

LITERARY EDUCATION IN PRACTICE

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Abstract

While a Bachelor of Arts in English provides students with critical writing, reading, and thinking skills, it often fails to provide them with the professional development training that will prepare them for a career in the Arts industry after graduation. This paper will address that failure by discussing the findings of a recent pilot course designed and implemented with the aim of teaching students the professional elements of literary production, publication, and editing. The pilot course integrated into its curriculum brief modules pertaining to the history of literary presses, the business designs associated with literary production, the dynamics of editorial board membership, and the practical side of literary publication, including copy-editing, formatting, printing,

e-publication, marketing, and distribution. A primary course requirement was the complete production and publication of a literary journal that featured creative submissions by members of the University community. The purpose of the pilot course was to increase student motivation by offering the opportunity to construct a material object, the literary journal that, unlike the typical essay, would have a life beyond the classroom. The pedagogical innovations implemented in this course integrated technology into literary learning paradigms.

KEY WORDS: innovatoin, english literature, motivation, publishing, collaboration, creative learning.

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Introduction

While English students graduate with a Bachelor of Arts degree, they often have little idea of how reading literature and writing essays can translate into a career. Before graduating, students need a course that will provide them with a bridge between their critical writing, reading, and thinking skills, and the practical application of these skills in the work place. Our pilot course in literary editing, production, and publication was integrated into a senior seminar course offered as “The Influence of Japanese Literature on Canadian Literature.” While this course took the traditional approach of reading literature and writing papers, it also provided a place for professional development training to prepare students for a career in the Arts industry after graduation by discussing literary presses, looking at business designs associated with literary production, examining the dynamics of editorial board membership, and focusing on the practical side of literary publication, including copy-editing, formatting, printing, e-publication, marketing, and distribution. The pilot project involved the complete production and publication of a literary journal entitled *Paper Mill Press: A Journal of Creative Arts*, which featured creative submissions by members of the university community. The pilot course was unique in the English Programme, as it endeavoured to integrate technology into literary learning paradigms, and provided experiential learning opportunities in a discipline focused primarily on writing and reading. In this regard we believe it addressed shortcomings in the conventional literary education by offering students professional development opportunities and exposing them to a wider array of career possibilities beyond the undergraduate level. The course provided students with practical skills otherwise unavailable in their discipline and further motivated them to participate in creative activities, while simultaneously providing the university with a professional quality publication that helped to define our campus identity as a unique and creative space within the wider university infrastructure. By publishing and producing a journal that represents the creative aspects of our campus, the course also acted as a unique marketing strategy by demonstrating its commitment to the ethics of Liberal Arts Education.

The aims of the project included: initially establishing a pilot course at the senior level in literary editing, production, and publication in order to offer students the opportunity to learn practical skills that will complement their literary backgrounds; using that pilot project as the research and resource base for a future course offered yearly that would serve as the publishing house for an annual, student-created, journal of creative writing; the eventual establishment of a student-run press (with an editorial board rotation based on annual enrolment) that will allow for the publication of chapbooks, monographs, manifestos, critical articles, e-journals, apps, and other discursive elements by members of the campus community. From a pedagogical standpoint, the course aimed to introduce hands-on training into a discipline that often lacks experiential learning opportunities. This lack of experiential learning often leads to student attrition and/or to the negative attitude amongst senior students that their degree will not

afford them significant career opportunities after graduation. We sought to address these concerns by facilitating an integrated learning environment and collaborative project that emphasizes multiple intelligences and that complement the reading and writing skills at the basis of the English degree. The course integrated experiential learning practices into the literary classroom and enabled students to explore their learning styles and examine their sources of internal and intrinsic motivation by introducing them to editing, publishing, copy-editing, layout design, management, and other new practical applications for their degree program.

