

# Department of Creative Writing—SPRING 2022

The University of Texas at El Paso  
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## UNDERGRADUATE COURSES SPRING 2022

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### **CRW 3362 001 INTRO TO CRW**

CRN 23320—CRBL C304 9:00 AM–10:20 AM—MW—ALDO AMPARAN

### **CRW 3362 002 INTRO TO CRW**

CRN 24882—CRBL C304 9:00 AM–10:20 AM—TR—IRMA LETICIA NIKICICZ

#### **DESCRIPTION**

In this course, students will be introduced to the study and practice of creative writing in two genres—poetry and fiction. Through close reading and discussions of selected poems and short stories, students will become familiar with the fundamental forms and elements of poetry and fiction. Students will also practice with craft by engaging in exercises and participating in writing workshops.

### **CRW 3362 003 INTRO TO CRW**

CRN 26440—CRBL C304 10:30 AM–11:50 AM—MW—MARISOL ADAME

#### **DESCRIPTION**

Have you ever wondered what creative writing truly is? If you've ever been moved by a novel, a short story, a poem, a movie, a series, then you've interacted with creative writing. This course is designed to learn the importance of understanding the world through writing creatively. In this course you will be given the tools to learn the basic techniques and elements of poetry, fiction, and nonfiction genres. You will develop your own creative writing and literary analysis techniques throughout the semester with the help of the selected readings, discussions, exercises and workshops. Students from all writing backgrounds are invited to enroll in this introductory course.

### **CRW 3362 008 INTRO TO CRW**

CRN 22464—CRBL C304 10:30 AM–11:50 AM—TR—SERGIO GODOY

#### **DESCRIPTION**

Based on Felicia Rose Chavez' groundbreaking book *The Anti-Racist Writing Workshop*, this Introductory Creative Writing course acknowledges that all writing is political, and that our greatest tools to fight the many oppressions enacted by our society like racism, sexism, and classism, are our voices, our stories and our communities. When the systems around us want to silence the stories born out of this amazing and complex border city, when they say our stories have no value, and when they ask us to erase the things that make us unique, writing from our authentic center becomes a vital act of resistance.

In this class, students will engage in thoughtful conversations about the creative practice and the role of storytelling and poetry in our society. They will create their own understandings of the writer's tools, and will experiment with the narrative and poetic techniques

most important to them, nurturing their own authentic voices. They will read authors of color past and present, queer authors, and authors born in this border who are challenging our understanding of what stories can be told or what poetry can do. Students will also write a first draft of at least 10 pieces of Poetry and Fiction, and will be part of a creative community that will support their interests and offer substantial feedback.

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### **CRW 3362 009 INTRO TO CRW**

CRN 22465—EDUC 108 12:00 PM–1:20 PM—MW—CLAUDIA FLORES

#### **DESCRIPTION**

Believe it or not, we are surrounded by creative writing. From your favorite TV show, movies, music, commercials, and books, among other outlets, creative writing takes part in every single one of them. This course is designed to introduce you to different ways poetry and fiction approach literary techniques required to start your journey as a writer. It is through workshop sessions, readings, and assignments that you will develop your employment of these techniques, as well as your writing style. Writers from all backgrounds are welcome to enroll in this introductory course.

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### **CRW 3362 011 INTRO TO CRW**

CRN 26159—UGLC 334 12:00 PM–1:20 PM—TR—IRMA LETICIA NIKICICZ

#### **DESCRIPTION**

In this course, students will be introduced to the study and practice of creative writing in two genres—poetry and fiction. Through close reading and discussions of selected poems and short stories, students will become familiar with the fundamental forms and elements of poetry and fiction. Students will also practice with craft by engaging in exercises and participating in writing workshops.

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### **CRW 3362 012 INTRO TO CRW**

CRN 28289—CRBL C304 1:30 PM–2:50 PM—TR—ILIANA URRUTIA

#### **DESCRIPTION**

In this course, we will explore the possibilities of the forms and techniques of fiction and poetry. Through selected readings to be discussed in class we will encounter a variety of voices in literature that can reflect our own creative processes. We will also analyze the basic principles of both genres and we will approach language as a means of experimenting different perspectives through creative prompts that will help us discover (or strengthen) our voice while we develop the craft of writing. These exercises will be commented and revised in workshops and will be part of a final portfolio.

