

**HONORS 3200 Workshop: Writing in a Research University**  
Spring 2021

MW 1:25-2:45 Live Online. M-F Online Asynchronous  
\*Meets Upper Division Communication/Writing Requirement

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**Course Description**

Honors 3200: Writing In A Research University is designed for undergraduates (ideally at the sophomore or junior level) who have chosen a major and completed core requirements. The class seeks to develop and employ critical thinking, inquiry and analysis, written communication and teamwork while engaging the foundations of your field. Close reading, analysis, and the writing process will be our mediums for learning. We will seek to understand forms and structures that appeal to audiences from various backgrounds. Students will work in peer review groups throughout the semester. Oral presentations, and digital media are integrated into the curriculum as forms of writing. Risk taking is encouraged, as well as cultivating diverse perspectives.

Writing 3200 is a workshop wherein students come to value the support structure of their peers. It is not a class where writers work in a vacuum. Your success will hinge on your commitment to attend and engage thoroughly in all workshops, as well as a daily participation and writing assignment on Canvas (M-F). Note that Workshop Prime Time (ie., when you're expected to be present) is MW 1:25-2:45. **You should be logged onto our canvas discussion during that time. Daily Canvas posts and subsequent engagement can be made anytime during the twenty-four hours of Monday-Friday. Missed participation credit can not be made up.**

For our purposes, Essay 1 will be a newly written creative nonfiction essay. This may be personal in nature. Several essays from *The Next American Essay* and will serve as guides, though not restrictively so. See the last page of the syllabus for the formal assignment. Next, writers will critique an Honors Thesis in their field and present the findings formally to workshop as a powerpoint or YouTube presentation. The third project will delineate a seminal text(s) in your field and what rhetorical constructs underpin the text's authority. A subsequent essay will engage an idea or methodology that has become obsolete in your field. Next, student writers will research and formally present a dangerous idea in their field. Finally, in concert with the former assignments, writers will draft a Contribution Paper that requires them to make an original contribution to their field. This last project is often a preliminary draft for the Honors Thesis, and might involve ongoing research.

**Learning Outcomes.**

This course addresses the following Essential Learning Outcomes: Inquiry and Analysis, Written

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### Communication and Teamwork.

**Inquiry and Analysis:** Student writers will understand a broad range of interconnecting issues and concepts that pertain to advanced academic research. Along these lines, student writers will explore reduction, dialectical thinking, deconstruction, integral analysis, systems thinking, analysis and innovation.

**Written Communication:** Student writers will analyze writing and research in their field and bring their own written discourse up to a publishable level via the workshop process. Writer Researchers will further engage this writing process in an extensive written research project that makes an original contribution to their field.

**Teamwork:** Student writers will use the input of peers via the writing workshop to develop their own critical thinking about issues and problems crucial to being an engaged scholar and citizen. As workshop participants, student writer/researchers will participate as team members in the evaluation, critique and revision strategies of peer work.

### **Texts.**

Student Research/Scholar/Writer essays composed for our ongoing Writers Workshop.

Essays from *The Next American Essay*, ed. by John D'Agata, to be posted on canvas. .

Marriott Research Library online

\*Suggested. Hult, Christine and Huckin, Thomas. *The New Century Handbook*. (any issue)

**Assignments and Grades:** the total number of percentage points is 100.

#### 1. *Creative Nonfiction Essay*.

This may be personal in nature, though not necessarily so. Essays from the D'Agata text *The Next American Essay* will serve as models. 5 pages (10%).

#### 2. *Honors Thesis Analysis* (10%)

This assignment will require you to locate Honors Theses for your discipline at the U-Space site in the Marriott Library. You'll then choose one, study it thoroughly and write a two page analysis to be presented formally as a powerpoint or YouTube to the class. (500 words).

#### 3. *Seminal Text Analysis* (15%)

For this essay, determine the seminal text(s) (ie., creative original. foundational) of your discipline. Analyze the text, determining the strategies by which it posits information in such a

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way as to be pivotal. In what ways are these texts necessary? How will you use such in your larger project? A single research question could serve as an avenue of inquiry. (1200 words).

#### 4. *Obsolete Theory Essay* (15%)

Over time, some theories and methodologies in your field have become obsolete. They have been (or are in the process of being) discarded, while new ones have taken on more value. The purpose of this assignment is to have you analyze such a "discarded theory" while postulating how or why another idea has risen to prevalence. The critical review will be completed in two steps: Part One--summary of the theory or methodology and Part Two--commentary on why such is no longer the case and what has replaced it. (1500 words).

#### 5. *Dangerous Idea in your Field Presentation* (5%)

The assignment is to come up with a dangerous idea, present it as a powerpoint or YouTube video, and be challenged/questioned by the class to tease out nuances. The student presenter's main job: create discussion while addressing issues of our day. This will take place as we research/construct our Contribution Papers and might very well inform such work in surprising ways. (5-7 minutes).

#### 6. *Contribution Paper* (25%)

This assignment asks you to take on authority by conducting your own research (in your field), constructing a position and sharing it with others. Think of this as the capstone writing project for the course, an opportunity to operate as the full-fledged writer you've become. (Length will vary by discipline).

#### 7. *Participation/Peer Engagement/Daily Canvas Log In* (20% can not be made up)

We will be holding an ongoing conversation/dialogue on our writing and research process on canvas and you are **required** to log in, post and respond, if only briefly, Monday through Friday. You are free to choose the subject of your post, and, or respond to a peer. Please be respectful. Note that this conversation/participation is distinct from our live workshop sessions. We become a workshop by such discussions. As I've mentioned, daily participation credit, online via canvas, can not be made up. Being in class (ie., being there during live class time, MW 1:25-2:45), engaging the daily writing process, peer editing, class discussion, leadership, teamwork, engaging the daily research process--these are critical to the writing workshop.

