

Writing 3210
Honors Travel Writing Workshop
Spring 2020
F 2-5. Honors 150
*Meets Upper Division Communication/Writing Requirement

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Course Description

Using the creative essay as a vehicle for exploration, writers will craft original compositions that explore the many-faceted relationship of our species to place. Particularly, we'll indulge the electricity of new or foreign or strange environments, some of which are known but not yet experienced. As writers we'll engage the seminal writing task of the ages: quest, be aware, retrospect, attempt to recreate with words.

Overview

Writing 3210/Travel Writing Workshop will operate under the protocols of a writer's workshop. By this we mean that the primary text for the class will be what you write for in-class and online round table critiques. Specifically, you will craft five essays of 7-10 pages from genres including personal narrative, memoir, travel writing, cultural exposé/ition, and the pilgrimage for class workshop. In order to do so, you are asked to set up a daily writing routine of an hour or so in a particular place, and record your daily output. Plan on writing a double spaced page a day, Monday through Friday, and posting these pages before class time each Friday. Rotating reading partners will be assigned to give feedback by Wednesday the following week, so each writer will have a live channel of ongoing critique for their project(s). You will be asked to sign up for a workshop date when your essay will be discussed. Please turn in your workshop piece as a Canvas post on the class date before your work is to be workshopped. A final portfolio will arrange the five essays into a unified text including an introduction, all supporting drafts and a revision, and an abstract noting the writing process and what it accomplished.

Individual conferences will take place weekly during office hours, *required* the office hour after your piece is workshopped. This one-on-one time is an important component of a workshop and I look forward to getting to know you and your work.

Our secondary texts will be essays from Ellen Meloy's *The Anthropology of Turquoise*, and Jack Kerouac's seminal *On The Road*. Plan on close reading each of our assigned essays for the first

Gills/3210 Syllabus/2

section of term and being prepared to participate (and lead) a discussion based on the elements of prose we'll define in class. You will be required to log onto canvas Monday through Friday at a time of your choice to answer roll call and briefly discuss your writing day. This ongoing discussion is how we *become* a workshop.

Grades

In our workshop, grades will be based on process and participation. This includes the daily writing regiment (a page a day, five a week) daily Canvas log ins and posts (*can't be made up*), revision of each piece and cohering them into a unified text we'll call the final project. In a workshop, participation is crucial—a *full 25% of your final grade*. Please commit to attending every class. We meet once a week—plan on being there, fully present, ready to engage. Workshop is the antithesis of a vacuum—we depend on each other as a support structure.

Initial evaluation grades are in accord with the University of Utah Registrar: A/Exceptional, B/Good, C/Average for the class, D/Below Average, E/Failing. As a writer who depends heavily on the process of revision, you are required to revise all manuscripts toward inclusion in a final compilation. Over the course of the semester, your demonstrated commitment to the writing process, and support of your peers (ie., your work as a peer editor, reading partner and canvas participant) will be evaluated and constitute your overall evaluation. Ask questions if you don't understand how workshop evaluation system works.

Travel Writing Workshop will culminate with a formal celebratory reading from the Writer's Portfolio.

Luck, and onward.
mg

Texts.

your writing and feedback.
On The Road, Jack Kerouac.
The Anthropology of Turquoise, Ellen Meloy.

Required Writing. a page a day, 5 pages per week posted to canvas by class time, not including revisions

Weekly Peer/Partner readings criticisms. Canvas. Length will vary.
Daily Canvas Log Ins, Roll Call, Writing discussion, Monday through Friday (can't be made up).

Essay 1: Road Trip. 7-10 pages.
Essay 2: A Place That No Longer Exists: retrospective. 7-10 pages.
Essay 3: 7th Direction: narrated interior monologue. 7-10 pages

Gills/3210 Syllabus/3

Essay 4: Travel Writing Piece. Based on an individual or group trip, using some focused aspect of Meloy as a model. 7-10 pages.

Essay 5: Creative Nonfiction Essay. 7-10-15

Final Writers Portfolio—all of the above revised, including an intro abstract and thorough discussion of process.

Learning Outcomes

Student writers will understand a broad range of interconnecting issues and concepts that pertain to advanced academic and creative research. Writers will use such research, and the input of peers to develop their own critical thinking about issues and problems crucial to being an engaged scholar, writer and world citizen.

Writers will engage in extensive written research.

As workshop participants, student writer/researchers will participate as team members in the evaluation and drafting of classmates' work

In lieu of a final examination, 3210 writers will formally present a significant portion of their Writing Portfolio; this presentation will include peer feedback and additional opportunities for revision before turning the project in for evaluation.

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

Daily Writing.

You are required to set up a daily writing regiment. That means a particular time and place where you daily compose. You will have ongoing writing assignments to work on during this routine, although any writing is fair game. Writers write daily. I ask each of you writers to set up your daily writing time and space today and begin tomorrow, logging into canvas with a "here" for roll call. You are required to write one double spaced page a day, five per week to be posted as a pdf to canvas and evaluated by a reading peer. Let the work accumulate (so, post pages 6-10 on week two, and so on until each individual piece is finished). I will keep up with these writings weekly to make sure you're on track.

Habits of Being: notes on attendance, punctuality, and manners.

