UNDERGRADUATE COURSES
FALL 2018

CRW 3362 INTRO TO CREATIVE WRITING (001)
CRN 11980—CBA 330 9:00AM—10:20AM—MW—ALESSANDRA NARVAEZ-VARELA

CRW 3362 INTRO TO CREATIVE WRITING (002)
CRN 11981—EDU 110 9:00AM—10:20AM—TR—SYLVIA AGUilar

DESCRIPTION
How does a piece of creative writing work? What does it do and how? In this course, we'll deal with these questions and cultivate in students a serious and creative practice of reading and writing. In this course, students will learn and understand the specifics of genres such as poetry, fiction, and nonfiction, as well as learn about the elements of craft: image, voice, character, setting, plot.

Course Objectives: 1) To analyze works of poetry, poetic prose, fiction, and non-fiction by recognized authors. 2) To learn about genre and form. 3) To practice the creation of poems, fiction and non-fiction études. 4) To promote an enriched critique to the texts written by classmates during the course.

CRW 3362 INTRO TO CREATIVE WRITING (003)
CRN 11982—CBA 330 9:00AM—10:20AM—TR—TBA

CRW 3362 INTRO TO CREATIVE WRITING (004)
CRN 11983—CBA 330 10:30AM—11:50AM—MW—OSCAR MORENO HUizar

CRW 3362 INTRO TO CREATIVE WRITING (005)
CRN 13090—EDU 110 10:30AM—11:50AM—TR—JUSTIN DAVID STONE

CRW 3362 INTRO TO CREATIVE WRITING (006)
CRN 12536—EDU 108 10:30AM—11:50AM—TR—TBA

CRW 3362 INTRO TO CREATIVE WRITING (007)
CRN 16034—CBA 330 12:00PM—1:20PM—MW—PAULA CUCURELLA LAVIN

CRW 3362 INTRO TO CREATIVE WRITING (008)
CRN 16035—CBA 330 12:00PM—1:20PM—TR—FIORELLA MANRIQUE

CRW 3362 INTRO TO CREATIVE WRITING (009)
CRN 16037—CBA 330 10:30AM—11:50AM—TR—SYLVIA AGUilar

CRW 3363 FOUNDATIONAL TECHNIQUES (001)
CRN 18027—CLASS C304 3:00PM–4:20PM—TR—SYLVIA AGUilar

DESCRIPTION
This course examines the foundational forms, techniques, and ideas that provide the context for contemporary practices of creative writing, in both Fiction and Poetry. Beginning with poetry, we will study the traditional forms and the ideas that animated this genre in the past. We will also learn about the techniques and related terminology used in discussions of poetry. We will then turn our attention to forms of fiction; from the XIX Century short story and novel to the many variations of the forms and techniques we find in the XX century, to examine the evolution of this genre. We will learn and practice some of the most useful techniques for crafting fiction.

Course Objectives: 1) Gain a perspective on the genres of poetry and fiction to see and understand how and why a writer chooses to employ different techniques and forms. 2) Through our intense study of significant texts, we will hone our reading skills, learning to read deeply and acknowledge the available forms and techniques for varying purposes.

MATERIAL

CRW 3371 READING AND WRITING FICTION (001)
CRN 17130—TBA

CRW 3371 READING AND WRITING FICTION (002)
CRN 17128—TBA 1:30PM–2:50PM—TR—LEX WILLIFORD

DESCRIPTION
Intensive study, reading and practice in the various forms and approaches of fiction writing, including workshop discussion and individual student manuscripts. Prerequisite: CRW 3362 with a grade of “C” or better.

