UNDERGRADUATE COURSES
SPLING 2016

CRW 3362 INTRO TO CREATIVE WRITING (001)
CRN 26023—HUDS 313 9:30AM–10:20AM—MWF—GIANNINA DEZA

CRW 3362 INTRO TO CREATIVE WRITING (004)
CRN 24065—HUDS 313 10:30AM–11:20AM—MWF—GIANNINA DEZA

CRW 3362 INTRO TO CREATIVE WRITING (006)
CRN 24066—HUDS 114 10:30AM–11:50AM—AARON ROMANO-MEADE

CRW 3362 INTRO TO CREATIVE WRITING (008)
CRN 24067—HUDS 213 12:00PM–1:20PM—TR—MARIA ALANIZ

CRW 3362 INTRO TO CREATIVE WRITING (009)
CRN 24068—HUDS 313 1:30PM–2:50PM—MW—ALESSANDRA NARVAEZ-VARELA

CRW 3362 INTRO TO CREATIVE WRITING (011)
CRN 24069—NURS 216 10:30AM–11:50AM—TR—KATHERINE SELTZER

CRW 3363 FOUNDATIONAL TECHNIQUES (002)
CRN 24074—BUS 330 1:00PM–5:50PM—W—JOSÉ DE PIÉROLA

DESCRIPTIO
This course is designed to examine some foundational forms, techniques and ideas that inform the practice of poetry and fiction writing. It will include works from historically significant writers such as Shakespeare and Anton Chekhov, to twentieth century writers such as Robert Frost, William Carlos Williams, Jorge Luis Borges, and many more. The course will be organized in two main blocks. The first one—which will span from Week 1 to Week 7—will cover poetic forms and will review significant examples. The second block—from Week 8 to Week 15—will discuss the basic forms of fiction, using complete works as examples.

Students will be required to read assigned works before class, to actively participate in every discussion and to complete all written assignments on time. The evaluation for the class will consist of a midterm and a final quiz, attendance and participation, a short paper of about 5 pages (~1,500 words) and a final paper of about 10 pages (~3,000 words).

This course’s main goal is to help students become better writers by giving them the tools to become better readers. After completing this course, a student should be able to analyze poetry and fiction with confidence.

READINGS
- Course reader: This reader will include a few theoretical readings for the second block of this course.
- Other texts posted in PDF format through Blackboard as needed.
ASSIGNMENTS
Writing assignments will include weekly critical responses, a midterm essay, and a final essay.

CRW 3375 POETICS (002)
CRN 27544—HUDS 213 10:30AM–11:50AM—MW—ANDREA COTE-BOTERO

DESCRIPTION
This course explores the notion of Poetics as a set of forms, techniques and concepts that inform the practice of writing poetry in a particular historical time. Through the reading of selected literary and theoretical texts we will explore the elements that compose some of the most relevant poetic schools from late xix Century to early xxi century. We will study the development of structure and aesthetic ideas from traditional predetermined forms such as Sonnet and Sestina to open forms such as prose poem or performance poetry. Students will be required to attend on campus meetings to discuss on main topics in forms and techniques on poetic writing and they will also receive periodical reading assignments on selected poetry works to comment on Blackboard. The creative writing component on this class consist in the elaboration of a creative writing portfolio based on specific writing exercises that you’ll be assigned through the semester: from imitation of classical form, toward the composition of experimental text using formulaic patterns and the composition of prose, narrative and confessional poems.

CRW 4301 PLAYWRITING (001)
CRN 28412—HUDS 313 12:00PM–1:20PM—TR—TBA

CRW 4304 LITERARY TRANSLATION (001)
CRN 27516—HUDS 213 1:30PM–2:50PM—TR—ROSA ALCALA

DESCRIPTION
In this course, we will discuss the theory, practice, and play of literary translation. In order to do so, we will read a range of modern and contemporary poetry translated to and from Spanish and English, including work by Gabriela Mistral, Langston Hughes, Nicolás Guillén, and Julia de Burgos. We will also read and discuss a number of critical essays and foundational theories of translation, from Walter Benjamin’s “The Task of the Translator” to Gayatri Spivak’s “The Politics of Poetry.” We will begin the semester by engaging in language games and translational writing exercises, and then move on to identifying and discussing the myriad issues that arise in a translation practice. This is a hybrid course that combines extensive reading and discussion of translated poetry and theory, with a workshop component to discuss and critique student translations.

