a scam. Remember if it's too good to be true, it probably is.*). Agencies often go to publishing companies on behalf of the author and work out the "nitty-gritty" work involved in the publishing contract. The agent knows people in the business and also knows the trade, making them a powerful ally when attempting to enter the jungle of publishing options that are available. An agent is there to ensure that the author gets what they deserve and protect the rights of the writer if the issue should arise (rights including everything from the first edition publication to action figures).

The downsides to traditional publishing include creative differences between yourself, your agent and (sometimes) your publisher. Since these groups are going in on the project with you, the success or failure of the project is also something they have to consider. While you may not have to change the entire novel, there might be some things that you would be asked to change. It is also important to note that getting into the traditional publishing business is incredibly hard (with or without an agent). Many major publishers will get hundreds of queries every month and only select a few out those options for the year. Do not get discouraged, but bear in mind that it is going to be incredibly difficult.

Below are some famous publishing houses. When examining potential publishers, look at the group's past projects to determine if your material is right for them. Look these groups up online so you know what to look for in legitimate publishers:

- TOR: Science Fiction
- Harper Perennial
- Vintage Crime
- Little, Brown

Below are some famous agencies. Many agencies are only looking for specific genres or projects, so be sure to look at their requirements carefully. Look these groups up online so you know what to look for in legitimate agencies:

- Nelson Literary Agency
- Writer's House
- Fine Print Literary Agency

Handout 2: Self-Publishing

In the world of publishing, there is more than one method of publication. Another, very popular, method of publication is self-publishing. Self-publishing can be defined as "going through the process of publishing a manuscript without the services or use of established company or agency". By self-publishing, the author is in charge of the project and completely in control of the book's fate.

There are a couple of ways to go about self-publishing. The writer can either self-publish through a digital service or a website that will convert their digital file into something physical. Authors going the self-publishing route will pay for the expenses involved in publishing a book from their own pocket.

With this newfound control over the publishing process, come responsibilities to the author. The author will be responsible for the success or failure of the book and the expenses tend to come directly from their pocket. If an author arranges for a self-publishing option, they also take on the role of publicist, distributor and sales coordinator. If an author is motivated, they can make a success of their book by sending out information about the book to local bookstores and even attempt to sell to larger chain stores (though this rarely works out, if ever).

There are many benefits to self-publishing. Through self-publishing, the author is in complete control of the project. The author does not need to take advice of a publisher or agent into consideration when they are going through the process. The author will be free to make any creative choices that agents might not be supportive of. Since the author is the only one taking a risk on the self-published method of publication, he or she would be able to take chances on projects that companies might not go through with. The

author also has control over where the book is sold. Another benefit is that authors can keep all of the profits from their work and not have to give any to an agent or publishing conglomerate.

The most obvious downside to the process is that the author has to pay a lot out of his or her own pocket. With websites like Kick Starter, it is easier for the author to ask for donations or make money in other ways. Other downsides include the author's inexperience in promoting their work or their inability to work with bookstores and having to sell units individually or online.

When considering self-publishing, there are some websites that will take an author's money without delivering a project. Be sure to research the company in question before giving them any money (look specifically at their public relations and find what projects they have done in the past to make them a legitimate company).

Below are some well-known self-publishing sites. When examining potential publishers, look at the group's past projects to determine if your material is right for them. Look these groups up online so you know what to look for in legitimate publishers:

- Outskirts Press
- Lulu
- Author House
- Create Space (Amazon Child Site)

Handout 3: Digital Publishing

An increasingly popular option for authors is the option to publish digitally. This is a new way for authors to present their work to the general public. In an increasingly digital world, everyone is getting a digital reader. Kindles, iPads and Nooks are becoming increasingly common items to have not only in the house, but often on someone's person. When travelling, an e-reader can save precious space in a bag while still providing a wide array of books and other forms of entertainment. By using digital publishing, an author can take advantage of this technology and use it to their advantage.

Authors involved in digital publishing have many advantages. For one, they can choose between using an agent and representing themselves in the digital market. The world of digital publishing is constantly expanding, with more formats becoming available. In a few years, an author could easily add new media into their manuscripts to enhance their manuscripts value. If they represent themselves, authors get to choose the price of their manuscripts without having to worry about costs for materials and printing. They can also have complete control of what websites they can sell their manuscripts to. The digital publishing option also allows for changes to the manuscript after production without worrying about reprinting costs. By publishing digitally, an author also can publish projects that might not be considered for length reasons or type of project (poetry anthologies or small fact books).

Many digital publishers will ask for some kind of account set up, but won't ask for much more additional money, since there isn't anything physical being created and no money being risked in the publication of the book in a digital format.

There are a few disadvantages to digital publishing, in addition to the benefits. People in digital publishing have the disadvantage of people not being able to share their books. Only people with the digital readers can have access to these e-books. Another problem is trying to find ways to keep your book in "the spotlight" in the world where all sorts of media are vying for a person's attention. Other disadvantages are as numerous as the problems of e-books themselves. There's nothing that can replace the warmth of a physical book in a person's hands and some people prefer the feeling of an actual book in their hands.

Below are some well-known digital publishing outlets. When examining potential publishers, look at the group's past projects to determine if your material is right for them. Look these groups up online so you know what to look for in legitimate publishers:

- Amazon.com
- BN.com
- Apple's iBookstore
- Kobo