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### **CRW 3362 013 INTRO TO CRW**

CRN 28290—CRBL C304 1:30 PM–2:50 PM—MW—ALDO AMPARAN

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### CRW 3363 001 FOUNDATIONAL TECHNIQUES

CRN 25340—LART 207 10:30 AM—11:50 AM—MW—IRMA LETICIA NIKICICZ

#### DESCRIPTION

This course focuses on examining and learning the mechanics and techniques of poetry and works of fiction. In reading, discussing, and writing about selected texts, students will closely examine and become familiar with the traditional and/or contemporary forms of poetry and fiction.

Students will learn to identify the rhetorical resources available to writers of those genres.

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### CRW 3371 001 READING AND WRITING FICTION

CRN 25110—BUSN 330 12:00 PM—1:20 PM—TR—LEX WILLIFORD

#### DESCRIPTION

This course will focus on the fundamentals of Narrative Craft: The Writing Process, Showing and Telling, Characterization, Fictional Place and Time, Story Structure, Point of View and Revision. Students will write at least one short-short story a week for five sessions as a heuristic exercise and at least two short stories or novel chapters for their final portfolios, ideally between twenty and thirty pages maximum. Students may include revised short-shorts with the portfolio, too.

#### READINGS

- *Writing Fiction: A Guide to Narrative Craft*, by Janet Burroway, Elizabeth Stuckey-French, Ned Stuckey-French, University of Chicago Press; Tenth edition (April 1, 2019); ISBN-10: 022661669X; ISBN-13: 978-0226616698.

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### CRW 3372 001 READING AND WRITING POETRY

CRN 28300—BUSN 330 12:00 PM—1:20 PM—MW—ALESSANDRA NARVAEZ-VARELA

Is it romantic to imagine poetry accomplishing anything in a world of happenings?" Don Share, poet and editor of Poetry Magazine, asks in relation to W.H. Auden's oft-quoted, yet misunderstood line: "poetry makes nothing happen." The question of poetry's "use" in a society plagued by inequality, indifference and inaction has long been discussed by poets, readers and scholars alike. In this course, while discussing elements of craft such as imagery, prosody and figurative language, we will also examine, reap, and experiment with poetry's power as an instrument for social justice. For this purpose, we will read poetry that's undeniably committed to action, and that can model your take on poetry that serves as a vehicle for social justice. The course will feature lecture, class discussions, and workshop components.

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### CRW 3373 001 WRITING IN SOCIETY

#### BEYOND THE PRISON WALLS

CRN 22469—BUSN 330 1:30 PM—2:50 PM—MW—JEFFREY SIRKIN

#### DESCRIPTION

Through a series of key films, this class will investigate ideas of "imprisonment" and "freedom," especially as these are figured in times of war, and thinking particularly about the way the films in question use their subject to comment upon larger social, political and aesthetic issues. Films to be viewed 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: such as *Casablanca* and *The Sound of Music*. Reading assignments will include excerpts from Michel Foucault's *Discipline and Punish*, and may also include fiction and non-fiction essays on film history, war, prison, and freedom. Writing assignments will include weekly critical responses, a midterm essay, and a final project to include both critical and creative writing.

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### CRW 3374 001 NARRATIVE TECHNIQUES

#### NARRATING AN ERA: THE LOST GENERATION

CRN 24689—BUSN 330 10:30 AM—11:50 AM—MW—NELSON CÁRDENAS

#### DESCRIPTION

This course studies representative works by some of the most famous and influential American fiction writers of the twentieth century. While centering on The Lost Generation, we will also examine the work of Sherwood Anderson, who was a notable influence on the group, and William Faulkner, a contemporary who also contributed shaping the landscape of American fiction. Our objective will be threefold: We will discern what constitutes if anything, the writing of an era; we will scrutinize the literary techniques developed by these authors, and finally we will incorporate some of their narrative devices to our creative crafting by writing after their narrations. Readings include:

#### Readings

- Sherwood Anderson: *Winesburg, Ohio* (Project Gutenberg book & audiobook)
- John Dos Passos: *The Manhattan Transfer* (Scribd)
- Djuna Barnes: *Nightwood*
- Ernest Hemingway: *A Moveable Feast* (Scribd)
- A selection from *The Complete Short Stories of Ernest Hemingway* (Scribd)
- William Faulkner: *As I Lay Dying* (Scribd)
- Scott Fitzgerald: *Tender is the Night* (Project Gutenberg Australia) (Kindle)

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### CRW 3376 001 TEACHING CREATIVE WRITING

CRN 28302—BUSN 330 3:00 PM—4:20 PM—MW—SYLVIA AGUILAR

#### DESCRIPTION

At some point all writers get to teach creative writing, either as facilitators of small-casual workshops or in high schools, community colleges, or undergrad programs, whatever the case you need to create a secure space that inspires and encourages would-be writers. This course will provide you with resources, strategies, and ideas to design successful creative writing courses, as well as an understanding of key aspects of what teaching writing means.