The reflective part of the course, which was mediated through discussions, journals and questionnaires, aimed to teach students to contemplate their sources of motivation, the parts of the course they found most satisfying intellectually and emotionally, the relationship between the literary materials under observation and the practical applications of the journal project, and the ways in which they could use the skill sets learned in the course in order to find meaningful employment after graduation. Further, as part of the course involved hosting a Symposium on publishing in the digital age, the students had the opportunity to work closely with the symposium's delegates and keynote speakers, which included notable Canadian publishers Beth Follett of Pedlar Press and Jay MillAr of BookThug. Being able to meet and receive instruction from influential members of the publishing industry, make contacts, and possibly through these connections find internship or employment opportunities, was a valuable experience for the students involved, and helped them to understand practical elements of the literary world that are rarely discussed within the conventional literature seminar. Students were also encouraged to develop technology-based skills in modules on industry-standard editing software, e-publishing, and other technologies associated with production, and to learn the rudiments of basic budgeting, marketing, and time management skills that are absent from all other literature courses in modules devoted to these more professional concerns. Further, they also learned about the history and politics of literary production in modules on the small press, alternative publishing venues, self-publishing, and the literary magazine. Upon completion of the journal project, students were given the opportunity to disseminate their creative product throughout the Newfoundland literary community, allowing them to learn the business (and hustle) of literary production, and to make valuable connections within the broader literary community. The ongoing need for the dissemination of the work, including the development of the electronic version of the journal, has opened up student employment opportunities for the summer. In short, the project, by creating a collaborative environment that emphasizes cooperative learning through teamwork, delegation, and community engagement, aimed to broaden the scope of literary education while enhancing the teaching and learning opportunities within the our university's English Programme.

A review of the literature shows no published paper exploring a similar "practical" English course as part of the regular course offerings in English programs. However, Dr. Ganz created and offered a similar practical course at Laurentian University in Ontario, Canada in 2009-2010, and the success of this previous course became the basis and inspiration for the current project. In brief, the full-year course focused on creating a literary anthology of Canadian writing about Mexico. The course began with a survey of anthologies of writing about Mexico, followed by the class making selections from Canadian works on Mexico, writing introductions to the work, organizing layout and design and writing proposals for dissemination at an international conference and for publication. Like our literary production pilot project, there was a similar focus on the production of a product, group editorial work, professionalization of students, and definite outcomes of both product and student participation in an international conference on anthologies.

The practical nature of the course allowed a number of the students to excel. Many of these students had struggled with the reading and writing focus of English, but found that they excelled at various aspects of the production of literary works. One student decided to go on to focus at the college level on visual design, another student explored a publishing focused degree at Ryerson University in Toronto, and a variety of other students gained the necessary confidence in their skill set to allow them to pursue graduate degrees and further writing-related careers. The department invited Dr. Ganz to give a presentation on the success of this course and the course itself created a buzz around the department and university.

The success of this course is convincing qualitative evidence that the practical application of reading and writing skills was one important element of English program offerings that was missing. The students overwhelmingly expressed their enjoyment of the collaborative process, and described the confidence it helped them gain, and the role the course played in developing their understanding of future work-related interests.

A further unpublished paper by Dr. Ganz and a student from the above class details the outcomes of a literature and the environment course for which a practical component was emphasized as part of the course. This paper was given collaboratively by the professor and student at the inaugural Canadian Literature and the Environment conference in Sydney, Cape Breton. Again the practical application of the principals of the course to life outside the classroom resulted in an inspirational project and contributed to the students' professionalization towards graduate school.