ASSIGNMENTS
In addition to exercises and quizzes, there will be a midterm and a final project. The final project will consist of translated poems with a critical preface.

CRW 4305 SENIOR SEMINAR (001): STUDIES OF TENSION AND MOMENTUM, CLASS AND FORM, IN THE WORKS OF TRUMAN CAPOTE AND PHILIP LEVINE
CRN 27518—WORR 205 6:00PM–8:50PM—T—SASHA PIMENTEL

DESCRIPTION
This course has two major components. The first two thirds of the semester will serve as your final literature seminar in poetry, nonfiction and fiction, through a study of the major works of contemporary American writers Philip Levine and Truman Capote. Both writers, major U.S. writers of the 20th-21st centuries, write distinctly about modern characters who become disenfranchised through the pressures of ethnicity, gender and socioeconomics. We will read these characters from both a literary and historical perspective, asking ourselves how we can construct sincere, sympathetic and contemporary characters whose conflicts stem from both internal and social struggle. Moreover, these two major writers are connected in this course for how, through their development of incredible linguistic and imagistic momentum and lyricism, they have defined and redefined the forms of the novella, the nonfiction book, the lyrical poem, and the narrative poem. They are ultimate craftsmen, and we will study, through discussion, critical analysis and creative workshops, how both Capote and Levine construct muscled narratives with haunting imagery. We will analyze the universality of Capote’s and Levine’s techniques, and how we can use them as writers to create literary and emotional tension across genre.

In the latter third of the semester, we’ll discuss how to move forward with your undergraduate creative writing degree, including how to submit your work towards publication, how to develop a post-workshop work ethic, and how to find and apply to graduate programs in creative writing—culminating in your putting together a sample application as your final project. Because this is a capstone course, this is a reading, research, and writing-intensive class.

READINGS
Truman Capote:
• Other Voices, Other Rooms
• Breakfast at Tiffany’s
• In Cold Blood
• Other selected essays, short stories and interviews
• Selected readings on the author

Philip Levine:
• What Work Is
• The Simple Truth
• The Mercy
• News of the World
• Other selected poems, essays and interviews
• Selected readings on the author

ASSIGNMENTS
• A presentation and leadership of class discussion on one of the readings
• A final paper analyzing and connecting the authors (18–20 pgs.)
• A sample application to an MFA program in creative writing (writing sample, cover narrative, 3 recommendation letters, etc.)
• A portfolio / self-examination of postgraduate fellowships / programs which might fit your work, your goals, your needs as a writer
• An in-class review of one literary journal
• 3 sample submissions (& critical reasoning) to literary journals
GRADUATE COURSES  
SPRING 2016

CRW 5321 NARRATIVE THEORY AND POETICS (002)  
CRN 27537—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 Mikhail Bhaktin's Carnival & Carnivalesque, to 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.

READINGS  
Texts will include:  
- *Letters to a Young Novelist*, Mario Vargas Llosa (Picador, 1997)  
- Excerpt from *Camera Lucida*, Roland Barthes (FSG, 1980)  

CRW 5364 FORMS AND TECHNIQUES OF FICTION (002)  
CRN 28580—NURS 216 3:00PM–5:50PM—M—LUIS ARTURO RAMOS  

DESCRIPTION  
Throughout the analysis of texts of fiction written by renowned authors, the student will see the application and function of some of the main resources and techniques used to build up an effective piece of writing.  
The objectives of the seminar are as follows:  
- Detect the main narrative resources used in fiction  
- Analyze its use and function  
- Develop a common terminology to be used during the workshop  
- Apply the former mentioned forms and techniques to their own work

READINGS  
Reading texts: Short stories in English and Spanish.

