

(W)riting Home: Place and Ritual in Creative Writing and Literature  
 CHMS 393 Section 007, 3 units, Instructor: Cathy Arellano  
 University of New Mexico, Fall 2011

Class: Thursdays, 5:30-8:00 pm  
 E-mail: carellano10@cnm.edu  
 Office Hours: Thursdays 8-9 pm & by appointment

I. Course Description:

This course is a writing workshop focused on place, and it is intended for individual students to write and work in a writing community. The course is divided into five thematic sections: 1) Enchantment and Disenchantment; 2) Urban, Rural, Rez; 3) Changes and Outside Influences; 4) Personal and Political; and 5) War at Home. Students will be expected to: write in class and outside class, bring in typed original work for peers to critique, offer constructive criticism to peers, keep a writing journal for class notes and writing drafts, revise and word process pieces based on notes and turn them in three times during the semester. Besides writing, we will read six texts (memoir, poetry, short stories, novel, and a play) and view some excerpts of films to see how others approach the subjects of home and place or use a particular form. Students will be expected to write brief response papers to these readings and viewings. We will have guest visitors as well as attend local readings and venture to local art exhibits for study and inspiration. The course will end with students completing a manuscript as well as organizing and participating in a public reading their work.

II. Required texts available at UNM Bookstore:

1. A Place to Stand: The Making of a Poet – Jimmy Santiago Baca
2. Poetry of Remembrance: New and Rejected Works – Levi Romero
3. The Toughest Indian in the World – Sherman Alexie
4. Their Dogs Came with Them – Helena Maria Viramontes
5. Watsonville: Some Place Not Here – Cherríe Moraga
6. In Mad Love and War – Joy Harjo
7. e-Reserve Readings: To be announced

III. Academic Course Requirements:

A) Attendance and participation 40%

Workshop: In class writing, Critique: Bring work for critique and offer criticism, Public reading

B) Writing 60%

Weekly new writing (word processed), Manuscript Draft #1 (revised and word processed), Manuscript Draft #2 (revised and word processed), Manuscript Draft #3 - Final (revised and word processed), Reading responses—online and/or hard copy

C) All work must be word processed following MLA format (heading with your name, my name, class, and date; paginated; have 1-inch margins; 12 point Times New Roman or other easy to read font; and have a title in the center), be thoroughly proofread, and be stapled or paper-clipped. Poetry can be single-spaced; prose should be double-spaced.

D) Work is due at the beginning of class.

E) No late work will be accepted.

F) Each manuscript draft must be revised. Include previous draft(s) with second and third drafts.

#### IV. Attendance and Participation Requirements

- You must actively participate in class activities (including but not limited to bringing in your work for criticism, critiquing peers' work, taking notes, completing class assignments, asking questions, and engaging in discussions) on course material.
- You must be present for a minimum of 36 hours (12 full classes) to be eligible to pass the course.
- If you miss the first 30 minutes of class or 30 minutes during class, you will be considered absent and marked absent.
- No absences or tardies will be excused.

#### V. Plagiarism

All work turned in for credit must be your original work. The first time I find plagiarized work, you will not receive credit for that assignment. The second time I find plagiarized work, you will not pass the course and appropriate university officials will be notified.

#### VI. Classroom Civility

You are expected to contribute to a classroom environment that is respectful and conducive to learning. Therefore, using electronic devices (cell phones, mp3 players, etc.) is not allowed during class. You will be marked absent if using electronic equipment that is not legally required for your learning. This statement is your only warning. Inappropriate behavior in the classroom will result in a request to leave class and speak with the Dean of Students.

#### VII. Accommodation Statement

If there is any student in this class who has special needs because of learning disabilities or other disabilities, please share your needs with me as soon as possible and contact Accessibility Resource Center. Also, please show me documentation of your specific learning disability, especially if you require use of special electronic equipment.

### VIII. Calendar

Writing is due at beginning of class. Electronic responses are due before class.

All assigned readings should be done before our class meeting. Bring text(s) to class. Be prepared to read aloud in class. Be prepared to refer to specific passages.

Week	In class	Reading / Writing Assignment
08/25, Week 1 Enchantment and Disenchantment	Introductions Desires, Goals, and Hopes Film: Milagro Beanfield War Workshop: Miracles	A Place to Stand Optional: Frank McCulloch at Java Joe's on Sundays, 10 am – 12 noon
09/01, Week 2 Enchantment and Disenchantment	Film: Jimmy Santiago Baca Workshop: Enchantment Featured Writers:	A Place to Stand Bless Me Última (excerpt) Turn in 2 pages of writing
09/08, Week 3 Enchantment and Disenchantment	Workshop: Disenchantment Featured Writers:	A Place to Stand Poetry of Remembrance Turn in 2 pages of writing Optional: National Hispanic Cultural Center (free on Sundays)
09/15, Week 4 Enchantment and Disenchantment	Workshop: My ABQ Featured Writers:	Poetry of Remembrance Michelle Otero Andrea Serrano Turn in 2 pages of writing
09/22, Week 5 Urban, Rural, Rez	Film: Smoke Signals Workshop Featured Writers:	Poetry of Remembrance Toughest Indian in the World Turn in 2 pages of writing
09/29, Week 6 Urban, Rural, Rez	Film: Business of Fancy Dancing Workshop Featured Writers:	Toughest Indian in the World Turn in 2 pages of writing
10/06, Week 7 Urban, Rural, Rez	Workshop Featured Writers:	Toughest Indian in the World Turn in Manuscript (Draft #1)
<b>10/13, Week 8</b>	<b>Fall Break: No Class</b>	<b>Fall Break: No Class</b> <b>They Brought Their Dogs with Them</b>

10/20, Week 9 Changes and Outside Influences	Film: Chavez Ravine Workshop Featured Writers:	They Brought Their Dogs with Them Turn in 4 pages of writing
10/27, Week 10 Changes and Outside Influences	Film: The Garden Workshop Featured Writers:	They Brought Their Dogs with Them Turn in 2 pages of writing
11/03, Week 11 Personal and Political	Workshop Featured Writers:	They Brought Their Dogs with Them Watsonville: Some Place Not Here Turn in 2 pages of writing
11/10, Week 12 Personal and Political	Film: Calle Chula Workshop Featured Writers:	Watsonville: Some Place Not Here Turn in Manuscript (Draft #2)
11/17, Week 13 War at Home	Film: La Mission Workshop Featured Writers:	Watsonville: Some Place Not Here In Mad Love and War Turn in 2 pages of writing
<b>11/24, Week 14</b>	<b>No Class: Thanksgiving Holiday</b>	<b>No Class: Thanksgiving Holiday</b>
12/01, Week 15 War at Home	Workshop Featured Writers:	In Mad Love and War Lisa Hall Mary Oishi Turn in 4 pages of writing
12/08, Week 16 War at Home	Film: Señorita Extraviada Workshop Featured Writers:	In Mad Love and War Las Hijas de Juan (excerpt) In the Time of the Butterflies (excerpt) Mother Tongue (excerpt) Turn in 2 pages of writing Home (essay)
12/15 Final Exam	Site to be determined	Student-organized Public Reading Participants will each read for 5 to 7 minutes Turn in Manuscript (Final - 10 pages)

Please note that this syllabus and calendar may change.