8. *Daily Writing (including an Honor System log for self-accountability)*. Writers write daily rather than waiting for inspiration. In this way, the task becomes an action that takes place at a specific time and place daily. For this crucial work, please establish your time and prepare a place for writing now. Start your writing regime tomorrow. Write daily. Set a time and be there. Embrace rough drafting. Trust the Process. This individual commitment is the foundation of our workshop. Record your work on an Honor System log for accountability. Be prepared to share your log upon request.

## **Grades.**

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. Over the course of the semester, your demonstrated commitment to learning and support of your peers (ie., your work as a peer editor) will all play into your evaluation.

\*Note. Please be sure that I believe that your best friend as a writer is someone with both the ability and the willingness to thoroughly engage with and critique your prose. Don't confuse criticism of your manuscript with criticism of yourself as a person. Evaluation and critique will be rigorous. Ask questions. Risk will be rewarded.

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

Note that 20% of your grade is participation, credit that is diminished with each absence, and forfeited entirely after three misses. Plan on being responsible for *all* work. Late assignments will not be accepted. If you are having a problem with an assignment, email me via canvas. I am committed to seeing you flourish in this writing workshop.

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

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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).

### **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.

Given the nature of this course, attendance (ie., MW 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.

### **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](https://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.**

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The following schedule is 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. 1.19-22**

Zoom Introduction to Course.

Assign. Begin writing regime/daily canvas log ins. Be prepared to post your essay online to Canvas on the class date prior to your workshop date. Ask questions as/when needed.

In the meantime, to provoke thought, please find the following as pdf attachments on our canvas site.

Assigned close reading (to be covered in roughly this order):

Dillard, "Total Eclipse"

Weinberger, "The Dream of India"

Mathews, "Country Cooking From Central France"

Griffin, "Red Shoes"

### **Week Two. 1.25-29**

Essay discussions.

\*\*\*Make sure you're signed up for Workshops\*\*\*  
Out of class, read. Draft your essay.

### **Week Three. 2.1-6**

*Creative Nonfiction* Workshops.

### **Week Four. 2.8-10**

*Creative Nonfiction* Workshops. Assign Thesis Analysis.

### **Week Five. 2.17**

Finish *Creative Nonfiction* Workshops.

Honors Thesis Analysis due for in class presentation via YouTube or Powerpoint video.

Research/Drafting: Honors Thesis Analysis.

### **Week Six. 2.22-24**

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Honors Thesis Analysis due for in class presentation.  
Assign Rhetorical Analysis/Seminal Text Assignment.

**Week Seven. 3.1-3**

Finish Honors Thesis Analysis.  
Proposal/RA.  
Ongoing Research & Development/Rhetorical Analysis/Seminal Text.

**Week Eight. 3.8-10**

Rough draft of Rhetorical Analysis due. Writers Workshops.  
Revise. Rhetorical Analysis due.  
Assign Critical Review/Obsolete Theory Essay.

**Week Nine. 3.15-17**

Non Instructional Week  
Research and Development/Obsolete Theory.

**Week Ten. 3.22-24**

Due, Working Draft/Obsolete Theory. Writers Workshops.  
Obsolete Theory Due.  
Assign Contribution Essay/Dangerous Idea Presentations.

**Week Eleven. 3.29-31**

Dangerous Idea Presentations/Discussions.  
Research and Development/Drafting Contribution Essay.

**Week Twelve. 4.7**

Dangerous Idea Presentations/Discussions.  
Research/Drafting Contribution Essay.

**Week Thirteen. 4.12-14**

Finish Dangerous Idea Presentations/Discussions.  
Contribution Workshops.

**Week Fourteen. 4.19-21**

Contribution Workshops.

**Week Fifteen. 4.26**

Contribution Essay Due.  
Celebratory Reading Class.  
*fin.*

**\*\*\*Essay 1/Creative/Nonfiction Essay Assignment**

For our purposes, Essay 1 will be a newly written essay (note that our definition of essay is to weigh, to explore, to quest as opposed to "report"). This may be personal in nature, though not necessarily so. Choose a direction and follow where it leads—be bold, risk all, let the writing teach you as a vehicle toward some truth you didn't know you knew. Go to the Academic Search Premier/Marriott Library search engine and find scholarly material on your topic; pull such into your narrative—this will necessitate a works cited page (which you'll need for all writing henceforth). Essays from *The Next American Essay* will serve as guides, though not restrictively so. You will workshop this essay during weeks three or four. *Start your writing regime now.* Write daily. Set a time and be there. Embrace rough drafting. Trust the Process. Be prepared to post a draft to the Discussion Board on Canvas on the class date \*prior\* to your workshop date, 5-7 p./include a works cited page (for those of you workshoping on a Monday, this means post up Friday).

After your workshop session you will have \*one week\* to revise, and post up to Canvas. You will be asked to attend all workshop sessions and engage thoroughly. If you complete the parameters for this process, you will earn full credit which, for our purposes, is an A. Partial Credit will be awarded for students not meeting requested parameters.

Onward and all luck writers,  
MGills

*Audience:* us/advanced curriculum scholars in the academy

*Purpose:* to step beyond your happy/safe place; creativity/innovation/imagination—the fire therein  
(and the outcome of such will be for us to get to know each other).

*Strategy:* critical reading of Essays, writing as Process