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 the first five weeks of class as heuristic exercises and at least two short stories or novel chapters for their final portfolios, ideally between twenty and thirty pages maximum. Students may also include revised short-shorts with the portfolio.
According to Carmen Giménez Smith and John Chávez, editors of *Angels of the Americlypse: New Latin@ Writing*, "Over the last ten years, U.S. Latin@ writers have produced poetry and prose whose influence is yet to be seen, but whose cultural work is exceptional in its scope, variation, and vision. The term Latin@ writing is as complex as each member’s varied life experience suggests.” In this course, then, we will read recently published poetry collections by Juan Felipe Herrera, Vanessa Angelica Villareal, Nicole Sealey, and other poets, as a means to discuss the diversity of aesthetics, backgrounds, and traditions inherent in U.S. Latinx poetry, while also identifying certain overarching themes and modes. The books we'll read, along with accompanying essays on U.S. Latinx poetry, will provide a springboard for our own poetic explorations. Assignments will include critical and creative responses, a midterm, and a final portfolio of original work. Class time will be divided between discussion and workshop.

### CRW 3372 READING AND WRITING POETRY (001)
**CONTEMPORARY U.S. LATINX POETRY**
CRN 17129—NURS 216 10:30AM–11:50AM—TR—ROSA ALCALA

**DESCRIPTION**
This course studies the foundational forms, techniques, and concepts that inform the practice of writing poetry. Through the reading of selected literary and texts, we will review essential elements of literary tradition while building a critical language to discuss the art of reading and writing poetry. We will study the development of structure and aesthetic ideas from traditional closed forms such as Sestina, Villanelle, and Sonnet, to open Forms such as free verse and prose poem. The creative writing component of this class consists in the elaboration of a creative writing portfolio based on specific writing exercises, from imitation of classical form, toward the composition of experimental text, prose poetry, and confessional poems, among others.

### CRW 3373 WRITING IN SOCIETY (003)
CRN 15596—EDU 110 9:00AM–9:50AM—MWF—NORA DE LA CRUZ

### CRW 3373 WRITING IN SOCIETY (004)
CRN 17126—TBA

### CRW 3375 POETICS (001)
CRN 17124—HUDS 313 10:30AM–11:50AM—TR—ANDREA COTE-BOTERO

**DESCRIPTION**
This course focuses on contemporary nonfiction writing about popular music. We will examine album reviews, live performance reviews, and a variety of nonfiction essays, with two general goals in mind. First, to understand the forms, techniques, strategies, and thematic concerns of contemporary nonfiction writing on popular music; and, second, to write about popular music. To these aims, we will read album reviews, performance reviews, and nonfiction prose by music writers such as Robert Christgau, Vanessa Grigoriadis, Ann Powers, Solvej Schou, Jason Cherkis, Joe Hagan, John Jeremiah Sullivan, Kimberly Chun, Kim Gordon, and many others. Additionally, students will write original work on popular music, musicians, live events, and genres, and will present their work to the class for workshop. Each student will then produce a final portfolio of revised work.

### CRW 3375 POETICS (002)
CRN 17125—TBA

### CRW 4301 PLAYWRITING (001)
CRN 16550—TBA

### CRW 4302 SCREENWRITING (001)
CRN 17127—EDU 110 12:00PM–1:20PM—TR—LEX WILLIFORD

**DESCRIPTION**
This course will focus on contemporary nonfiction writing about popular music. We will examine album reviews, live performance reviews, and a variety of nonfiction essays, with two general goals in mind. First, to understand the forms, techniques, strategies, and thematic concerns of contemporary nonfiction writing on popular music; and, second, to write about popular music. To these aims, we will read album reviews, performance reviews, and nonfiction prose by music writers such as Robert Christgau, Vanessa Grigoriadis, Ann Powers, Solvej Schou, Jason Cherkis, Joe Hagan, John Jeremiah Sullivan, Kimberly Chun, Kim Gordon, and many others. Additionally, students will write original work on popular music, musicians, live events, and genres, and will present their work to the class for workshop. Each student will then produce a final portfolio of revised work.

