

# Department of Creative Writing—FALL 2021

The University of Texas at El Paso  
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## NOTICE

Due to the system outage, Goldmine has not yet the updated information for some courses. Please refer to the information in this catalog.

Debido a la interrupción del sistema, Goldmine todavía no tiene la información correcta para algunos cursos. Por favor, usar la información de este catálogo.

## UNDERGRADUATE COURSES FALL 2021

### CRW 3362 001 INTRO TO CREATIVE WRITING

CRN 11643—CCSB 1.0204 9:00 AM—10:20 AM—MW—IRMA NIKICICZ

#### DESCRIPTION

Introduction to Creative Writing (3-0) Study and practice of essential techniques of creative writing in at least two genres. This course satisfies your liberal arts block elective or functions as a gateway course along with CRW 3363 for majors and minors.

In this course, students will be introduced to the study and practice of creative writing in two genres—poetry and fiction. This means we will have fun exploring our creativity and voices, but we will also work hard. Through selected readings and discussions, students will become familiar with the fundamental forms and techniques of poetry and fiction. Students will then practice and develop their craft by engaging in exercises and participating in writing workshops.

### CRW 3362 002 INTRO TO CREATIVE WRITING

CRN 11644—CRBL C304 9:00 AM—10:20 AM—TR—TBA

### CRW 3362 004 INTRO TO CREATIVE WRITING

CRN 11645—CRBL C201 1:30 PM—2:50 PM—MW—BEN BOUVET-BOISCLAIR

#### DESCRIPTION

This course is designed to provide students with the opportunity to write creatively. The semester, underpinned by a close study of the fundamental techniques of poetry and short stories, will lead to the creation of work in both genres. In addition to readings, discussions, and writing exercises in and outside of class, students will critique each other's pieces in a constructive workshop atmosphere. Under such a framework, creative writing majors and non-majors alike will strengthen their editorial skills and nuance their appreciation of fiction and poetry—thereby making this course one of not only literary theory and practice, but also pleasure.

### CRW 3362 005 INTRO TO CREATIVE WRITING

CRN 12519—CRBL C304 10:30 AM—11:50 AM—MW—ALESSANDRA NARVAEZ-VARELA

#### DESCRIPTION

In order to respond to the call to write creatively, writers must learn the basic elements that inform his/her/their chosen medium—poetry or fiction—and read the work of authors that have mastered their craft. This course spearheads the knowledge that will be gradually acquired by creative writing majors, assist non-majors in their development of creative writing techniques, and provide every student, regardless of academic path, with a more comprehensive appreciation of creative work as readers of poetry and fiction throughout their lifetime.

### CRW 3362 007 INTRO TO CREATIVE WRITING

CRN 14961—CRBL C304 10:30 AM—11:50 AM—TR—SERGIO GODOY

#### DESCRIPTION

No matter how many ads you have seen about Grammarly, the only way you will know if what you wrote was good is by developing your own criteria. From Instagram captions to cover letters, from a text to a dissertation or a novel, learning how to express yourself fully through your writing will always be a bonus in your life and future careers. In order to learn and hone this craft, you need to learn how to read critically with a writer's mind. This course will challenge you to read and write with a critical eye, to engage in the world not merely to consume knowledge but to put it to action.

You will be introduced to the study and practice of creative writing in two genres—poetry and fiction. Through selected readings and discussions, you will become familiar with the fundamental forms and techniques of these two genres. You will then practice and develop your craft by engaging in exercises and participating in writing workshops.

### CRW 3362 008 INTRO TO CREATIVE WRITING

CRN 14962—CRBL C304 12:00 PM—1:20 PM—MW—TBA

### CRW 3362 009 INTRO TO CREATIVE WRITING

CRN 14963—CRBL C304 12:00 PM—1:20 PM—TR—TBA

### CRW 3362 010 INTRO TO CREATIVE WRITING

CRN 17889—CRBL C304 01:30 PM—2:50 PM—MW—TBA

### CRW 3363 FOUNDATIONAL TECHNIQUES

CRN 16175—LART 210 10:30 AM—11:50 AM—TR—TBA

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**CRW 3371 READING AND WRITING FICTION**

CRN 15726—EDUC 110 12:00 AM–1:20 PM—TR—INÉS GALLO DE URIOSTE

**DESCRIPTION**

This course will examine the fundamentals of the narrative craft, with a focus on contemporary literature. Through selected readings and discussions, students will deepen their knowledge and understanding of the essential forms and techniques of creative writing in the 21st century. Prompted with short activities and weekly readings to help boost their creativity, students enrolled in this course will write one short piece a week towards a production of a final portfolio.

