Writing 3210
Honors Travel Writing Workshop
Spring 2018
F 2-5. Honors 140
*Meets Upper Division Communication/Writing Requirement

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MW 10:45-11:45 or by appointment

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 ten pages or so from genres including personal narrative, memoir, travel writing, cultural exposé/ition, and the pilgrimage for class workshop. A sign up sheet with the assignment of each essay, determining the date when we'll be covering your work. Please turn in your workshop piece (via Canvas) on the class date before your work is to be workshopped. As well, each of you will make a Canvas post of each week’s work--at least five pages constituting a page a day-- on Fridays by 5. Rotating reading partners will be assigned to give feedback the following week, so each writer will have a live channel of ongoing critique for their project(s). A final portfolio will arrange the five essays into a unified text including 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 text will be essays from Ellen Meloy’s The Anthropology of Turquoise, a finalist for the Pulitzer Prize by a Utahn who utterly mastered the creative nonfiction essay. Plan on close reading each of our assigned essays 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 daily to join the conversation with your fellow writers–this 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 vaccum—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 writers portfolio.

Luck, and onward.
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Texts.

your writing and feedback.
*The Anthropology of Turquoise*, Ellen Meloy.

**Required Writing.** a page a day, 5 pages per week/50 pages minimum

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

Essay 1: Road Trip. 10 pages.
Essay 2: A Place That No Longer Exists: retrospective. 10 pages.
Essay 3: 7th Direction: narrated interior monologue. 10 pages
Essay 4: Travel Writing Piece. Based on an individual or group trip, using some focused aspect of Meloy as a model. 10 pages.

Final Writers Portfolio—all of the above revised, including an 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.

Student writers in 3210 will advance their positions using various rhetorical devices in an effort to connect to a specific audience. These will differ.

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.

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

As already mentioned, you are asked to commit to attending every class, and logging onto our Canvas site daily with a brief progress report, questions, snippets for us to read, discussion with your reading partner—in short, engagement. If you need to schedule dates that you know you'll miss, do so now. If sick, let me know and we’ll support you as a Canvas participant and wish you well. Please come to class on time and plan on being responsible for all readings, including peer writing. If you get writer’s block, contact me immediately—I know cures. If you don't understand the above attendance policy, please inquire now.

Writers--what you are now--require thick skins. 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 respect. Remaining in the class beyond the second day means that you agree to the preceding request. A sense of humor is requisite in day-to-day activities; please practice such, often.

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.)

Please know that I reserve the right to change this Syllabus as needed, and that I’ll let you know of such changes shortly thereafter.
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, 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).

Please let us know your pronoun preferences in an initial canvas log in so that we can provide a safe and respectable space in workshop.

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

Road Trip workshops/Essay 1.
Daily Writing/Canvas post.

Week Four

Road Trip workshops/finish.
Daily Writing/Canvas post.

Week Five

In Class Writing.
Drafting Essay 2: A Place That No Longer Exists.
Daily Writing/Canvas post.

Week Six

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

Week Seven
Meloy Finalé Discussions A Place That No Longer Exists workshops.
Daily Writing/Canvas post.

**Week Eight**

The 7th Direction Workshops
Daily Writing/Canvas post.

**Week Nine**

The 7th Direction Workshops
Daily Writing/Canvas post.

**Week Ten**

Assign Travel Writing Pilgrimage/Essay
Catch Up/Conferences

**Eleven**

~Spring Break~

**Week Twelve**

Drafting/Travel Writing Essay.
Daily Writing/Canvas post.

**Week Twelve**

Travel Writing Workshops.
Daily Writing/Canvas post.

**Week Thirteen**

Travel Writing Workshops
Daily Writing/Canvas post.
Assign Creative Nonfiction Essay

**Week Fourteen**

Creative Nonfiction Essay workshops
Daily Writing/Canvas post.

**Week Fifteen**
Creative Nonfiction Essay workshops.
Daily Writing/Canvas post.

**Week Sixteen**

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

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