### CRW 4308 ORAL HIST ETHNOGRAPHY & FIELD TECH. (001)
CRN 18025—HUDS 313 1:20PM–2:50PM—MW—NELSON CARDENAS

**DESCRIPTION**
This course focuses on contemporary nonfiction writing about popular music. We will examine album reviews, live performance reviews, and a variety of nonfiction essays, with two general goals in mind. First, to understand the forms, techniques, strategies, and thematic concerns of contemporary nonfiction writing on popular music; and, second, to write about popular music. To these aims, we will read album reviews, performance reviews, and nonfiction prose by music writers such as Robert Christgau, Vanessa Grigoriadis, Ann Powers, Solvej Schou, Jason Cherkis, Joe Hagan, John Jeremiah Sullivan, Kimberly Chun, Kim Gordon, and many others. Additionally, students will write original work on popular music, musicians, live events, and genres, and will present their work to the class for workshop. Each student will then produce a final portfolio of revised work.
GRADUATE COURSES
FALL 2018

CRW 5321 NARRATIVE THEORY AND POETICS (001)
crn 12125—UGLC 338 6:00PM–8:50PM—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
- Reading Packet, available at: Paper Chase (915-541-7072)
- 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)
- Alejandro 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)

CRW 5321 NARRATIVE THEORY AND POETICS (002)
crn 18029—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 will be prompted by works such as Jerome Rothenberg’s Poemes and Poetics, to German philosopher, Herta Muller’s concepts of Auto-fiction, Roland Barthè’s Camera Lucida, and Mario Vargas Llosa’s Letters To A Young Novelist are among the variety of texts we will explore. 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.

CRW 5364 FORMS & TECHNIQUES OF FICTION (004)
crn 14324—CBA 330 6:00PM–8:50PM—T—LEX WILLIFORD

DESCRIPTION
This course will be an intensive study of the history of the short story, including the modern and contemporary. The course will include three short critical analysis papers (2 pages) and a longer critical analysis paper (8-10 pages). We’ll also use the free Adobe Acrobat Reader for the entire class to make comments on each other’s exercises, short-shorts, stories, and/or novel chapters.

CRW 5364 FORMS & TECHNIQUES OF FICTION (005)
crn 17134—ONLINE—SYLVIA AGUILAR

DESCRIPTION
This intensive workshop-based course in the craft of a short fiction writing. Following the form of Junot Diaz’ Drown, the class will work on a collection of short-stories that plunge us into the emotional lives of young people redefining their identity. Students will submit a project proposal within the first week (guidelines will be provided) and produce six short-stories starting the second week of classes, (two stories per week). Students are also expected to provide serious and rich feedback for their classmates’ work; students might also be asked to lead workshop discussions. This is a course highly focused on student perception, participation, and research.

Course Objectives: 1) To design a writing project. 2) To gain an appreciation of research towards a creative project. 3) To be able to provide effective feedback in online discussions. 4) To understand the value of revision. 5) To produce a short-story collection.


CRW 5367 ADVANCED POETRY WRITING (001)
en español
crn 18239—ONLINE—PAULA CUCURELLA LAVIN

DESCRIPTION
This class is intended for students desiring to expand their poetic craft through the exploration of a variety of poetic techniques and ideas highlighted in the works we will address in class. We will carefully study the productions of—for the most part—contemporary poets, always with an eye to learning about technique and to cultivating the appreciation of diverse styles. Among the themes we will address are the notion of intertextuality applied to poetry in LANGUAGE poets such as Michael Palmer, Lyn Hejinian, Ron Silliman, Susan Howe, and Rae Armantrout; the relation between poetry and a hermetic or veiled language in erotic poetry; as well as other forms of avant-garde and experimental poetry.
CRW 5367 ADVANCED POETRY WRITING (001)
CONTEMPORARY U.S. LATINX POETRY
CRN 18234—HUDS 213 6:00–8:50PM—T—ROSA ALCALÁ

