

# Department of Creative Writing—FALL 2018

The University of Texas at El Paso  
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## UNDERGRADUATE COURSES FALL 2018

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### CRW 3362 INTRO TO CREATIVE WRITING (001)

CRN 11980—CBA 330 9:00AM–10:20AM—MW—ALESSANDRA NARVAEZ-VARELA

### CRW 3362 INTRO TO CREATIVE WRITING (002)

CRN 11981—EDU 110 9:00AM–10:20AM—TR—SYLVIA AGUILAR

#### DESCRIPTION

How does a piece of creative writing work? What does it do and how? In this course, we'll deal with these questions and cultivate in students a serious and creative practice of reading and writing. In this course, students will learn and understand the specifics of genres such as poetry, fiction, and nonfiction, as well as learn about the elements of craft: image, voice, character, setting, plot.

Course Objectives: 1) To analyze works of poetry, poetic prose, fiction, and non-fiction by recognized authors. 2) To learn about genre and form. 3) To practice the creation of poems, fiction and non-fiction études. 4) To promote an enriched critique to the texts written by classmates during the course.

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### CRW 3362 INTRO TO CREATIVE WRITING (003)

CRN 11982—CBA 330 9:00AM–10:20AM—TR—TBA

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### CRW 3362 INTRO TO CREATIVE WRITING (004)

CRN 11983—CBA 330 10:30AM–11:50AM—MW—OSCAR MORENO HUIZAR

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### CRW 3362 INTRO TO CREATIVE WRITING (005)

CRN 13090—EDU 110 10:30AM–11:50AM—TR—JUSTIN DAVID STONE

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### CRW 3362 INTRO TO CREATIVE WRITING (006)

CRN 12536—EDU 108 10:30AM–11:50AM—TR—TBA

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### CRW 3362 INTRO TO CREATIVE WRITING (007)

CRN 16034—CBA 330 12:00PM–1:20PM—MW—PAULA CUCURELLA LAVIN

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### CRW 3362 INTRO TO CREATIVE WRITING (008)

CRN 16035—CBA 330 12:00PM–1:20PM—TR—FIORELLA MANRIQUE

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### CRW 3362 INTRO TO CREATIVE WRITING (009)

CRN 16037—CBA 330 10:30AM–11:50AM—TR—SYLVIA AGUILAR

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### CRW 3362 INTRO TO CREATIVE WRITING (010)

CRN 16040—TBA

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### CRW 3363 FOUNDATIONAL TECHNIQUES (001)

CRN 18027—CLASS C304 3:00PM–4:20PM—TR—SYLVIA AGUILAR

#### DESCRIPTION

This course examines the foundational forms, techniques, and ideas that provide the context for contemporary practices of creative writing, in both Fiction and Poetry. Beginning with poetry, we will study the traditional forms and the ideas that animated this genre in the past. We will also learn about the techniques and related terminology used in discussions of poetry. We will then turn our attention to forms of fiction; from the XIX Century short story and novel to the many variations of the forms and techniques we find in the XX century, to examine the evolution of this genre. We will learn and practice some of the most useful techniques for crafting fiction.

Course Objectives: 1) Gain a perspective on the genres of poetry and fiction to see and understand how and why a writer chooses to employ different techniques and forms. 2) Through our intense study of significant texts, we will hone our reading skills, learning to read deeply and acknowledge the available forms and techniques for varying purposes.

#### MATERIAL

- Hamilton Sharon. *Essential Literary Terms: A Brief Norton Guide with Exercises*. Norton, 2017.
- Sikelianos, Eleni. *The Book of Jon*. City Lights Publishers, 2004.

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### CRW 3371 READING AND WRITING FICTION (002)

CRN 17130—TBA

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### CRW 3371 READING AND WRITING FICTION (001)

CRN 17128—TBA 1:30PM–2:50PM—TR—LEX WILLIFORD

#### DESCRIPTION

Intensive study, reading and practice in the various forms and approaches of fiction writing, including workshop discussion and individual student manuscripts. Prerequisite: CRW 3362 with a grade of "C" or better.

This course will focus on the fundamentals of Narrative Craft: The Writing Process, Showing and Telling, Characterization, Fictional Place and Time, Story Structure, Point of View and Revision. Students will write at least one short-short story a week for the first five weeks of class as heuristic exercises and at least two short stories or novel chapters for their final portfolios, ideally between twenty and thirty pages maximum. Students may also include revised short-stories with the portfolio.

