

# CURRICULUM PROPOSAL

## APPROVAL PAGE

Proposal Title: New Undergraduate Courses for Creative Writing

College: Liberal Arts

Department: Creative Writing

**DEPARTMENT CHAIR- Professor Daniel Chacon**

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I have read the enclosed proposal and approve this proposal on behalf of the department.



4/28/2025

Signature

Date

**COLLEGE CURRICULUM COMMITTEE CHAIR – Dr. Selfa Chew**

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I have read the enclosed documents and approve the proposal on behalf of the college curriculum committee.

Signature

Date

**COLLEGE DEAN – Dr. Anadeli Bencomo**


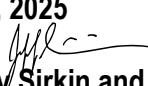

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I have read the enclosed documents and approve the proposal on behalf of the college. I certify that the necessary funds will be allocated by the college in support of this proposal.

Signature

Date

## CURRICULUM CHANGE MEMO

**Date:** March 16, 2025   
**From:** Dr. Jeffrey Sirkin and Prof. Sylvia Aguilar, Dept. of Creative Writing   
**Through:** Prof. Daniel Chacon, Chair, Department of Creative Writing   
**Through:** Dr. Anadeli Bencomo, Dean, College of Liberal Arts  
**To:** Dr. Selfa Chew, Chair, Undergraduate Curriculum Committee

**Proposal Title:** New Undergraduate Courses for Creative Writing

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Select the proposal content (select as many as apply) and provide the rationale.

### Content

- ☐ New program or ☐ Program Change
- ☐ Bachelor's
  - ☐ Master's
  - ☐ Doctoral/Professional
  - ☐ Certificate
  - ☐ Fast Track
  - ☐ Minor
  - ☐ Concentration/Track
- ☒ New Course
- ☐ Closure (program, certificate, minor, concentration)
- ☐ Change
- ☐ CIP Code
  - ☐ Program/certificate SCH
  - ☐ Course Title
  - ☐ Course Description
  - ☐ Graduate Program Admission Requirements

### Rationale

Currently we overuse too few existing Creative Writing course numbers to cover a too-wide variety of topics, resulting in students having multiple instances of the same course numbers on their transcripts, and student transcripts that don't therefore accurately reflect student coursework. These new courses accommodate many courses that are already being taught under the same three or four course numbers, to more accurately reflect student course work on their transcripts and to more accurately reflect topics already being taught.

### **Course Add Forms -- Contents**

1. CRW 3395 Studies in Speculative Fiction	pg 4
2. CRW 3396 Writing and Film	pg 13
3. CRW 3385 Topics in Poetry	pg 24
4. CRW 3384 Topics in Fiction	pg 36
5. CRW 3386 Topics in Creative Nonfiction	pg 45
6. CRW 3391 Documentary Writing	pg 57
7. CRW 3392 Gender and Writing	pg 66
8. CRW 3393 Writing for Young Adults or Children	pg 76
9. CRW 3394 Studies in Comics and the Graphic Book	pg 85
10. CRW 3397 The Literary Journal	pg 93
11. Degree Plan	pg 107

## CRW 3395 Studies in Speculative Fiction

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate topics that are already taught in the department under a more generic and overused heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3395

Title (29 characters or fewer): Studies in Speculative Fiction

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐Yes ☒No

Course Level ☒UG ☐GR ☐DR ☐SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐Yes ☒No

Grading Mode: ☒Standard ☐Pass/Fail ☐Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A focused study of themes, conventions and techniques inherent to one or more genres falling under the category of speculative fiction, such as Horror, Fantasy, Sci-Fi, Speculative Fiction, Historical Fiction. (Keywords: Speculative Fiction, Science Fiction)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

- |                                       |                   |                            |                                     |
|---------------------------------------|-------------------|----------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> A | Lecture           | <input type="checkbox"/> H | Thesis                              |
| <input type="checkbox"/> B            | Laboratory        | <input type="checkbox"/> I | Dissertation                        |
| <input type="checkbox"/> C            | Practicum         | <input type="checkbox"/> K | Lecture/Lab Combined                |
| <input type="checkbox"/> D            | Seminar           | <input type="checkbox"/> O | Discussion or Review (Study Skills) |
| <input type="checkbox"/> E            | Independent Study | <input type="checkbox"/> P | Specialized Instruction             |
| <input type="checkbox"/> F            | Private Lesson    | <input type="checkbox"/> Q | Student Teaching                    |

### Fields below if applicable

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**

**CRW 3395, Studies in Speculative Fiction**  
**Subtitle: Writing at the End of the World**  
**CRN xxxxx**  
**Spring 2025**  
**TR 10:30-11:50**  
**BUS 330**

**Professor:** Jeff Sirkin  
**E-mail:** jsirkin@utep.edu  
**Office:** University Towers, 510C  
**Office Hours:** TR, 1-2pm, and by appointment

**Required Texts**

Octavia Butler, *Parable of the Sower*  
Manon Stefan Ros, *The Blue Book of Nebo*  
Emily St. John Mandel, *Station Eleven*  
Colson Whitehead, *Zone One*

**Films** (all films available for rent streaming via either Amazon Prime Video or YouTube. Those with a + sign are available streaming for free from the UTEP Library, via links located in our Blackboard course.)

*Planet of the Apes* (1968, dir. Franklin Schaffner)  
+*Twelve Monkeys* (1995, dir. Terry Gilliam)  
+*Children of Men* (2006, dir. Alfonso Cuarón)  
+*Mad Max: Fury Road* (2015, dir. George Miller)

**Short Fiction**

Short stories listed on the syllabus will be available for download as PDF via Blackboard.

**Course Topic**

Nuclear War? Climate Collapse? Pandemic? Zombies? How will the world end? With so many existential crises seemingly upon us, many writers in recent years have been paying close attention to science and politics, trying to understand what the future might hold for us, if that future can be changed, and how to understand the present moment in relation to any projected future. Of course, people in all cultures have been speculating and writing about the end of the world almost since the beginning of human story telling. Meaning, we are not alone in our fear of the end, or our uncertainty over what that could mean. In this class we will explore science fiction, speculative fiction, and horror—through novels, films, and short stories from the past several decades—to help us think about why one might choose to write about such a thing. We will read novels and short stories by authors such as Octavia Butler, Colson Whitehead, and Emily St. John Mandel, and watch several films, including the original *The Planet of the Apes* and the more recent *Mad Max: Fury Road*. Assignments will include weekly writing responses or quizzes, a midterm essay exam, and a final project.

There are two primary goals for this course. First, we will critically engage with the course texts through both writing and discussion in an effort to understand each text, in both its form and content. Secondly, as this is a creative writing class, these examples will serve as models and strategies we might apply to our own creative fiction.

This is a 3-credit course for Creative Writing majors and minors that can count towards either the Creative Writing Junior-Senior Block OR toward the Creative Writing “Literature” requirement. It is a reading-focused class, in which we will primarily be reading (and viewing) our course texts to gain a critical understanding of their thematic content, narrative structures, and narrative techniques. This class is not a writing workshop.

**Course Expectations**

**Reading**

You are expected to complete all reading/viewing assignments by the day each is listed on the course calendar.



## **Writing**

**Reading Response/Quiz.** A reading response is a written response to/analysis of a question or questions on an assigned text (“text” refers both to prose fiction and film). These may be conducted in class, or may be assigned to submit prior to class, and may sometimes be referred to as a “quiz.” Questions asked will expect a reasonable command of characters, settings, plot developments, and thematic concerns from the text in question. Often you will need to be able to both recall details and think about what these details mean in the text. There will be one reading response assigned for each text, usually on the first day scheduled for discussion of a text. (See the course calendar.) These will be graded on a scale of 0 to 5. 5 means “excellent”; 0 means “very poor: i.e., you have failed to meet the minimum requirements for the assignment; you appear not to have read the assigned text.”

**Midterm Essay.** Each student will be responsible for a 4-5 page formal midterm essay. In response to a question or questions from me, these essays will analyze two or more works read for class. These are to be written outside of class. Due date is listed on the course schedule. Details are forthcoming.

**Final Project Proposal.** A 1-page proposal for your final project will be due Week 12 (see course schedule). Your proposal will outline the project you intend to write, placing your own ideas within the context of one or more works we’ve read for class. I prefer that you structure it as two paragraphs. Paragraph 1 will outline the story you intend to write (Protagonist, setting, plot, conflict); Paragraph 2 will discuss 2-3 texts from class that your story engages with, and what these are doing (themes, structures, questions, meanings) similarly to or differently from the story you intend to write.

**Final Projects.** Your final project will consist of 7-to-10 pages of fiction, plus a 2-to-3-page critical introduction. The fiction should consist of one self-contained story. The introduction should be a two-to-three-page critical essay explaining your work, and discussing your project in relation to the work we’ve read and discussed during the semester. We’ll talk about this in more detail later in the term.

## **Participation**

Class discussions will be the foundation of our class meetings. It is therefore imperative that you read the assigned texts, complete the daily reading responses, and that you actively engage in all class discussions. I expect you to come prepared to each class, to have a copy of the assigned reading with you, and having completed the assigned reading. Finally, I expect to see the assigned reading on the table in front of you during discussion. If you stay home because of illness, please get in touch so we can come up with alternative means of participation.

## **Course Communication**

We will be conducting our class and discussions in-person in the assigned classroom. However, I will also often send out updates and reminders via Blackboard “announcements.” We may also sometimes use the Blackboard “discussion board” and “assignment” functions, either to turn in assignments or for other reasons. Finally, if you need to reach me outside of class time, you can always send me an email <jsirkin@utep.edu>. Under normal circumstances you can expect a reply from me within 24 weekday hours. I will not answer emails after work hours, nor will I answer emails over the weekend.

## **Preferred Mode of Address**

The Department of Creative Writing at UTEP supports students’ right to define their identity in terms of name, pronoun, and mode of address. This class will provide each student the opportunity to let their preference be known and will support and respect that preference. Should you need to discuss this issue with your instructor in private, you are encouraged to make an appointment early in the semester.

## **Illness Precautions**

Please stay home if you have symptoms of a communicable illness, and/or if you test positive for COVID 19. If you are feeling unwell and/or you test positive, please let me know as soon as possible, so that we can work on appropriate accommodations. As far as I am aware, the Student Health Center is still equipped to provide COVID 19 testing.

## **Attendance**

If you are sick, or think you might be sick, please stay home!! That said, if you need to miss class because of illness (or for any other reason), please let me know as soon as possible. On the other hand, if you are healthy, I will expect

you to attend class, and to arrive to class on time. *More than three unexcused absences will negatively affect your participation grade. More than 6 unexcused absences can result in failure of the course.*

### **Grades**

Final Project:	40%
Midterm Essay	20%
In-class Reading Responses:	20%
Discussion/Participation:	20%

**\*\*In order to pass this class, all major assignments must be completed.\*\***

### **Course Drop Policy**

While excessive "absences" or lack of participation will greatly affect your participation grade and likely affect your final grade, I will not drop you from the course. If you feel however that you are unable to complete the course successfully due to excessive absences or failure to turn in major assignments or any other reason, please, first, come talk to me. If after talking to me you still feel you need to drop the course, please let me know, and then contact the [Registrar's Office](#) to initiate the drop process. If you do not, you are at risk of receiving an "F" for the course.

### **Cell Phones, laptops, tablet computers, and other web-enabled electronic devices**

In order to avoid receiving calls during class time, please turn off your cell phone before entering the classroom. As for other web-enabled devices (laptops, tablet computers), please put these away during class. If you like to take notes during class, please use paper and pen.

### **Accommodations Policy**

The University is committed to providing reasonable accommodations to students with documented disabilities. Students who become pregnant may also request reasonable accommodations, in accordance with state and federal laws and regulations and University policy. Accommodations that constitute undue hardship are not reasonable. To make a request, please register with the [UTEP Center for Accommodations and Support Services \(CASS\)](#). Contact CASS at 915-747-5148, email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the CASS portal.

### **Generative Artificial Intelligence Tools (such as ChatGPT)**

As this is a Creative Writing course, where one of our fundamental goals is to develop our own writing skills and strengthen our creative imaginations, the use of generative AI tools such as Chat GPT are NOT PERMITTED in this course, unless otherwise noted for specific assignments. Any suspected use of generative AI tools in this class is considered Academic Dishonesty and, according to UTEP policy, will be submitted to the Office of Student Conduct and Conflict Resolution.

### **Course Materials**

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

### **Disruptive Behavior**

Disruptive behavior will not be tolerated.

### **Academic Dishonesty/Plagiarism**

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one's own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution \(OSCCR\)](#) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#).

I encourage all students to familiarize themselves with the Office of Student Life tutorial on Academic Integrity (borrowed from the University of Maryland):

<https://www.umuc.edu/current-students/learning-resources/academic-integrity/tutorial/interactive.html>

For more, see the UTEP Office of Student Conduct and Conflict Resolution website: <https://www.utep.edu/student-affairs/osccr/>

### Academic Resources

- [UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [UTEP Technology Support](#)
- [UTEP Blackboard Help](#)
- [Purdue University Online Writing Lab](#)
- [RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.
- [CRW Department Undergraduate Advising and Resources](#)

### Individual Resources

- [Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.
- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

**\*\*This syllabus, including the course calendar, is subject to change at the discretion of the instructor.\*\***

### Spring 2025 Calendar

#### Week 1

T, Jan 21: Introduction  
R, Jan 23: *The Twilight Zone*

#### Week 2

T, Jan 28: *Planet of the Apes* (1968, dir. Franklin Schaffner) (watch at home prior to class, available to rent on Amazon Prime Video or YouTube.)  
In-class Reading Response/quiz  
R, Jan 30: *Planet of the Apes*, cont.

#### Week 3

T, Feb 4: TBA  
R, Feb 6: Nandita Naik. "When I Grow Up I Want to be a Fossil." (PDF available on Blackboard)

#### Week 4

T, Feb 11: Manon Stefan Ros, *The Blue Book of Nebo* (novel – purchase and read in advance!!)  
In-class Reading Response/quiz  
R, Feb 13: *The Blue Book of Nebo*, cont.