DESCRIPTION
According to Carmen Giménez Smith and John Chávez, editors of Angels of the Americlypse: New Latin@ Writing, "Over the last ten years, U.S. Latin@ writers have produced poetry and prose whose influence is yet to be seen, but whose cultural work is exceptional in its scope, variation, and vision. The term Latin@ writing is as complex as each member's varied life experience suggests." In this course, then, we will read recently published poetry collections by Juan Felipe Herrera, Vanessa Angelica Villareal, Nicole Sealey, and other poets, as a means to discuss the diversity of aesthetics, backgrounds, and traditions inherent in U.S. Latinx poetry, while also identifying certain overarching themes and modes. The books we'll read, along with accompanying essays on U.S. Latinx poetry, will provide a springboard for our own poetic explorations. Assignments will include critical and creative responses, and a final portfolio of original work. Class time will be divided between discussion and workshop.

CRW 5368 VAR TOPICS IN CREATIVE WRITING (001)
THE POSSIBILITIES OF NONFICTION
CRN 14301—CBA 330 6:00PM–8:50PM—R—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 dissect selected texts to examine what makes them work, in attempt to understand and write our own original narratives that challenge the form. In consideration of pre-existing definitions of the genre, we will consider updating that definition by looking at historical works, testimonials, hybrid narratives, photography, biography, memoir, even fiction and poetry books that are challenging "non-fiction" in its traditional or purist 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 Letters to Memory by Karen T. Yamashita, The Year of Magical Thinking and/or Blue Nights by Joan Didion, Antígona González by Sara Uribe, Kiss of the Spider Woman by Manuel Puig, Erasure by Percival Everett, Camera Lucida by Roland Barthes, The Art of Memoir by Mary Karr, The Art of the Novel by Milan Kundera, and several others. This is a generative writing workshop with an emphasis on literature. While the topic of fiction is non-fiction, it is open to students who write in other forms, however, there must be an interest in reading and generating non-fiction. The course will also include an online component using Blackboard, and it will require some "field work," in the form of archival research, or conducting interviews with space and subjects.

CRW 5368 VAR TOPICS IN CREATIVE WRITING (002)
CRN 18030—ONLINE—PAULA CUCURELLA LAVIN

DESCRIPTION
In this seminar students would be asked to interrogate the question of gender in relation to the question of literature, that is, to approach the question of gender in its relation to genre. There is a silent history of avant-garde literary and poetic experimentation inscribed in literature written by women who have also experienced their being a woman (and a writer) in a problematic way.

There is evidence to think that gender (and a critical approach to gender) contributes to the singular experiments with genre in writers such as Gloria Anzaldúa, Gertrude Stein, H. D., Virginia Woolf, Anne Sexton, and others. These are also writers that have written about what it means to be a woman-writer. Is there a proper “female” form of writing? To what extent our concept of the literary is a male-shaped institution? What restrictions does the very idea of literature imposes on women's creativity and the creative shaping of the self?

The class will require short writing assignments that will develop students’ facility with argumentation, and also creative responses.

The final writing assignment will be creative and in the genre(s) of the student’s choice, and it will have to include a short text (1000 words) analysis of at least one of the topics addressed in class (either related to style and/or content) that is related and illuminates the creative text.

Among the texts we will read, are: Virginia Wolf’s To the Light-house, and A Room of one’s own; Gloria Anzaldúa’s Borderlands, Prietita y La Llorona (selections); Julia Kristeva’s Revolution in poetic Language, (selections), Helene Cixous’s Reading with Clarice Lispector, and Lispector’s own works (to be determined); Gertrude Stein (poems and essays); Poems by Hilda Doolittle (H.D.), and Anne Sexton; Luce Irigaray’s This Sex Which Is Not One (selections); Judith Butler’s Excitable Speech: a politics of the performative; Lynn Hyjían (Critical Essays selections); Kyoo Lee (essays on poetics, she is a poet philosopher); Marianna Ortega’s In-between: Latina Phenomenology, Multiplicity, and the Self, and others.

