

## UNDERGRADUATE CLASSES

### **CRW 3362 Intro to Creative Writing**

CRN 11734

Description.

MW—09:00 am-10:20 am

For a course description email the professor:

Irma Leticia Nikicicz

[ilnikicicz@miners.utep.edu](mailto:ilnikicicz@miners.utep.edu)

CRN 11735

Description.

TR—09:00 am-10:20 am

TBA

CRN 11736

Description.

MW—01:30 pm-02:50 pm

TBA

CRN 12694

Description.

MW—10:30 am-11:50 am

For a course description email the professor:

Alessandra Narvaez-Varela

anarvaez2@utep.edu

CRN 15207

Description.

TR—10:30 am-11:50 am

For a course description email the professor:

Sergio Andrés Godoy

sagodoy@miners.utep.edu

CRN 15208

Description.

MW—12:00 pm-01:20 pm

For a course description email the professor:

Aldo Ivan Amparan

aiamparan@utep.edu

CRN 15209

Description.

MW—12:00 pm-01:00 pm

Edgar Aguilar Araoz

The main purpose of this course is to motivate its students towards the writing process by introducing them to the fundamental techniques of creative writing. Then, to engage them in creative development through reading-discussing-writing dynamics, that workshops are based. During the first part of the course, the students review the different ways that poetry and prose (fiction & non-fiction), employ common elements, such as image, voice, character, and setting, and turn them into writing exercises to strengthen and develop them as their craft and language. It is important to add that the students gather perspective from their literary work by revising other known literary production. In the second part, the student spends time looking at the components of each genre, and produce writing that explores a range of approaches, which will introduce them to a variety of styles to become a better reader and a more confident writer. During the semester, students learn the necessary terminology to identify and discuss various writing techniques and to use and explore them in their writing.

CRN 18947

Description.

TR—12:00 pm-01:20 pm

For a course description email the professor:

Maria Isabel Pachón

mipachon@miners.utep.edu

CRN 18948

Description.

TR—01:30 pm-02:50 pm

Benjamin Bouvet-Boisclair

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 3363 Foundational Techniques**

CRN 16461

Description

TR—10:30 am-11:50 am

Ines Gallo De Urioste

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.

Materials:

- Hamilton Sharon. *Essential Literary Terms: A Brief Norton Guide with Exercises*. Norton, 2017.
- Abani, Chris. *The Face: Cartography of the Void*. Restless Books, 2016.

### **CRW 3371 Reading and Writing Fiction**

CRN 19049

Description

MW—01:30 pm-02:50 pm

José De Piérola

As the course title suggests, this workshop is designed to examine the art of fiction through reading and writing. We will focus our attention on the art of fiction by reading, discussing, analyzing and dissecting a selection of short stories from edited by Ann Charters. This collection, which spans several continents over more than a hundred years, will serve as a sampling of the possibilities of the short story in particular, and fiction in general.

By reading these stories we will look at narrative structures, voice, and plot and how all those elements work together to evoke responses from the reader. In addition, while reading each story, we will also scrutinize how they shed light on the human experience, hoping that such understanding will inform our visions as writers and become more present in our own work.

Readings:

- *The Story and Its Writer* (Compact 8th Edition). Ann Charters. (Bedford/St. Martin's ISBN 978-0-312-64512-0)

**CRW 3372 Reading and Writing Poetry.**

CRN 18391

Description

TR—12:00 pm-01:20 pm

For a course description email the professor:

Kadiri J Vaquer Fernandez

k.vaquer@gmail.com

**CRW 3373 Writing in Society. Finding the Macho and Other Fictions: Contemporary Representations of Masculinity**

CRN 14870

Description

MW—10:30 am-11:50 am

Nelson Cárdenas

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.

**CRW 3374 Narrative Techniques. The Politics of Narration.**

CRN 17260

Description

MW—01:30 pm-02:50 pm

Jeff Sirkin

Intensive study of the relationship between narrators and the stories they tell, with a particular focus on ethical concerns about authority, tyranny, and patriarchy that have guided the narrative practice of many twentieth century fiction writers in the U.S. Reading assignments will include short fiction and novels by writers such as Kate Chopin, William Faulkner, Tim O'Brien, Jamaica Kincaid, John Barth, Kurt Vonnegut, and Lydia Davis. Writing assignments will include critical reading responses, creative exercises, a midterm exam, and a final creative project.