**READINGS**

- All reading materials will be provided through Blackboard.

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**CRW 3372 READING AND WRITING POETRY**

CRN 17897—EDUC 110 3:00 PM–4:20 PM—TR—ALDO AMPARÁN

**DESCRIPTION**

At the center of a poem, there's a yearning, a journey, a wound, & a poet manipulates language to arrive there. In this course, you'll learn to unbury the wounds & the yearnings, both spiritual & bodily, in contemporary poems by analyzing their forms and techniques. You'll then dissect your own truths & joys & wounds & learn to manipulate language to express them.

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**CRW 3373 WRITING IN SOCIETY.****FINDING THE MACHO AND OTHER FICTIONS:****REPRESENTATIONS OF CONTEMPORARY MASCULINITIES**

CRN 14648—BUSN 330 10:30 AM–11:50 AM—MW—NELSON CÁRDENAS

**DESCRIPTION**

In this course, we will investigate the representation of masculine subjects in literature and cinema from Latin American and the USA from the last 30 years. We will carefully examine books by Reinaldo Arenas, Roberto Bolaño, Junot Díaz, Raymond Carver, Jonathan Safran Foer, and Cormack McCarthy; and feature films by Alfonso Cuarón, Alejandro González Iñárritu, and Carlos Reygadas. We will prioritize the analysis from the perspective of the representation of the so-called “crisis of masculinity” associated with the loss of centrality of a hegemonic masculinity based on heteronormativity, otherness repression, and feminine subjugation. Many of the works will allow us to discuss the use of strategies and techniques that depict the minutiae of History and its impact on individual experiences. We will also consider how different strategies function as mechanisms of representation of contemporary masculine subjects.

The nature of the course demands that students should have a working understanding of fiction forms and film. Registered students also should be able to write critically and creatively at the graduate level, and should be able to read fiction and theory analytically. This class is reading intensive, and will require students to read every week up to 250 pages of fiction and up to 50 of theory. It will also involve active participation in weekly online discussions.

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**CRW 3374 NARRATIVE TECHNIQUES:****REALITY AND OTHER FICTIONS**

CRN 16948—BUSN 330 12:00 PM–1:20 PM—MW—JEFFREY SIRKIN

**DESCRIPTION**

What is reality, what is fantasy, and can we distinguish between them? In this class we will explore what is often referred to as “speculative fiction”—a sub-genre of science fiction exploring the blurry lines between reality and unreality, history and fiction, the present and the past, memory and the future, and the ways in which technology might alter our perception of the world. We will read novels by authors such as Philip K. Dick, Ursula K. LeGuin, Neal Stephenson, Samuel R. Delaney, and Margaret Atwood. Assignments will include weekly writing responses, a midterm essay exam, and a final project.

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**CRW 3375 002 POETICS: KEEPING OUR BELONGING**

CRN 19488—UGLC 338 12:00 PM–1:20 PM—MW—SASHA PIMENTEL

**DESCRIPTION**

The United States as a collective identity was “born in genocide” (Martin Luther King, Jr.), its structural powers asymmetric and forged through slavery, imperialism, state-sponsored massacre, and racial subjugation. How do contemporary Black poets, Indigenous poets, and poets of color sing from such history into our present, a time of heightened white supremacist propaganda and racialized violence? How to speak, as poets, of our own known histories if they have been turned from popular cultural narratives into erased ahistories? How to write through how our bodies become entangled with the impositions that racialization makes on sex and gender, and how our geographies are nationalized and boundaried? How do poets, who write in song, and with the democratic impulses of poetry, write against racism, linguistic supremacy and provisional belonging? How to claim, and reclaim, through the plasticity of poetic form, a language of rights, a language of self-seen history, and a language of belonging?

In this course, we'll survey the recent poetic works of writers such as Raquel Salas Rivera, Natalie Diaz, Carl Phillips, Sonia Sanchez, Deborah A. Miranda, Claudia Rankine, Danez Smith, Jake Skeets, Aracelis Girmay, Monica Youn, Layli Long Soldier, Rick Barot, Patricia Smith, Franny Choi, Michael Torres, and more poets. We'll listen to their calls of sight and song, how these poets respond to racism in the United States, and how in poetry we can flex the form to stretch perception and understanding.