The literature on motivation and learning and practical skills and learning is most applicable to our project. In *Research in Higher Education* Williams and Williams' article entitled "Five Key Ingredients for Improving Student Motivation" (2012) begins their section "Ingredient 4: Method/Process" with an apt quote from Lao-Tzu, "If you tell me I will listen. If you show me I will see. If you let me experience, I will learn" (Williams and Williams, 2012). Williams and Williams state that "Experiential learning is when an individual is actively involved with concrete experience, that is, a student cognitively, affectively, and behaviorally processes knowledge, skills, and/or attitudes such that knowledge is created through the transformation of experience" (Williams and Williams, 2012). In the usual English literature classroom experiential learning is very difficult to achieve and varieties of experiential learning projects usually do not extend beyond types of writing or group work that involve answering questions or discussing texts. By the fourth year of study students may have lost some interest and/or motivation in this type of learning and as Williams and Williams argue "[v]ariety is very relevant to student motivation" (Williams and Williams, 2012). Variety itself can be introduced by a classroom transition from emphasis on the individual essay and reading assignment to a group project and product that involves people equally partaking in tasks for which they are intrinsically motivated. That is, they choose what they are interested in to contribute to the project and what they are good at—not every student is a gifted writer or an insightful reader, but most students can find some aspect in the variety of projects involved in putting forth a publication for which they are uniquely interested or adapted.

As Kolb (1986) notes, there are four different learning styles—Convergent learning style, Divergent learning style, Reflective learning style, and Doer or accommodator learning style; most English classrooms can only accommodate one or two of these learning styles. However, our literary production and editing course allows for students to utilize their unique learning style in a way that both contributes to the journal project and allows them to see their own style of learning be successful in the classroom. This is particularly important for the Doer learning style that learns through active and concrete experience, rarely if ever given an opportunity for success in the literature classroom. While Komaraju and Karan (2008) argue that learning styles are not hierarchical but simply different, many English students will have experienced a prejudice against their particular way of learning, which will in turn have a negative effect on both their motivation and their sense of self-worth and confidence.

Williams and Williams likewise argue in "Five Key Ingredients for Improving Student Motivation" that students need "Mutual goals or objectives: Students need to see the point of it all and know what they personally will get out of the educational process" (2012). Again, after multiple essay-based courses, some English students may lose sight of the "point of it all," and an experience directly linked to future work may reinforce the connections between literature and the work place. Many senior English students worry that their degree has limited application beyond the university. This course will open them to possible careers in publishing, editing, design, marketing, and many other fields. Williams and Williams also discuss how "[f]lexible and stimulating just-in-time training and interactivity [...] which allows the student to train at his or her own pace and time" can be key to student motivation—and once again the regular English classroom model does not allow for the varieties of pacing and timing that this practical, multi-task and learning-style classroom allows.

As Dargahi-Noubary (1998) shows "the study of self-information" can help students understand their own interests. And while English courses allow students to make connections between themselves and various narratives, this course allows for student reflection on the relationship between work-related experience and English literary interests. This reflection was fostered further by journal keeping and other course components, such as in-class critical and creative writing assignments, used to guide them in reflecting on their own interests and skills and how these skills connect with needs in the job force. Williams and Williams likewise suggest with various other educators the importance of teamwork as an "ingredient" of learning.

Methods and Methodologies

This project is driven by a straightforward methodology. The pilot course proposal was analyzed by an academic studies review panel; after attaining institutional approval, the course was offered as a fourth-year special topics seminar beginning in the winter of 2014. The pilot course in publishing and editing also included a focused literary topic, as in traditional literary classrooms. The literature and writing component of the course was offered in the usual manner of reading literary texts, discussing, and writing literary responses and papers; however, the grading for the course was divided between the regular English skills of textual analysis and essay writing and the publishing project. However, the students had the option in the textual analysis part of the course to respond creatively with works of fiction or poetry, which would eventually be considered for inclusion in the journal.

The practical side of the course involved a less traditional approach to the literature classroom with the final mark being based on process and participation in every stage of the production of the literary journal. Students were also evaluated for their discussion and reflection on this collaborative project. This portion of the course involved collaborative participation in the soliciting of submissions of creative work for the journal, the formation of a literary review board, examination of industry standards for journals, selection of literary works through a blind-review process, layout, editing, printing, advertising, launch and distribution of the completed journal. With the university and departmental requirements for a literary course offering met through the reading and analysis of literary works in the classroom, some of the production elements were contingent upon student interest motivated by an intrinsic desire to participate in the creation of the journal, and not by the mere grade-related requirements of the course. Thus the literary production component of the course, while the focus of the research and the course, would only constitute 25% of the final grade and a portion of the 20-25% participation mark for the course.