**CRW 3376 Teaching Creative Writing**

CRN 17261

Description

TR—01:30 pm-02:50 pm

Sylvia Faviola Aguilar Zeleny

At some point all writers get to teach, either in high schools, community colleges, or independent literary workshops, but not all writers know how to help the writing of others. This course will provide you with the resources, strategies, and ideas to design successful creative writing courses. This is a practical class that will help you develop skills to create higher quality classes that generate higher quality writing, you will learn that there are

different styles of teaching writing creatively and in this course you will learn to build and share your own.

Course Objectives:

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

### **CRW 4302 Screenwriting**

CRN 15998

Description

TR—12:00 pm-01:20 pm

Lex Williford

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).

Text:

Screenplay: Writing the Picture

Robin U. Russin, William Missouri Downs

Silman-James Press; 2nd Edition (July 1, 2012)

ISBN-10: 1935247069

ISBN-13: 978-1935247067



## RESIDENTIAL MFA

### CRW 5321 Narrative Theory and Poetics

CRN 11858

Description

W—03:00 pm-05:50 pm

José De Piérola

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)
- 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)

### **CRW 5364 Forms & Techniques of Fiction**

CRN 13698

### Description

T—06:00 pm-08:50 pm

Lex Williford

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. The course's readings and lectures will mostly be in English, the workshops bilingual.

Text:

The Story and Its Writer: An Introduction to Short Fiction

Bedford/St. Martin's; Tenth edition (September 26, 2018)

ISBN-10: 1319105602

ISBN-13: 978-1319105600

### **CRW 5367 Advanced Poetry Writing**

CRN 16593

Description

T—03:00 pm-05:50 pm

Rosa Alcalá

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.

## **CRW 5368 Var Topics in Creative Writing**

CRN 13683

Description

M—06:00 pm-08:50 pm

Sasha Pimentel

This course will be an open-genre workshop in short forms, focusing on the importance of "place" in our writing. How do we write in careful yet passionate ways about where we are from, where we are, or a where we imagine? We'll discuss concepts such as "home," travel, displacement, heritage and identity, how to write about the places to which we can no longer return, and the places which guide our writing. We'll read pieces of "place" in this course from multiple genres, though the majority of this course will be a workshop of your own writing, culminating in at least two publishable-ready pieces, and a portfolio of strong works-in-progress.

## **CRW 5382. Var Topics in Creative Writing. Latin American Women Writers and Hybrid forms**

CRN

Description

TR— 6pm-8:50 pm

Sylvia Aguilar-Zéleny

Let's just say it, the best books written in the last ten years are authored by women. Moreover, the major explorations in language and form have been made by women writers. The axis of this course are seen on the literary stage as oddities, their authors defy storytelling.

Eleonora Aldea Pardo, Gabriela Cabezón Cámara, Nona Fernández, Verónica Gerber, Mónica Ojeda, Claudia Salazar and Ana María Shua build poetics that show not only their formal concerns, but their need to turn the page into a laboratory where everything goes. It seems that. the uncertainty of these times and what it means to be a woman in Latin

America demands strategies, techniques, languages that depict the helplessness in which we live. If writing is a political act, these women show us that the political becomes personal.

Each book dismantles the patriarchal system in more than one level: family, profession, politics, systems of affection, and many more. As readers, we will dismantle their work to understand what lies beneath and how, as authors, we can replicate and/or extend such experience with our own writing.

Course Objectives:

1) To understand narratives that imply an exploration in form and language. 2) To master literary analysis of works using critical thinking and socio-historical contextualization. 3) To integrate and compare the knowledge from this course with other literature and creative writing courses. 4) To effectively apply knowledge of research methodologies required for academic and creative writing. 5) To curate a collective literary project that plays with hybrid forms.