#### Week 5 (Graduation Application Deadline: Fri, Feb 21<sup>st</sup>)

T, Feb 18: *Children of Men* (2006, dir. Alfonso Cuarón)  
In-class Reading Response/quiz

	R, Feb 20:	<i>Children of Men</i> , cont.
<u>Week 6</u>		
	T, Feb 25:	Octavia Butler, <i>Parable of the Sower</i> (novel, purchase and read in advance!!) In-class Reading Response/quiz
	R, Feb 27:	<i>Parable of the Sower</i> , cont.
<u>Week 7</u>		
	T, Mar 4:	<b>**Due: Midterm Essay**</b>
	R, Mar 6:	Jim Kourlas, "Sundays with Carolyn" (PDF)
<u>Week 8</u>		
	T, Mar 11:	Spring Break: No Classes
	R, Mar 13:	Spring Break: No Classes
<u>Week 9</u>		
	T, Mar 18:	Gillian Leichtling, "A Bounty of Days and Nights" (PDF)
	R, Mar 20:	Elizabeth Hart Bergstrom, "The Kudzu Eaters" (PDF)
<u>Week 10</u>		
	T, Mar 25:	Colson Whitehead, <i>Zone One</i> In-class Reading Response/quiz
	R, Mar 27:	<i>Zone One</i> , cont.
<u>Week 11</u>	(Course Drop Deadline: Fri, Apr 4 <sup>th</sup> )	
	T, Apr 1:	<i>Twelve Monkeys</i> (1995, dir. Terry Gilliam) In-class Reading Response/quiz
	R, Apr 3:	<i>Twelve Monkeys</i> , cont.
<u>Week 12</u>		
	T, Apr 8:	Emily St. John Mandel, <i>Station Eleven</i> (novel, read in advance!) In-class Reading Response/quiz Due: Final Project Proposal (1 page, double spaced)
	R, Apr 10:	<i>Station Eleven</i> , cont.
<u>Week 13</u>		
	T, Apr 15:	<i>Mad Max: Fury Road</i> (2015, dir. George Miller)
	R, Apr 17:	<i>Mad Max: Fury Road</i> , cont.
<u>Week 14</u>		
	T, Apr 22:	Margaret Atwood, "Time Capsule Found on a Dead Planet" (PDF)
	R, Apr 24:	George Saunders, "Love Letter" (PDF)
<u>Week 15</u>		
	T, Apr 29:	Final Project Workshops
	R, May 1:	Final Project Workshops
<u>Week 16 (Final Day of Class, Thursday May, 8)</u>		
	T, May 6:	<a href="#"><u>"Ozymandias"</u></a>
	R, May 8:	<b>**Due: Final Project**</b> Conclusion

**\*\*Final Projects Due Thursday, May 8<sup>th</sup>\*\***

## CRW 3396 Writing and Film

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate topics that are already taught in the department under a less accurate heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3396

Title (29 characters or fewer): Writing and Film

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

Study of various themes or topics from film as these relate to issues, themes, and/or techniques of narrative prose or poetry writing. (Keywords: Film, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

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If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):

Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**



**CRW 3396 Writing and Film:**  
**(Beyond the Prison Walls – Freedom and the War Film)**  
**Spring 2024**  
**TR, 10:30-11:50**  
**BUS 330**

**Professor:** Jeff Sirkin  
**E-mail:** jsirkin@utep.edu  
**Office:** University Towers, Suite 510, office 510 C  
**Office Hours:** TR, 1-2 pm, and by appt (available via Zoom)

### **Required Texts**

Excerpts from *Discipline and Punish* by Michel Foucault (available for download from Blackboard – or you can purchase *The Foucault Reader*, \$20 from Amazon.com)

### **Other Texts** (available from Blackboard)

Handouts on film, twentieth-century history, and film terminology

### **Films** (to view on your own)

*Michael Curtiz, Casablanca* (1942, 102 minutes)  
Billy Wilder, *Stalag 17* (1953, 120 minutes)  
David Lean, *The Bridge On the River Kwai* (1957, 161 minutes)  
John Sturges, *The Great Escape* (1963, 172 minutes)  
Daniel Petrie, *A Raisin in the Sun* (1961, 128 minutes)  
Robert Wise, *The Sound of Music* (1965, 174 minutes)

### **Course Topic**

This class will take as its subject a particular strain of war films that we might call the “prisoner of war” film. These may or may not take place in prisoner of war camps, but they are all films about imprisonment and the possibility of freedom in a world at war. This class will investigate the way “imprisonment” in times of war is used variously to comment upon larger social, political and aesthetic issues, particularly the possibility of freedom in a society defined by its disciplinary systems. Films to be viewed will include straightforward prisoner-of-war films, such as *The Grand Illusion*, *The Great Escape*, and *The Bridge On the River Kwai*; but also films that imagine different forms of incarceration during times of war, such as *Casablanca*, *A Raisin in the Sun*, and *The Sound of Music*. Reading will primarily come from Michel Foucault’s *Discipline and Punish*. Foucault’s thinking about the rise of what he calls “discipline” in the early modern period, with his focus on both the disciplinary mechanisms of prison and the military as generalized models, will frame our discussions of the films. In addition to Foucault, we will discuss 20<sup>th</sup> century history, film history, and film terminology. Writing assignments will include weekly critical responses, a midterm project, and a final project.

There are two primary goals for this course. First, we will critically engage with the course texts—the films and essays—through both writing and discussion in an effort to understand each, both on their own terms and in relation to the larger themes explored in the class. Secondly, as this is a creative writing class, these examples will serve as models and perhaps suggest ideas and themes we might explore in our own creative fiction, and they will help us consider the ways in which a choice of topic or theme or setting might lead to the exploration of larger political and social themes, and vice versa.

### **Course Goals**

By the end of this course, students will:

- Discuss the concepts of imprisonment, freedom, and resistance as these have been historically utilized in twentieth century film.

- Understand a recurring theme in twentieth century US film in the context of contemporary political events and systems and discussions of those.
- Explore the concept of discipline and its relation to thinking about freedom, imprisonment, and resistance in the work of Michel Foucault.
- Apply Foucault's concepts in relation to films structured around representations of imprisonment, freedom, and resistance.
- Write a 9-12 page hybrid work (combining short fiction and analytical prose) based on themes, ideas and structures that emerge in class readings and discussion.

## Course Expectations

### Writing

**Critical Responses.** A critical response is a 250 – 300 word analysis/response to the assigned text. Your goal for each critical response is to identify and discuss the ways in which the film deals with its setting, characters, and themes to create a larger set of meanings. Ideally, you will focus on a particular aspect of the film (a character, a plot point, a setting, an action or event or scene, etc.), discuss how it functions on the local level, and how it works in relation to the larger meanings of the text. There will be one critical response assigned for each film. Each critical response will be due the Tuesday of the week following the film's showing. *These will be graded on a scale of 0 (not acceptable) to 10 (excellent).*

**\*\*All writing assignments are due at the beginning of the class on which they are listed on the schedule. Late work will not be accepted without prior permission from me. If for some reason you need an extension on an assignment, you must talk to me prior to the assignment's due date.\*\***

### Critical Definitions

For each weeks in which we are discussing the Foucault essays, you will post written responses on Blackboard discussion forums.

1. **Definitions.** Rather than ask for a critical writing response to these reading assignments, I will instead assign two or more terms for each reading assignment that you will need to define, using a combination of evidence and quotes from the text, summary, and your paraphrase and interpretation of these quotes and summaries. I expect to see no less than 250 words for each assigned definition. Additionally, you should feel free to pose a question to the class to help in understanding some aspect or implied consequence of the term. (Students may help each other by answering such questions, or we can address them in class.) Each group of definitions will be due on the related Blackboard Discussion Board by the start of Monday's class on the weeks when we're watching a film. (See the course calendar for clarification)
2. **Discussions.** I will expect you to read your classmates' posts, and to prepare to discuss the Foucault in class.
3. **Grading for Critical Definitions.** Your post of your definitions and discussion question will be graded on the same scale used for the Critical Responses, 0 – 10.

**Midterm Project/Assignment.** Each student will be responsible for a 5-page midterm project/assignment. In response to a prompt/questions from me, you will write a 5-page, self-contained short story. These are to be written outside of class. Due date is listed on the course schedule. Details are forthcoming.

**Final Projects.** Your final project is comprised of two documents. First is a 7–10-page short story. The short story should be one complete, self-contained story written for this class and this class alone (if you are assigned any creative assignments during the semester, you may choose to revise and expand one of your creative assignments for the final project). Secondly, your project must include a 2–3-page analytical essay explaining your work, and discussing your project in relation to

the films and essays we've read and discussed during the semester. We'll talk about this in more detail later in the term.

**Final Project Proposal.** A 1-page proposal for your final project will be due around Week 12 (see course schedule for due date). Your proposal will outline the project you intend to write, placing your own ideas within the context of one or more works we've read for class.

### **Participation**

Class discussions will be the foundation of our class meetings. It is therefore imperative that you read the assigned texts, complete the weekly writing assignments, Blackboard discussions, and creative exercises, and that you actively engage in *all* class discussions, in person and online.

You will be expected to complete all writing assignments.

### **Course Communication**

We will (hopefully) be conducting our class and discussions in-person in the assigned classroom. However, I will also often send out updates and reminders via Blackboard "announcements." We will also use the Blackboard "discussion board" function for your Foucault definitions assignments, and possibly for other purposes. Finally, if you need to reach me outside of class time, you can always send me an email <jsirkin@utep.edu>. Under normal circumstances you can expect a reply from me within 24 weekday hours. I will not answer emails after work hours, nor will I answer emails over the weekend.

### **Preferred Mode of Address**

The Department of Creative Writing at UTEP supports students' right to define their identity in terms of name, pronoun, and mode of address. This class will provide each student the opportunity to let their preference be known, and will support and respect that preference. Should you need to discuss this issue with your instructor in private, you are encouraged to make an appointment early in the semester.

### **Illness Precautions**

Please stay home if you have symptoms of a communicable illness, and/or if you test positive for COVID 19. If you are feeling unwell and/or you test positive, please let me know as soon as possible, so that we can work on appropriate accommodations. As far as I am aware, the Student Health Center is still equipped to provide COVID 19 testing.

### **Attendance**

If you are sick, or think you might be sick, please stay home!! That said, if you need to miss class because of illness, please let me know as soon as possible. On the other hand, if you are healthy, I will expect you to attend class, and to arrive to class on time. More than three unexcused absences will negatively affect your participation grade. More than 6 unexcused absences can result in failure of the course.

### **Grades**

Final Project:	40%
Midterm Project	20%
Critical Responses:	10%
Definitions Assignments:	10%
Discussion/Participation:	20%

**\*\*In order to pass this class, all major assignments must be completed.\*\***

### **Course Drop Policy**

While excessive "absences" or lack of participation will greatly affect your participation grade and likely affect your final grade, I will not drop you from the course. If you feel however that you are unable to complete the course successfully due to excessive absences

or failure to turn in major assignments or any other reason, please, first, come talk to me. If after talking to me you still feel you need to drop the course, please let me know, and then contact the [Registrar's Office](#) to initiate the drop process. If you do not, you are at risk of receiving an "F" for the course.

### **Cell Phones, laptops, tablet computers, and other web-enabled electronic devices**

In order to avoid receiving calls during class time, please turn off your cell phone before entering the classroom. As for other web-enabled devices (laptops, tablet computers), please put these away during class. If you like to take notes during class, please use paper and pen.

### **Accommodations Policy**

The University is committed to providing reasonable accommodations to students with documented disabilities. Students who become pregnant may also request reasonable accommodations, in accordance with state and federal laws and regulations and University policy. Accommodations that constitute undue hardship are not reasonable. To make a request, please register with the [UTEP Center for Accommodations and Support Services \(CASS\)](#). Contact CASS at 915-747-5148, email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the CASS portal.

### **Generative Artificial Intelligence Tools (such as ChatGPT)**

As this is a Creative Writing course, where one of our fundamental goals is to develop our own writing skills and strengthen our creative imaginations, the use of generative AI tools such as Chat GPT are NOT PERMITTED in this course, unless otherwise noted for specific assignments.

### **Course Materials**

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

### **Disruptive Behavior**

Disruptive behavior will not be tolerated.

### **Academic Dishonesty/Plagiarism**

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one's own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution \(OSCCR\)](#) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#).

I encourage all students to familiarize themselves with the Office of Student Life tutorial on Academic Integrity (borrowed from the University of Maryland):

<https://www.umgc.edu/current-students/learning-resources/academic-integrity/tutorial>

For more, see the UTEP Office of Student Conduct and Conflict Resolution website:

<https://www.utep.edu/student-affairs/osccr/>

### **Academic Resources**

- [UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.

- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [UTEP Technology Support](#)
- [UTEP Blackboard Help](#)
- [Purdue University Online Writing Lab](#)
- [RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.
- [CRW Department Undergraduate Advising and Resources](#)

**Individual Resources**

- [Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.
- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

**\*\*This syllabus, including the course calendar, is subject to change at the discretion of the instructor.\*\***

## Spring 2024 Course Calendar

### Week 1

- T, Jan 16: Introduction  
R, Jan 18: Syllabus Review / World Wars 1 & 2

### Week 2

- T, Jan 23: Discuss – *Stalag 17* (1953, 120 minutes—streaming for rent via Amazon.com)  
DUE: response to *Stalag 17*  
R, Jan 25: Discuss – *Stalag 17*

### Week 3

- T, Jan 30: Discuss – Foucault, “The Body of the Condemned” & “Docile Bodies” (Blackboard)  
DUE: Definitions assignment (Foucault, “The Body of the Condemned” [parts 1 & 2] & “Docile Bodies”)  
R, Feb 1: Discuss – Foucault, “The Body of the Condemned” [pts 1&2] & “Docile Bodies”; and *Stalag 17*

### Week 4

- T, Feb 6: Discuss – *The Bridge On the River Kwai* (1957, 161 minutes)  
DUE: response to *The Bridge On the River Kwai*  
R, Feb 8: TBA

### Week 5

- T, Feb 13: Discuss – Foucault, “The Means of Correct Training”; “Panopticism”  
DUE: Definitions assignment (Foucault, “The Means of Correct Training”; “Panopticism”)  
R, Feb 15: Discuss – Foucault, “The Means of Correct Training”; “Panopticism”; and *The Bridge on the River Kwai*

### Week 6

- T, Feb 20: Discuss – *The Great Escape* (1963, 172 minutes)  
DUE: response to *The Great Escape*  
R, Feb 22: Discuss – *The Great Escape*

### Week 7

- T, Feb 27: DUE: Definitions assignment (Foucault, “Complete and Austere Institutions”; “Illegalities and Delinquency”; “The Carceral”)  
Discuss – Foucault, “Complete and Austere Institutions”; “Illegalities and Delinquency”; “The Carceral”  
R, Feb 29: Discuss – Foucault, “Complete and Austere Institutions”; “Illegalities and Delinquency”; “The Carceral”; and *The Great Escape*

### Week 8

- T, Mar 5: DUE: Midterm Project  
R, Mar 7: TBA

### Week 9 (SPRING BREAK)

- T, Mar 12: Spring Break  
R, Mar 14: Spring Break

### Week 10

- T, Mar 19: Discuss – *Casablanca* (1942, 102 minutes)  
DUE: response to *Casablanca*  
R, Mar 21: Discuss – *Casablanca*

**Week 11 (Course Drop Deadline: Thur, Mar 28<sup>th</sup>)**

- T, Mar 26: DUE: Definitions assignment (Foucault, "Space, Knowledge, and Power")  
 Discuss: Foucault, "Space, Knowledge, and Power"  
 R, Mar 28: Discuss: Foucault, "Space, Knowledge, and Power"; and *Casablanca*

**Week 12**

- T, Apr 2: Discuss – *A Raisin in the Sun* (1961, 128 minutes)  
DUE: response to *A Raisin in the Sun*  
 R, Apr 4: Discuss – *A Raisin in the Sun* (and Foucault)  
DUE: final project proposal

**Week 13**

- T, Apr 9: Discuss – *The Sound of Music* (1965, 174 minutes)  
DUE: response to *The Sound of Music*  
 R, Apr 11: Discuss – *The Sound of Music*

**Week 14**

- T, Apr 16: Discuss – *TBA*  
 R, Apr 18: Discuss – *TBA*

**Week 15**

- T, Apr 23: Final Project Small Group Workshops  
 R, Apr 25: Final Project Small Group Workshops

**Week 16 (Final day of classes: Thursday, May 2<sup>nd</sup>)**

- T, Apr 30: Discuss – Class Conclusion, Final Projects  
 R, May 2: DUE: Final Project

## CRW 3385 Topics in Poetry



## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate a variety of poetry topics already taught in the department under a less accurate heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3385

Title (29 characters or fewer): Topics in Poetry

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A focused study of themes, techniques, forms, genres and/or other concerns of poetry writing. (Keywords: Poetry, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

---

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**



# Topics in Poetry

The Poet and the City

*"Each city receives its form from the desert it opposes"*

Calvino. *Invisible Cities*



**CRW 3385**  
**Topics in Poetry**

Professor: Andrea Cote Botero  
[acbotero@utep.edu](mailto:acbotero@utep.edu)

Office Hours: by appointment



## Course Description:

This class explores some key aspects of the relationship between the poet and the city. Beginning with the emergence of urban poetry through the works of Charles Baudelaire, traversing the hallucinatory Manhattan depicted by Federico García Lorca, and delving into contemporary visions of virtual cities and urban megalopolises, we will analyze various expressions of the connection between the poet and the polis. Utilizing these examples, we will reflect on our own relationships with both real and imaginary cities.