If you have a cell phone, turn it off. Put it in your pocket. **Don't text in class or you will be asked to leave.** You are asked to commit to attending **every** class. If you need to schedule dates that you know you'll miss, do so *now*. There are no special absences. To repeat, 25% of your grade is participation, credit that is diminished with each absence, and forfeited entirely after three misses. Being late (arriving *after* class begins...) more than three times results counts as an

Gills/3210 Syllabus/4

absence. Plan on being responsible for *all* work. Late assignments will not be accepted. If you are having a problem with an assignment, come see me. I am committed to seeing you flourish in this writing workshop... If you don't understand the above attendance policy, please inquire now.

Writers--what you are now--require thick skins: Criticism is your best friend. We require honesty and integrity and the willingness to self and peer critique. All discourse between students, peers, and the professor should be conducted with the respect requisite of the academic discourse community--no exceptions. *Remaining in the class beyond the second day means that you agree to the preceding request.* A sense of humor is requisite to our day-to-day activities; please try to practice such often.

Plagiarism.

You must do your own original work. Plagiarism is against university standards; it will result in your failure of the course. (See sections II and V of the Student Code for details.)

Students with Disabilities/Nondiscrimination Statement.

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.

Addressing Sexual Misconduct.

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,

Gills/3210 Syllabus/5

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).

Safety

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu

Preferred Pronouns.

Please note your preferred pronouns in an initial canvas post. This workshop requires a safe and respectful space, and we will work toward creating such from the beginning.

Course Schedule.

The following schedule is also subject to change. Like any decent map, it allows for spontaneous diversions (note the Rand McNally strategy against those who'd plagiarize their maps) and the anticipation of unforeseen splendors. Please be sure to pay attention in class for announcements of additions, deletions, or substitutions. Stay tuned and alert, writers.

Week One

Introduction to Course. Sign up for workshop. Buy and read the Meloy book. Using any ideas that seem instructive, (ie., models, narrative techniques, etc.) begin researching/drafting essay one—start your daily writing regimen. Yes, now, today. Set a time and place for daily writing and stay there for an hour or so. Turn off your internet. Free yourself. Write boldly what comes in your daily sessions. Write forward. Don't look back. Revision comes afterward. Ask questions as/when needed.

Formalist Theory: components of prose.

Meloy, "The Deeds and Sufferings of Light," "Swimming The Mojave"

Daily Writing/Canvas post.

Week Two

Meloy discussions. Be prepared to lead a discussion. Please pay special attention to "The Silk That Hurls Us Down Its Spine," as well as "Azul Maya," and "Brides of Place."

Make sure you're signed up for Workshop

Out of class, read. Draft your essay.

Daily Writing/Canvas post.

Week Three

Meloy reading: “The Silk That Hurls Us Down Its Spine”
Road Trip workshops
Daily Writing/Canvas post.

Week Four

Meloy reading: “Tilano’s Jeans”
Road Trip workshops
Assign Essay 2. A Place That No Longer Exists.
Daily Writing/Canvas post.
Conferences

Week Five

Meloy reading: “A Field Guide to Brazen Harlotry”
Road Trip workshops
Daily Writing/Canvas post.
Conferences

Week Six

Meloy reading: “Red Dust”
A Place That No Longer Exists workshops
Assign Essay 3. The 7th Direction.
Daily Writing/Canvas post.
Conferences

Week Seven

Meloy reading: “Azul Maya”
A Place That No Longer Exists workshops
Daily Writing/Canvas post.
Conferences

Week Eight

Meloy reading: “Brides of Place”
A Place That No longer Exists workshops
Daily Writing/Canvas post.
Conferences

Week Nine

Gills/3210 Syllabus/7

AWP/San Antonio. No Physical Class
The 7th Direction Workshops/Canvas/Online/2-5 Friday
Daily Writing/Canvas post.
Read On The Road
Assign Mid-Term evaluation

Week Ten

~~~~~Spring Break~~~~~

**Week Eleven**

Mid-Term Evaluation Due  
The 7<sup>th</sup> Direction Workshops  
Assign Travel Writing Essay  
Kerouac discussion.  
Catch Up Conferences.

**Week Twelve**

The 7<sup>th</sup> Direction Workshops  
Drafting/Travel Writing Essay.  
Daily Writing/Canvas post.  
Kerouac Discussion.  
Conferences  
Sign Up for either Travel Writing Workshop OR Creative Nonfiction Essay Workshop

**Week Twelve**

Travel Writing Workshops.  
1.  
2.  
3.

Daily Writing/Canvas post.  
Kerouac Discussion.  
Conferences.

**Week Thirteen**

Travel Writing Workshops  
1.  
2.  
3.

Gills/3210 Syllabus/8

4.  
Daily Writing/Canvas post.  
Assign Creative Nonfiction Essay  
Kerouac Discussion.  
Conferences.

**Week Fourteen**

Creative Nonfiction Essay workshops

- 1.
- 2.
- 3.

Daily Writing/Canvas post.  
Conferences.  
Finish Kerouac.

**Week Fifteen**

Finish Creative Nonfiction Essay workshops.  
Daily Writing/Canvas post.  
Final Conferences.

**Week Sixteen**

Formal Celebratory Readings.  
Travel Writing Suite due in lieu of final examination.  
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