CRW 5365 FORMS & TECHNIQUES OF POETRY (002): CONTEMPORARY AMERICAN POETRY: OUR LAST SCORE  
CRN 27536—ONLINE—SASHA PIMENTEL  

DESCRIPTION  
It is often said that poetry is always in conversation, that texts are shaped by a complexity of political and artistic beliefs present at the artist's time. Thus, as poets working in 2015, we will examine the last score of contemporary American poetry. We will carefully read eight books published between 2015 and 1995, all critically acclaimed and authored by living poets. By the end of the course, students should be able to understand a good deal of the ongoing forms and aesthetic issues in contemporary American poetry, as well as discuss the relationship between poetry and cultural traumas and discoveries. And because the poets we will read all speak to experiences and concerns that are also our own (or revolve our own), for each collection we read students will write a poem in conversation with that work, thematically, technically, and stylistically. We will work to develop our poetic skills in line, whitespace, rhythm and tension through the context of these readings.

READINGS  
- *Stag's Leap*, Sharon Olds (2013)  
- *Shoulda Been Jimi Savannah*, Patricia Smith (2012)  
- *Ignatz*, Monica Youn (2010)  
- *Native Guard*, Natasha Tretheway (2007)  
- *187 Reasons Mexicanos Can't Cross the Border*, Juan Felipe Herrera (2007)  
- A choice from a list of approved literary journals  
- Other poems to be presented to the class through Blackboard

ASSIGNMENTS  
- 8 poems to be written in study of the authors and texts above, culminating in a final portfolio of revised poems  
- 2–3 formal workshop sessions  
- Weekly reading responses and literary analyses

CRW 5367 ADVANCED POETRY WRITING (001)  
CRN 24887—HUDS 213 3:00PM–4:20PM—MW—ANDREA COTE-BOTERO  

DESCRIPTION  
As writers we have always been told that our main goal should be to find our poetic voice; but what does it really mean? Which are the elements that define such thing as a voice and how can we work through them? This graduate workshop will address this question as a general framework for the recognition and challenge of our individual voices. We will read examples from contemporary poetry and theoretical essays that will help us to identify and discuss the expressive resources that can give a poem its aesthetic singularity.

READINGS  
Course readings will include selections on authors such as: T.S Eliot, Ezra Pound, Silvia Plath, Federico Garcia Lorca, Cesar Vallejo, Blanca Varela, Vicente Huidobro and more. Students will be required to write and submit one new poem every other week and write weekly critiques of their colleagues' work.
CRW 5368 VAR TOPICS IN CREATIVE WRITING (003)
CRN 27525—ONLINE—DANIEL CHACON

DESCRIPTION
In this class we will explore the art and craft of comedy, focusing on three genres, standup, teleplays, and humorous essays.

We will see how like poetry and lyrical fiction, writing comedy often starts with a rhythm, and to develop a premise in comedy is like developing a poem or a story.

We will read books about craft, interviews with comedians as collections of humorous essays.

Assignments will be a combination of essays on craft, wherein you will compare the genres of comedy to either poetry or fiction, the genre in which you’re more interested, as well creative exercises such as monologues, screenplays for digital shorts, and humorous essays.

The final project will either be a full sitcom pilot, the script for a one-person show, or a collection of humorous essays.

READINGS
The reading list is not yet final, but here are some of the texts we’re sure to use.

- *Ha! The Science of When We Laugh and Why* by Scott Weems
- *Me Talk Pretty One Day* by David Sedaris
- *Is Everyone Hanging Out Without Me?* by Mindy Kaling
- *And Here’s the Kicker: Conversations with 21 Top Humor Writers on their Craft* by Mike Sacs
- *Born to Standup: A Comic's Life* by Steve Martin
- *The Comedy Bible: From Standup to Sitcom—the Comedy Writer’s Ultimate How-to Guide* by Judy Carter
- *The Confederacy of Dunces* John Kennedy Toole

We will also watch several sitcoms, one-person shows, and standup routines.