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**CRW 3372 READING AND WRITING POETRY (001)****CONTEMPORARY U.S. LATINX POETRY**

CRN 17129—NURS 216 10:30AM–11:50AM—TR—ROSA ALCALA

**DESCRIPTION**

According to Carmen Giménez Smith and John Chávez, editors of *Angels of the Americlypse: New Latin@ Writing*, “Over the last ten years, U.S. Latin@ writers have produced poetry and prose whose influence is yet to be seen, but whose cultural work is exceptional in its scope, variation, and vision. The term Latin@ writing is as complex as each member’s varied life experience suggests.” In this course, then, we will read recently published poetry collections by Juan Felipe Herrera, Vanessa Angelica Villareal, Nicole Sealey, and other poets, as a means to discuss the diversity of aesthetics, backgrounds, and traditions inherent in U.S. Latinx poetry, while also identifying certain overarching themes and modes. The books we’ll read, along with accompanying essays on U.S. Latinx poetry, will provide a springboard for our own poetic explorations. Assignments will include critical and creative responses, a midterm, and a final portfolio of original work. Class time will be divided between discussion and workshop.

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**CRW 3373 WRITING IN SOCIETY (003)**

CRN 15596—EDU 110 9:00AM–9:50AM—MWF—NORA DE LA CRUZ

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**CRW 3373 WRITING IN SOCIETY (004)**

CRN 17126—TBA

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**CRW 3375 POETICS (001)**

CRN 17124—HUDS 313 10:30AM–11:50AM—TR—ANDREA COTE-BOTERO

**DESCRIPTION**

This course studies the foundational forms, techniques, and concepts that inform the practice of writing poetry. Through the reading of selected literary and texts, we will review essential elements of literary tradition while building a critical language to discuss the art of reading and writing poetry. We will study the development of structure and aesthetic ideas from traditional closed forms such as Sestina, Villanelle, and Sonnet, to open Forms such as free verse and prose poem. The creative writing component of this class consists in the elaboration of a creative writing portfolio based on specific writing exercises, from imitation of classical form, toward the composition of experimental text, prose poetry, and confessional poems, among others.

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**CRW 3375 POETICS (002)**

CRN 17125—TBA

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**CRW 4301 PLAYWRITING (001)**

CRN 16550—TBA

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**CRW 4302 SCREENWRITING (001)**

CRN 17127—EDU 110 12:00PM–1:20PM—TR—LEX WILLIFORD

**DESCRIPTION**

Intensive study and practice in various forms and approaches of screenwriting, including workshop discussion of individual student screenwriting. This course will be an intensive study of screen-

play format for the feature film, screenplay structure and screenwriting, including a workshop of student pitches and Ackerman Scenograms, treatments, screenplays and synopses. Students will write half a feature-length script or a short script (45-60 minutes/pages).

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**CRW 4303 CREATIVE NONFICTION (001)****WRITING ABOUT POPULAR MUSIC**

CRN 16039—WORR 205 12:00PM–1:20PM—MW—JEFFREY SIRKIN

This class will focus on contemporary nonfiction writing about popular music. We will examine album reviews, live performance reviews, and a variety of nonfiction essays, with two general goals in mind. First, to understand the forms, techniques, strategies, and thematic concerns of contemporary nonfiction writing on popular music; and, second, to write about popular music. To these aims, we will read album reviews, performance reviews, and nonfiction prose by music writers such as Robert Christgau, Vanessa Grigoriadis, Ann Powers, Solvej Schou, Jason Cherkis, Joe Hagan, John Jeremiah Sullivan, Kimberly Chun, Kim Gordon, and many others. Additionally, students will write original work on popular music, musicians, live events, and genres, and will present their work to the class for workshop. Each student will then produce a final portfolio of revised work.