The teaching strategies used to help inform both the teaching of the class and the research related to literary production, motivation, and learning style necessarily emphasize experiential and collaborative learning. Part of this collaboration involved engaging experts from the publishing industry to share their expertise with the students. The narrow timeframe of a one-term course, which didn't allow much time for the complete production of a literary journal, necessitated an uneven distribution of labour at various points during the term. Perhaps in a larger city centre with more available teaching resources, modules could be offered on a weekly or bi-weekly basis. However, by necessity due to the isolated and rural setting of the campus, guest publishers had to be brought in for only a short period of time. In the instance of our pilot project, the busy schedules of our guests relegated their involvement to the end of the semester. While this was perhaps not a part of the original design, it meant that the students had already engaged in the journal creation process and had specific interests and questions related to the experience, and were therefore not at the beginning stages of the project but rather at the reflection stage and close to graduation.

Three publishers were invited to the university to discuss and teach seminars on "Publishing in the Digital Age." The publishers included Jay MilLar of *Book Thug*, London and Toronto; Beth Follet of *Pedlar Press*, Toronto and St. John's, and Chris Turnbull of *Route/Footpress*, Vancouver and Ottawa. These publishers are also all active and published creative writers, so had multiple perspectives on the publishing industry. The publishers engaged in discussions about the history of publishing, industry standards, distribution and advertising, Canadian publishers, internships with Canadian publishers, challenges to small presses, and digital publishing and digital interface. Six different modules were part of "Publishing in the Digital Age" and these events were open not only to the students in the course, but to all students interested in publishing and in learning about the industry. The students took part in only one module as part of a regular class and this involved the participation in the creation of the interface for a *Route/Footpress* publication project, but the rest of the community was invited to participate in the second part of the *Footpress* publishing in nature module. These were the specialized modules taught by poets/publishers who are part of the industry and as such have a unique perspective and expertise in the area. The rest of the modules--including the blind-review and selection of literary works for the journal, decisions regarding layout and format, the editing and proofing process, and advertisement of the project and journal--happened either in class or in meetings scheduled outside of class. The launch and distribution of the journal took place at the university art gallery as part of the campus events for the Publishing in the Digital Age Symposium. Thus the students, as an editorial board, were given the opportunity to receive feedback from publishers on the journal process and product, while gaining

invaluable contacts and discussing future employment opportunities and internships with experts in the field.

Each of the seminar/modules functioned as an observation protocol. Student motivation and learning style was evaluated based on participation and self-evaluation through discussion and questionnaires with regards to each distinct module. The extent of student participation in each module contributed to the evaluation of the effectiveness of the learning paradigm. The primary learning procedure was collaborative and student progress was monitored through their ability to complete projects in groups and/or to contribute their part to the larger whole of each research module. Procedurally, setting up the course as a series of task and self-analysis based modules offered the researchers a clear opportunity to evaluate each distinct learning style, motivation and experience. Further, the clearly defined objectives and tasks involved in the production of a journal allowed the students, with their unique skill sets, to play to their own strengths over the course of production. The evaluation of these modules, along with the dissemination of the final product, was our primary observation protocol. The student participation in the components of the course offered outside of class time and outside of the clear graded parameters of the course allowed the evaluation of the intrinsic interest of the students in the publication process. Thus the modules and seminars offered by publishers were not part of the graded course and student participation was based wholly on the interest generated by participation in the publication project during class time.

