

Course Materials

No textbook required; all course materials are available through Blackboard.

Course Assignments

CRW 3362 is graded on a scale of 0-1000. The course assignments are outlined below. Please note that specific instructions will be provided on Blackboard, and in class.

Reading Journals (RJ): You will participate in class discussions every session. Active participation is vital not only to the dynamic and quality of the class, but also to your grade. You must have in front of you all reading materials to be discussed in order to refer to them. In order to prepare for a productive class discussion, read the materials carefully, take notes, and make lists of observations and/or questions you'd like to share with the class. You will also prepare by reflecting on readings by writing journal responses on Blackboard due before class (RJ BB), or by sharing your thoughts in class (RJ Out Loud). Lastly, please note the class calendar includes "Ask Yourself" sections, which can help you guide your readings, or generate topics for discussion. *Ongoing failure to read and prepare for class will result in requiring all students to write weekly reading journals, thus eliminating RJ Out Louds. 165 points/ 15 points each*

In-Class Assignments (ICAs): You will address specific prompts provided by the instructor to be worked in during class. The purpose of these activities is to apply/test concepts taught during class, and generate poems that will be workshopped and/or included in your final portfolio. Deadlines will vary: by midnight of the day ICAs are assigned, or by Friday at 5pm. *165 points/ 15 points each*

Small Group Workshop: You will participate in two sets of small group workshops where you'll share a poem (1 page) and a short story (5-8 pages) and discuss a) what works b) what needs improvement and c) suggestions. Feedback will be uploaded through Blackboard *Small before class. 400 points/ 100 each*

Tracy K. Smith Reading: You will attend this event on Thursday, January 30th at 6:30 pm in the Tomás Rivera Conference Center to a) fulfill the Department of Creative Writing's attendance requirement and b) to witness/experience poetry affecting audiences when read by the author in a public setting. If you're not able to attend due to an emergency, please contact me as soon as possible; if you're not able to attend due to work, please contact me *before* the reading takes place. *30 points*

Final Portfolio: You will produce a final portfolio that contains a critical preface, and revised versions of the poem and short story submitted during workshop. *240 points*

| Grade Distribution |
|--------------------|
| 1000-900 = A |
| 899-800 = B |
| 799 -700 = C |
| 699- 600 = D |
| 599 and below = F |

Classroom Policies

Late Work: You are expected to respect deadlines. However, if you communicate with me about the circumstances surrounding your tardiness, please consider the following. You will have an extension of *1 academic week* to turn in assignments *if you communicate with me before* about absences. If there's *no prior communication*, but there were *dire circumstances* involved that can be documented afterwards, you will be allowed to turn in the assignment the *next class period*. For small group and class workshop feedback, I can only provide with such extensions *once*, but if there's *no communication prior or after*, zero points will be assigned automatically.

Attendance: You are expected to keep track of your absences. You can miss four classes, which is two weeks' worth of class; every additional absence will lower your final grade by 10% or one letter grade. If you miss more than 5 classes without communicating with the instructor, the student might be dropped from the course. Please notify me as soon as possible if you encounter extraordinary circumstances that affect your ability to attend class. **Course drop deadline is April 3rd, 2020.**

Format: All assignments will be turned in through Blackboard in 12-point Times New Roman or a font of similar size, and with an MLA-style ID on the upper left corner. For the poem, you may use single or double space; for the short story, it must be double spaced with page numbers. When naming files, please follow this to facilitate downloading and grading: first name_CRW 3362_time. For example: Alessandra_CRW3362_12PM.

Quality: While this is a writing class where creative pieces are produced, and credit is given for turning these and other assignments on time, (unjustified) poor grammar, evident lack of effort, and/or failure to follow guidelines will affect your grade.

Netiquette: You should consider that all writing you do for this course (Blackboard discussion groups, assignments, and even emails) is professional. Please include a subject when writing an email to me, and follow this template:

*Dear Ms. [not Mrs.] Narváez Varela OR Dear Alessandra,
Write the content of your email here. Make sure you proofread for proper spelling, grammar, and punctuation. Try to use formal, professional language.
Sincerely,
Your name*

Workshop Etiquette: You should take the literary critic role seriously, as your classmates' poems and short stories are highly personal pieces that deserve your careful reading, time and respect. If these are observed, then the critique of your work should never be taken personally. Also, I will defend your writing ferociously from disrespectful, pointless critique (which is a rare occurrence) so please enjoy writing creatively, sharing your work, and receiving feedback.

Tech Etiquette: As a courtesy to your classmates and instructor, please refrain from using cell phones, tablets, laptops, etc. for recreational purposes while class is ongoing. CRW 3362 is taught in small classrooms, *not* in large auditoriums where instructors either ignore, accept or expect non-academic use of technology. While I allow readings to be downloaded, and accessed electronically, ongoing recreational use of electronics during class will result in requiring *all students print* the assigned poems and short stories, as well as imposing a tech-free zone rule.

Resolving Issues: It is your responsibility to manage your workload, complete all assignments and stay on top of your grades. It is also your responsibility to arrange an office meeting with me to discuss questions/concerns. The earlier you contact me with questions/concerns, the better we can deal with them.

University Policies and Services

University Writing Center (UWC): I encourage you to make use of the UWC during the planning, drafting, and/or revising phases of writing any assignment in this class. The trained writing consultants can help give you a fresh perspective on ideas and help you with things like correctness, formatting, etc. The UWC is located on the main floor of the library, to the right of the elevators and computer lab. This is *especially important for the short story section*; thus, if you know you struggle with grammar, please get help before sharing your work, so we can focus on the content of the story, not its grammatical mistakes.