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**CRW 4308 ORAL HIST ETHNOGRAPHY & FIELD TECH. (001)**

CRN 18025—HUDS 313 1:20PM–2:50PM—MW—NELSON CARDENAS

**DESCRIPTION**

The objective of this course is to produce a creative work that is grounded in real events and people’s lived experiences that the student observed while ‘being there’ in the field. El Paso presents a unique scenario to explore in a creative manner complex issues pertinent to contemporary society. We could entertain proposals that relate to other experiences (e.g., web-based communities,) but field research in our community is highly encouraged. Initially, we will locate sources that will inform our creative work. We need to identify a research topic that relates to beliefs, language, behaviors or any issues that impact individuals or groups in our milieu. We will study and practice field techniques such as participant observation, field notes, interviews, documentation, and surveys. Considering that the human experience happens a sensorial rich combination of smells, tastes, textures, sounds, touch, and what we see or do not see; we will aim at producing a deeply embodied, sensorial and relational account of the human lives that we are researching. We will also analyze and practice how verisimilitude, character development, dialogues, and image creation work to present research-based content and, at the same time, generate a unique form of knowledge. The final project could be in the student’s genre of preference, including creative nonfiction, historical fiction, investigative and documental poetry, screenplay or documentary. We will study works by James Agee, Truman Capote, Carlos Castaneda, Tim Hernandez, Sebastian Junger, Sara Uribe, Anne Fadiman, Ernesto Cardenal, Roque Dalton, Viet Thanh Nguyen, et al.

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# GRADUATE COURSES

## FALL 2018

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### CRW 5321 NARRATIVE THEORY AND POETICS (001)

CRN 12125—UGLC 338 6:00PM–8:50PM—W—JOSÉ DE PIÉROLA

#### DESCRIPTION

The main aim of this course is twofold: 1. To give students a solid background on poetics, including narrative theory; and 2. To help students develop, understand and write about their own poetics. Therefore, in this seminar we will explore the meaning of *poetics*, and read the most influential texts in the field.

Students registered in this class should have a basic understanding of the elements of poetry and fiction, should be able to write at the graduate level, and should be able to read analytically both theory and literature. As an intensive course on the subject, this class will require students to read an average of twenty pages per week and participate in each week's discussions.

#### READINGS

##### Nonfiction

- Reading Packet, available at: Paper Chase (915-541-7072)
- Aristotle: *Poetics* (ebook)
- Horace: *Ars Poetica* (ebook)
- Henry James: *The Art of Fiction* (ebook)
- Mary Oliver: *A Poetry Handbook* (Mariner Books ISBN 978-0156724005)
- Deborah Brown, Annie Finch & Maxine Kumin (Editors): *Lofty Dogmas: Poets on Poetics* (University of Arkansas Press ISBN 978-1557287922)

##### Fiction & Poetry

- Shakespeare: *Hamlet* (play)
- Hans Christian Andersen: *Three Tales* (ebook)
- María de Zayas: *Novelas Ejemplares* (ebook)
- Gustave Flaubert: *Madame Bovary* (ebook)
- Michael Curtiz: *Casablanca* (film)
- Michael Ondaatje: *Coming Through Slaughter* (Vintage ISBN 978-0679767855)
- Alejandra Pizarnik: *Extracting the Stone of Madness* (New Dimensions ISBN 978-0811223966)
- Eavan Boland and Mark Strand: *The Making of a Poem* (W.W. Norton & Co. ISBN 978-0393321784)

#### ASSIGNMENTS

- Weekly Response (≈600 words)
- Presentation (20 minutes)
- Writer's Statement 5–7 pages (≈1,500 words)
- Research Project of about 15 pages (≈4,500 words)

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### CRW 5321 NARRATIVE THEORY AND POETICS (002)

CRN 18029—ONLINE—TIM Z HERNANDEZ

#### DESCRIPTION

This course will explore a variety of narrative techniques and theoretical topics which are at play in the works we read, and in our own creative process. Topics will be prompted by works such as Jerome

Rothenberg's *Polemics and Poetics*, to German philosopher, Herta Muller's concepts of *Auto-fiction*, Roland Barthe's *Camera Lucida*, and Mario Vargas Llosa's *Letters To A Young Novelist* are among the variety of texts we will explore. Students will engage in intensive readings in literary criticism and other provocative texts, as they deconstruct the aesthetics, form, and the act of writing, in both poetry and prose. This course will provide a broad overview of critical reflection by philosophers, theorists, and authors.

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### CRW 5364 FORMS & TECHNIQUES OF FICTION (004)

CRN 14324—CBA 330 6:00PM–8:50PM—T—LEX WILLIFORD

#### DESCRIPTION

This course will be an intensive study of the history of the short story, including the modern and contemporary. The course will include three short critical analysis papers (2 pages) and a longer critical analysis paper (8-10 pages). We'll also use the free Adobe Acrobat Reader for the entire class to make comments on each other's exercises, short-shorts, stories, and/or novel chapters.