### Grading

40% — Discussion Board  
40% -- Workshops  
20% -- Final Portfolio

### Grading Scale

A 90-100%  
B 80-89 %  
C 70-79%  
D 60-69%  
F 59% and below

### Evaluation

-**Attendance** will be graded through how many times you actively participate in class, also including posting a responses to the questions on the discussion forum, during designated weeks. You must also complete all required assignments on time in order to fulfill the attendance requirement.

-There will be two Creative Writing **Workshops**. You will be graded for your work and for your critical comments to the work of at least four of your classmates. Your grade for this assignment may be reduced for issues such as tardiness or not showing a clear aesthetic claim to the relevant instructions.

-The **final project** consist in the writing of an original piece pieces inspired in a specific city/es or in a particular aspect of urban life. For this project you will be ask to share your research experience and partial results. Your are encourage to use a variety of resources for this assignment such as photographs, flyers, travel journals, newspapers cuts or whatever might help to communicate the extent of your poetic research.

### Essential Bibliography:

Theoretical materials will be available on Blackboard for download in PDF format. See the Course Schedule for a complete list of reading assignments. The poetry books may be available at your local library or can be rent or purchased from Amazon. Please let me know if you experience difficulties finding the material.

#### Poetry:

Calvino, Italo. *The invisible cities*  
Lorca, Federico. *Poet in New York*  
Scenters-Zapico. *Verging Cities*

*“La ciudad está en el hombre como el árbol  
está en el pájaro que lo deja”*

*Ferreira Gullar*

## **Communication**

Class interaction will take place mainly through Blackboard communication tools, such as announcements, assignments and particularly through the Discussion Boards on weekly forums. However, you might also receive notifications through your UTEP email account. You can always email me at [acbotero@utep.edu](mailto:acbotero@utep.edu). I will get back to you within 48 hours of your email during weekdays, though it may take longer during the weekend. However, If you have questions related to class logistics, due dates or where to post your assignment, I encourage you to post them first at the Student Help Board, since other students might know the answer or have the same question. This class will, over the course of the session, build an intellectual community that depends primarily on virtual exchanges, and, therefore, it is important to keep in mind the following: An online classroom is not an anonymous environment in which to insult or attack someone else. Think about what you write before sending it--sit on it for a while, and if you later realize that the content or tone could be misinterpreted, don't send it. Please respond to each other's ideas; personal attacks are neither necessary nor acceptable. I will not tolerate the antagonistic behavior, and neither should you.

The very nature of a seminar classroom requires honest and open critique, we must stress a high level of professionalism when discussing both the course readings and our classmates' writing. This means that we should never take anything too personally, nor make personal attacks. It does not mean, however, that we can only be congratulatory or neutral. Instead, we should strive to provide constructive, thoughtful, and well-articulated criticism.

Effective communities share resources, so if you find an interesting article, short story, journal, or novel, let others know. For all message and discussion board postings, use a clear subject line. Be clear and concise, use proper punctuation, and avoid using all capital letters; it makes reading a large number of messages less taxing and more enjoyable.

## **Attendance, Participation and Late Work Policy**

Because this is an online course your attendance will be graded on our active participation in forums and workshop activities. This is the type of class that builds on material generated by your timely participation. Late work won't be accepted. Take careful note of due dates of assignments on the Course Calendar. All assignments are due by 11:59 pm on the date that they are due, Mountain Standard Time.

## **Class Conduct and Academic Dishonesty:**

By enrolling in this course, you join a community requiring intellectual integrity. When you write your name on an assignment, you take credit for the work contained, whether that be an entire text or only a sentence. Plagiarism, cheating, and other forms of academic dishonesty demonstrate a disrespect of the community and will not be tolerated. Penalties for cheating and plagiarism range from a 0 or F on a particular assignment, through an F for the course, depending on the situation.

## **Accommodations for Students with Disabilities**

If you have a verified need for an academic accommodation or materials in alternate media (i.e.: Braille, large print, electronic text, etc.) per the Americans with Disabilities Act (ADA) or Section 504 of the Rehabilitation Act, please make arrangements with me as soon as possible. If you have a condition, which may affect your ability to perform successfully in this course, please discuss this in confidence with me and/or the director of the Disabled Student Services. You may call 915.747.5148 for general information about the American with Disabilities Act (ADA) and the rights that you have as a UTEP student with a disability.

Individuals with disabilities have the right to equal access and opportunity. It is the student's responsibility to contact the instructor and The Disabled Student Services Office at The University of Texas at El Paso. All discussions and documentation are kept confidential.

## **Assignments:**

### **Discussion Board and Readings:**

Each Monday I will open the forum with questions about the readings. You will have until Thursday night (except the first week) to post your answer to all discussion questions (300 words approx.). After everybody has posted, you will have until Sunday night to reply to your classmates' post. Responses to classmate's post should have a minimum of 200 words. All responses to discussion questions must be well considered and meaningful, and they should always provide evidence from the text(s) to support your thinking. You will not get credit for merely stating your opinion or summarizing the plot. To get credit for your posts, you must contribute something new to the discussion.

All Discussion Boards will be individually graded in attention to its substantiality and ability to incorporate elements from the reading material. Be aware that I will not critically respond to your discussion postings individually, but I will respond to the class-as-a whole in an announcement within one week after your initial posting.

## **Creative Writing Exercise and Peer review workshops:**

Two times during the class you will receive a specific workshop prompt. During the workshop week, we will read everyone work but you should offer detailed commentary on the work of your group. We will have a workshop life section where will discuss some of the readings and workshop pieces of the week.

As authors, you will have the responsibility of posting your work no later than Thursday night during the workshop week. I advise you to post your piece as a PDF file to protect formatting and special features. After everyone has posted a comment on Sunday, authors will have the chance to write a final comment to clarify aspects on the piece and the process of writing. Workshop comments should apply critically informed criteria and technical language. You should refrain from simply write “I like” or “dislike” a certain poem, you must try to articulate the reasons why some writing decisions are effective and appropriate, and other must need re-thinking. I ask you to take your role as a poetry critic with seriousness and sensitivity. You have a responsibility to your classmates to not only read their work carefully but to make constructive and critically informed comments to help them to achieve publishable quality.



<u>WEEK</u>	<u>TOPIC</u>	<u>READING-ASSIGNMENT</u>	<u>DUE DATE</u>
<b>AUG</b> <b>26-1</b>	<u>Introduction</u>	<ul style="list-style-type: none"> <li>Read Syllabus and post questions</li> <li>Introduce Yourself</li> </ul>	Wednesday: Introduce yourself
	<u>Textual journeys</u>	<ul style="list-style-type: none"> <li><i>Italo Calvino. Invisible Cities</i></li> </ul>	Thursday: Post Sunday: Response to DB1
<b>(2)</b> <b>SEP</b> <b>2-8</b>	<u>The flaneur</u>	<ul style="list-style-type: none"> <li><i>Baudelaire. Spleen of Paris</i></li> </ul> <p><u>Secondary reading:</u></p> <ul style="list-style-type: none"> <li><i>Walter Benjamin. Some motifs on Baudelaire</i></li> <li><i>Chapman Unreal Cities. Poet as Passant</i></li> </ul>	Thursday: Post Sunday: Response to DB2
<b>(3)</b> <b>9-15</b>	<u>The mass man</u>	<ul style="list-style-type: none"> <li><i>Walt Whitman. Leaves of Grass.</i> (Fragments)</li> <li>Crossing, Brooklyn Ferry</li> </ul> <p><u>Secondary Reading:</u></p> <ul style="list-style-type: none"> <li>Walt Whitman's Urban Incarnation. William Chapman</li> </ul>	Thursday: Post Sunday: Response to DB3
<b>(4)</b> <b>16-22</b>	<u>The Flaneur</u>	#1 Workshop and Peer review	Thursday: Post inside your group Sunday: Peer review
<b>(5)</b> <b>23-29</b>	<u>City Dialogues</u>	<ul style="list-style-type: none"> <li>T.S. Eliot. Waste Land</li> </ul> <p><u>Secondary Readings:</u></p> <p>Beyond the Unreal City: The City Poetry of T.S. Eliot by Kristiaan Versluys</p>	Thursday: Post Sunday: Response to DB4

(6) <b>OCT</b> 30-6	<u>A passer by</u>	<ul style="list-style-type: none"> <li>• <i>Fervor de Buenos Aires.</i> By Jorge Luis Borges.</li> </ul> <p><i>Secondary Reading:</i></p> <ul style="list-style-type: none"> <li>• Borges, Benjamin and Baudelaire Silvia Molloy</li> </ul>	<p>Thursday: Post Sunday: Response to DB5</p> <p>*Individual Conferences</p>
(7) 7-13	<u>Urban imaginary</u>	#2 Workshop and Peer review	<p>Friday: Post inside your group Sunday: Peer review</p>
(8) 14-20		<ul style="list-style-type: none"> <li>• Workshop and Peer review</li> </ul>	<p>Thursday: Post inside your group Sunday: Peer review</p> <p>*Individual project proposal and Bibliography</p>
(9) 21-27	<u>Postmodern Cities</u>	<ul style="list-style-type: none"> <li>• Federico García Lorca. Poeta en Nueva York.</li> <li>• Critical Introduction</li> </ul>	<p>Thursday: Post Sunday: Response to DB6</p>
(10) 28-3	<u>Textual Cities</u>	<i>"Not me" by Eileen Miles</i>	<p>Thursday: Post Sunday: Response to DB7</p>
(11) Nov 4-10	<u>Broken Cities</u>	<ul style="list-style-type: none"> <li>• <i>Poet in Andalucía.</i> Nathalie Handal</li> </ul>	<p>Thursday: Post Sunday: Response to DB8</p>

(12) 11-17		<ul style="list-style-type: none"> <li>• <i>Antígona González. Sara Uribe</i></li> </ul>	Thursday: Post Sunday: Response to DB9
(13) 18-24		<ul style="list-style-type: none"> <li>• <i>Verging Cities. Natalie Scenters-Zapico</i></li> </ul>	Thursday: Post Sunday: Response to DB10
(14) 25-1		#3 Workshop and Peer review	Thursd: Post inside your group Sunday: Peer review
(15) Dec 2-8		<b>FINAL PROJECTS</b>	

## CRW 3384 Topics in Fiction

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate a variety of fiction topics already taught in the department under a less accurate heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3384

Title (29 characters or fewer): Topics in Fiction

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A focused study of themes, techniques, forms, genres and/or other concerns of fiction writing. (Keywords: Fiction, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

---

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):

Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**

**CRW 3384 Topics in Fiction****Spring xxxx****CRN xxxxx****MW, 3:00-4:20****Education Bldg 110****Professor:** Jeff Sirkin**E-mail:** jsirkin@utep.edu**Office:** University Towers 510c**Office Hours:** MW, 9:00 – 10:30; 4:30 – 5:00, and by appt.**Required Texts**William Faulkner, *The Sound and The Fury*Kurt Vonnegut, *Slaughterhouse Five***Other Required Reading** (available to download from Blackboard)

Chopin, Kate. "The Story of an Hour."

Hemingway, Ernest. "Hills Like White Elephants."

Faulkner, William. "A Rose for Emily."

Williams, William Carlos. "The Use of Force."

Barth, John. "Lost in the Funhouse."

Barthelme, Donald. "The School."

O'Brien, Tim. "How to Tell a True War Story."

Gordimer, Nadine. "The Diamond Mine."

Kincaid, Jamaica. "Girl."

Davis, Lydia. "Story."

And others.

**Films**Woody Allen, *Annie Hall*The Marx Brothers, *Duck Soup*Billy Wilder, *Sunset Boulevard***Course Topic**

This semester our class will focus on fiction from the 20<sup>th</sup> and 21<sup>st</sup> centuries that experiments in different ways with what we refer to as Point of View. We will read fiction and watch films that utilize unreliable narrators, multiple narrators, and, finally, postmodern work that, through a confluence of story and structure, asks questions about narration – social, political, and aesthetic. In the light of such questioning, conventional narration often appears tyrannical or even “fascist,” and fiction becomes more than just a story—it becomes an attempt at identifying more “ethical” or democratic narrative models. Invariably this includes a foregrounding of narrative structure as a fictional device, not to mention narrators openly revealing their motives, petty as they often are. The questions of these texts become less about what happens next, but about the ethical questions imperative to narration: Who has the authority to report events? Who has the power to define reality? Is there a way to tell a story that does not reinforce a traditional patriarchal authority?

The theme of this class is therefore best said by Alvy Singer, narrator of *Annie Hall*, who says: “I have a terrific problem with authority.” There are two primary goals for this course. First, we will critically engage with the course texts through both writing and discussion in an effort to understand each text, its narrative structure, and how that narrative structure engages with and alters our understanding of a text’s content. Secondly, as this is a creative writing class, these examples will serve as models of narrative structure, will provide narrative strategies we might apply to our own creative fiction, and will help us consider the potential political, ethical, and moral implications of our own narrative choices.



## Course Expectations

### Writing

**Reading Responses.** A reading response is a 250 – 400 word analysis/response to the assigned text. Your goal for each reading response is to identify and discuss a text’s narrative technique. You will explain what this technique is, how it functions on the local level, and how it works in relation to the larger meanings of the text. There will be at least one reading response assigned for each text. These are to be turned in via our Blackboard discussion boards. See the course schedule for due dates. These will be graded on a scale of 0 to 3. 3 means “excellent”; 0 means “very poor: i.e., you have failed to meet the minimum requirements for the assignment.”

**Creative Exercises.** We may on occasion conduct a creative exercise in class, or for homework, based either on some technical or thematic aspect of the day’s reading, or on other materials I may bring to class. Think of these as experiments, and this portion of the course as a lab wherein you can try out new ideas and techniques that we discover through our reading.

While you’ll receive credit for completing each exercise, they won’t be graded individually. Rather, these will be the foundation for both the creative assignments and for a final portfolio, which will consist, at least in part, of several creative pieces that respond to the course readings, discussions, and the exercise assignments.

**Creative Assignments.** A creative assignment is a creative response (a 3-5 page short story) that answers, through its form, characters, situations, etc., a question or problem assigned by me. There will be three creative assignments due through the course of the semester. See the course schedule for due dates.

**Midterm Essay.** Each student will be responsible for a 5 page formal essay. In response to questions from me, these essays will analyze two or more works read for class. These are to be written outside of class. Due date is listed on the course schedule. Details are forthcoming.

**Final Projects.** Your final project will consist of 8 to 10 pages of fiction, plus a 2 to 3 page critical introduction. The fiction should consist of one or more related pieces (most likely these will be revised and expanded versions of your creative exercises and assignments). The introduction should be a two to three page critical essay explaining your work, and discussing your project in relation to the work we’ve read and discussed during the semester. We’ll talk about this in more detail later in the term.