Material:

- Aldea Pardo, Eleonora. *Especimen*. Neón/Patagonia, 2017

- Cabezón Cámara, Gabriela.
  - *Las aventuras de la China Irón*. Random House, 2016.
  - *The adventures of China Iron*. Transl. Fiona Mackintosh. Charco Press, 2019
- Fernández, Nona.
  - *La dimensión desconocida*. Random House, 2016.
  - *Space Invaders*. Trans. Natasha Wimmer. Graywolf, 2019
- Gerber, Verónica.
  - *Conjunto vacío*. Almadía, 2017.
  - *Empty set*. Trans. Christina MacSweeney. Coffee House Press, 2018.
- Ojeda, Mónica. *Mandíbula*. Candaya, 2018,
- Salazar, Claudia.
  - *La sangre de la aurora*. Portaculturas, 2014.

- *Blood of the Dawn*. Tr. Elizabeth Bryer. Deep Vellum, 2016.
- Shua, Ana María. *Hija*. Axial, 2017

## **CRW 5382 Studies in Form. The Contemporary Persona Poem (Literature)**

CRN 19393

Description

M—06:00 pm-08:50 pm

Sasha Pimentel

As we shelter in place over a global pandemic in 2020, I'm thinking a lot of Patricia Smith's poem "Practice Standing Unleashed and Clean," about immigrants who arrived at Ellis Island, their chests marked by chalk if judged "unhealthy". "I come with a sickness insistent upon / root in my body, a sickness that may just be a frantic twist / from one's life air to another," Smith writes in persona, ". . . I know that I am freakish, wildly fragrant, curious land [. . .] All I can be is here, stretched / between solace and surrender, terrified of the dusty mark/ that identifies me."

Like Smith, poets turn to the persona poem as a tool to speak about subjects outside of our own lived experience, often to call upon an audience, as Cristina Rivera Garza does in her poem "La reclamante," assembling voices to remind us of a mother's grief about a massacre in Ciudad Juárez. When we slip on a persona's voice, we attempt to speak, with intimacy, about that which we can only imagine as we ask others to look at what we are ourselves attempting to see. How can we, when we are writing towards, and out of, something larger than ourselves, take on another voice in sincere and ethical ways? To contour a poetry of empathy rather than a poetry which colonizes experience? We'll read the work of poets from Smith and Garza to many other poets such as Ilya Kaminsky and Najwan Darwish, who have written dramatic monologues and multilogues that speak from the intimate centers of historical racial violence, from war camps, from migration, from cultural mythologies, from femicides, and even from dystopian societies. We'll focus much on cultivating "voice" in verse with respect to language and form.

In addition to our readings and discussions, we'll write our own persona poems in multiple styles, but your final creative project will be a persona poem series (towards a book or a

chapbook) on a historical subject, time or moment that you choose to research well.  
Because this is a literature course, you'll also write a final analytical paper.

## **MFA ONLINE**

### **CRW 5321 Narrative Theory and Poetics**

CRN 16462

Description

Tim Hernández

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 Jerome Rothenberg's *Polemics and Poetics*, 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.

### **CRW 5364 Forms and Techniques of Fiction**

CRN 16000

Description

Sylvia Aguilar Zéleny

This course examines the foundational forms and techniques, which provide the context for the practice of Fiction, a genre that requires skills such as vision, creativity, and research. The class is divided into three main activities, discussion, reading, and writing. First, we will turn our attention to the most important forms of Fiction: the short-story, the novella, and the novel. Second, we will review elements such as: characters, narrator, setting, and plot by reading essays, interviews and stories by various authors. We will finally turn to writing; students will put into practice some of the techniques learned during the semester and work on a narrative project.

Course Objectives:



- 1) Gain a perspective on the craft of Fiction.
- 2) Provide students with the fundamental forms and tools for their own writing.
- 3) Hone reading and analysis skills, to provide and receive feedback that will help in the improvement of writing.

Materials:

- LaPlante, Alice. *Method and Madness: The Making of a Story*. NY: Norton, 2009.

-Groff, Lauren. *Florida*. Riverhead, 2018.

### **CRW 5365 Forms & Techniques of Poetry**

CRN 18482

Description

Andrea Cote-Botero

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.