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### CRW 5364 FORMS & TECHNIQUES OF FICTION (005)

CRN 17134—ONLINE—SYLVIA AGUILAR

#### DESCRIPTION

This intensive workshop-based course in the craft of a short fiction writing. Following the form of Junot Díaz' *Drown*, the class will work on a collection of short-stories that plunge us into the emotional lives of young people (re)defining their identity. Students will submit a project proposal within the first week (guidelines will be provided) and produce six short-stories starting the second week of classes, (two stories per week). Students are also expected to provide serious and rich feedback for their classmates' work; students might also be asked to lead workshop discussions. This is a course highly focused on student perception, participation, and research.

Course Objectives: 1) To design a writing project. 2) To gain an appreciation of research towards a creative project. 3) To be able to provide effective feedback in online discussions. 4) To understand the value of revision. 5) To produce a short-story collection.

Material: Díaz, Junot. *Drown*. Riverhead: New York, 1996.

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### CRW 5367 ADVANCED POETRY WRITING (001)

#### EN ESPAÑOL

CRN 18239—ONLINE—PAULA CUCURELLA LAVIN

#### DESCRIPTION

This class is intended for students desiring to expand their poetic craft through the exploration of a variety of poetic techniques and ideas highlighted in the works we will address in class. We will carefully study the productions of—for the most part—contemporary poets, always with an eye to learning about technique and to cultivating the appreciation of diverse styles. Among the themes we will address are the notion of intertextuality applied to poetry in LANGUAGE poets such as Michael Palmer, Lyn Hejinian, Ron Silliman, Susan Howe, and Rae Armantrout; the relation between poetry and a hermetic or veiled language in erotic poetry; as well as other forms of avant-garde and experimental poetry.

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**CRW 5367 ADVANCED POETRY WRITING (001)****CONTEMPORARY U.S. LATINX POETRY**

CRN 18234—HUDS 213 6:00–8:50PM—T—ROSA ALCALÁ

**DESCRIPTION**

According to Carmen Giménez Smith and John Chávez, editors of *Angels of the Americlypse: New Latin@ Writing*, “Over the last ten years, U.S. Latin@ writers have produced poetry and prose whose influence is yet to be seen, but whose cultural work is exceptional in its scope, variation, and vision. The term Latin@ writing is as complex as each member’s varied life experience suggests.” In this course, then, we will read recently published poetry collections by Juan Felipe Herrera, Vanessa Angelica Villareal, Nicole Sealey, and other poets, as a means to discuss the diversity of aesthetics, backgrounds, and traditions inherent in U.S. Latinx poetry, while also identifying certain overarching themes and modes. The books we’ll read, along with accompanying essays on U.S. Latinx poetry, will provide a springboard for our own poetic explorations. Assignments will include critical and creative responses, and a final portfolio of original work. Class time will be divided between discussion and workshop.

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**CRW 5368 VAR TOPICS IN CREATIVE WRITING (001)****THE POSSIBILITIES OF NONFICTION**

CRN 14301—CBA 330 6:00PM–8:50PM—R—TIM Z HERNANDEZ

**DESCRIPTION**

Using a broad range of various works of non-fiction that have pushed the envelope, either via content, form, style or narrative, we will dissect selected texts to examine what makes them work, in attempt to understand and write our own original narratives that challenge the form. In consideration of pre-existing definitions of the genre, we will consider updating that definition by looking at historical works, testimonials, hybrid narratives, photography, biography, memoir, even fiction and poetry books that are challenging “non-fiction” in its traditional or purist form. Throughout the course we will grapple with issues such as ethics, artistic loyalties, truth vs. Truth, the in/accuracy of memory, narrative circles/ shapes, the effectiveness of pastiche, fragmentation, and the use of graphics and images, among other subjects. Some books may include *Letters to Memory* by Karen T. Yamashita, *The Year of Magical Thinking* and/ or *Blue Nights* by Joan Didion, *Antígona González* by Sara Uribe, *Kiss of the Spider Woman* by Manuel Puig, *Erasure* by Percival Everett, *Camera Lucida* by Roland Barthes, *The Art of Memoir* by Mary Karr, *The Art of the Novel* by Milan Kundera, and several others. This is a generative writing workshop with an emphasis on literature. While the topic of focus is non-fiction, it is open to students who write in other forms, however, there must be an interest in reading and generating non-fiction. The course will also include an online component using Blackboard, and it will require some “field work,” in the form of archival research, or conducting interviews with space and subjects.