Because this is a Poetics course, a study of the theories, techniques and methods of making poetry, we'll study the poetic techniques and methods of the poets above, in addition to nonfiction readings of theory, criticism and historical context. Throughout the course, we'll also practice those techniques these poets employ ourselves, into our own poems, through exercises of poetic études, and workshops. Finally, students in this course will also be asked to attend virtual/physical poetry readings, and to create a group-based community intervention that uses poetry as an act of service for our community.

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## CRW 4302 SCREENWRITING

CRN 15725—BUSN 330 12:00 PM–1:20 PM—TR—LEX WILLIFORD

### DESCRIPTION

Intensive study and practice in various forms and approaches of screenwriting, including workshop discussion of individual student screenwriting. This course will be an intensive study of screenplay format for the feature film, screenplay structure and screenwriting, including a workshop of student pitches and Ackerman Scenograms, treatments, screenplays and synopses. Students will write half a feature-length script or a short script (45-60 minutes/pages).

### READINGS

*Screenplay: Writing the Picture*, Robin U. Russin, William Missouri Downs Silman-James Press; 2nd Ed. (July 1, 2012) ISBN-10: 1935247069; ISBN-13: 978-1935247067. Please buy only the 2nd Ed.

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## CRW 4303 NON-FICTION

CRN 17898—BUSN 330 1:30 PM–2:50 PM—TR—SYLVIA AGUILAR

### DESCRIPTION

In the last couple of years there has been a raise of nonfiction books in the form of memoirs, biographies, autobiographies, and autofiction essays and novels. Is this the result of a world crisis or near-literal narcissism? There is a bit of both, but really we are all trying to figure out who we are, and gain a deeper understanding of things going on in the world. This pandemic has forced us to be within ourselves, so perhaps this is the best moment to take a step back or rather a step within ourselves and explore the intersections of our identities.

In this course, we will discuss representative nonfiction texts that address themes such as the politics of family, affection, and body. Our main learning objective is to analyze the core of this genre while working on a personal project that enhances the idea of situation and story as defined by Vivian Gornick.

### COURSE OBJECTIVES

- To master literary analysis using critical thinking and a socio-historical and cultural contextualization to understand autofiction as a genre.
- To effectively apply knowledge and research methodologies required for academic and creative writing.
- To embody and curate a personal literary project.

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# GRADUATE COURSES

## FALL 2021

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- RESIDENTIAL MFA: Please note that all residential classes in the Fall are scheduled to be presential.
- ONLINE MFA: online MFA classes are *asynchronous* and open only to online MFA students.

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## CRW 5321 001 NARRATIVE THEORY AND POETICS

CRN 11764—EDUC 110 3:00 PM–5:50 PM—W—JOSÉ DE PIÉROLA

### DESCRIPTION

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

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

### READINGS

#### Nonfiction

- Excerpts of readings available through Blackboard.
- Aristotle: *Poetics* (ebook)
- Horace: *Ars Poetica* (ebook)
- Henry James: *The Art of Fiction* (ebook)
- Mary Oliver: *A Poetry Handbook* (Mariner Books ISBN 978-0156724005)
- Deborah Brown, Annie Finch & Maxine Kumin (Editors): *Lofty Dogmas: Poets on Poetics* (University of Arkansas Press ISBN 978-1557287922)

#### Fiction & Poetry

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

### ASSIGNMENTS

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

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**CRW 5321 002 NARRATIVE THEORY AND POETICS**

CRN 16176—ONLINE—TIM Z. HERNANDEZ

**DESCRIPTION**

This course will explore a variety of narrative techniques and theoretical topics which are at play in the works we read, and in our own creative process. Topics such as German philosopher, Herta Muller's concepts of Auto-fiction, and a variety of others will be explored. Students will engage in intensive readings in literary criticism and other provocative texts, as they deconstruct the aesthetics, form, and the act of writing, in both poetry and prose. This course will provide a broad overview of critical reflection by philosophers, theorists, and authors.

