Honors 3850: Novel Writing Workshop
Meets Upper Division Communication/Writing Designation (CW)
M-F online. F 2-5 140-150 Honors Center

Novel Writing Workshop is a year-long engagement with the novel writing process intended to result in an original manuscript which might be polished towards an Honors Thesis. Writers will engage the daily process and discipline of writing prose, what Flannery O’Connor calls “the habit of being.” Each of us have committed to a daily 2-3 hour regimen of straight-forward drafting in a place/space we’ve constructed for this work. We will make the leap of faith necessary to write novels. This class is not for the faint of heart.

Particulars.

9 credit hours. With permission of advisor, possible Honors Thesis credit. Class meets once weekly for 2-3 hours. Daily canvas log ins no later than 5:30 a.m. required—three missed equals an absence. Ten pages per week plus full participation and adherence to contract required. 150 pages (approximately) due in lieu of final exam at end of fall term to be considered for spring readmittance. A full-length novel (300 pages) due in lieu of exams at end of spring term. Required summer readings. Weekly progress reports. Weekly consultations with professor. Public Reading for Honors and University at large. Submission of work required.

Learning Outcomes Include but are not limited to:

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

Grading.

50%. Writing Regiment/10 new 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.
Workshop Protocol.

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. Note that Canvas tracks and records your log ins. 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.

I’ve assigned everyone a workshop date. On the class before your workshop date, please post a pdf or word.doc of your chapter to Canvas/Pages For Workshop/Here. As a workshop member, close read the week’s workshop manuscripts a detailed letter to accompany your heavily marked manuscript copy (due to Covid, this might be on a laptop posted to Canvas). Bring to class and be prepared to discuss thoroughly. We will follow the Iowa Workshop Method wherein writer’s being discussed remain silent during the discussion of their work, and speak first for the following author’s pages. Original authors will receive the copies at the end of workshop and apply criticisms to their ongoing novel projects. In that way, the developing novels sharpen as we go.

To reiterate: Close read and heavily mark manuscripts for workshop; due to Covid these might be stored on your laptop.

The Friday after your workshop session, plan on conferencing with me during my office hour (1-2) when we’ll hash out the workshop and wrestle with how to use the criticisms in your ongoing project. This conference is mandatory and missing it will count as an absence. *Please wear a mask (in all public places) and wash your hands before and after conference.

Each week we’ll begin with a debrief of the writing week–please be prepared to orient us as to what’s going on in your individual writing rooms. As well, workshop sessions will include a weekly presentation based on summer readings. The dates are assigned in our schedule, and the assignment proper appears at the end of this manuscript.

Please know that I reserve the right to refine these parameters as we go–every workshop comes together differently.

Regarding plagiarism.

Plagiarism is using someone else’s writing and calling it your own, far different from taking a move or structure or from, which is fair game. The U Student handbook has a detailed section on such. Please read it if you have any confusion about what constitutes plagiarism. Know that it’s a serious offense that can result in your failure and dismissal from class, and perhaps the University. Trust yourself. Let your writing be yours.

Please ask questions if any of this is unclear.
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/Creating a Respectful Environment.

Please advise us via an initial canvas post of the pronouns that you wish to use as identifiers. Our space in workshop will be respectful of such. As well, we live in times when it is necessary to be respectful of each others ideas, race, religious beliefs, socio-economic status, and to value each other’s differences. As a workshop, we become support structures for each other, and coalesce as such. Please commit fully and let me know if you ever feel disrespected. Do be aware that criticism of your work–the lifesblood of a writer–is not criticism of yourself. Criticism burns, disrespect shames. Have a thick skin, and don’t apologize for your writing. R-E-S-P-E-C-T (listen to Ms. Aretha)—let this be our way.

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, 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).
all of our lives have been impacted and people are working, living, and studying under very challenging conditions.”

**Attendance and Covid 19 Related Policies.**

I want to acknowledge that we are in this course together during very difficult times in this pandemic. I recognize that we are all coming to this learning community with different levels of access to technology and healthcare, of responsibilities with work and family, and different ways we respond to grief and stress. I will be in frequent communication with you, and I hope you will let me know your needs as we move through the semester so I can best support you in your learning. As writers, this is a good time to go inward, the holy seventh direction, there.