**Final Project Proposal.** A 2-page proposal for your final project will be due Week 12 (see course schedule). Your proposal will outline the project you intend to write, placing your own ideas within the context of one or more works we’ve read for class.

### Participation

Class discussions will be the foundation of our class meetings. It is therefore imperative that you read the assigned texts, complete the daily reading responses and creative exercises, and that you actively engage in all class discussions.

### Attendance

Attendance is required. However, you may miss up to three classes without penalty. Missing more than three classes will affect your participation grade. Excessive absences will be grounds for dismissal from the class. Additionally, I expect everyone to arrive to class on time. Tardiness will affect your grade.

### Grades

Final Project:	40%
Midterm Essay	20%
Reading Responses:	20%
Creative Assignments:	10%
Discussion/Participation:	10%

**Cell Phones, laptops, tablet computers, and other web-enabled electronic devices**

In order to avoid receiving calls during class time, please turn off your cell phone before entering the classroom. As for other web-enabled devices (laptops, tablet computers), I prefer that you put these away during class. If you like to take notes during class, please use paper and pen.

**Plagiarism**

Plagiarism is using another person's words and ideas as though they were your own, and, as you might suspect, it is not allowed. **Plagiarism is a serious offense that can result in expulsion from the University.** More importantly, it will not be tolerated in this class. Any student suspected of plagiarism will be reported to the Office of Student Life.

I encourage all students to familiarize themselves with the Office of Student Life tutorial on how to avoid plagiarism: [https://www.utep.edu/student-affairs/osccr/\\_Files/docs/Avoiding-Plagiarism.pdf](https://www.utep.edu/student-affairs/osccr/_Files/docs/Avoiding-Plagiarism.pdf)

**Liberal Arts Honors Program**

This class has been designated as a Liberal Arts Honors Program [LAHP] course. It has received this designation because it features at least five of the Honors course criteria, which include student leadership, advanced readings and/or reviews, opportunities for intensive writing, opportunities for intensive research, opportunities to utilize technology, opportunities to make extensive use of campus resources, community-based experiences, pre-professional opportunities, and development of critical thinking. In broader terms, this course is honors-designated because of its creativity and/or intellectual rigor, both of which are integral components of the Liberal Arts Honors Program. No additional coursework is necessary for this course to count towards the LAHP Honors minor. If you are not a member of the LAHP, and are interested in the program, please visit the LAHP website at <http://academics.utep.edu/lahp>.

**\*\*This syllabus, including the course schedule, is subject to change at the discretion of the instructor.\*\***

**Tentative Class Schedule**  
**CRW 3374, Narrative Techniques: The Politics of Narration**

**Week 1**

W, Jan 23: Intro: Polis, social structure, and narrative structures

**Week 2**

M, Jan 28: LaPlante, "Who's Telling This Story?" (Blackboard)  
Chopin, "Story of an Hour" (Blackboard)

W, Jan 30: Hemingway, "Hills Like White Elephants" (Blackboard)  
Due: Reading Response, 250-400 words (Identify the narrative technique, how it functions within the text, how it relates to the overall meaning of the work.)

**Week 3**

M, Feb 4: Joyce, "Araby"  
Due: Reading Response, 250-400 words (see above)

W, Feb 6: Faulkner, "A Rose for Emily"  
LaPlante, "How Reliable is This Narrator?"  
Due: Reading Response to "A Rose For Emily"

**Week 4**

M, Feb 11: *The Sound and the Fury*, part 1

W, Feb 13: *The Sound and the Fury*, part 2  
Due: Reading Response to parts 1 & 2

**Week 5**

M, Feb 18: *The Sound and the Fury*, part 3  
Due: Creative Assignment #1

W, Feb 20: *The Sound and the Fury*, part 4  
Due: Reading Response to parts 3 & 4  
Discuss: Midterm Essay

**Week 6**

M, Feb 25: *Sunset Boulevard* (film)

W, Feb 27: *Sunset Boulevard*

**Week 7**

M, Mar 4: Williams, "The Use of Force"  
Discuss: *Sunset Boulevard*

W, Mar 6: Barth, "Lost in the Funhouse"  
Due: Reading Response

**Week 8**

M, Mar 11: Due: Midterm Essay  
"Lost in the Funhouse," cont.

W, Mar 13: Barthelme, "The School"  
Due: Reading Response

**Week 9 (SPRING BREAK)**

M, Mar 18: Spring Break

W, Mar 20: Spring Break

**Week 10**

M, Mar 25: Vonnegut, *Slaughterhouse Five*  
Due: Reading Response

W, Mar 27: TBA

**Week 11 (Course Drop Deadline, Friday, Apr 5)**

M, Apr 1: O'Brien, "How to Tell a True War Story"  
Due: Reading Response  
Discuss: Final Projects

W, Apr 3: George Saunders, "Sea Oak" (or TBA)

**Week 12**

M, Apr 8: *Annie Hall* (film)  
Due: Creative Assignment #2

W, Apr 10: *Annie Hall*

**Week 13**

M, Apr 15: Discuss: *Annie Hall*  
Due: Final Project Proposal

W, Apr 17: Kincaid, "Girl"  
Davis, "Story"  
Gordimer, "The Diamond Mine"  
Due: Reading Response

**Week 14**

M, Apr 22: *Duck Soup* (film)

W, Apr 24: Due: Final Project Draft #1

**Week 15**

M, Apr 29: TBA

W, May 1: TBA

**Week 16**

M, May 6: Final Project Presentations

W, May 8: Final Project Presentations  
Conclusions: The Politics of Narration  
Due: Final Projects

**\*Final Projects Due: Monday, May 13<sup>th</sup>, 6:00pm\***

## CRW 3386 Topics in Creative Nonfiction

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate topics that are already taught in the department under a more generic and overused heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3386

Title (29 characters or fewer): Topics in Creative Nonfiction

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A focused study of themes, techniques, forms, genres and/or other concerns of nonfiction writing. (Keywords: Creative Nonfiction, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

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If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):

Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*





# CRW 3386 Topics in Creative Nonfiction

## (Writing the Self)

### I. Professor's Information

**Professor:**

**Email:**

**Phone:**

**Office Hours:** 9:00 to 12:00 pm, Wed. and Fridays, only by appointment

### II. Course Description

Memoirist Mary Karr says that “a dysfunctional family is any family with more than one person in it” and in her own writing she has proven one too many times that dysfunctionality makes a great book because “truth works a trip wire that permits the book to explode into being.”

In this course, we will discuss representative texts about the self (and those around the self) that, dysfunctional themed or not, explode into being. Our main learning objective is to analyze the core of this genre and the related distinction between autobiography, memoir, autofiction, and biography. We will also discuss the relationship between fact and fiction while working on a personal project that enhances the idea of **situation** and **story** as defined by Vivian Gornick.

### III. Course Objectives

- 1) To master literary analysis using critical thinking and a socio-historical and cultural contextualization to understand personal nonfiction.
- 2) To effectively apply knowledge and research methodologies required for academic and creative writing.
- 3) To embody and curate a personal literary project.

## IV. Course Requirements

1. **Sessions.** We will meet almost weekly in the Business Admin Building, room 330. Please be punctual. We might use some of our synchronic sessions to simply write individually, but together. The solitude of these times invites to companionship. Once in a while our sessions will be held completely online, check your schedule.
2. **Readings.** An important element of our course is reading, I have chosen seven books, two for each topic (except for graphic memoirs). You will be in charge of reading three of them, and we will decide together who reads what and why during the first week of classes. Still, you are welcome to read them all.
3. **Discussion Boards.** I will post questions based on our readings, in some cases you must participate BEFORE our face to face session, so that we can base our conversation in a more solid ground. It is expected that you create a post that offers your analysis of the book in question and engage in a conversation with your classmates.
4. **Critical Response.** You will read prose and poetic books that address the self, based on this, you will write 1 or 2 **argumentative essays** that addresses the craft, possibilities and strategies of this genre. Instructions and format of such responses are included at the end of this document.
5. **Creative Exercises.** We will write weekly exercises in which you will “replicate” a technique, point of view, or form by one of the authors or that explores themes. A revised version of these quick exercises might be included in your final project or used for quick online workshops.
6. **Final project.** You will write the first 1-2 chapters of a book about the self, this could be a memoir, an autobiography or autofiction or, why not, the biography of someone in your family. Instructions can be found at the end of this document.
7. **Workshops.** We will have two workshops. One in class, one online. For both, you are required to provide a summary with your general comments to the author, visible to the rest of the group, as well as in-text comments on the margin of the story using the Review tool of Word.

### **Grading Breakdown:**

Your grades will be determined by your completion of:

- 10% -- Discussion boards
- 10% -- Participation and attendance
- 30% -- Creative Exercises
- 10% -- Critical Response
- 40% -- Final Project

## **V. Themes and Sources**

### **A Pinch of Theory Part 1**

- *The Situation and The Story*, Vivian Gornick. Farrar, Strauss and Giroux, 2001. Preface and Chapter 1
- 

### **Everything Goes**

- *Album of Fences*, Omar Pimentá. Tr. José Antonio Villarán. Cardboard House Press, 2018.  
or
- *Night Sky with Exit Wounds*, Ocean Vuong. Copper Canyon Press, 2016.

### **A Pinch of Theory Part 2**

- *The Art of the Memoir*, Mary Karr. Harper Collins, 2015. Preface and selected chapters TBD

### **A Source of Our Own**

- Students will choose (after discussion with professor) a source that will directly feed their personal project and will 1) Provide an excerpt for everyone to read, and 2) Do a presentation that both introduces us to such author and work, but mostly describe the dialogue between source and own work. I have two recommendations for each one of you, but feel free to bring your own ideas so that you and I can decide what is best for your work.

### **Family: Longing, Belonging, or Not**

- *Men We Reaped: A Memoir*, Jesmyn Ward. Bloomsbury, 2013.  
or
- *The Distance Between Us*, Reyna Grande. Simon and Schuster, 2012.

### **Graphic Memories**

- *The Best We Could: An Illustrated Memoir*. Thi Bui, Abrams ComicArts, 2017.  
or
- *Stitches: A Memoir*, David Small. W.W. Norton, 2010.

## VI. Course Instructions

**Grading, Assignments, & Deadlines:** All assignments, announcements, and posts will be **sent and received via Blackboard**; it is your responsibility to check the page regularly. Also, it is the responsibility of each student to turn in all assignments by the due dates. Late work is not accepted.

**Preparing for Class:** Students should at least work on their course 3 to 4 hours a week for. This means logging on to read the instructions for the module/week, participate on discussion boards, read the material, and submit work. Instructions or formats for discussion boards, exercises, workshops and final projects will be posted in the Guidelines folder in Blackboard.

**Email Protocol, Office Hours & Online Contact:**

UTEP email is the best possible way to contact me (8am-4pm, M-F) and has the added bonus of recording our conversations, but please first read the module instructions or this syllabus, sometimes the answers to your questions are already there. When emailing me, please consider it a formal communication: include your name, your course, your question/comment.

If you have an extended question or dilemma that cannot be answered by our online communication, we can schedule an appointment to be held during my office hours.

## VII. Policies

**Academic Dishonesty:** Dishonesty in any form is not tolerated in this course. Even one instance will result, at the least, in a failing grade for the assignment. Academic dishonesty is taken very seriously and may result in failure of the course and suspension. The following are brief descriptions of certain types of academic dishonesty. If you have further questions, please speak to the instructor for clarification.

Plagiarism: Plagiarism is submitting or using someone else's writing as your own. This is not tolerated. You may wish to use a short quote from another source as part of an essay. You may do this only if the source is properly documented.

Collusion: Collusion is unauthorized collaboration with another person in preparing your written work. You may be asked to work with a partner on a specific assignment. Except for those instances, all work must be your own. Getting others to do your work for you is not tolerated.

**Students with Disabilities:** To promote academic success, UTEP offers a variety of services to persons with documented sensory, mental, physical or temporary disabling conditions. If you have a disability and believe you may need services, please contact the Center for Students with Disabilities to discuss your needs with a counselor. All discussions and documentations are kept confidential.

## VIII. Critical Response

A critical response is an analysis of and a commentary on a piece of writing. It is expected that you focus on form, techniques, as well as on content. See this assignment as an argumentative or a comparative essay; you have two missions, to summarize the source's main idea and to respond to such ideas based on your point of view and analysis.

All critical responses include the following basic elements: Introduction, Thesis statement, body and conclusions. Your response must provide valid and relevant arguments, feel free to rely on excerpts of the text to develop your ideas.

You will submit one or two critical responses, between 600-800 words (2-3 pages). The quality of everyone's first response will help me decide if we need a second essay, so **DO YOUR BEST, GIVE YOUR BEST**.

You will workshop your first critical response in small groups on Blackboard before submitting.

## IX. Creative Exercises

The authors of this course challenge form, language, structure, point of view, characterization or theme. You will be assigned a particular exercise to practice narrative techniques.

You are free to use the characters of your final project to be part of these exercises, it is expected that you bring out your best.

Some exercises will be poetic or narrative, but since we will also be reading graphic memoirs, you will also have a chance to draw, collage, or use photos to illustrate a passage of your or someone else's life.

## X. Format

All written assignments should follow this format:

- Arial or Times 12 pts., double-space, justified text. Include page numbers.
- Submit as a word. doc (Blackboard will convert as pdf automatically, but for my feedback I need it in word)
- Name your documents with the first letter of your name and your last name, then the number of story, example: **sagular\_criticalresponse1.doc**
- Review rubric before submitting your assignment.

## XI. Presentation & Final Project

**A Source of My Own:** You will describe your Project and discuss the current state of your writing. Talk about your reasons behind it and the challenges that you have faced. Also introduce us to 2-3 of your sources, authors & books not included in our syllabus that have influenced your project. Plan for a 10-20 mins presentation in which all of you provide your insight of author/book. Include excerpts that highlight the devices used by the author.

**Final project:** You will be submitting the first few pages of a memoir Project that can be written as autofiction, memoir, personal essay, or a mix of them all, in prose or poetry (or both). Your project should also be built upon a poetics of exploration in form, allow yourself to walk out of your comfort zone, play with genre, speech, defy the terms of storytelling.

To secure the quality of your work, you will first submit a proposal to be workshopped by your classmates, then a final version of your proposal to me. We will have two workshops, the first together as a group in two sessions. The second in smaller groups.

## XII. Course Calendar

### Week 1:

#### A Pinch of Theory Part 1

- *The Situation and The Story*, Vivian Gornick. Farrar, Strauss and Giroux, 2001. Preface and Chapter 1

### Week 2

#### A Pinch of Theory Part 1, cont.

- *The Situation and The Story*, Vivian Gornick. Farrar, Strauss and Giroux, 2001. Preface and Chapter 1

### Week 3

#### Everything Goes

- *Album of Fences*, Omar Pimentá. Tr. José Antonio Villarán. Cardboard House Press, 2018.

### Week 4

#### Everything Goes, cont.

- *Night Sky with Exit Wounds*, Ocean Vuong. Copper Canyon Press, 2016.

## **Weeks 4 & 5**

### **A Pinch of Theory Part 2**

- *The Art of the Memoir*, Mary Karr. Harper Collins, 2015. Preface and selected chapters TBD

## **Week 6**

### **A Source of Our Own #1**

- Students will choose (after discussion with professor) a source that will directly feed their personal project and will 1) Provide an excerpt for everyone to read, and 2) Do a presentation that both introduces us to such author and work, but mostly describe the dialogue between source and own work. I have two recommendations for each one of you, but feel free to bring your own ideas so that you and I can decide what is best for your work.