Academic Integrity: An act of plagiarism (or other form of academic dishonesty) will result in an ‘F’ for the course, and may include other University disciplinary action, such as suspension or expulsion. You should become familiar with the ethical guidelines for conduct spelled out in the [Student Affairs](#) section of the [Handbook for Operating Procedures](#). Additionally, please be aware that you may not submit work for this class that was produced for another class. You must produce your own original work in this class and appropriately identify and portion of your work which is collaborative with others, borrowed from others, or which is your own work from other contexts. Always cite your information. If you have doubts as to whether or not you are using your own or others’ work legally and ethically, ask me or stop by the UTEP Writing Center. Follow this primary principle: Be upfront and honest.

ADA: The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you suspect that you have a disability and need accommodation, please contact The Center for Accommodations & Support Services (CASS) at (915)747-5148 or at cass@utep.edu. The CASS office is located in Room 106, Union East. Students are responsible for presenting the instructor with any CASS accommodation letters and instructions.

Military Student Success Center: If you are a military student (veteran, dependent, active), consider visiting the Military Success Center at Library Room 205 or online at <https://www.utep.edu/student-affairs/mssc/>. Please inform me if you need special accommodations. If you make me aware of a complication, I will work to assist you or put you in contact with university staff who are trained to assist you.

Withdrawals: Each semester has a drop date beyond which an instructor can no longer drop a student with a “W.” Students who fail to attend or fulfill assignments after the drop date must necessarily receive an “F.” However, in the event of exceptional circumstances, and with the approval of the instructor of the course and the academic dean, a grade of “W” may be obtained. The student is responsible for supplying written documentation to support the request for a “W.” Acceptable reasons for a “W” include: personal or family emergencies, death of a family member, military leave, or an exceptional work schedule that prevents you from completing the course.

Calendar

This calendar is subject to change. Attend class and check Blackboard to check for due dates.
Reading key: **BB**=Blackboard; **RJ**=Reading Journal; **ICA**=In-Class Assignment.

| Week 1 | |
|--------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ask Yourself | What is CRW 3362? Why did you register for this class? & Do you really want to be here? |
| January 22nd | Class introduction and Syllabus Reconnaissance. |
| Due by Friday 1/24 @ 5pm | Extra Credit ICA Always go to BB>Week #>ICAs for prompt. |
| Week 2 | |
| Ask Yourself | Why do some readers dislike poetry? Why isn't poetry being read as widely anymore? What can we do to change that? Why do we tend to write "awful" poems when we're teenagers? |
| Due before class Deadline for all RJBs | RJ1 BB Please remember that to get full points/week, you must share your thoughts in class. |

| Week 5 | |
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| Ask Yourself | Should poetry effect social justice (is it even possible)? Why is it so difficult to write love poems that don't give our readers poetical "diabetes"? |
| February 17 th | RJ4 Out Loud (in-class RJ, no BB upload required, just share your thoughts in class.) "March 12, 2012..." and "September 14, 2013..." (Patricia Smith) "127 Reasons Why Mexicanos Can't Cross the Border" (Juan Felipe Herrera) "As Soon as these Blossoms Open: The Poetry of Love and Longing" & "Bodies Flaring in the Moonlight: The Poetry of Desire" (Steve Kowit) |
| February 19 th | Introduction to Creative Writing Workshops |
| Due by Friday 2/21 @ 5pm | ICA 4=First Draft of your poem Upload to BB>Small Group Poetry Workshop Discussion Board> assigned groups |
| Week 6 | |
| Due before workshops | BB Feedback Upload to BB>Class Poetry Workshop Discussion Board>assigned groups |
| February 24 th | Small Group Poetry Workshop 1 |
| February 26 th | Small Group Poetry Workshop 2 |
| Week 7 | |
| March 2 nd | RJ5 Out Loud (in-class RJ, no BB upload required, just share your thoughts in class.) "Poetry in Action" (NYTimes) In-class revision ICA 5 preview |
| March 4 th | Class cancelled |
| Due by Friday 3/6 @ 5pm | ICA 5 |
| Week 8 | |
| Ask Yourself | Are short stories easy to write because we've been hearing stories since we were children, and characters are mostly human? |
| Due before class | RJ 6 BB |
| March 9 th | "The Moths" (Helena Maria Viramontes) "My Tocaya" (Sandra Cisneros) |
| March 11 th | "Disappearing" (Monica Wood) "Rape Fantasies" (Margaret Atwood) ICA 6 Due by midnight of 2/19 |
| Spring Break | |
| March 16 th - March 20 th | No class |
| Week 9 | |
| Ask Yourself | How does literary dialogue differ from daily, human dialogue? |
| March 23 rd | RJ7 Out Loud (in-class RJ, no BB upload required, just share your thoughts in class.) "A Perfect Day for Bananafish" (J.D. Salinger) "Fat" (Raymond Carver) |
| March 25 th | "Where Are You Going, Where Have You Been" (Joyce Carol Oates). |

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| | “And Furthermore, Part I: Door Shut, Door Open” (Stephen King) In-class revision ICA 10 preview |
| April 29th | ICA 10 Due by midnight of 4/29 |
| This Week | Extra Credit: Poetry Factory Dates/Times TBD |
| Due anytime during Week 14-Week 16 | ICA 11 |
| Week 15 | |
| May 4th | Class Debrief + ICA 9 Discussion |
| May 6th | Class Review Activity |
| First Day Extra Credit | Congratulations! You made it this far ☺ The name of the marmoset adopted by Virginia Woolf was Mitz. |
| Finals Week: | |
| Final Portfolio due Monday, May 11th at 11:59 PM | |