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**CRW 5368 VAR TOPICS IN CREATIVE WRITING (002)**

CRN 18030—ONLINE—PAULA CUCURELLA LAVIN

**DESCRIPTION**

In this seminar students would be asked to interrogate the question of gender in relation to the question of literature, that is, to approach

the question of gender in its relation to genre. There is a silent history of avant-garde literary and poetic experimentation inscribed in literature written by women who have also experienced their being a woman (and a writer) in a problematic way.

There is evidence to think that gender (and a critical approach to gender) contributes to the singular experiments with genre in writers such as Gloria Anzaldúa, Gertrude Stein, H. D., Virginia Woolf, Anne Sexton, and others. These are also writers that have written about what it means to be a woman-writer. Is there a proper “female” form of writing? To what extent our concept of the literary is a male-shaped institution? What restrictions does the very idea of literature impose on women’s creativity and the creative shaping of the self?

The class will require short writing assignments that will develop students’ facility with argumentation, and also creative responses.

The final writing assignment will be creative and in the genre(s) of the student’s choice, and it will have to include a short text (1000 words) analysis of at least one of the topics addressed in class (either related to style and/or content) that is related and illuminates the creative text.

Among the texts we will read, are: Virginia Wolf’s *To the Lighthouse*, and *A Room of one’s own*; Gloria Anzaldúa’s *Borderlands, Prietita y La Llorona* (selections); Julia Kristeva’s, *Revolution in poetic Language*, (selections), Helene Cixous’s *Reading with Clarice Lispector*, and Lispector’s own works (to be determined); Gertrude Stein (poems and essays); Poems by Hilda Doolittle (H.D.), and Anne Sexton; Luce Irigaray’s *This Sex Which is Not One* (selections); Judith Butler’s *Excitable Speech: a politics of the performative*; Lynn Hyjjan (Critical Essays selections); Kyoo Lee (essays on poetics, she is a poet philosopher); Marianna Ortega’s *In-between: Latina Phenomenology, Multiplcty, and the Self*, and others.

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**CRW 5368 VAR TOPICS IN CREATIVE WRITING (003)**

CRN 18030—ONLINE—SASHA ROQUE PIMENTEL

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**CRW 5372 ADVANCED SCREENWRITING (001)**

CRN 18240—ONLINE—NELSON CARDENAS

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**CRW 5380 PHYSICS OF CREATIVE WRITING (001)**

CRN 18235—EDU 110 6:00PM–8:50PM—M—DANIEL CHACON

LITERATURE COURSE

**DESCRIPTION**

In this course, we will look at a few metaphorical systems that give shape to how we think, including physics and religion as well as a bit of neuroscience, the study of the human brain. Think of this as a survey course of these systems, in that we will not be able to go to deeply into any one of them, but skim the surface, extract the major metaphors, and see how these are used in our fiction and poetry, and how to use them more effectively.

In physics we will look at both cosmology and quantum mechanics, and isolate such metaphors as Einstein’s two theories of relativity (studying time-space, speed of light, gravity, etc), the Big Bang, and the expansion of the universe, among other concepts.

In quantum mechanics we will, of course, be interested in such concepts as the Uncertainty Principle, Schrodinger’s cat, probability, entanglement, and Cern with their God particle. We will also look at quantum explanations of how the human brain works to create consciousness.

We will not look at these concepts as scientific fact, but as metaphor that could be applied and have been applied and will be applied to creative writing. In other words, we're just going to have fun with the concepts.

With religion and spirituality, we will specifically dip into various systems of mysticism, including Swedenborg, and Blake, as well as a bit of Kabbalah and Zen Buddhism.

Again, think of this as a survey course, as we will go very quickly through the metaphors of the various systems.

Ultimately if a writer can create her own system within which there is a metaphorical structure, anything can happen.

Because there will be a lot of reading and writing, this class is a literature course, although there we will be creative assignments.