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**CRW 5364 FORMS & TECHNIQUES OF FICTION:  
CONTEMPORARY SHORT FICTION FROM NORTH AMERICA**

CRN 13488—HSSN 216 06:00 PM-08:50 PM—T—LEX WILLIFORD

**DESCRIPTION**

An introduction to the contemporary short story in North America from the 1970s to the present. Reading some contemporary essays about technique and professional examples of the form itself, students will write five pieces of very short fiction as exercises and three short critical analysis essays about technique responding to the stories we read in class. Using the free Adobe Acrobat Reader, we'll also comment on everyone's workshop stories to revise for a final portfolio of 25-40 pages at the end of this sixteen-week session. The readings in this class will all be in the original English.

**READINGS**

*The Scribner Anthology of Contemporary Short Fiction: 50 North American Stories Since 1970*, Michael Martone, Lex Williford, Editors, Touchstone Books, Second Edition (December 4, 2007) ISBN-10: 1416532277; ISBN-13: 978-1416532279.

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**CRW 5365 FORMS & TECHNIQUES OF POETRY**

CRN 17899—ONLINE—ANDREA COTE

**DESCRIPTION**

The classical dichotomy between form and content traces the history of modern and contemporary poetry. Every certain time, writers return to the question of how to rethink the relationship between res and verba to invigorate the art of writing poetry. This course analyses the recent history of this debate. Through the reading of selected literary and theoretical texts, we will explore the art of poetics through Closed and Open poetic forms. We will study the relationship between structures and aesthetic ideas from traditional predetermined forms such as Sonnet and Sestina to open patterns such as prose poem and Procedural Poetry. The creative writing component of this class consists in the elaboration of a writing portfolio from writing exercises: from imitation of classical forms, toward the composition of experimental text using formulaic patterns and the composition of prose, narrative and confessional poems. Course readings will include selections from authors such as Quevedo, Sor Juana Inés, Baudelaire, Whitman, Mallarmé, Huidobro, Plath, Ginsberg, Varela and more. Course work includes weekly reading assignments, reading responses and discussion boards.

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**CRW 5367 ADVANCED POETRY WRITING: POETRY LAB**

CRN 16305—HSSN 215 03:00 PM-05:50 PM—T—ROSA ALCALÁ

**DESCRIPTION**

What do writers need more than anything else? Time. Time to write, to think, to experiment, to read. I know I do. But sometimes we also need encouragement, community, prompts, and feedback. We need a space to jumpstart a project or revive one that's languishing. We need exposure to poetry and art that will shake us up, and we want to talk to others about what's been rocking our worlds, creatively speaking. As such, I devised this class with the needs of writers, specifically poets, in mind. To address these needs, we will use a generous portion of class time to create, offering each other prompts and other ways to generate work. Another portion will be dedicated to sharing our own poems, as well as discussing the work of others. In these ways, this class is simply a space we will fill with our ideas, writing, and obsessions. We will learn from each other and create content collaboratively. It is a Poetry Lab in which to experiment, discover, and create, in a setting where writing is communal and learning collaborative.

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**CRW 5367 ADVANCED POETRY WRITING:  
A TOOLBOX OF TECHNIQUES TO WRITE IN OPEN FORM**

CRN 16309—ONLINE—PAULA CUCURRELA

**DESCRIPTION**

In this graduate class, we will address the works of several American poets which common trait is not only sharing a time period (second half of the XX century), but a general approach to the development of an aesthetic. With this approach, we will analyze the basic principles of composition at the core of their poetic production and apply it to our work. We will focus on open poetics forms paying attention to the main techniques explored and developed by these contemporary American poets, such as montage, stream of consciousness, different ways to create images, etc. This class's creative writing component consists of elaborating a creative writing portfolio composed of the revised specific writing exercises that student will be assigned throughout the semester: from the imitation of specific poetic techniques, to the composition of experimental texts, and the composition of prose, narrative and confessional poems. Course readings will include selections from authors such as Ezra Pound, Marianne Moore, Gertrude Stein, Alan Ginsberg, and others.

