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Honors 3850: Novel Writing Workshop
Meets Upper Division Communication/Writing Designation (CW)

Overview.

Honors 3850: Novel Writing Workshop is a year-long engagement with the novel writing process intended to result in an original manuscript which might be polished toward an Honors Thesis. The first undergraduate workshop of its kind in the nation, 3850 will involve student writers in the daily process and discipline of writing prose, what Flannery O'Connor calls "the habit of being." This will include creating a silence that "revives listening," and getting knee-deep in the fundamental elements of prose which include point of view, character, language and tone, conflict, structure, space and time, plot, seven directional perception, scene, dialogue, retrospective, stream of consciousness writing, magical realism, and the ferocious power of the word. We'll ask: Who am I? Why am I?—writing will be our vehicle on the road to such truth. Writers will be asked to commit to a daily 2-3 hour regimen of straight-forward drafting and construct a space for this work. During our year together, we will make the profound leap of faith necessary to be willing to write a novel. This class is not for the faint of heart.

Short Description.

HON 3850. Creative Writing: Fiction: Novel. Fall/Spring 2018-19.

Restricted to Sophomore, Junior or Senior level Honors students. Admitted by permission of professor. A two-semester fiction workshop wherein student writers will read and analyze published novels while composing one of their own. Each writer will commit and be expected to complete a book length draft of a novel by the end of spring semester. Student writers are strongly encouraged not be enrolled concurrently in another writing class. Friday 2-5.

Particulars.

9 credit hours. With permission of advisor/Honors Thesis credit. Class meets once weekly for 2-3 hours. Requirements: Admitted by permission of professor only. Class cap/10. Sophomore or Junior standing. Engagement with virtual visiting writers. Ten pages per week. A full-length novel (300 pages) due in lieu of exams at end of spring term. Required summer readings (twenty novels/historical and contemporary). Preliminary proposal and outline due for interviews. Weekly progress reports. Weekly consultations with professor. Public Reading for Honors and University at large. Editing component/*Raw Dog Screaming Press*. Manuscript Submissions. Writing as process.

Learning Outcomes Include but are not limited to:

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Student writer/researchers will learn various novel writing techniques that have application to other forms of writing.

Student writers will work toward gaining and applying research skills which have utility beyond that needed to write a piece of fiction.

Students will engage improving their skills of observation, interpretation, evaluation and understanding of the world around them.

Students will work on identifying strategies to develop the self-discipline required to undertake a major project, written or otherwise.

Efforts will be made toward improving students' oral presentation and communication skills and the giving of constructive feedback, particularly in a group setting.

Student writers will understand a broad range of interconnecting issues and concepts that pertain to advanced academic and creative research.

As a class, especially in the creative process of owning our writing, we will learn to value personal experience as a guide for learning.

Students with Disabilities.

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Accommodation Policy.

No content accommodations will be made for this course. It is the student's obligation to determine, before the last day to drop courses without penalty, if the requirements of this course conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. Please visit the Administration Policy and Procedures Website (<http://www.admin.utah.edu/facdev/index.html>) and look under Accommodations Policy for complete details.

Pronouns.

Please advise us via canvas, if appropriate, the pronouns that you wish to use as identifiers. Our space in workshop will be respectful of such.

Addressing Sexual Misconduct.

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Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Grading.

50%. Writing Regiment/10 pages per week. 150 pages due at semester's end.

50%. Participation/weekly workshop engagement/Daily Canvas Log In—*cannot be made up*. Attendance at all Friday workshops required.

You have committed to rise by 4:30 daily. Kindly log in no later than 5:30 a.m., Monday through Friday, so we can all know that we're not alone. A simple "here" will work. Then, later in the day, post brief notes on your writing day and respond to those of your fellow writers. This dialogue is not busy work; it constitutes how we *become* a workshop and serves to connect us as individual writer/scholars working toward a common goal. Note that a workshop functions differently than traditional lecture classes. You cannot pass the class by working in a vacuum.

Schedule.

Week One

Class Intro. On finding your *mojo*. On writing dangerously.

Assign weekly readings presentations.

Assign workshops.

Assign Reading Partners.

In class writing/summer reading: *What is missing? How to remedy?* Due, summer reading analyses.

George Singleton readings assignment/ALL.

POV, ST, L&T, CONF, CHAR/discussion.

Writing regiment discussion.

Week two workshop chapters due by Monday/week two.

Novel Intro 10 pages due.

Week Two

Administrative discussion/debrief

Summer Reading Presentation/Discussion. Jack

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Workshop. Abbie, Jen
20 pages due.

Week Three

AD/debrief
Presentation/Discussion. Michelle
Workshop. Zoe, Ivana
30 pages due.

Week Four

AD/debrief
Presentation/Discussion. Karishma
Workshop. Clark, Ashley
40 pages due.

Week Five

AD/debrief
Presentation/Discussion. Tosha
Workshop. Jasmine, Tosha
50 pages due.

Week Six

AD/Debrief
Presentation/Discussion. Jasmine
Workshop. Karishma, Michelle
60 pages due.

Week Seven

AD/debrief
Presentation/Discussion. Ashley
Workshop. Jack, Abbie
70 pages due.

Week Eight

~~~~~fall Break~~~~~  
80 pages due.  
Assign Midterm Evaluation

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### **Week Nine**

AD/debrief  
Assign new reading partners  
Midterm evaluation due'  
Presentation/Discussion. Clark  
Workshop. Jen, Zoe  
90 pages due.

### **Week Ten**

AD/debrief  
Presentation/Discussion. Ivana  
Workshop. Ivana, Clark  
100 AT HALLOWEEN PARTY

### **Week Eleven**

AD/debrief  
Presentation/Discussion. Zoe  
Workshop. Ashley, Jasmine  
110 pages due.

### **Week Twelve**

AD/debrief  
Presentation/Discussion. Jen  
Workshop. Tosha, Karishma  
120 pages due.

### **Week Thirteen**

AD/debrief  
Presentation/Discussion. Abbie.  
Workshop. Michelle, Jack.  
130 pages due.

### **Week Fourteen**

AD/debrief  
Conferences  
140 pages due.

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### **Week Fifteen**

Formal Readings  
150 pages due.

### **Week Sixteen**

Wrap up/discussion. What comes Next.  
Assignments for Break.

First Half Novel Due with Abstract and Research Notes.

### **Good writers borrow, great writers steal Assigned Novel Presentation**

Dear Writers:

Following, please find parameters for Novel Presentations. Be prepared to deliver a Semi-formal presentation on one of your novels from summer reading. These presentations should be creative, engaging, and edgy—in other words, let's hash these books out thoroughly. What does this novel do dangerously? What risks does it take and how does it pull off such? Where is its *mojo*? Be specific. Pay precise attention to specific passages (I encourage you to assign us particular sections of text and to quiz us if you like) explicating in terms of point of view, structure, language and tone, conflict and/or character. Reading an example piece of the text out loud might be useful... Presentations should shoot toward the 20 minute range with time afterward for questions and a lively discussion which you can direct. Finally—and, for us, of most import--*what can we steal outright from this text?*

Your presentations will be evaluated on the aforementioned criteria.

We'll begin the second Friday of classes with Jack.

Onward and all luck.  
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