## **Week 7**

### **Workshop #1**

## **Week 8**

### **Family: Longing, Belonging, or Not**

- *Men We Reaped: A Memoir*, Jesmyn Ward. Bloomsbury, 2013.

## **Week 9**

- *The Distance Between Us*, Reyna Grande. Simon and Schuster, 2012.

## **Week 10**

### **A Source of Our Own #2**

- See “A Source of Our Own #1,” above)

## **Week 11**

### **Graphic Memories**

- *The Best We Could: An Illustrated Memoir*. Thi Bui, Abrams ComicArts, 2017.

## **Week 12**

### **Graphic Memories, cont.**

- *Stitches: A Memoir*, David Small. W.W. Norton, 2010.

## **Week 13**

- Workshop #2

## **Week 14**

### **Drafting/Revision Workshop**

## **Week 15**

### **Final Project Presentations**



## CRW 3391 Documentary Writing

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate topics that are already taught in the department under a more generic and overused heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3391

Title (29 characters or fewer): Documentary Writing

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A focused study of themes, techniques, forms, and/or historical movements in various forms of documentary writing. Possible topics include: documentary poetry, documentary film, or documentary prose. To include individual projects. (Keywords: Documentary, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> A Lecture | <input type="checkbox"/> H Thesis                              |
| <input type="checkbox"/> B Laboratory         | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum          | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar            | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study  | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson     | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**

## **CRW 3391 Documentary Writing**

### **Documentary Poetry**

Instructor:

Email:

Location:

Office Hours:

### **Course Description**

This semester, we will read poetry books that employ investigative or documentary techniques in order to interrogate, document, or revisit a particular concern, place, or event. Some proceed from a personal quest or query, such as Mary-Kim Arnold's *Litany for the Long Moment*, about her experience as a Korean adoptee, while others explore a societal issue or historical event, such as Mark Nowak's exposé of the mining industry in *Coal Mountain Elementary*. Whether proceeding from the personal or not, these books demonstrate that the main ethical and aesthetic challenge in this type of approach is in opening the way—by delving into archives, conducting interviews, etc.—for a new understanding and presentation of the subject matter. In doing so, documentary poetry is a means to recovering undocumented histories, and also troubling master narratives. On a more practical level, it allows research, sometimes alongside memory or imagination, to generate and drive the poetic material. In addition to reading and discussing books within this poetic genre, students will engage in creative and critical writing assignments throughout the semester, culminating in a final paper.

### **REQUIREMENTS & GRADING**

Writing Assignments on Blackboard:	30%
Leading a Discussion:	20%
Participation:	25%
Final Paper:	25%

### **PARTICIPATION**

This is an in-person class where we will meet regularly face-to-face, but you will sometimes work independently and submit work via Blackboard. Whether participating in-person or through Discussion Boards, full engagement, preparedness, and respect for others are expected.

### **ATTENDANCE**

Unless we've discussed it in advance, being absent for more than two meetings or habitual tardiness will affect final grade for the course. If you are absent, please contact a classmate via Blackboard for notes and missed assignments.

## TECHNOLOGY REQUIREMENTS

Course content is delivered via the Internet through the Blackboard learning management system. Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop, scanner, a webcam, and a microphone. You will need to download or update the following software: Microsoft Office, Adobe Acrobat Reader, Windows Media Player, QuickTime, and Java. Check that your computer hardware and software are up-to-date and able to access all parts of the course.

If you do not have word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

**IMPORTANT:** If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#) as they are trained specifically in assisting with technological needs of students. Please do not contact me for this type of assistance. The Help Desk is much better equipped than I am to assist you.

## COURSE COMMUNICATION

**Office Hours:** My office hours are Thursdays from 3-4, but it's best to make an appointment in advance. If these hours don't work for you, we can meet at another time.

**Email:** UTEP e-mail (xxxxxxxxx@utep.edu) is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. When e-mailing me, be sure to email from your UTEP student account, so it doesn't end up in spam.

**Discussion Board:** If you have a question that you believe other students may also have, please post it in the Help Forum in our Blackboard discussion board. Please respond to other students' questions if you have a helpful response.

**Announcements:** Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.

## CLASS ETIQUETTE

Please be polite and respectful to your classmates and professor during class. Additionally, when engaging through Blackboard it is possible to miscommunicate what we mean or to misunderstand what others mean given the lack of body language and immediate feedback.

- Always consider audience. All communication—whether in discussion boards or in virtual meetings-- should reflect polite consideration of other's ideas.

- Respect and courtesy must be provided to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.
- When reacting to someone else's message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space.

### **ACADEMIC DISHONESTY**

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another person as one's own. And collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. Violations will be taken seriously and will be referred to the Dean of Students Office for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions.

To be more specific, plagiarism in this class means that you are handing in creative or critical work under your name that you did not write yourself. It also means that you are handing in work you've written for another class.

### **ACCOMMODATIONS & SUPPORT**

Please contact the Center for Accommodations & Support within the first two weeks of class to request accommodations and I'll be happy to provide whatever support you need: <http://sa.utep.edu/cass/> Phone:(915) 747-5148/ Union Building East Room 106/ [cass@utep.edu](mailto:cass@utep.edu)

### **COUNSELING AND PSYCHOLOGICAL SERVICES**

202 Union West  
El Paso, Texas 79968  
(915) 747-5302  
Mondays & Tuesdays 8am-7pm  
Wednesdays – Fridays 8am-5pm

### **REQUIRED READING**

#### **Books (available online and UTEP Bookstore)**

*Litany for the Long Moment* by Mary-Kim Arnold  
*Defacing the Monument* by Susan Briante  
*Coal Mountain Elementary* by Mark Nowak  
*ZONG!* by M. NourbeSe Philip and Setaey Adamu Boateng

### **Selected Readings on Blackboard**

Langston Hughes' "Johannesburg Mines"

Muriel Rukeyser's "The Book of the Dead" & "Book of the Dead Notes"

### **COURSE SCHEDULE (subject to change)**

#### **Jan.**

**19 & 21:** Tuesday: BLACKBOARD: Read syllabus and Langston Hughes' "Johannesburg Mines"

Thursday: Discussion of syllabus, course, and Hughes' poem

**26 & 28:** Tuesday: In Class Assignment

Thursday: Discussion of *Defacing the Monument* pp. 1-74

#### **Feb.**

**2 & 4:** No Blackboard or Zoom. In lieu of classes, attend Susan Briante's reading from *Defacing the Monument* on Friday, Feb. 5, 5:30 p.m.

**9 & 11** Tuesday: In Class Assignment

Thursday: Discussion of *Defacing the Monument*, pp. 77-end

**16 & 18** Tuesday: In Class Assignment

Thursday: Discussion of Muriel Rukeyser's "The Book of the Dead" pp. 1-10 (PDF's page numbers), to "Juanita Tinsley." Also read "The Book of the Dead Notes."

**23 & 25:** Tuesday: In Class Assignment

Thursday: Discussion of "The Book of the Dead," pp. 10-21 (the last poem is "The Book of the Dead.")

#### **March**

**2 & 4** Tuesday: In Class Assignment

Thursday: Discussion of Mark Nowak's *Coal Mountain Elementary*, pp 2-63

**9 & 11:** Tuesday: In Class Assignment

Thursday: Discussion of *Coal Mountain Elementary*, pp. 65-end

**16 & 18:** **Spring Break**



### **March/April**

**23 & 25:** Tuesday: In Class Assignment  
Thursday: In Class Assignment

**30 & 1:** Tuesday: In Class Assignment **[Drop deadline: April 1]**  
Thursday: Discussion of half of M. NourbeSe Philip's *Zong*. Begin with "Notanda," on pp. 187-211 and then 1-76. Note that there is a glossary on 183.

### **April**

**6 & 8:** Tuesday: In Class Assignment  
Thursday: Discussion of *Zong*, pp. 77-186

**13 & 15:** Tuesday: In Class Assignment  
Thursday: Discussion of Mary-Kim Arnold's *Litany for the Long Moment*, pp. 1-62

**20 & 22** Tuesday: In Class Assignment  
Thursday: Discussion of *Litany for the Long Moment*, pp. 63-end

**27 & 29** Tuesday: Solidify ideas for final papers (on your own)  
Thursday: Discuss ideas for final papers

### **May**

**4 & 6** Tuesday: Work on final papers  
Thursday: Work on final papers

**Submit final paper via Blackboard: Monday, May 10<sup>th</sup>.**

## CRW 3392 Gender and Writing

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate a topic that is already taught in the department under a more generic and overused heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3392

Title (29 characters or fewer): Gender and Writing

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A study of various issues, themes, and techniques employed in the investigation of gender and gendered experience across various forms of writing. (Keywords: Gender, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

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If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**

## CRW 3392 Gender & Writing

Instructor:

Email:

Location:

Office Hours:

This semester, we will critically review the work of modern and contemporary women poets in America. Students will read poetry collections and accompanying essays to discuss how writing interrogates forms of control over the female body, as perpetuated by patriarchal discourses. Nathalie Díaz, Audre Lorde, Sharon Olds, Gloria Anzaldúa, Mara Pastor, and others will guide us in observing the transformation of the female poetic subject in the American lyrical tradition, in dialogue with the evolving position of women in history. Students will participate in discussions and write critical responses that will address gender issues, language, displacement, diaspora, and deterritorialization in women's writing. We will also create creative pieces exploring themes of body and memory.

### REQUIREMENTS & GRADING

**15% = Attendance and Participation**

**30% = Workshop**

**15% = Presentation**

**15%= Discussion Board**

**25%= Final Project**

### Communication

Class interaction will take place during our class meetings and through Blackboard communication tools, such as announcements, assignments, and especially the Discussion Boards on weekly forums. You may also receive notifications via your UTEP email account. You can always email me at [acbotero@utep.edu](mailto:acbotero@utep.edu). I will respond within 48 hours during weekdays, though it may take longer on weekends. If you have questions related to class logistics, due dates, or where to post your assignments, I encourage you to post them first on the Student Help Board, as other students might have the same question or know the answer.

Over the course of the semester, this class will build an **intellectual community** that relies primarily on community exchanges. Therefore, it's important to keep the following in mind: The nature of a graduate seminar requires honest and open critique, but we must maintain a high level of professionalism when discussing both the course readings and our classmates' writing. This means avoiding taking things personally and refraining from making personal attacks. However, this doesn't mean we can only be congratulatory or neutral. Instead, we should strive to provide constructive, thoughtful, and well-articulated criticism.

**Effective communities share resources.** If you find an interesting article, short story, journal, or novel, please share it with the class. For all message and discussion board postings, use a clear subject line. Be clear and concise, use proper punctuation, and avoid using all capital letters, as this makes reading a large number of messages easier and more enjoyable.

### **Attendance, Participation, and Late Work Policy**

Your attendance will be graded based on your active participation in both classroom meetings and forums/workshop activities. This class builds on material generated by your timely participation. Late work will not be accepted. Please take careful note of the assignment due dates on the Course Calendar. All assignments are due by 11:59 pm on the due date, Mountain Standard Time.

### **Class Conduct and Academic Dishonesty:**

By enrolling in this course, you become part of a community that demands intellectual integrity. Plagiarism, cheating, and other forms of academic dishonesty will not be tolerated. Remember that all creative work for this class must be your original production. You should also avoid collusion, which means unauthorized collaboration with another person in preparing assignments. Penalties for cheating and plagiarism range from receiving a 0 or F on the assignment to more serious disciplinary consequences, depending on the situation.

### **Accommodations for Students with Disabilities:**

If you have a verified need for academic accommodations or require materials in alternate media (e.g., Braille, large print, electronic text) per the Americans with Disabilities Act (ADA) or Section 504 of the Rehabilitation Act, please make arrangements with me as soon as possible. If you have a condition that may affect your ability to perform successfully in this course, please discuss this with me in confidence and/or with the director of Disabled Student Services. Individuals with disabilities have the right to equal access and opportunity. It is the student's responsibility to contact the instructor and the Disabled Student Services Office at The University of Texas at El Paso. All discussions and documentation will be kept confidential.

### **Assignments:**

#### **Discussion Board and Readings:**

Please make sure to read the assigned material before attending our classroom meetings. During the online weeks, complete the readings before the start of the week. I will then open the forum with questions related to the readings. You will have until Thursday night to post your answers to all discussion questions. After everyone has posted, you will have until Sunday night to reply to at least two of your classmates' responses.

**Responses to classmates' posts** should be a minimum of 200 words. All responses must be well-considered and meaningful, providing evidence from the text(s) to support your ideas. You will not receive credit for simply stating your opinion or summarizing the plot. To earn credit, you must contribute something new to the discussion. Merely agreeing with

someone or asking questions will not suffice. Your posts should be thoughtful and articulate, adding depth to the conversation.

All Discussion Boards will be graded individually based on the substance of your contributions and your ability to incorporate elements from the reading material.

### **Creative Writing Exercise and Peer Review Workshops:**

Three times during the semester, you will receive specific instructions to write a creative text, which could be a poem or a piece of poetic prose. Please try to follow the prompt as closely as possible. During the workshop week, we will read everyone's work, but you are required to provide extensive comments on the work of at least two participants. The instructor will also provide individual feedback for these assignments.

I recommend **posting your piece as a PDF file** to preserve formatting and any special features. Each participant must post at least two comments; however, if a piece already has two comments, please move on to another one. After everyone has posted a comment by Sunday, authors will have the opportunity to write a final comment to clarify aspects of their piece and the writing process.

**Workshop comments** should apply critically informed criteria and use technical language. You should refrain from simply writing "I like" or "dislike" a certain poem. Instead, you must articulate the reasons why some writing decisions are effective and appropriate, while others may need rethinking. I ask that you take your role as a poetry critic with seriousness and sensitivity. You have a responsibility to your classmates not only to read their work carefully but also to provide constructive and critically informed comments that will help them achieve publishable quality.

### **Presentations:**

Once during the semester, you will be in charge of leading an in-class discussion with a presentation on the topic we are going to discuss. In addition to the presentation, you should complement the topic with a piece or pieces by a contemporary author of your choice that you want to bring to the discussion. The purpose of this task is to generate a well-researched critical analysis, so I encourage you to put effort into creating a professional-grade lecture that will invigorate class discussion. You may use visual aids if needed.

### **Final Project:**

Choose one author or reading from the class and create a creative piece of any kind based on your dialogue with it. Write an analytical introduction explaining your choice and how it relates to class discussions and readings.

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to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. Violations will be taken seriously and will be referred to the Dean of Students Office for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions.