There are therefore three distinct parts of the course—two graded and one ungraded, but all related to the primary objectives of the course. Thus the regular literature course content acted as a sort of control group, the journal production and graded part accounted for the student motivation in terms of grade and publication, and the modules related purely to publication accounted for the intrinsic motivation of the student with regards to publication. However, it is impossible, of course, to entirely separate the parts of the course as they together contributed to either the journal project or to student outcomes. It was our finding that these separate but connected parts of the course allowed for comparison between student interest in the literary content of the course and its emphasis on critical analysis, and the more intrinsically motivated interest in the publication process and the publishing industry.

The timeline for our research sample was, in the first place, the actual course offering; however the experimental design will be repeated in two subsequent semesters with different literary topics and two different groups of students. This will allow comparisons of different sample groups and hopefully correct for the influence of the interest in the literary subject of the course and isolate the motivation and learning styles manifested in association with the publication project.

Results of Research

The preliminary findings of the research are based on the production of the final product of a literary journal, participation in the grade and non-grade related publication activities, questionnaires at the beginning and end of term, interviews (formal and informal, in and out of class), weekly responses, and the reading and analysis of the literary content of the course. All five of the enrolled students participated in the grade-related activities of producing the literary journal. The student participation in the non-graded publishing event activities was more varied. One student participated in the events in spite of having dropped the course due to lack of interest in the literary component. This student was, however, highly interested and involved in other publishing projects prior to the course. Two of the students did not participate in any of the ungraded publishing event activities. One of the students participated in most of the events and one of the students participated in one of the events. Results suggest that student participation in the publication process and production of the journal is of interest to a variety of students regardless of the grades involved. Student attendance at the publishing symposium events was high, and the journal project also received a healthy number of submissions from the university student body. There were two students who wanted to work on the publication regardless of course credit even though they were not taking the class.

It appears that publishing a journal is intrinsically motivating for students outside of the parameters of the course. However, within the course and pilot project design, students who are not interested in publishing or the production of the journal, while participating in the project as part of the course, do not become more interested or engaged in publication as a result of the collaborative project. Students who are previously interested and motivated to publish seem to show an increase in interest and involvement and willingness to participate in publication activities regardless of the grade incentive. Further, it seems that the publication part of the course is of interest to students unrelated to the literary component,

suggesting that there may be demand for a course or program offered independently of the literary component. It does not, in fact, seem like the literary component and the publishing component have any corresponding effect on interest in the literary subject or publishing. However, it does suggest that there are students who could benefit and grow from participation in the practical and creative components of the project independent of the field of literary studies and in spite of waning interest in the standard literary course offerings.

Discussion

The student enrollment for the course was initially seven students. One student dropped the course due to the death of her grandfather and other factors outside of the demands of the course. This student did not attend any classes and eventually dropped the course after missing the first two weeks. The second student came to the first class and dropped the course in the following week without substantial explanation, but a classmate suggested that the central Japanese text being a medieval and translated text of 1200 pages (*The Tale of Genji*) may have been a contributing factor because of the length and rigour of the book. This student also expressed concerns about the portion of the grade related to publication and the possibility that he/she would be expected to do creative work.

The five remaining students (student F, student C, student V, student T, and student S hereafter) , stayed enrolled in the class until the last two weeks when a third student dropped the class. Student F had participated in every aspect of the publishing process and had submitted two pieces of artwork with poetry. However, student F had not presented either of the two seminars, had changed the date for presenting once, and then missed the presentation on two other occasions with no explanation, and had not submitted either the literary report or the essay. Student F had expressed difficulty with *The Tale of Genji* and considered dropping the course earlier due to medical concerns. However, student F's performance in the publication component of the course was as high or higher than the other students. Student F submitted poems to the journal and participated in every aspect of the publication of the journal. This student expressed in the questionnaire a low interest in the literature and essay writing portion of the course, but a high interest in creative writing and publication. The student's contribution to the editing and layout of the journal suggested particular talents in this area. The student had a very keen eye for spacing problems and the visual components of the layout as well as grammatical and stylistic problems. While this student never participated in the discussions of literature, he/she contributed more than the other students to the discussions of the journal. After dropping the class, the student was one of the only two to attend and participate in the journal launch. The student also participated in the marketing and recruitment photoshoot for the journal. The student likewise attended three of the non-class events about the publishing industry.