## **CRW 5367 Advanced Poetry Writing**

CRN 16597

Description

John Pluecker

This is a generative workshop for the writing of new poetry. As poets in the here and now, we are working in a context of near and distant atrocity: brutalities abound, in the daily spaces through which we move and in faraway sites perhaps more vivid in imagination and newsprint and the blogosphere than in our visceral experience. This class will take as its foundation that poetry can function to construct alternative sensory and intellectual worlds and models for modes of being. If we can think our context differently, we can create a different context. Or at least we have the hope of doing so. And if we cannot think our context differently, creating a different context is unlikely in the extreme.

Course objectives:

Poetry is vision, re-presenting our world and experience through language; poetry is also visionary, re-imagining a world-yet-to-be and actualizing that world in the space between the page and the writer, between the page and the reader. This course will investigate contemporary innovative poetry, creative strategies for publication, and generative methods for writing. What kinds of seeing, vision, and perspective are made possible by the attention poetry invites and incites?

Materials: TBD

## **CRW 5368 Variable Topics: Finding the Macho and Other Fictions: Representations of Contemporary Masculinities**

CRN 16463

Description

Nelson Cárdenas

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.

### **CRW 5368 Variable Topics: Writing (from) the Family Archive**

CRN 18483

Description

Carolina Ebeid

An archive is essentially a mess put into carefully labeled boxes on shelves; to enter the archive is to encounter that organized space of time’s wreckage. The private archive of one’s family often has little order, as these materials are scattered: a crate of toys in the basement, VHS tapes with no player, shoeboxes of random photos, your grandmothers’ letters, birth & death certificates, inoculation records, yellowed news clippings, the ephemera of concert ticket stubs. We also have the stories passed down orally through generations; we also have the insurmountable piling of digital data we don’t know what to do with. What to throw away, what to keep?

In this class we will read several texts of poetry, hybrid non-fiction, and experimental fiction that grapple with familial documents & materials while, at the same time, beginning our own archival projects. We will raise questions about the kind of research this project entails, the ethics of writing about kin, how to work creatively with photographs / audio /

objects / documents, how to get lost in the materials and find your way back, and how to write into that empty gap of what's missing from the archive.

You are expected to write short analytical responses to each text offered, as well as creative responses to a weekly writing prompt. By the end of the course you will have produced a creative project with a critical introduction.

Course Objectives:

1) To understand the family archive through the work of the authors we will read. 2) To further develop literary analysis of works using critical thinking and socio-historical contextualization. 3) To integrate the knowledge from this course with other literature and creative writing courses.

Texts: TBD

### **CRW 5368 Variable Topics: Turning Research into Writing**

CRN 18962

Description

Tim Hernández

In this course we will explore the various avenues in which applied research is the basis for a final creative manuscript. Subjects such as research methodology, investigation, ethnography, etic/ emic, and documentation will be analyzed and practiced, and serve to inform our own creative output/ work. We will also look in-depth at the process of authors who have utilized these techniques, theories and narrative approaches in their own work, and discuss where the lines get blurred, how much they get blurred, and why they get blurred. Genres will include historical fiction, creative non-fiction, hybrids, and in a few cases, investigative poetics.

### **CRW 5398 Thesis I: Drafting Your Manuscript**

CRN 10825

Paula Cucurella

Description

Writing a creative thesis is one of the most important experiences of your life, and also one of the most enjoyable. The experience of writing it as if conducting a sustained research

project will take your writing to a higher level and will challenge the skills you have developed over the last couple of years.

So, although thesis 1 is all about writing a book, you will also have a chance to work on your preface. The critical preface will have to offer interpretative keys to the reader to access your work, and inscribe your work within a certain genre (or mix of genres) and a literary tradition.

#### Course Expectations

**Thesis Project:** The thesis project will have to include a description of the structure (chapters, poems, sections, etc), and a timeline that organizes submissions in view of submitting a solid draft by the end of thesis 1 (December). The thesis chapters (sections, poems, etc) will be commented upon submission.

**Annotated Bibliography.** You will be expected to work on an annotated bibliography for your preface.

At the end of thesis 1, you will have to submit a 2000 words preface outline, and include quotations if needed (either as a footnote, using paraphrasing, or inserted on the main corpus of the preface outline).