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<http://sa.utep.edu/cass/> Phone:(915) 747-5148/ Union Building East Room  
106/[cass@utep.edu](mailto:cass@utep.edu)

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202 Union West  
El Paso, Texas 79968  
(915) 747-5302  
Mondays & Tuesdays 8am-7pm  
Wednesdays – Fridays 8am-5pm

<u>WEEK</u>		<u>TOPIC</u>	<u>ASSIGNMENT</u>	<u>DUE DATE</u>
(1) <u>AUG</u>	<u>28</u>	<u>Class Introduction</u> Syllabus Adrienne Rich	<u>THE AWAKENING</u> “When we dead awaken” “Diving into the Wreck and other poems”	
(2) <u>SEP</u>	<u>4</u>	Rosario Castellanos  Bell Hooks	“Mujer que sabe latín” Poemas de Rosario Castellanos  Feminism is for everybody Chapters 1-4 and 7	(*Blackboard Forum. DB1) (*Blackboard Forum. DB2)  <u>Presentation: Carlos Fernando Tapias</u>
(3)	<u>11</u>	Helene Cixous Escritura femenina	“The laugh of Medusa”	<u>Presentation: Candice M</u> (*Blackboard Forum. DB3)
(4)	<u>18</u>	Audre Lorde	<u>WRITING THE BODY</u>  “Uses of the erotic” Selected poems from <i>Coal</i>	<u>Presentation: Rogelio Orizondo</u>
(5)	<u>25</u>			<b>CW#1 All members</b> write a creative piece inspired by your own bo
(6) <u>OCT</u>	<u>2</u>	<u>Sylvia Plath</u> <u>Anne Sexton</u>	A new paradigm <u>Selected poems</u>	(*Blackboard Forum. DB4) (*Blackboard Forum. DB5)
(7)	<u>9</u>	Sharon Olds.	<i>The Father.</i> (Selected poems)  “The importance and Effects of Childhood Memory” Essay	<u>*Presentation Keats Estornino</u>
(8)	<u>16</u>	Gloria Anzaldúa	<u>POSTCOLONIAL BODIES</u>  Borderland (fragments)	<u>*Presentation Carla Vanessa</u>

(9)	<u>23</u>	Natalie Díaz	Postcolonial Love Poems	<u>*Presentation Joel Molina</u>
(10)	<u>30</u>		<i>"Body at risk"</i>	CW2: All members Write a creative piece inspired by somebody el
(11) NOV	<u>6</u>	Maria Negroni  Bell Hooks Feminism is for everybody	<u>A BODY A JOURNEY</u> Poems from Night Journey  Chapters: 7, 12, 14 and 19	<u>*Presentation Ari Velazquez</u>
(12)	<u>13</u>	Anne Carlson	"The beauty of the husband"	<u>*Presentation Mar Riestra</u>
(13)	<u>20</u>	<u><i>Body and revisión</i></u>	Mara Pastor Selected Poems	*Presentation Natalia Soriano
(14)	<u>27</u>			CW3: All members
(15)	<u>4</u>		Final Projects	

\*Class calendar is subject to changes.

CRW 3393 Writing for Young Adults  
or Children

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate a topic that is already taught in the department under a more generic and overused heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3393

Title (29 characters or fewer): Writing for Young Adults or Children

or Children Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐Yes ☒No

Course Level ☒UG ☐GR ☐DR ☐SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide

~~grade~~ How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐Yes ☒No

Grading Mode: ☒Standard ☐Pass/Fail ☐Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A study of various issues, themes, and techniques employed in writing for young adults or children. (Keywords: Young Adults, Creative Writing)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

---

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):

Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**

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# CRW 3393

## Writing for Young Adults or Children: The Young Adult Novel

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Spring 2024

Professor: Sylvia Aguilar Zéleny

E-Mail: [saguilar8@utep.edu](mailto:saguilar8@utep.edu)

Office Hours:

Wednesdays: 10:00 to 1:00 pm

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### Overview

This course grew out of a desire to bring attention to evocative young adult fiction that reinforces the idea that the personal is political. We will expand our notions of techniques and strategies by reading, discussing, and writing young character-based fiction.

Our class is organized by the idea that writing requires imagination, craft, as well as a critical observation of social, political, gender, and racial issues that shape our identities.

### Goals

- ❖ The analysis of young adult fiction from a living archive of multicultural texts.
- ❖ Observe and experiment with narrative techniques.
- ❖ Study one another's writing to enhance our understanding and appreciation of the genre(s).
- ❖ Engage in weekly writing sessions.
- ❖ Workshop using a co-writing practice.

### Course Expectations

Reading as well as exercising voice and craft are the two main activities of the course, therefore the student must be committed to:

- ❖ Read and analyze the assigned texts and those personally chosen.

- ❖ Write and submit each one of the etudes and exercises assigned in class.
- ❖ Prepare letters to author for each workshop.

### Evaluation

This course will evaluate three main activities: written assignments, participation and a portfolio, percentages are:

**30 % Workshop Submissions.** Three etudes for in class or online workshop.

**10% Creative Experiments.** To be written in class or as homework.

**10% Participation.** Prepare questions and comments for each session.

**40% Final Project.** Young adult fiction. Three chapters of a novel or three sections of a long short story.

**10% Reviews or blurbs.** Based on the three novels or stories we read.

### Methodology

We will learn three workshop tools for co-writing practice created by Liz Lerman, Anna Joy Springer and Joy the Clown (yes, she is a clown), together we will choose one, or a mix of all of them.

This course is part lecturing, part practicing, and part discussing with critical thinking strategies and empathy.



## Readings

I will be providing stories or excerpts from a variety of authors, such as; Lesley Nneka Arimah, Sandra Cisneros, Daniel Orozco, Gene Luen Yang, Marjane Satrapi. You are in charge of buying the following books either as paperback or ebook. We will read them in this order:

- ❖ *We Need New Names* I. NoViolet Bulawayo. Little Brown, 2013.
- ❖ *The Cholo Tree*. Daniel Chacón, Arte Público 2017.
- ❖ *Afterparties, Stories*. Anthony Veasna So. Ecco, 2022.

## Final Project

For your final project you will “design” a character facing a situation regarding his/her/their adaptation to life. I am interested in reading stories that not only introduce us to the life of your protagonist, but also to the politics that –subtly or not— intersect their lives. Race, gender, health, rights, class, as well as issues resulting from this like domestic violence, alienation, precariousness, may frame, but not define, your protagonist’s life.

You will submit two submit two pieces of two moments of the life of your character, this may turn into two sections of a short story, or two chapters of a novel, novel in verse or novella. You have liberty and creative freedom for this project in terms of genre and form (graphic, epistle, diary, etc.).

We will workshop both of your submissions in class. I expect 6-8 pages (up to 2600 words), 1 ½ line space. For the final version you will submit a revised version of the first two pieces and a tentative ending in a final piece, 20 pages in total and a preface.

You will: 1) present a proposal, 2) create a map/outline, 3) a draft for workshop, 4) submit final version with a preface.

## Preferred Mode of Address

The Department of Creative Writing at UTEP supports students’ right to define their identity in terms of name, pronoun, and mode of address. This class will provide each student the opportunity to let their preference be known, and will support and respect that preference. Should you need to discuss this issue with your instructor, make an appointment early in the semester.

## Disabilities Statement:

I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please, email me during the first two weeks or make an appointment to discuss any special needs you might have. If you have a documented disability and require special accommodations, you will need to contact the Disable Student Services Office in the East Union Building, Room 106. Refer to: <http://www.utep.edu/dsso>

## Protection for Pregnant and/or Parenting Students:

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Students who become pregnant or have parenting responsibilities may also request reasonable accommodations. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. The UTEP Center for Accommodations and Support Services (CASS) will process requests for accommodations based on a disability, pregnancy, or parenting. Contact the Center for Accommodations and Support Services at 915-747-5148, email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the CASS portal.

# CALENDAR

(tentative)

SPRING 2024	
<b>Week 1</b> <b>January 17th</b>	<b>Introduction to course.</b> Young Adult and Coming of Age Fiction Today Critical Response: How to provide rich feedback  <b>Homework:</b> Read “The Future Looks Good” and “War Stories” by Lesley Nneka Arimah Get: <i>We Need New Names</i> I. NoViolet Bulawayo (pages 3 to 90 to be discussed on week 4)
<b>Week 2</b> <b>Jan. 22nd &amp; 24th</b>	<b>Who: About protagonists</b> YA and Coming of Age Characters & Characterization in Lesley Nneka Arimha’s stories The situation and The Story, Vivian Gornick <b>Exercise 1:</b> Who am I?  <b>Homework:</b> Bring a profile of your protagonist, name, nickname, age, family tree or current situation. Read <i>We Need New Names</i> I. NoViolet Bulawayo (pages 3-148)
<b>Week 3</b> <b>Jan 29th &amp; 31</b> <b>(this class will be via Zoom)</b>	<b>How: About Genres and Forms in YA</b> Your Protagonist Graphic, Episodic, In verse, Memoir Letters, diaries, Photos, and more Hybrid forms Luen Yang and Satrapi: Just kids? <b>Exercise 2:</b> This is me.  <b>Homework:</b> Read <i>We Need New Names</i> I. NoViolet Bulawayo (bring topics and questions for next class).
<b>Week 4</b> <b>Febr. 5th &amp; 7th</b>	<b>How: About Research for Writing</b> Annotated Bibliographies, Interviews, Field Research <b>Exercise 3:</b> A List of Sources Darling, her friends, her town Your Final project  <b>Homework:</b> Research the phrase: the personal is political. <i>We Need New Names</i> I. NoViolet Bulawayo (pages 149-292)
<b>Week 5</b> <b>Febr. 12th &amp; 14th</b>	<b>Where and When: About Setting</b> What Place and Time mean for teens The Personal is Political: teenagers minds and worlds Darling hits America (or viceversa) Map of Emotions  <b>No homework, happy Valentine’s etc. BUT start reading <i>The Cholo Tree</i> by Daniel Chacón (to be discussed on week )</b>
<b>Week 6</b> <b>Febr. 19th and 21st.</b>	<b>Why: About Plotting</b> Narrative Structure & Narrative Tension Scene, summary, backstory, flashback, text and subtext. <b>Exercise 4:</b> You got there, then?

	<p>Reading in Class: “Eleven” and “Mericans” by Sandra Cisneros</p> <p><b>Homework:</b> Submit creative blurb for <i>We need new names. The Cholo Tree</i> by Daniel Chacón (to be discussed next class)</p>
<p><b>Week 7</b> <b>Feb 28th</b></p>	<p><b>How: About Drawing with Words</b>  Narration, Description/ Abstraction, Concretion  Show and Tell/ Rhetoric vs. Adjectives  Reading in class: _____  <i>The Cholo Tree</i> by Daniel Chacón online discussion.  Conversation with Sara Uribe, 6:30 pm at _____</p> <p><b>Homework:</b> Create a googledocs with questions for author, submit BLURB.</p>
<p><b>Week 8</b> <b>March 4th &amp; 6th</b></p>	<p><b>Say What? About Monologue &amp; Dialogue</b>  Strategies for Dialogue and Monologue  Slang, Cuss, Spanglish and More  Victor dies but not really: <i>The Cholo Tree</i> by Daniel Chacon  <b>Author’s visit</b></p> <p><b>Homework:</b> First Submission for Workshop by Thursday, March 10<sup>th</sup> before 6:00 pm.</p>
<p><b>Week 9</b></p>	<p><b>S P R I N G   B R E A K</b>  Go to parties and read <i>Afterparties</i> by Anthony Veasna (not necessarily at the same time)</p> <p><b>Homework:</b> Check Bboard for readings and calendar for workshop.</p>
<p><b>Week 10</b> <b>March 18th &amp; 20th</b></p>	<p><b>Workshop Groups 1 and 2</b>  Monday:  Wednesday:</p>
<p><b>Week 11</b> <b>March 25th &amp; 27th</b></p>	<p><b>Workshop Groups 3 &amp; 4</b>  Monday:  Wednesday:</p> <p><b>Homework:</b> Get <i>Afterparties</i> by Anthony Veasna (pages ____ to be discussed on week 13)</p>
<p><b>Week 12</b> <b>April 1st &amp; 3rd</b></p>	<p><b>Writing Week</b>  <b>Exercise 5: individual prompts by everybody for everybody</b>  Two goals this week: To incorporate the comments and ideas from workshop and to start working on your second submission, due on April 12th</p>
<p><b>Week 13</b> <b>April 8th &amp; 10th</b></p>	<p><b>Poetics</b>  Who are you as a writer?  YA Short Fiction</p> <p><b>Homework:</b> Research in teams, genre YA Fiction, Horror, Fantasy, Sci-Fi, Romance, etc.</p>
<p><b>Week 14</b> <b>April 15th &amp; 17th</b></p>	<p><b>Workshop 2: Groups 4 &amp; 3</b>  Monday  Wednesday</p>

<b>Week 15</b> <b>April 22nd &amp; 24th</b>	<b>Workshop 2: Groups 2 &amp; 1</b> Monday Wednesday  Homework: Upload presentation
<b>Week 16</b> <b>29th &amp; May 1st</b>	<b>Genres in YA</b> Teams 1,2 Teams 3, 4
	<b>Final Submission: May 8th</b>

## CRW 3394 Studies in Comics and the Graphic Book

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate a topic that is already taught in the department under a more generic and overused heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3394

Title (29 characters or fewer): Studies in Comics and the Graphic Book

Dept. Administrative Code : 0749

CIP Code 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

A study of various issues, themes, and techniques employed in the writing of comics and the graphic book. To include topics such as The Graphic Novel, The Graphic Memoir, Poetry and Comics, etc. (Keywords: Comics, Graphic Novel)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

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If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**



## **CRW 3394 Studies in Comics and the Graphic Book**

**Fall xxxx**

**MW, 1:30-2:50**

**EDU 110**

**Professor:** Jeff Sirkin

**E-mail:** jsirkin@utep.edu

**Office:** University Towers 510c

**Office Hours:** MW, 9:00-10:00 and 3:00-4:00

### **Required Texts**

Jessica Abel, *La Perdida*

Dan Clowes, *Ghost World*

Joe Sacco, *The Fixer and Other Stories*

Marjane Satrapi, *Persepolis*

Art Spiegelman, *Maus I: A Survivor's Tale*

Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*

### **Films**

*American Splendor*

*Waking Life*

*The Lego Movie*

*Waltz with Bashir*

### **Course Topic**

The graphic novel is a long-form comic book, and, due to its form, it is often assumed to be a form of children's entertainment. Perhaps this is understandable, with its origins in the funny pages of the early 20th century and the superhero comics of the interwar and postwar periods. However, while the contemporary graphic novel may take its basic form from the comic book, it has equally been influenced by literary fiction, by early film, by avant-garde arts and literature, and by the radical formal experimentation of 1960s Pop and underground arts movements. Thus, since the 1960s and 70s, graphic novels and comics have been produced on serious topics once associated only with literature, ranging from the Holocaust, to journalistic accounts of the conflicts in Bosnia and Palestine in the 1990s, to the more traditional coming-of-age fictions long associated with the American novel, to deeply personal memoir. Covering such a broad range of topics, we might best describe the graphic novel as a hybrid art that combines elements of visual art, film and poetry with narrative storytelling. And, with its emphasis on images, and the unfolding of images through time to create a narrative or poetic meaning, it shares in, and makes explicit many of the techniques, strategies, and aesthetic problems of other forms of writing, including poetry and fiction. At the same time, these qualities make it an apt format for explorations of our contemporary media culture. Therefore, a study of the graphic novel, of the medium of comics generally, and particularly of what has come to be known as "alternative" comics, lends itself to an ongoing study of poetic and narrative forms, especially as these forms engage the visual media-oriented society of which we are inextricably a part.

The goals of this class are therefore twofold. First, we will critically examine a range of graphic novels and comics in an effort to more deeply understand both the individual texts we encounter, the form called the graphic novel, and the ways in which comics artists have used the form to engage with larger social, cultural, political and aesthetic issues associated with contemporary media culture. Secondly, as this is a creative writing class, it is my hope that these examples will provide us with insight into our own writing and aesthetic strategies we might apply to our own work, even as they help us see our writing in relation to the world around us, and in relation to writers and artists that came before us.