CRW 5368 VAR TOPICS IN CREATIVE WRITING (003)
CRN 18030—ONLINE—SASHA ROQUE PIMENTEL

CRW 5372 ADVANCED SCREENWRITING (001)
CRN 18240—ONLINE—NELSON CARDENAS

CRW 5380 PHYSICS OF CREATIVE WRITING (001)
CRN 18235—EDU 110 6:00PM–8:50PM—M—DANIEL CHACON

DESCRIPTION
In this course, we will look at a few metaphorical systems that give shape to how we think, including physics and religion as well as a bit of neuroscience, the study of the human brain. Think of this as a survey course of these systems, in that we will not be able to go deeply into any one of them, but skim the surface, extract the major metaphors, and see how these are used in our fiction and poetry, and how to use them more effectively.

In physics we will look at both cosmology and quantum mechanics, and isolate such metaphors as Einstein's two theories of relativity (studying time-space, speed of light, gravity, etc), the Big Bang, and the expansion of the universe, among other concepts.

In quantum mechanics we will, of course, be interested in such concepts as the Uncertainty Principle, Schrodinger's cat, probability, entanglement, and Cern with their God particle. We will also look at quantum explanations of how the human brain works to create consciousness.
We will not look at these concepts as scientific fact, but as metaphor that could be applied and have been applied and will be applied to creative writing. In other words, we’re just going to have fun with the concepts.

With religion and spirituality, we will specifically dip into various systems of mysticism, including Swedenborg, and Blake, as well as a bit of Kabbalah and Zen Buddhism.

Again, think of this as a survey course, as we will go very quickly through the metaphors of the various systems.

Ultimately if a writer can create her own system within which there is a metaphorical structure, anything can happen.

Because there will be a lot of reading and writing, this class is a literature course, although there we will be creative assignments.

Tentative Reading List (these books may change, but reading any of them will help deepen your understanding of the subjects)

**READINGS**
- *Mysticism* by Evelyn Underhill
- *A Brief History of Time* by Stephen Hawking
- *The future of the Mind* by Michio Kaku
- *The Elegant Universe* by Brian Green
- *Art and Physics: Parallel Visions in Space, Time and the Light* by Leonard Shlain
- *Heaven and Hell Parts 87-264.
- Swedenborg
- *Blake: The Complete Poems*

**CRW 5382 STUDIES IN FORM (002)**

**MIRRORS, DOUBLES & LABYRINTHS**

**AS STRUCTURING DEVICES OF MEANING**

**CRN 16041—CBA 330 3:00PM–5:50PM—W—JOSÉ DE PIÉROLA**

**LITERATURE COURSE**

**DESCRIPTION**

With a long history that begins with the myths of Narcissus and Theseus, mirrors, doubles and labyrinths have been two recurring themes in literature up to the 20th century. In this seminar, we will read a selection of short essays that explore these two tropes as metaphors to understand literature and its relationship to the human experience, but most of our time will be devoted to reading, and writing about, works of fiction written around the themes of mirrors, doubles and labyrinths in the 20th Century.

The seminar will be divided in three sections. In the first three weeks, we will read works that will serve as a critical framework. In the following eight weeks, we will read and write about works of fiction published in the 20th Century. Finally, in the third part we will workshop students’ work—a fiction piece in which mirrors, doubles or labyrinths are used either in the literal sense or as metaphors to organize its narrative or convey its meaning.

**READINGS**
- Roberto Bolano: *Amulet* (New Directions ISBN 978-0811216647)

**CRW 5388 STORYTELLING-FILM & LITERATURE (001)**

**BEYOND THE PRISON WALLS**

**CRN 16042—ONLINE—JEFFREY SIRKIN**

**LITERATURE COURSE**

**DESCRIPTION**

What is freedom? Where is it to be found? This class is focused 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. Reading assignments will include excerpts from Michel Foucault’s Discipline and Punish, along with other related fiction and non-fiction texts. Writing assignments will include critical responses to the films and reading material, and a final project to include both critical and creative writing.