Please note, if you test positive for Covid, you must self report at: https://coronavirus.utah.edu/ and refrain from attending face to face class for 10-14 days after diagnosis.

Face coverings are required in all classes for both students and faculty. Based on CDC guidelines, the University requires everyone to wear face coverings in shared public spaces on campus, including our classroom. As a reminder, when I wear a face covering, I am protecting you. When you wear a face covering, you are protecting me and all of your classmates. If you forget your face covering, I will ask you to leave class to retrieve it. If you refuse to leave the classroom, I will discuss it with you. If you repeatedly fail to wear a face covering in class, I will refer you to the Dean of Students for a possible violation of the Student Code. Note that some students may qualify for accommodations through the Americans with Disabilities Act (ADA). If you think you meet these criteria and desire an exception to the face covering policy, contact the Center for Disability and Access<https://disability.utah.edu/>.

Given the nature of this course, attendance (ie., Friday workshops and daily Canvas log ins) is required and adjustments cannot be granted. However, if you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the Center for Disability and Access (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate.

Finally, please note that all of our student generated class materials will be accessible online.

**Schedule.**

**Week One.** 8.24-28

Class Intro. On finding your *mojo*. On writing dangerously.
Assign weekly readings presentations.
Assign workshops.
Assigned Reading Partners: see weekly workshpees for your partner.
In class writing: boil your novel down to one sentence. Workshop.
Summer reading: What’s there. What’s missing? How to remedy? Due, summer reading analyses.
George Singleton readings assignment/ALL.
POV, ST, L&T, CONF, CHAR/discussion.
Writing regiment discussion.
First ten pages due by Friday at class time/Canvas/ WEEK ONE TEN PAGES/HERE
Week two workshop chapters due by Monday/week two, on Canvas–WEEK TWO WORKSHOP CHAPTERS HERE.

**Week Two. 8.31-9.4**

Administrative discussion/debrief
Summer Reading Presentation/Discussion. Madeika Workshop. Charles, Natalie
20 pages due.

**Week Three. 9.7-11**

AD/debrief
Presentation/Discussion. Ryan Workshop. Jenna, Hailey
30 pages due.

**Week Four. 9.14-18**

AD/debrief
Presentation/Discussion. Joseph Workshop. Katerina, Summer
40 pages due.

**Week Five. 9.21-25**

AD/debrief
Presentation/Discussion. Nick Workshop. Teverla, Joseph
50 pages due.
Week Six. 9.28-10.2. Fully Online

AD/Debrief
Presentation/Discussion. Tervela Workshop. Nick, Ryan
60 pages due.

Week Seven. 10.5-9. Fully Online

AD/debrief
70 pages due.

Week Eight. 10.12-16

AD/debrief
Presentation/Discussion. Katerina Workshop. Natalie, Jenna
Assign Midterm Evaluation
80 pages due.

Week Nine. 10.19-23

AD/debrief
Presentation/Discussion. Assign new reading partners Midterm evaluation due
Presentation/Discussion. Hailey Workshop. Katerina, Summer
90 pages due.

Week Ten. 10.26-30

AD/debrief
Presentation/Discussion. Jenna Workshop. Hailey, Tervela
100 AT HALLOWEEN PARTY

Week Eleven. 11.2-6

AD/debrief
Week Twelve. 11.9-13

AD/debrief
Presentation/Discussion. Charles Workshop. Ryan, Madeika
120 pages due.

Week Thirteen. 11.16-20

AD/debrief
Forming the Portfolio
Midterm Eval Due
Formal Readings.
130 pages due.

Week Fourteen. 11.23-27

Thanksgiving
140 pages due.

Week Fifteen. 11.30-12.3. Fully Online

Formal Readings
150 pages due.
Wrap up/discussion. What comes Next.
Assignments for Break.
First Half Novel Due with Abstract and Research Notes.

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 throughly. 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 Madeika.

Onward and all luck, mg.