### **Course Expectations**

#### **Writing**

**Reading Responses.** A reading response is a 250 – 400 word analysis/response to the assigned text. Your goal for each reading response is to identify one or more significant techniques used by the writer. You will explain what this technique is, how it functions on the local level, and how it works in relation to the larger meanings of the text.

**Creative Exercises.** We may on occasion conduct a creative exercise in class (or as homework), based either on some technical or thematic aspect of the day's reading, or on other materials I may bring to class. Think of these as

experiments, and this portion of the course as a lab wherein you can try out new ideas and techniques that we discover through our reading.

While you'll receive credit for completing each exercise, they won't be graded individually. Rather, these will be the foundation for both the creative assignments and for a final portfolio, which will consist, at least in part, of several creative pieces that respond to the course readings, discussions, and the exercise assignments.

**Creative Assignments.** A creative assignment is a creative response (a short story—length will vary depending on the assignment) that answers, through its form, characters, situations, etc., a question or problem assigned by me. There will be three creative assignments due through the course of the term. See the course schedule for due dates.

**Reading Report.** In addition to the required texts you'll read for class, you will be responsible for reading one graphic novel / long-form comic on your own and presenting on the book to the class. Reading reports will begin during the sixth week of the term. You will be able to choose your book from a list I'll provide to the class. If there is a book you know you'd like to read for this assignment, please see me for approval. Reading reports should be 10 – 15 minutes, should be prepared beforehand, and should address the concerns of the class. Details on the reading reports will be forthcoming.

**Final Projects.** For your final project, you will create a 10 – 12 page comic book. Don't worry, drawing is not required. The comic book, rather, serves as a structural model. The project will consist of one or more creative pieces (most likely these will be revised and expanded versions of your creative exercises and assignments). In addition to the creative portion of your final project, you will include a two to three page statement framing the creative work. I'll encourage you to base this statement on ideas you've encountered or discovered through your reading and class discussions. We'll talk about this in more detail later in the term.

**Project Presentation.** In the final week of class, each student will be responsible for a five to ten minute presentation that explains the final project, what you hoped to achieve, any difficulties you have had, and how the project relates to the class as a whole.

## **Participation**

Class discussions will be the foundation of our class meetings. It is therefore imperative that you read the assigned texts, complete the daily reading responses and creative exercises, and that you actively engage in all class discussions and activities.

## **Attendance**

Attendance is required. However, you may miss three classes without penalty. Missing more than three classes will affect your participation grade. Excessive absences will be grounds for dismissal from the class. Additionally, I expect everyone to arrive to class on time. Tardiness will affect your grade.

## **Grades**

Final Project:	40%
Midterm Essay	20%
Reading Responses	10%
Reading Report:	10%
Creative Assignments 1-3:	10%
Discussion/Participation:	10%

## **Cell Phones, laptops, tablet computers, and other web-enabled electronic devices**

In order to avoid receiving calls during class time, please turn off your cell phone before entering the classroom. As for other web-enabled devices (laptops, tablet computers), I prefer that you put these away during class. If you like to take notes during class, please use paper and pen.

## **Plagiarism**

Plagiarism is using another person's words and ideas as though they were your own, and, as you might suspect, it is not allowed. **Plagiarism is a serious offense that can result in expulsion from the University.** More importantly, it will not be tolerated in this class. Any student suspected of plagiarism will be reported to the Office of Student Life.

I encourage all students to familiarize themselves with the Office of Student Life tutorial on how to avoid plagiarism:  
<http://www-apps.umuc.edu/forums/pageshow.php?forumid=3>

## Course Schedule

### Week 1: Aug 24-26

M: Intro

W: In-class exercises

Lecture: History of Comics/Sequential Art

Due: Short Writing Assignment, 1 – 2 pages (Pick any two comic strips from different writers. Briefly explain how each works. Then explain how they differ from one another.)

### Week 2: Aug 31 – Sept 2

M: *Maus*

Due: 250-400 word reading response—identify one of the writer/artist's techniques, how it functions within the text, and how it relates to the overall meaning of the work.

W: *Maus*

Sign up for reading reports

### Week 3: Sept 7-9

M: -- **Labor Day – no classes**

W: Spiegelman, *Breakdown* (library reserve); Spiegelman interviews (YouTube)

Peanuts exercise (TBA)

### Week 4: Sept 14-16

M: *American Splendor* (film)

Due: Creative Assignment #1

W: *American Splendor*, part 2 and discussion

### Week 5: Sept 21-23

M: *Persepolis*

Due: 1-2 page reading response

W: *Persepolis*

### Week 6: Sept 28-30

M: Sequential Art & Poetry: Frank O'Hara & William Carlos Williams (Blackboard)

Discuss: Midterm Essay

Due: Creative Assignment #2

W: Begin Reading Reports

### Week 7: Oct 5-7

M: *Ghostworld*

Due: 1-2 page reading response

W: *Ghostworld*

### Week 8: Oct 12-14

M: *Waking Life* (film)

Due: Midterm Essay

W: *Waking Life*, part 2 and discussion

### Week 9: Oct 19-21

M: *Jimmy Corrigan*

W: *Jimmy Corrigan*

Due: 1-2 page reading response

### Week 10: Oct 26-28 (Course Drop Deadline: Friday, Oct. 30)

M: *Jimmy Corrigan*

W: *Jimmy Corrigan*

Discuss: Final Project

Due: Creative Assignment #3

**Week 11: Nov 2-4**

M: *The Fixer*

Due: 1-2 page reading response

W: *The Fixer*

**Week 12: Nov 9-11**

M: *Waltz With Bashir* (film)

Due: Final Project Proposal

W: *Waltz With Bashir*, part 2 and discussion

**Week 13: Nov 16-18**

M: *La Perdida*

W: *La Perdida*

Due: Final Project first draft

**Week 14: Nov 23-25** (Thanksgiving Break Nov 26-27)

M: *The Lego Movie* (film)

W: *The Lego Movie*, discussion

**Week 15: Nov 30 – Dec 2**

M: Presentations: Final Projects

W: Presentations: Final Projects

**\*Final Projects Due: TBA\***

\*This syllabus, including the course schedule, is subject to change at the discretion of the instructor.\*

## CRW 3397 The Literary Journal

## COURSE ADD

All fields below are required

Add additional Course Add forms as needed

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College : Liberal Arts

Department : Creative Writing

Effective Term : Spring 2026

### Rationale for adding the course:

To accommodate a topic that is already taught in the department under a more generic, overused, and less accurate heading, and to alleviate the repetition of the same course numbers on student transcripts.

All fields below are required

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Subject Prefix and # CRW 3397

Title (29 characters or fewer): The Literary Journal

Dept. Administrative Code : 0749

[CIP Code](#) 231302

Departmental Approval Required ☐ Yes ☒ No

Course Level ☒ UG ☐ GR ☐ DR ☐ SP

Course will be taught: ☒ Face-to-Face ☐ Online ☐ Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" ☐ Yes ☒ No

Grading Mode: ☒ Standard ☐ Pass/Fail ☐ Audit

### Description and 2-3 keywords (600 characters maximum):

*(Keywords are for Facilitation of course searches and should be words not already included in course title or description)*

Student-focused production of the annual issue of the CRW Dept's undergraduate literary journal, set within the context of a historical study of small press and journal publication. (Keywords: Literary Journal, Literary Magazine)

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

☒ A Lecture ☐ H Thesis

- |  |  |
|--|--|
| <input type="checkbox"/> B Laboratory        | <input type="checkbox"/> I Dissertation                        |
| <input type="checkbox"/> C Practicum         | <input type="checkbox"/> K Lecture/Lab Combined                |
| <input type="checkbox"/> D Seminar           | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction             |
| <input type="checkbox"/> F Private Lesson    | <input type="checkbox"/> Q Student Teaching                    |

### Fields below if applicable

---

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
CRW 3362 Intro to Creative Writing	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:
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<b>Classification</b>	
<b>Major</b>	

*The curriculum office recommends consulting with other programs to determine whether there is significant overlap between the proposed course and any existing courses, especially when the course is part of an interdisciplinary program. Evidence of this consultation will facilitate the work of the curriculum committees.*

### **Course Syllabus**



## CRW 3397 The Literary Journal

Fall 2025

CRN

Tuesdays and Thursdays, 10:30-11:50 am

BUS 330

Dr. Jeff Sirkin (he/him)

jsirkin@utep.edu

Office Hours: Tue and Thur, 1:00-2:00, and by Appt.

Office Location: University Towers, 510C

### Required Texts

All course materials available to download via Blackboard, or available online elsewhere as noted.

### Course Topic and Course Goals

This is a 3-credit course for Creative Writing majors and minors that counts towards the Creative Writing Junior-Senior Block. As a class titled "Writing in Society," we will be thinking about the role of writing and literary production in our contemporary society. We will be doing this in a unique way, however, as the subtitle up above, "The Literary Journal," suggests. So, this is not simply a topic-focused or writing-focused class, but also a *production*-focused class. As in: we will be producing the second issue of the first-ever undergraduate literary journal in UTEP's history: *el underground*. A journal by and for undergraduate writers in the El Paso/Ciudad Juarez border region.

As such, our class work is two-fold. First, we will study the history of publishing and of literary journals, focusing primarily on the following 20<sup>th</sup> century publishing movements: modernism and the avant-garde; the post-ww2 "Little Magazine" boom; the Mimeo Revolution; and late 20<sup>th</sup> century Zine culture—all in an effort to understand the context for the contemporary literary journal scene. Secondly, we will produce the second issue of the first-ever undergraduate literary journal in UTEP history, *el underground*.

*el underground* is an online journal, and it will be a group project. As in, the entire class will be working together to produce the journal. Everyone will have to do their part in order for us to finish and publish the second issue of the journal by the end of the semester. In doing this work, we will all learn how a journal is produced, how to create calls-for-submissions, how to make editorial decisions, how to organize workflow, how to create and follow a production timeline, etc. We will also learn about and get experience in website design; website construction; and promotions/social media outreach.

As part of the class, each of you will additionally be responsible for writing and submitting two original creative writing pieces to the journal. (See details below.) As such, you will learn how to prepare work for submission, how to write a proper cover letter, and how to submit your work.

Finally, at the end of the semester, as our work on *el underground* is hopefully wrapping up, we will turn our attention to the history of Zines; and, as a Final Project, you will each, on your own, create your own print Zine. (See details below.)

The primary class readings this semester will focus on literary journal history. However, as a member of an editorial team in at least one genre, each of you will also be reading numerous submissions to the journal. This will be a bit different from the reading you might be accustomed to in your typical Creative Writing or literature class, as you will be expected to read all submissions *closely* and *attentively*, and to be able to comment on them in discussion with your editorial team. As in, you will be in charge. You will be responsible for making decisions, and for knowing why you're making those decisions; just as you will be taking responsibility to create the best online journal you can, you will also be taking the responsibility of care for other writers' work. Treat it as you would want an editor to treat your own work. Be attentive, be generous, be fair.

Overall, there are two primary goals this semester:

- 1) Produce and publish a new issue of the first-ever undergraduate literary journal at UTEP.
- 2) Learn what it takes to publish your own online journal (or zine, or chapbook series, etc.).

And a 3<sup>rd</sup> goal, maybe: I want each of you to walk away from this class knowing that you can do this on your own, and I hope this class will inspire you not just to continue writing, but to engage in the work of supporting and promoting your peers, developing your local literary scene, and sharing the stories of your lives on the border with the world through the incredibly important work of publishing.

## Course Expectations

### Writing

**Reading Responses.** Depending on how much time we have and our production schedule, I may assign writing responses of various sorts in which I'll ask you to respond to a reading or research-oriented homework assignment. For these, I will provide a question or prompt that will be the basis of your response, which should be long enough to answer the question fully.

**Creative Responses.** Depending on how much time we have in class, I may assign creative responses at various points during the semester, as a means to help you develop ideas for your two Creative Assignments (see below). These will be prompts or questions to help you explore past memories and experiences on which you might draw for your Creative Assignments. Think of these as experiments, as notes, as rough sketches, and this portion of the course as a lab wherein you can explore ideas, memories, and narrative/poetic strategies that you might further develop into one of your two Creative Assignments.

**Creative Assignments.** Each student will turn in two Creative Assignments as submissions to *el underground*. Both should be new and written specifically for this class and these assignments. The first will be a 2-3 page (double-spaced) Creative Nonfiction Essay/Vignette about any aspect of your life in El Paso/Juarez, living on the border, or about your life as an undergrad at UTEP. The second assignment will be in the genre of your choice (poetry, flash/fiction, Creative Nonfiction), and will ideally again be about some aspect of your life here. Both Creative Assignments should also include a cover letter written to the editors of *el underground*, to be considered for publication in our journal. Due dates can be found on our course calendar.

### Final Projects

Your final project will be a physical Zine. It will need to consist of at least 3 features (such as an essay, a poem, and a story; or 3 essays; or a manifesto, a concert review, and a flash essay) plus at least 3 images, and a short introduction (no more than a half-page, double-spaced). Your Zine can be focused around any topic you choose (some issue you care about; or your life here on the border; or the local music scene; or a video game you're obsessed with; or a literary sub-genre you love; etc.), and can be constructed via any of the methods we examine in class, or any other that you come across (please talk to me before committing to a method we haven't discussed in class.) Due date for your Final Project/Zine can be found on our course calendar.

### Work on *el underground*

Each student in the class will be assigned to two teams focused on different aspects of the production of our journal, *el underground*. The first will be an editorial team; the second will be a production team.

### **Editorial Teams**

Each student will be assigned to one of three editorial teams: Fiction; Poetry; or Creative Nonfiction. Depending on which team you are on, you will read the submissions in that genre, and, as a team, you will choose the pieces that the team decides they want to publish in the journal.

(I may also ask for volunteers to serve on an art/visual imagery editorial team.)

### **Production Teams**

Each student will also be assigned to one of three production teams: Website; Design; Promotion/Social Media. Depending on which team you are on, you will work with your team to complete the tasks associated with that team. (Working on/finalizing website design; Building the website; developing and implementing a promotion/social media strategy.)

For both Editorial and Production Teams, students can request to be on specific teams, but will need to include alternate assignments in their request, as you may not get your first choice.

## **Technology Recommendations**

Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, try switching to another browser. If none of those work, you might try shutting down and restarting your computer.

You will need to download or update the following software: Microsoft Office and Adobe Acrobat Reader (or another PDF viewer, like Apple Preview). Check that your computer hardware and software are up-to-date and able to access all parts of the course.

If you do not have word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

**IMPORTANT:** If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#) as they are trained specifically in assisting with technological needs of students. Please do not contact me for this type of assistance. The Help Desk is much better equipped than I am to assist you!

## **Course Communication**

If you need to get in touch with me, you can always talk to me before or after class, or use one of the methods below.

- **Office Hours:** If you have questions or concerns about the course and assignments, you can always visit me during office hours (listed above), make an appointment to see me at another time, or arrange for a Zoom or phone call during my office hours.
- **Email:** UTEP e-mail is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. When e-mailing me, be sure to email from your UTEP student account and please put the course number and name in the subject line. In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- **Discussion Board:** If you have a question that you believe other students may also have, please post it in the Student Help forum, which you'll find in our Discussion Board. Please respond to other students' questions if you have a helpful response.
- **Announcements:** Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.

## Grading Policy

Final Grades will be determined based on the following percentages.

