

**HONORS 3200 Workshop: Writing in a Research University**  
Fall 2010. MW 10:45-11:35 Honors Center. F 10:45-11:35 Marriott Library 1170  
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Hours: before/after class, by appointment, online

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**Course Description.**

The purpose of this course is to develop your analytical/creative and research abilities while cultivating the discipline of writing. You will engage with current and ongoing questions, and how they relate to those in your field of study. Our first project initiates a nonfiction writing workshop, wherein writers will use one essay from *The Next American Essay* as a model to construct their own researched piece outside of their field. These essays will be workshopped by the class and revisions will follow accordingly. Next, writers will critique an Honors Thesis in one's field and present the findings formally to workshop. The third project will involve the construction of an essay that delineates the seminal texts in your field and what rhetorical constructs underpin the text's authority. A subsequent essay will struggle with an idea or methodology that has become obsolete in one's field. Finally, 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.

Writing 3200 is a workshop wherein students come to value the support structure of their peers. As well, and from the beginning, you will be asked to claim the sometimes terrifying freedom with which the writer must struggle.

**Texts.**

D'Agata, John. *Toward the Next American Essay*.

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

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

1. Traditional/Researched Essay (10 Points). 1500 words.

Using either "Total Eclipse," "The Dream of India" "Black," or an essay of your choice as a model, construct a manuscript draft that engages a topic outside of your field. The draft should be 5-7 pages and include a works cited page. You will sign up to workshop this essay, which will include providing copies for all members of the class. After workshop, you are asked to revise the piece using peer criticism. Evaluations will be based on analysis, creative thinking, research and the drafting process. *Start your writing regime now..*

2. Honors Theses Analysis (15 Points)

This assignment will require you to locate Honors Theses for your discipline in the Marriott

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Library. You'll then choose one, study it thoroughly and write a two page analysis to be presented to the class. (500 words).

### 3. Rhetorical Analysis (20 Points)

For this essay, determine the seminal texts (ie., creative original. foundational) of your discipline. Analyze these texts, determining the strategies by which they posit information in such a way as to be pivotal. In what ways are these text necessary? A single thesis could serve as an avenue of inquiry. (1200 words).

### 4. Critical Review (20 points)

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. Contribution Paper (25 points)

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. (3000 words).

### 6. Class/Workshop participation and peer editing (10 points).

\*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 your prose. Please have faith that I will be your friend as a writer. Evaluation and critique will be rigorous. Revision (ie., to *resee*) is requisite. Ask questions often.

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

You are asked to commit to attending every class. If you need to schedule dates that you know you'll miss, do so *now*. If sick, let me know and I'll set up work for you on webct... Being excessively late (arriving *after* class begins...) counts as an absence. Please plan on being responsible for *all* work. Late assignments will be not be accepted. If you are having a problem with an assignment, seek help immediately. 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 the respect requisite of the academic discourse community--no

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exceptions. *Remaining in the class beyond the second day means that you agree to the preceding request.* Regarding cell phones, please *turn them off*. 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.)

The *Americans with Disabilities Act* requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. Please contact your instructor at the beginning of the semester to discuss any such accommodations for this course.

### **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.

### **Course Schedule.**

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**

Introduction to Course. Sign up for Creative Nonfiction workshop. Buy books. Read the assigned essays from *The Next American Essay* (hereafter, NAE). Using any ideas that seem instructive, (ie., models, narrative techniques, etc.) begin researching/drafting essay one. Yes, now. Be prepared to distribute one copy per each member of class on the class date prior to your workshop date. Ask questions as/when needed.

Formalist Theory: the components of prose.

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

“To The Reader”

All dated introductions...

Dillard, “Total Eclipse”

Weinberger, “The Dream of India”

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Lopez, "The Raven"  
Wright, "May Morning"  
Griffin, "Red Shoes"  
Theroux, "Black"  
Wallace, "Ticket to the Fair"

### **Week Two**

Continue essay discussions. Notes on the nature of prose: pov, struc, lang and tone, conflict, characterization, setting/place, time, narrative distance--discussion.

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

### **Week Three**

Labor Day  
Nonfiction workshops.

### **Week Four**

Nonfiction Workshops/finish.

### **Week Five**

Due, nonfiction revisions.  
Library Research/Drafting: Honors Thesis Analysis.

### **Week Six**

Honors Thesis Analysis due for in class presentation.  
Presentations/Findings/Discussion  
Assign Rhetorical Analysis

### **Week Seven**

Research/Rhetorical Analysis.  
Rough draft of Rhetorical Analysis due.  
Revise. Rhetorical Analysis due

### **Week Eight**

~~~~~Fall Break--get thee to the river~~~~~

**Week Nine**

Assign, begin drafting Critical Review  
Due, Working Draft/Critical Review  
Peer Editing  
Revision.

**Week Ten**

Critical Review Due.  
Catch up

**Week Eleven**

Assign Contribution Essay  
Library Research

**Week Twelve**

Research/Drafting Contribution Essay

**Week Thirteen**

Initial Peer Review  
Research/Drafting Contribution Essay

**Week Fourteen**

Contribution Workshop  
Turkey Days

**Week Fifteen**

Contribution Workshops

**Week Sixteen**

Readings. Last Class. Contribution Essay Due.

*Happy Hollerdays, mg*