Tentative Reading List (these books may change, but reading any of them will help deepen your understanding of the subjects)

#### READINGS

- *Mysticism* by Evelyn Underhill
- *A Brief History of Time* by Stephen Hawking
- *The future of the Mind* by Michio Kaku
- *The Elegant Universe* by Brian Green
- *Art and Physics: Parallel Visions in Space, Time and the Light* by Leonard Shlain
- *Heaven and Hell* Parts 87-264.
- Swedenborg
- Blake. *The Complete Poems*

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#### CRW 5382 STUDIES IN FORM (002)

##### MIRRORS, DOUBLES & LABYRINTHS

##### AS STRUCTURING DEVICES OF MEANING

CRN 16043—CBA 330 3:00PM—5:50PM—W—JOSÉ DE PIÉROLA

LITERATURE COURSE

#### DESCRIPTION

With a long history that begins with the myths of Narcissus and Theseus, mirrors, doubles and labyrinths have been two recurring themes in literature up to the 20th century. In this seminar, we will read a selection of short essays that explore these two tropes as metaphors to understand literature and its relationship to the human experience, but most of our time will be devoted to reading, and writing about, works of fiction written around the themes of mirrors, doubles and labyrinths in the 20th Century.

The seminar will be divided in three sections. In the first three weeks, we will read works that will serve as a critical framework. In the following eight weeks, we will read and write about works of fiction published in the 20th Century. Finally, in the third part we will workshop students' work—a fiction piece in which mirrors, doubles or labyrinths are used either in the literal sense or as metaphors to organize its narrative or convey its meaning.

#### READINGS

- Virginia Woolf: *Mrs. Dalloway* (Harvest ISBN 978-0156030359)
- Roberto Bolaño: *Amulet* (New Directions ISBN 978-0811216647)
- Jorge Luis Borges: *Collected Fictions* (Penguin ISBN 978-0140286809)

#### NOTES:

- Italo Calvino: *If on a Winter's Night a Traveler* (Everyman's Library ISBN 978-0679420255)
- Paul Auster: *Oracle Night* (Holt, 2003 ISBN 0805073205)
- Fyodor Dostoevsky: *The Double & The Gambler* (Vintage ISBN 978-0375719011)
- Vladimir Nabokov: *Despair* (Vintage ISBN 978-0679723431)
- José Saramago: *The Double* (Harvest Books ISBN 978-0156032582)

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#### CRW 5382 STUDIES IN FORM (003)

##### PHOTO-POETICS

CRN 18227—ONLINE—ANDREA COTE-BOTERO

#### DESCRIPTION

On the occasion of the Paris Salon of 1889, the poet Charles Baudelaire wrote a critical text exposing the dangers and shortcomings of the recent invention of Daguerre and Niepce: photography. The fascination of the poet, disguised in concern, prefigured a fundamental line of study in contemporary literature, that is, the role of photography in the transformation of models of literary representation in the twentieth century. From the study of selected literary, some of them in direct dialogue with photographs, some others articulated with literary resources and methods of photographic practice, this course explores the contributions of the photographic medium in its evolution to the field of literature. The theme will be addressed in three research modules: (1) The Paris poets and the reinvention of the urban experience. (2) The fictions of the instant, between Farabeuf and Blow up and (3) Photography as the horizon, disappearances in the work of Mario Bellatin and other contemporaries. Course readings include, but are not limited to, the theoretical texts of Walter Benjamin, Roland Barthes, and Susan Sontag. As well as novels, poems and short stories by authors such as W.D Sebalds, Salvador Elizondo, Virgilio Piñera, Julio Cortazar, Guadalupe Nettel and Mario Bellatin.

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#### CRW 5388 STORYTELLING-FILM & LITERATURE (001)

##### BEYOND THE PRISON WALLS

CRN 16042—ONLINE—JEFFREY SIRKIN

LITERATURE COURSE

#### DESCRIPTION

What is freedom? Where is it to be found? This class is focused on films about imprisonment and the possibility of freedom in a world at war. The class will investigate the way "imprisonment" in a variety of films is used to comment upon larger social, political and aesthetic issues, and how these issues might be used to frame a narrative. Films to be assigned will include straightforward prisoner-of-war films, such as *The Grand Illusion*, *The Great Escape*, and *The Bridge Over the River Kwai*; but also films that imagine different forms of incarceration during times of war: *Casablanca*, *The Sound of Music*, and *M\*A\*S\*H*. Reading assignments will include excerpts from Michel Foucault's *Discipline and Punish*, along with other related fiction and non-fiction texts. Writing assignments will include critical responses to the films and reading material, and a final project to include both critical and creative writing.