Final Project:	30%
Creative Assignments:	20%
Participation on Journal Teams/tasks	30%
Reading/Creative Responses:	10%
Class Participation:	10%

## Preferred Mode of Address

The Department of Creative Writing at UTEP supports students' right to define their identity in terms of name, pronoun, and mode of address. This class will provide each student the opportunity to let their preference be known and will support and respect that preference. Should you need to discuss this issue with your instructor in private, you are encouraged to make an appointment early in the semester.

## COVID 19 Precautions (and other serious illness)

**\*\*Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 (and/or flu) symptoms.\*\*** If you are feeling unwell and/or you test positive, please let me know as soon as possible, so that we can work on appropriate accommodations. As far as I am aware, the Student Health Center is still equipped to provide COVID 19 testing.

## Attendance and Participation

### Attendance:

See Covid 19 Precautions above. My attendance policy this semester is very simple: if you are sick, please stay home!! However, please be aware that four or more unexcused absences will affect your final grade.

### Participation:

Your participation in the course is important not only for your learning and success but also to create a trusting and collaborative environment. And, importantly, your participation and attendance is important in that we are working on a class project, and your absence can affect our production schedule. It is very important that you read the assigned texts, complete the assigned writing exercises and assignments, that you complete to the best of your ability the tasks you are assigned in relation to the production of our literary journal, *el underground*, and that you actively engage in all class discussions and activities. In addition to the above, participation is determined by completion of the following activities:

- Reading/Viewing all course materials to ensure understanding of assignment requirements
- Reading all journal submissions for which you are responsible
- Participating in class discussions, workshop sessions, editorial discussions, and any other group work associated with the design, construction, and promotion of our literary journal.
- Completing other activities as indicated in our Course Calendar and Production Schedule.

## Deadlines, Late Work, and Technical Difficulties

All assignments to be completed by you individually are due on the dates listed on our Course Calendar. If deadlines for any assignments are moved (as they sometimes must be), I will let you know in advance.

If for some reason you know you will be unable to turn in an assignment on time, please let me know ahead of time so that we can make alternate arrangements.

If work is to be submitted online, I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. If work is to be submitted in class, I suggest you complete it early enough to print it out ahead of time (i.e. the day before it's due). I also strongly suggest you write and save all your work (Reading Responses, Creative Assignments, essays, etc.) on your computer, labeled clearly and organized so that all work can be easily found later. I also suggest that you BACK UP all work you write for class, and/or store your work on UTEP's OneDrive cloud backup system.

In order to pass this class, all major assignments (including the two Creative assignments/submissions, and the Final Project) must be completed and turned in on time.

### **Deadlines for Journal-Related Tasks**

Keep in mind that the production of our journal depends upon all of us completing the tasks we are assigned by the dates listed on our Production Schedule. Failure to complete any task to which you are assigned by the posted deadline not only will affect your grade in class, but will undermine the ability of our class as a whole to complete our class project. Please respect your classmates and the group project to which we have all committed, and complete the tasks you are assigned by the times listed on our Production Schedule.

### **Course Drop Policy**

While excessive "absences" or lack of participation will greatly affect your participation grade and likely affect your final grade, I will not drop you from the course. If you feel however that you are unable to complete the course successfully due to excessive absences or failure to turn in major assignments or any other reason, please, first, come talk to me. If after talking to me you still feel you need to drop the course, please let me know, and then contact the [Registrar's Office](#) to initiate the drop process. If you do not, you are at risk of receiving an "F" for the course.

### **Cell Phones, Laptops, and Other Web-Enabled Electronic Devices**

In order to avoid receiving calls during class time, please turn off and/or put away your cell phone before entering the classroom. As for other web-enabled devices (laptops, tablet computers), please put these away during class. If you like to take notes during class, please use paper and pen.

Please note, however, that many tasks and assignments this semester will require the use of a computer. As such, please bring your laptop to class if at all possible.

### **Accommodations Policy**

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the [UTEP Center for Accommodations and Support Services](#) (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at [cass@utep.edu](mailto:cass@utep.edu).

## Disruptive Behavior

Disruptive behavior will not be tolerated.

## Scholastic Integrity

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one's own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution \(OSCCR\)](#) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#).

## Generative Artificial Intelligence Tools (such as ChatGPT)

As this is a Creative Writing course, where one of our fundamental goals is to develop our own writing skills and strengthen our creative imaginations, the use of generative AI tools such as Chat GPT are NOT PERMITTED in this course, unless otherwise noted for specific assignments.

## Course Materials

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

## Additional UTEP Resources

UTEP provides a variety of student services and support:

### Technology Resources

- [Help Desk](#): Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

### Academic Resources

- [UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [Math Tutoring Center \(MaRCS\)](#): Ask a tutor for help and explore other available math resources.
- [History Tutoring Center \(HTC\)](#): Receive assistance with writing history papers, get help from a tutor and explore other history resources.
- [RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

### Individual Resources

- [Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.

- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

COURSE CALENDAR		PRODUCTION TIMELINE
Week 1		
T, Aug 27	Introduction / Syllabus / Introduction to <i>el underground</i> / Why...	Discuss Timeline
R, Aug 29	Call for submissions / Writing Assignments	
	Due: (1-2 pgs, double spaced) Why do you want to participate in creating <i>el underground</i> ? How do you think you can contribute (including skills, such as social media/ graphic design/ web design experience, etc.)?	
Week 2		
T, Sept 3	Homework: Watch Dr. Richard Greenfield’s “A Brief History of Publishing” <a href="https://www.youtube.com/watch?v=beSI0fNZWm8">https://www.youtube.com/watch?v=beSI0fNZWm8</a>	Develop Mission Statement
	Discuss history of publishing / look at online journals	
R, Sept 5	Homework: Read Stephanie Burt, “The Persistence of LitMags” (download via Blackboard)	Logo
	Mission Statement – examples, discussion, why? What do we need from our mission statement? In groups, work on mission statement	
	Logo – examples, discussion, why?	
Week 3		
T, Sept 10	Homework: Listen to Moth Radio Hour Stories (Blackboard)	Study online lit journals / Design
	Discuss: Moth Radio Hour Stories, personal creative non-fiction	
	In-class writing exercise: My life in El Paso/on the border/my life as an undergrad	
	Assign Creative Nonfiction piece (submission #1)	
R, Sept 12	Homework: Look at online journal examples (Blackboard)	
	Discuss: What to include in an online journal?	
	Basic Principles of Web Design / Journal Design	
	Writing a cover letter	
Week 4		
T, Sept 17	DUE: Submission #1 (Creative Nonfiction about life in EP)	Create Production and Editorial Teams
	Production Teams:	
	1) Creative/Design; 2) Website; 3) Promotion/Social Media	
R, Sept 19	Intro to Wix / View and Discuss sample <i>el jefe</i> site	
	Homework: Read “ <a href="#">The Politics of Blind Submissions</a> ” And, “ <a href="#">What We Talk About When We Talk About Editing</a> ”	
	Discuss: Basic Editorial Process and Guidelines	
	Develop Editorial Guidelines	



Week 5		
T, Sept 24	Homework: register for a Wix.com account	Develop Website
	Homework: Build a basic website about your life in El Paso / as an undergrad (including at least 4 pages, images, and text)	
	Design basics / Design goals / Layout / Accessibility / What do we need to include in a journal website?	
	Assign Writing Assignment #2 (a piece in the genre of your choice)	
	In class, groups: each group create a mock <i>el underground</i> website, due next Tuesday	
R, Sept 26	In class, groups: each group work on your mock <i>el underground</i> website, due next Tuesday	
Week 6		
T, Oct 1	Due: Submission #2 (genre of your choice, plus Cover Letter)	Develop Website
	In class: groups present their <i>el underground</i> mock websites	
R, Oct 3	In-class vote on <i>el underground</i> website design/design elements	
Week 7		
T, Oct 8	Homework: Editorial Teams read submissions in their genre	Editorial Teams begin selection process
	Design Team/Website team first meeting / create production schedule / create editorial schedules	
	Social Media/Promotions Team Meeting #1 / create social media/promotion schedule	Develop Social Media/Promotions Plans
R, Oct 10	Editorial Teams Meeting #1: discuss and begin process of choosing work for journal	Develop Website
Week 8		
T, Oct 15	Homework: Editorial Teams read submissions	Website Draft #1
	In-class: Design Team present draft #1 of website	Continue Selection Process
	Class Workshop / feedback on website draft #1	
	Discuss: Role of the Editor / Respectful Communication Practices	
R, Oct 17	Editorial Teams Meeting #2	
Week 9		
T, Oct 22	In-class: Design Team present Final Draft of website	Website Final Draft
	Editorial Teams present final selections	Editorial Final Selections
	How to: Acceptance/Rejection Letters	
	Social Media/Promotions present promotions plans	
R, Oct 24	Write/Send out Acceptance/Rejection Letters	Begin Promotions
	Write/Send out Acceptance/Rejection Letters	

Week 10		
T, Oct 29	Costume Party Build Journal Social Media & Promotions Plan Journal Release & Party	Build Journal
R, Oct 31		Promotions  Plan Release
Week 11		
T, Nov 5	Build Journal / Social Media & Promotions / Plan Release	Build Journal/ Proofreading sections  Promotions  Plan Release
R, Nov 7	Homework: Read about “Little Magazines” < <a href="https://poetry.arizona.edu/blog/digital-exhibit-little-magazines">https://poetry.arizona.edu/blog/digital-exhibit-little-magazines</a> > < <a href="https://poetrycenter.omeka.net/exhibits/show/little-magazines">https://poetrycenter.omeka.net/exhibits/show/little-magazines</a> >	
	Discuss “Little Magazines” / Design / DIY	
Week 12 – Introduction to Zine Project / Final Project		
T, Nov 12	Homework: Read about the Mimeo Revolution - “The Mimeograph Revolution” - “How an Obsolete Copy Machine Started a Revolution” - “Women of the Mimeo Revolution”  Assign Final Zine Project	Finish Journal  Send out Proofs to Contributors
R, Nov 14	Homework: Read about Zines - “The Endless Creative Possibilities of Zines” - “From Punk Culture to Pandemic Creations: A Brief History of Zines” - “A Brief History of Zines” - “How to Make a Zine”  In class: How to Make a Zine: Techniques and Possibilities - “How to Make a Zine” (MyModernMet.com) - “How to Make a Zine” - “How to Make a Zine” (Eight-fold instructions) - “Guide to Zine Making” - “How to Bind a Zine” (thread binding tutorial) - “Making Zines: Pamphlet Binding” (video tutorial) - “Making Zines: Perfect Binding” (video tutorial) - “Making Zines: Stab-Stitch Binding” (video tutorial)	
Week 13 – Zine making		
T, Nov 19	Making Zines	Sign up to work on promotions in spring
R, Nov 21	Making Zines	
Week 14 – Thanksgiving Week		
T, Nov 26	Making Zines	
R, Nov 28	THANKSGIVING – NO CLASSES	
Week 15 – <i>el underground</i> Release & Party?		
T, Dec 3	Present Zines in class	Official Journal Release Party for <i>el underground</i> Issue #2
R, Dec 5	Conclusion / Final Thoughts	
Exam Week		
T, Dec 10	Due: Final Project / Zine Project	

## **Degree Plan**

Copy and paste text (if applicable) and degree plan from catalog here

Creative Writing Major	
<b>Gateway courses</b> (Complete CRW 3362 and 3363 prior to taking any other CRW courses) Please Choose a Course Below: CRW 3362   CRW 3363	
All courses listed below are required: CRW 4305	
<b>Junior-Senior block</b> <del>(Select five courses from CRW 3371, 3372, 3373, 3374, 3375, 4301, 4302, 4303, 4304; a course can be taken up to two times)</del> Please Choose a Course Below: <del>CRW 3371   CRW 3372   CRW 3373   CRW 3374   CRW 3375   CRW 4301   CRW 4302   CRW 4303   CRW 4304  </del>	
<b>Literature courses</b> <del>Select two courses from upper division ENGL or SPAN literature or CRW 3373, 3374, 3375, 3376, 4307; 4306 honors seminar may be included with approval</del> ENGL literature courses: ENGL 3301, 3306, 3310, 3311, 3312, 3315, 3316, 3319, 3320, 3321, 3323, 3330, 3333, 3337, 3343, 3360, 4308, 4309, 4315, 4325, 4340, 4347, 4348, 4349 SPAN literature courses: SPAN 3300, 3301, 3302, 3303, 3304, 3325, 4324, 4328, 4335, 4339, 4341, 4358, 4360, 4361, 4363 Please Choose a Course Below: <del>CRW 3373   CRW 3374   CRW 3375   CRW 3376   CRW 4307  </del> ENGL 3301   ENGL 3306   ENGL 3310   ENGL 3311   ENGL 3312   ENGL 3315   ENGL 3316   ENGL 3319   ENGL 3320   ENGL 3321   ENGL 3323   ENGL 3330   ENGL 3333   ENGL 3337   ENGL 3360   ENGL 4308   ENGL 4309   ENGL 4325   ENGL 4340   ENGL 4347   ENGL 4348   ENGL 4349   SPAN 3300   SPAN 3301   SPAN 3302   SPAN 3303   SPAN 3304   SPAN 3325   SPAN 4324   SPAN 4328   SPAN 4335   SPAN 4339   SPAN 4341   SPAN 4358   SPAN 4360   SPAN 4361   SPAN 4363	
<div> <div>(Select five courses from CRW 3371, 3372, 3373, 3374, 3375, 3384, 3385, 3386, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 4301, 4302, 4303, 4304; a course can be taken up to two times)</div> <div>             CRW 3371   CRW 3372   CRW 3373   CRW 3374   CRW 3375   CRW 3384   CRW 3385   CRW 3386   CRW 3391   CRW 3392   CRW 3393   CRW 3394   CRW 3395   CRW 3396   CRW 3397   CRW 4301   CRW 4302   CRW 4303   CRW 4304           </div> </div>	
<div> <div>(Select two courses from upper division ENGL or SPAN literature or CRW 3373, 3374, 3375, 3376, 3384, 3385, 3386, 3391, 3392, 3393, 3394, 3395, 3396, 4307; 4306 honors seminar may be included with approval)</div> <div>             CRW 3373   CRW 3374   CRW 3375   CRW 3376   CRW 3384   CRW 3385   CRW 3386   CRW 3391   CRW 3392   CRW 3393   CRW 3394   CRW 3395   CRW 3396   CRW 4306   CRW 4307           </div> </div>	

Creative Writing Minor	
All courses listed below are required: CRW 3362   CRW 3363	
<b>Junior-Senior block</b> <del>(Select four courses from CRW 3371, 3372, 3373, 3374, 3375, 4301, 4302, 4303, 4304, 4307, 4308)</del> Please Choose a Course Below: <del>CRW 3371   CRW 3372   CRW 3373   CRW 3374   CRW 3375   CRW 4301   CRW 4302   CRW 4303   CRW 4304   CRW 4307   CRW 4308  </del>	
<div> <div>(Select four courses from CRW 3371, 3372, 3373, 3374, 3375, 3384, 3385, 3386, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 4301, 4302, 4303, 4304, 4307, 4308; a course can be taken up to two times)</div> <div>             CRW 3371   CRW 3372   CRW 3373   CRW 3374   CRW 3375   CRW 3384   CRW 3385   CRW 3386   CRW 3391   CRW 3392   CRW 3393   CRW 3394   CRW 3395   CRW 3396   CRW 3397   CRW 4301   CRW 4302   CRW 4303   CRW 4304   CRW 4307   CRW 4308           </div> </div>	