The four students who completed the class were all A students. Two of the four will be graduating. Student V is my research assistant and has won the university-wide essay writing award. Student V is motivated and mature and plans to go on to travel and teach English following graduation. Student V participated in all parts of the course with a high level of motivation. Student V expressed a high level of interest in the subject of the course, but also in the creative component and the publishing component. Student V volunteered to write on the literary topics that the professor described as the most challenging. Student V stayed to continue talking after meetings. Student V came to the professor's office to discuss literary topics related to the class. Student V read her/his work at the journal launch and brought other students to the publishing events including a group of international students. Student V spoke individually with the publishers and asked and answered questions. Student V received the highest grade in the course and asked to be even more involved in the journal process in the future. Student V requested that the professor offer the publication course in conjunction with another literary topic so that she could take the course in the future. Student V made many suggestions of how to get more literary contributions in the future and on how to improve and adapt the course to make a better journal in the future. Student V is the "ideal" student and has had a similar performance in courses not related to publishing. Student V did think that publishing motivated her/him, but also believed that grades and just the desire to learn equally motivated her/him.

Student C expressed a high interest in the topic of the course. Student C plans to go to Japan and is learning Japanese. Student C claims he/she would take the course again and loved reading *The Tale of Genji*. Student C loves reading and is motivated by both the literary topic and has the desire to earn a high grade in the course. Student C was not interested in publishing and her/his interest did not increase over

the course of the term. Student C participated in the publication related class work, but did not attend a single event related to publication.

Student T likes to read and is not particularly interested in publishing. Student T is not very motivated by grades and is not motivated to publish. Student T's interest in publication did not increase over the course of the term and Student T's interest in the subject of Japanese literature likewise stayed more or less the same. Student T did not attend any of the events about publishing other than those required for the class. Student T submitted some photographs for the journal when asked, but did not edit them as necessary for them to be included in the journal. Student T is going to teacher's college and is not interested in publishing. Student T is not sure what motivates her/him and likes to spend a lot of time alone and out of doors.

Student Y is taking the class to finish a second degree in order to have another teachable subject for teacher's college. Student Y attends class regularly. Student Y did not find reading *The Tale of Genji* intellectually stimulating, but continued to do so. Student Y participated in every part of the journal process and attended the *Footpress* event. Student Y is an athlete and likes physical activity and so liked the walking and physical parts of this event. Student Y was not particularly motivated by either publishing or the literary topic of the course and this did not change over the course of the term.

Conclusion

While the small student sample officially registered in the course requires at least the two planned follow-up course offerings to get a wider student sample, the high degree of interest in publishing shown to intrinsically motivate students who were not formally enrolled in the course suggests that this is a growth area for the department of English. Courses that focus on publishing a journal, and on the practical literary production of the journal, might in fact find higher enrollment and interest when divorced from the required literary studies component. It seems that students who want to study literature take the course in spite of the publication component and students who are intrinsically motivated to publish and participate in the hands on part of the project would benefit from a course that was dedicated to literary production. This seems to be a niche that would offer personal growth and community to creative students otherwise disenfranchised by the standard literary classroom. A course dedicated to the project of producing literature might in fact draw students from other disciplines to participate in the field of literary studies if the professor were to place less of an emphasis on critical analysis of literature and more of an emphasis on the critical skills involved in publication.