CRW 5370 LITERARY TRANSLATION (001)
CRN 27519—HUDS 213 3:00PM–4:20PM—TR—ROSA ALCALA

DESCRIPTION
In this course, we will discuss the theory, practice, and play of literary translation. In order to do so, we will read a range of modern and contemporary poetry translated to and from Spanish and English, including work by Gabriela Mistral, Langston Hughes, Nicolás Guillén, and Julia de Burgos. We will also read and discuss a number of critical essays and foundational theories of translation, from Walter Benjamin’s “The Task of the Translator” to Gayatri Spivak’s “The Politics of Poetry.” We will begin the semester by engaging in language games and translational writing exercises, and then move on to identifying and discussing the myriad issues that arise in a translation practice. This is a hybrid course that combines extensive reading and discussion of translated poetry and theory, with a workshop component to discuss and critique student translations.

ASSIGNMENTS
In addition to exercises and reading responses, there will be a final project. The final project will consist of translated poems with a critical preface.

CRW 5388 STORYTELLING IN FILM & LITERATURE (001)
CRN 27520—NURS 215 6:00PM–8:50PM—W—JEFFREY SIRKIN
LITERATURE COURSE

DESCRIPTION
What is freedom? Where is it to be found? This class will focus primarily on films about imprisonment and the possibility of freedom in a world at war. The class will investigate the way “imprisonment” in a variety of films is used to comment upon larger social, political and aesthetic issues, and how these issues might be used to frame a narrative. Films to be assigned will include straightforward prisoner-of-war films, such as *The Grand Illusion*, *The Great Escape*, and *The Bridge Over the River Kwai*; but also films that imagine different forms of incarceration during times of war: *Casablanca*, *The Sound of Music*, and *M*A*S*H*.

READINGS
Reading assignments will include excerpts from Michel Foucault’s *Discipline and Punish*, along with other related fiction and non-fiction texts.

ASSIGNMENTS
Writing assignments will include critical responses to the films and reading material, and a final project to include both critical and creative writing.
The first narrative film, *Le Voyage dans la Lune*, directed by Georges Méliès in 1902, was a free adaptation of *From the Earth to the Moon* by Jules Verne and *The First Men in the Moon* by H. G. Wells. In the following years, the cross pollination between film and literature continued—movies were made from novels and short stories, and these borrowed narrative devices from films—making both arguably the most influential narrative media of the 20th century. Considering that most readers will be familiar with film, this course will focus on understanding the difference between these two media, as well as on the different narrative devices used in each one.

In the first part of this course, we will read a few, selected texts on film and narrative techniques in order to have a common terminology for our discussions about film. In the second part we will read novels and watch the respective films based on them. Though we will discuss the narrative techniques, we will engage with each work in its own right. We will also discuss how meaning depends on—and is mediated by—the narrative medium. Finally, we will examine other aspects of film and literature, such as the role of the reader, the “literariness” of a work of fiction, and the structures of meaning, just to name a few.

In the third part of our seminar, students will use some of the narrative techniques discussed in the seminar in their own short stories or work in progress. These works will be discussed in the workshop section of this course. Finally, students will create a narrative technique and explain how it would be rendered both in film and fiction.

### Readings

**Nonfiction**
- Readings on film theory available through Blackboard

**Fiction**
- Thomas Hardy: *Far From the Madding Crowd* (ebook)
- Patricia Highsmith: *The Talented Mr. Ripley* (W. W. Norton & Co. isbn 978-0393322148)
- Bernhard Schlink: *The Reader* (Vintage isbn 978-0375707971)
- Ian McEwan: *Atonement* (Vintage isbn 978-0385721790)
- Jhumpa Lahiri: *The Namesake* (Mariner Books isbn 978-0618485222)

### Assignments

- **Blackboard discussions:** This is the primary form of participation in this class, and it will be required every week.
- **Book/Film Review:** This is a two page (~600 words) critical assessment of the work, with emphasis on its narrative devices, but also discussing the ways in which the work creates meaning.
- **Fiction Piece:** From 5 to 15 pages long (1,500–4,500 words), this piece could be written for this seminar, or it could be part of a work in progress, but in both cases it should use some of the narrative devices we have discussed in the seminar.
- **Essay on Film & Literature:** This is a comparative analysis of a novel and a film based on such novel. This essay should discuss in detail, and providing examples, the main differences between these two versions of the same story.