Ours will be is a practical class that will help you develop skills to create higher quality classes that generate higher quality writing. We will observe aspects of pedagogy, learning styles, creative processes, and exciting ideas that will spark and prompt your students to write.

The primary goals of this class are:

1. To understand the particularities of teaching creative writing.
2. To gain experience in designing lesson plans and teaching.
3. To produce a writing activity or workshop that involves the > undergrad community of UTEP or El Paso.

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**CRW 4301 001 ADVANCED PLAYWRITING**

CRN 29582—FOXD D180 01:30 PM—02:50 PM—TR—GEORGINA HERNANDEZ

**DESCRIPTION**

This class will focus on writing for genre and will take a crafted approach to writing for the stage: we will work towards making something new by experimenting with process and form and cultivating our ability to write things that surprise us. The class will study the works of genre playwrights and writers of performance text to identify how plays work and could work in genres like horror, sci-fi, fantasy, historical-fiction, and graphic novel narratives for the stage, among others. The coursework includes reading of plays and critical texts, writing assignments, and workshops designed to help students write a final play. This class strongly encourages prior experience with playwriting classes or screenwriting.

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**CRW 4304 001 LITERARY TRANSLATION**

CRN 28532—BUSN 330 9:00 AM -10:20 AM—TR—INÉS GALLO

**DESCRIPTION**

This course will introduce students to both the theory and practice of literary translation. Through a combination of lectures and workshops, students will address some of the key terms and concepts of this discipline, like what translation is, what some basic translation strategies are, and what is the basic unit of translation.

Apart from addressing some crucial political issues such as how we choose what to translate and what decolonial translation is, we will learn about translation as a tool for literary creation and the basics of experimental translation.

**Note:** Perfect fluency in Spanish/English is not required for this course.

All reading materials will be provided through Blackboard.

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**CRW 4305 001 SENIOR SEMINAR**

CRN 24218—BUSN 330 10:30 PM—11:50 PM—TR—DANIEL CHACÓN

**DESCRIPTION**

We are going to look at two fundamental elements of creative writing, memory and imagination. We will look into what memory is, how the brain stores it, how neurons spark other memories, as well as how the memories we encode into our brains are organized according to meaning.

We will also look into the imagination, and perhaps make a parallel between memory and imagination and the mind/brain duality.

The mind is your consciousness, who you believe yourself to be. The brain is the organism that helps your mind store and process ideas and memories.

The hard problem of neuroscience is how the brain creates our mind, which most of us think of as our very being.

We will read a few books on consciousness and metaphors of the brain, as well as poems, short stories, and essays.

Assignments will be creative work inspired by the readings, class discussions, and a final paper.

Although this is a tentative list, here are some of the books we will read.

- *Brain Rules. 12 Principles for surviving and Thriving at Work, Home, School.* By John Medina
- *Healthy Brain, Happy Life.* Wendy Suzuki, PhD
- *Consciousness: A Brief Guide to the Fundamental Mystery of the*

*Mind* by Annaka Harris

- *You Are Not So Smart* by David McRaney

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## GRADUATE COURSES

### SPRING 2022

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**CRW 5365 003 FORMS AND TECHNIQUES OF POETRY**

CRN 24690—EDUC 110 3:00 PM—5:50 PM—R—ANDREA COTE-BOTERO

**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 Sor Juana Inés de la Cruz, Baudelaire, Whitman, Pound Ginsberg, Varela and more. Course work includes weekly reading assignments, reading responses, discussion boards and creative exercises.