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**CRW 5368 001 VAR TOPICS IN CREATIVE WRITING:  
KEEPING OUR BELONGING: CONTEMPORARY U.S. POETS ON  
POETRY AND RACE**

CRN 13474—TBA 3:00 PM-5:50 PM—M—SASHA PIMENTEL

LITERATURE COURSE

**DESCRIPTION**

The United States as a collective identity was "born in genocide" (Martin Luther King, Jr.), its structural powers asymmetric and forged through slavery, imperialism, state-sponsored massacre, and racial subjugation. How do contemporary Black poets, Indigenous poets, and poets of color sing from such history into our present, a time of heightened white supremacist propaganda and racialized violence? How to speak, as poets, of our own known histories if they have been turned from popular cultural narratives into erased ahis-

tories? How to write through how our bodies become entangled with the impositions that racialization makes on sex and gender, and how our geographies are nationalized and boundaried? How do poets, who write in song, and with the democratic impulses of poetry, write against racism, linguistic supremacy and provisional belonging? How to claim, and reclaim, through the plasticity of poetic form, a language of rights, a language of self-seen history, and a language of belonging?

In this course, we'll survey the recent poetic works of writers such as Raquel Salas Rivera, Natalie Diaz, Carl Phillips, Sonia Sanchez, Deborah A. Miranda, Claudia Rankine, Danez Smith, Jake Skeets, Aracelis Girmay, Monica Youn, Layli Long Soldier, Rick Barot, Patricia Smith, Franny Choi, Michael Torres, and more poets. We'll listen to their calls of sight and song, how these poets respond to racism in the United States, and how in poetry we can flex the form to stretch perception and understanding.

This is a literature course for MFA writers that will culminate in a research paper you'll present as part of a class-created college-wide conference that I'll ask you to organize in collaboration with other graduate students in African American Studies, Chicano Studies, Women's and Gender Studies, and other departments such as English, Art, History and Theatre and Dance. But throughout the course, we'll also engage in some creative writing exercises and workshops based on the craft, and the techniques of, the poets we study.

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**CRW 5368 002 VAR TOPICS IN CREATIVE WRITING:  
THE POSSIBILITIES OF NONFICTION**

CRN 19574—ONLINE—TIM Z. HERNANDEZ

**DESCRIPTION**

Using a broad range of various works of non-fiction that have pushed the envelope, either via content, form, style or narrative, we will look at selected texts to examine what makes them work, in attempt to understand and write our own original narratives that challenge the genre. In consideration of pre-existing definitions of "non-fiction," we will re-consider the definition by looking at historical works, testimonials, hybrid narratives, photography, biography, memoir, even fictional books that challenge the genre in its traditional form. Throughout the course we will grapple with issues such as ethics, artistic loyalties, truth vs. Truth, the in/accuracy of memory, narrative circles/ shapes, the effectiveness of pastiche, fragmentation, and the use of graphics and images, among other subjects. Some books may include *When the World Breaks Open* by Seema Reza, *Just Us* by Claudia Rankine, *The Chasers* by Renato Rosaldo, *The Collected Works of Billy the Kid* by Michael Ondaatje, and several others. This is a generative writing workshop with an emphasis on literature. While the topic of focus is non-fiction, it is open to students who write in other genres, however, there must be a working interest in reading and generating non-fiction. The course may require some "field work," in the form of interviews with space and subjects.

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**CRW 5368 VAR TOPICS IN CREATIVE WRITING:  
THE POET AND THE CITY**

CRN 17900—ONLINE—ANDREA COTE

**DESCRIPTION**

When Plato expelled poets from the ideal republic, he opened up the question for an always changing and stimulating relationship between the poet and the city. This graduate seminar will explore some determining points of that connection in modern and contemporary poetry. Beginning with the dawn of urban poetry with the writing of Charles Baudelaire, we will study different expressions of the relationship between the poet and the polis. Some of the topics we will cover are: urban landscapes, poetics of exile, the city and the outsider, post-war suburban American poetry and contemporary troubadours. Some of the readings will include: Baudelaire, Whitman, Borges, Lorca, Calvino, Frank O'hara, contemporary poets such as Natasha Trethewey, Barbara Jane-Fernandez, Natalie Sceners Zapico and more. Some theoretical readings will include Walter Benjamin and W.H Auden.

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**CRW 5372 ADVANCED SCREENWRITING**

CRN 14648—ONLINE—NELSON CARDENAS

**DESCRIPTION**

In this course, we will examine and practice screenwriting. We will study screenplay format and conventions. We will also discuss the critical elements of filmic storytelling such as structure, plot, scene development, character development, theme, genre, and dialogue. As the course progresses, we will learn how to use them to convey your intention and to provoke audience's emotions. We will pay particular attention to creating compelling scenes, fleshing out primary and secondary characters, conflict presentation and resolution and your story visual implications. In addition to the script, students will workshop student's outlines, treatment, loglines, pitching, and synopsis. The final work will be a script for a short to medium length film (up to 60 pages), but students are welcome to present a feature-length film script (90–120 pages). Students are welcome to submit their work in English or Spanish.