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S a n t r a u k a

Bien qu'un baccalauréat en arts en littérature permet aux étudiants et étudiantes des compétences en écriture et la capacité de raisonnement, il ne parvient souvent pas à leur fournir la formation professionnelle qui les préparera à une carrière dans l'industrie des arts après l'obtention du diplôme. Ce document répond à cette défaillance en analysant les résultats d'un cours pilote récent conçu et mis en œuvre dans le but d'enseigner aux élèves les éléments professionnels de la production littéraire, la publication, et l'édition. Le cours pilote intègre dans son bref curriculum des modules sur l'histoire des presses littéraires, l'entreprise créative de la production littéraire, la dynamique des membres d'un comité de rédaction, et le côté pratique de la publication littéraire, y compris la révision, le formatage, l'impression, la publication en ligne, le marketing, et la diffusion. Une exigence primaire du cours était la production complète et la publication d'un journal littéraire qui comporta les soumissions créatives des membres de la communauté universitaire. Le but de ce cours pilote était d'augmenter la motivation des élèves en offrant la possibilité de construire un objet matériel – le journal littéraire – qui, contrairement à l'essai typique, aurait une vie au-delà de la salle de classe. Les innovations pédagogiques mises en œuvre dans ce cours de technologie intégrée sont incorporées dans les paradigmes d'apprentissages littéraires.

Les résultats préliminaires de l'étude sont basés sur la production du produit final (le journal littéraire), la qualité de la participation dans les activités de publication relatives, des questionnaires au début et à la fin du semestre, des entretiens formels et informels, des réponses hebdomadaires, et la lecture et l'analyse du contenu littéraire du cours. Selon les résultats, il semble que la publication d'un journal est une motivation intrinsèque pour les étudiants en dehors des paramètres du cours. Cependant, dans ce cours pilote, les étudiants qui n'étaient pas intéressés par l'édition ou la production du journal, tout en participant au projet dans le cadre du cours, ne sont pas devenus plus intéressés ou engagés dans la publication durant le projet de collaboration. Par contre, les étudiants qui étaient déjà intéressés et motivés par la publication semblaient montrer une augmentation d'intérêt, d'implication, et de volonté de participer aux activités de publication, indépendamment des exigences du cours. En outre, il semble que la publication est d'intérêt pour les étudiants étrangers à la composante littéraire, ce qui suggère qu'il pourrait y avoir une demande pour un cours ou un programme offert indépendamment de cette composante. Il n'a pas, en effet, semblé comme les composants littéraire et éditoriale ont un effet correspondant sur l'intérêt pour le sujet ou l'édition littéraire. Cependant, ça ne suggère pas qu'il y a des étudiants qui pourraient bénéficier et se développer à partir de la participation dans les éléments pratiques et créatifs du projet indépendamment du champ des études littéraires et en dépit de la perte d'intérêt dans les offres de cours littéraires standard.

Alors que le petit échantillon d'étudiants officiellement inscrits au cours nécessite au moins deux offres de cours de suivi planifiées pour obtenir des résultats plus précis, le haut degré d'intérêt pour l'édition montré à motiver intrinsèquement des étudiants qui ne sont pas officiellement inscrits au cours suggère que ceci est une zone de croissance pour le département d'anglais. Les cours qui se concentrent sur la publication et sur la production littéraire pratique d'un journal ou d'une revue pourraient en fait pourvoir une augmentation de la scolarisation et de l'intérêt au moment du divorce de la composante nécessaire des études littéraires. Il semble que les étudiants qui veulent étudier la littérature suivent le cours en dépit de la composante de publication, et les étudiants qui sont intrinsèquement motivés à publier et à participer directement sur une partie du projet bénéficieraient d'un cours consacré à la production littéraire. Cela semble être un créneau qui offrirait l'opportunité pour la croissance personnelle et communautaire pour les étudiants créatifs autrement privés par la classe littéraire standard. Un cours dédié à la production de la littérature pourrait en effet attirer des étudiants d'autres disciplines à participer dans le domaine des études littéraires si le professeur plaçait moins d'emphase sur l'analyse critique de la littérature et plus l'accent sur les compétences essentielles impliquées dans la publication.