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**CRW 5366 004 ADVANCED FICTION WRITING**

CRN 28997—HUDS 313 01:30 PM—04:20 PM—M—CARRIBEAN FRAGOZA

**DESCRIPTION**

In this Advanced Fiction class, we will explore ordinary and overlooked life by casting it in a strange light to reveal complex, beautiful and sometimes frightening interior worlds that in turn mirror back unexplored truths. Body or house, family, or street, can serve as portals to new expansive landscapes. Together we will recalibrate our senses to call forward voices and stories that exist just beneath, above, parallel to or embedded within our thin veil of conscious reality. Students will write and workshop with their peers in a respectful and constructive environment that honors their goals and vision. With generosity and in the spirit of shared discovery, students will also engage in generative exercises, conversations and assigned readings. The course will culminate in a public reading in which students will read selections from the stories produced during the semester. This will be a hybrid course consisting of both in-person and online scheduled sessions.

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**CRW 5367 003 ADVANCED POETRY WRITING**

CRN 25525—WORR 205 03:00 PM—05:50 PM—W—SASHA PIMENTEL

**DESCRIPTION**

In order to begin writing a poem writes Richard Wilbur, “there has to be a sudden, confident sense that there is an exploitable and interesting relationship between something perceived out there and something in the way of incipient meaning within you.” In this grad-

uate workshop, we'll work through your poems to mine that territory between the external and the internal, wrenching language down to rhythm and measure to arrive at what Denise Levertov says in a poem is not an approximation of an experience, "but the feeling of an experience, its emotional tone, its texture." In this graduate writing seminar, I'll ask you to learn advanced skills in poetry by workshopping working poems written by you and your classmates. We will focus on: finding a poem's organic form; creating complex meanings through line, language and whitespace; and on developing rhythm and tension through syntax, punctuation, perspective and repetition. We'll talk too about accessing poetic duende, using form and text to arrive at what is truly "at risk" in art, in a poem, so that we may write as closely as possible to that which is ultimately unsayable.

In addition, we will focus much, throughout the semester, on publishing culture, and I'll require you to send out poems to literary journals, write literary reviews, and send out conference abstracts, all towards the goal of publishing (and working) professionally.

**READINGS**

Because this is a workshop course, the majority of the readings will comprise of your own or your classmates' poems. There are no textbooks for this class, though I will give you regular supplemental readings via handouts.

**ASSIGNMENTS**

- New poems every other week, culminating in a final portfolio of publishable-quality poems.
- A final aesthetic statement (8-10pgs). on your developing poetics.
- Attendance and engaged participation in regularly scheduled in-class workshops.
- A presentation on a literary journal, the creation of a formal publishing calendar, and the practice of submitting your work to publishers and conferences.
- A group-based or class-based act of community service through poetry (such as organizing a workshop with a school or with a community group), or a poetic community intervention (such as organizing a reading).
- Attendance of 2 literary presentations in the community.

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**CRW 5370 001 LITERARY TRANSLATION**

CRN 28303—EDUC 110 3:00 PM—5:50 PM—T—ROSA ALCALÁ

In this course, we will discuss the theory, practice, history, and politics of literary translation. In order to do so, we will read a range of 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 Kristin Prevallet's "Risking It: Scandals, Teaching, Translation." 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 course that combines extensive reading and discussion of translated poetry and theory, with a workshop component to discuss and critique student translations. In addition to the readings and exercises, you will produce a translation proposal, a book review, and a final portfolio of translated poems with a critical preface.

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**CRW 5370 002 ADVANCED CREATIVE NONFICTION**

CRN 29513—CLASS C301 6:00 PM—8:50 PM—M—LEX WILLIFORD

**DESCRIPTION**

This course will explore many of the forms the creative nonfiction essay may take—Personal Essay, both Narrative and Lyrical, including Memoir, Contemplative, Spiritual, Humorous, Nature and Travel essays. Reading professional examples of the form, students will write three 2-3 page Critical Analysis of technique essays; using the free Adobe Acrobat Reader, students will also make comments on each other's creative nonfiction to revise for a final portfolio of 25-40 pages at the end of the semester. The two primary goals of the course will be to read a wide variety of creative nonfiction pieces to give students a sense of the wide diversity of the form and to write a portfolio of creative nonfiction as stand-alone essays intended for publication or as parts of longer nonfiction projects.

**READINGS**

- *Touchstone Anthology of Contemporary Creative Non-Fiction: Work from 1970 to the Present*, Lex Williford and Michael Martone, editors, ISBN-10: 1416531742, ISBN-13: 978-1416531746, Touchstone Books.