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**CRW 5382 STUDIES IN FORM:**

**QUEER WRITINGS AND THE OTHER**

CRN 14965—HSSN 216 6:00 PM-8:50 PM—R—KADIRI J. VAQUER

**DESCRIPTION**

This course is an opportunity to further explore otherness and queer literature from the mid-20th to the 21st century. Besides reading literary works, we will delve into theoretical texts addressing sexuality, gender, race, performance studies, cross-dressing, and queer theory (Kosofsky, Halberstam, Muñoz, Taylor, Lorde, Anzaldúa, Moraga, Butler, La Fountain, and more). A special emphasis will be placed on performativity and cross-dressing. Some of the questions we will discuss are 1) the ways in which heterosexual desire and the gender binary are decentered 2) how homosocial bonding is articulated, 2) the body as a site and event, 3) gender identity as negotiation and compliance, 4) the concepts of queer storytelling and queer time, 5) other recurring themes, points of views and literary strategies. One of the goals of this course is to provide more visibility but also to engage in critical conversations about the ways these works reimagine, reshape or challenge previous literary traditions, dominant dis-

courses and national projects. The course will include works that focus on the closet, on the act of “coming out”, and works that subvert this model of narrating or have transcended it. To better address each text, we will discuss historical contexts in hopes of developing a comprehensive timeline that might better exemplify the evolution of this body of works. Since there is a tendency to read these works through a highly biographical lens, we will prioritize the formal, discursive and literary contributions of each text without dismissing the biographical and contextual circumstances that might have shaped the work. Students will read novels, short stories, poetry, and watch films, and will be responsible for weekly reaction papers, two presentations, and a final paper.

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**CRW 5386 MINDING FICTION**

CRN 19422—EDUC 309 6:00 PM-8:50 PM—W—JOSÉ DE PIÉROLA  
LITERATURE COURSE

**DESCRIPTION**

The main goal of this class is to change your mind—in both senses of the word—about consciousness in fiction.

The representation of the inner lives of characters has been part of fiction since the first oral storytellers. However, it was only in the nineteenth century that fiction writers developed techniques more adept at representing our evolving understanding of the mind. Early in the twentieth century, Modernism brought the techniques as well as the philosophical underpinnings to the center of fiction writing, a place that has not been disputed ever since.

This course will explore the representations of consciousness in 20th century fiction by reading significant works that attempt to represent the human mind at work. The discussion of works of fiction will be informed by reading theoretical approaches to consciousness from the 19th century onward. This dual approach intends to show that representations of consciousness are informed by contemporary ideas, but also that fiction could be a legitimate way of exploring

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this elusive aspect of human nature. One of the goals of this course is to help students understand what we know about consciousness and how they can bring that understanding into their own fiction.

This class will include a solid theoretical background, but it will also provide students with a set of practical narrative devices they can use in their own work. In addition to an analytical final paper, the class will require students to put in practice what they have learned by writing a fiction piece which will be discussed towards the end of the semester in a two-week workshop.

**READINGS**

**Theory**

- Excerpts available through Blackboard
- Susan Blackmore: *Consciousness: A Very Short Introduction* (Oxford U.P. ISBN 978-0192805850)
- Antonio Damasio: *Self Comes to Mind* (Vintage Books. ISBN 978-0-307-47495-7)

**Fiction**

- Virginia Woolf: *Mrs. Dalloway* (Harcourt Books ISBN 978-0156030359)
- Manuel Scorza: *Drums for Rancas* (Harper & Row, ISBN 0060138149)
- Patricia Highsmith: *The Price of Salt* (W.W. Norton & Company ISBN 978-0-393-35268-9)
- Jon Updike: *Terrorist* (Random House ISBN 978-0345493910)
- Joyce Carol Oates: *A Book of American Martyrs* (Harper Perennial ISBN 978-0-06-264304-9)

**ASSIGNMENTS**

- Weekly Creative and Analytical Responses
- Fiction piece 8–10 pages (≈3,000 words)
- Final paper of about 12 pages (≈3,500 words)