

## GILLS/NOVEL WRITING WORKSHOP/SPRING 2021

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Office Hours: Friday 1-2. Or by appt.

### Spring Overview.

Dear Novelists:

Welcome back. You're halfway there, and now for the finish. Once you've written a draft of a novel, you're a novelist for life, and no one can ever take that away from you. Steel yourself for remaining effort. We—your peer novelists—are with you on this.

Please review your contract for Novel Writing Workshop and note that you have agreed to the commitment through Spring term. You will be required to log onto Canvas between 4:30 and 5:30 a.m. each weekday to demonstrate that you are with the workshop writing for the day. You will be allowed three missed log ins for the semester before losing participation credit. As well, each week, no later than noon Friday, have posted your ten pages that have been written that week for that week. You will receive a peer reading weekly--take heed of the criticisms as you move forward. For those up in workshop, please have your workshop chapter up in Canvas no later than Monday. In workshop, kindly articulate a thorough critique of the workshop pieces—noting that a “critique” criticizes. Engage, readers. Those of you who are up in workshop should not mistake critique of your chapter as a critique—or *antagonism*--of you. Simply put—you are *not* your text. The workshop's heartblood is strong, honest criticism, and this should not be considered as disrespect. Humor, kindly practice it often as you can.

Beginning week two we'll be discussing Stegner's *Angle of Repose*. Each of you should come to class prepared to lead and participate in an in-depth discussion on some facet for the given week. The book is both complex and grounded—come prepared to get knee deep in it. Quizzes are fair game. As well, we'll be *riffing off Stegner's text during weekly scales*.

John Cheever said that “a page of good prose is invincible...” Toward such, every assignment we do in this class is all about honing your prose. Good prose shines in many ways. Please believe that it is easily distinguishable, especially by those who've made themselves into word people. As such, the assigned exercises—our Scales--if done thoroughly with verve, will result in clean, clear prose. I will assign them as they become necessary. Do not expect your writing mentor/professor to “grade” and return said assignments. I'm looking toward the prose results as manifest in the weekly writing and, ultimately, in the finished novel due our final class on 4.23.

Weekly conferences will continue, mandatory for those whose chapters were workshopped the previous week, though I encourage to canvas chat whenever you like. I'm here, happy to talk about your work.

### Reading Partners for Spring.

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In order to simplify the weekly peer reading assignment, the following will be partners for the first half of the term, though you are strongly encouraged to read and respond to other members of class. After week 8, we'll reevaluate and assign—perhaps—new reading partners. Please read and evaluate your partner weekly—in a **hundred words or less**—regarding point of view, structure, language/tone, conflict and character. Your assignment for week one is to Big Picture evaluate the first 150 from your reading partner in a 2-3 page piece that thoroughly analyzes the first half in terms of pov, struc, lang/tone, char and conflict. Here goes for the first eight weeks:

Natalie/Summer. Madeika/Charlie. Katerina/Ryan. Tervela/Hailey/Nick

### **Grading.**

50%. Writing Regiment/10 new pages per week, approx. 300 pages due at semester's end.  
50%. Participation/weekly workshop engagement/exercises/peer readings/Stegner discussions, daily log ins including a **roll call post by 5:30 and a subsequent brief discussion of your writing day.**

I keep a daily/weekly tab on both the writing regiment and participation. I'm happy to meet with you online and tell you exactly where you stand grade-wise in class. Please know that I am available for canvas meetings often you need.

### **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

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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.

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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**

Due. 160 p.  
Debrief week/break  
Cover Spring Syllabus/Schedule  
Scale Exercise  
Intro/Stegner.  
Sign Up/**Undergraduate Research Symposium**

#### **Week Two**

Due. 170 p.  
Debrief  
Scales  
Stegner Discussion/1  
Big Picture Workshops. Natalie, Katerina, Tervela, Hailey, Nick

#### **Week Three**

Due. 180 p.  
Debrief  
Scales  
Stegner Discussion/2  
Big Picture Workshops. Madeika, Summer, Charlie, Ryan

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### **Week Four**

Due. 190 p.  
Debrief  
Scale  
Stegner Discussion/3  
Workshop: Natalie, Katerina

### **Week Five**

Due. 200 p.  
Debrief  
Scales  
Stegner Discussion/4  
Workshop: Tervela, Hailey

### **Week Six**

Due. 210 p.  
Debrief  
Scales  
Stegner Discussion/5  
Workshop. Nick, Summer

### **Week Seven/Online**

AWP CONFERENCE/W-S, 3.3-7.  
Debrief  
Assign Midterm evaluation/analysis.  
Scales  
AWP updates/discussions  
Stegner Discussion/6  
Workshop. Madeika, Charlie, Ryan

### **Week Eight/Online**

Due. 230 p.  
Debrief AWP  
Due. Midterm evaluation/analysis of novel.  
New Reading Partners.  
Stegner Discussion/7  
Workshop. tba

### **Week Nine**

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Due. 240 p.

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

**Week Ten**

250 p. due  
Debrief  
Scales  
Stegner Discussion/8  
Workshop. tba

**Week Eleven**

Due 260 p.  
Debrief  
Scales  
Stegner Discussion/9  
Workshop. tba.

**Week Twelve**

**Undergraduate Research Symposium/Formal Readings. Tuesday, 4.6/Virtual**

Due 270 p.  
Debrief  
Scales.  
Final Revision Strategies  
Workshop. tba.

**Week Thirteen**

Due. 280 p.  
Debrief  
Assign 10 p. Analysis of Process.  
Scales  
CONFERENCES/Gills' Office.

**Week Fourteen**

Due. Hard Copy of Finished 300 p. Novel with 10 p. Analysis of Process.  
Copy to Canvas. Reading Party.  
Fin.