

Department of Creative Writing—SPRING 2018

The University of Texas at El Paso
500 W. University Ave., EDUC 901
El Paso, TX 79968

www.utep.edu/cw
(915) 747-7513
creativewriting@utep.edu

UNDERGRADUATE COURSES SPRING 2018

CRW 3362 INTRO TO CREATIVE WRITING (001)

CRN 24839—UGLC 340 9:00AM–10:20AM–MW—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. Students will learn the specifics of genres such as poetry, poetic prose, fiction, and nonfiction and will also study some of the elements of craft: image, voice, character, setting, plot, structure, etc.

REQUIREMENTS

There are no textbooks in our course, I will provide all readings electronically as PDFs on Blackboard or as handouts in class. Nevertheless, you need to buy *The Book of Jon* by Eleni Sikelianos. You will also need a journal or notebook for in-class writing, a stapler, and a budget for printing/copying costs (you can print two-sided documents and use recycled paper).

CRW 3362 INTRO TO CREATIVE WRITING (002)

CRN 27392—NURS 215 9:00AM–10:20AM–TR—ALDO IVAN AMPARAN

CRW 3362 INTRO TO CREATIVE WRITING (004)

CRN 23549—HUDS 313 9:00AM–10:20AM–MW—TBA

CRW 3362 INTRO TO CREATIVE WRITING (006)

CRN 23550—NURS 216 10:30AM–11:50AM–MW—SYLVIA AGUILAR

CRW 3362 INTRO TO CREATIVE WRITING (007)

CRN 27393—NURS 215 10:30AM–11:50AM–TR—JUSTIN DAVID STONE

CRW 3362 INTRO TO CREATIVE WRITING (008)

CRN 23551—CBA 330 10:30AM–11:50AM–MW—DANIELA RUELAS

CRW 3362 INTRO TO CREATIVE WRITING (009)

CRN 23552—HUDS 213 12:00PM–1:20PM–MW—PAULA CUCURELLA LAVIN

CRW 3362 INTRO TO CREATIVE WRITING (011)

CRN 23553—NURS 215 12:00PM–1:20PM–TR—TBA

CRW 3362 INTRO TO CREATIVE WRITING (012)

CRN 26876—NURS 215 12:00PM–1:20PM–MW—TBA

CRW 3362 INTRO TO CREATIVE WRITING (013)

CRN 26877—EDUCATION BUILDING 110 1:20PM–2:50PM–TR—NORA DE LA CRUZ

CRW 3362 INTRO TO CREATIVE WRITING (014)

CRN 26879—CLASS C201 1:20PM–2:50PM–MW—FIORELLA MANRIQUE

CRW 3362 INTRO TO CREATIVE WRITING (015)

CRN 28002—HUDS 213 1:30PM–2:50PM–MW—PAULA CUCURELLA LAVIN

CRW 3363 FOUNDATIONAL TECHNIQUES (002)

CRN 23558—NURS 215 1:30PM–2:50PM–MW—SYLVIA AGUILAR

DESCRIPTION

This course will examine the foundational forms, techniques and ideas that provide the context for contemporary practices of creative writing, in both Fiction and Poetry. Students will study the traditional forms and ideas that animate poetry and how poetry changes as writers examine and reexamine inherited forms and ideas. Thereafter, we will turn our attention to forms of fiction, from the short story to the novel, we will analyze the many variations of the forms and techniques we find in this genre.

READINGS

- *Essential Literary Terms*. Sharon Hamilton. W.W. Norton, 2017.

CRW 3363 FOUNDATIONAL TECHNIQUES (003)

CRN 28012—NURS 216 3:00PM–4:20PM–MW—SYLVIA AGUILAR

CRW 3371 READING AND WRITING FICTION (001)

CRN 28020—HUDS 213 12:00PM–1:20PM–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 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. Students may include revised short-shorts with their portfolios, too.

READINGS

- *Writing Fiction: A Guide to Narrative Craft*, by Janet Burroway, Elizabeth Stuckey-French, Ned Stuckey-French, Longman; ninth edition (February 6, 2014), ISBN-10: 0321923162; ISBN-13: 9780321923165.

**CRW 3372 READING AND WRITING POETRY:
NEGATION VACATION (002)**

CRN 23559—UGLC 338 9:00AM–10:20AM—TR—ROSA ALCALA

Negation (n): An act of denial; a negative statement, doctrine, etc.; a refusal or contradiction; a denial of something (OED)

DESCRIPTION

Poetry has a long history of saying NO, of rejecting norms and expectations, even of turning on itself; we see this negation in Shakespeare's "My mistress' eyes are nothing like the sun;" Keats' "Negative Capability;" Marianne Moore's "Poetry," "I, too, dislike it;" the Dadaist "in principle I am against manifestos, as I am against principles;" Nicanor Parra's anti-poems and Alfonsina Storni's anti-sonetos. One can, in fact, take a very long negation vacation through the land of poetry and never run out of things to see; such has been the generative effects of this desire to refuse, deny, resist, contradict. In our own semester-long tour, we will explore and put into practice the varying modes of negation found in poems, poetics statements, and manifestos, mainly from the 20th & 21st centuries. Class time will be divided between discussion and workshop, and assignments will include presentations, writing exercises, and poems.

CRW 3373 WRITING IN SOCIETY: PHOTO-POETICS(001)

CRN 23560—HUDS 213 10:30AM–11:50AM—TR—ANDREA COTE-BOTERO

DESCRIPTION

On the occasion of the Paris Salon of 1859, the poet Charles Baudelaire wrote a critical text exposing the dangers and shortcomings of the recent invention of Daguerre and Niepce: photography. The fascination of the poet, disguised in concern, prefigured a fundamental line of study in contemporary literature, that is, the role of photography in the transformation of models of literary representation in the twentieth century. From the study of selected literary pieces, some of them in direct dialogue with photographs, some others articulated with literary resources and methods of photographic practice, this course explores the contributions of the photographic medium in its evolution to the field of literature. The theme will be addressed in three research modules: (I) Early Impressions: The noema of photography: Adoration and fear. (II) Photographic fictions: alternative realities and the writing of post-memory; and (III) Photo-embedded literature: textual disparities in Mario Bellatin and other contemporary authors. Course readings include, but are not limited to, the theoretical texts of Walter Benjamin, Roland Barthes, and Susan Sontag. As well as novels, poems and short stories by authors such as W.D Sebald, Italo Calvino, Julio Cortazar, Mario Bellatin and Natasha Trethewey.

This is a multidisciplinary and cross-genre class that investigates on the premise that literature finds a set of possibilities to renew itself in the encounter with other arts of representation. Based on this idea, students will be asked to developed directive writing exercise that involves the experimentation with visual media and printed formats. However, the level of involvement with photographic media should be determined by each individual and not professional photographic skills or equipment is required for this class.

CRW 3373 WRITING IN SOCIETY (002)

CRN 28014—LART 222 3:00PM–5:50PM—M—SASHA PIMENTEL

**CRW 3374 NARRATIVE TECHNIQUES:
POLITICS OF NARRATION (001)**

CRN 26880—HUDS 313 12:00PM–1:20PM—MW—JEFFREY SIRKIN

DESCRIPTION

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 3375 POETICS (002)

CRN 25950—HUDS 213 9:00AM–10:20AM—TR—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 class analyses some of the most important moments in the recent history of this debate and looks at the specific techniques and practices that have informed it. Through the reading of selected literary and theoretical texts, we will explore the art of poetics through Closed and Open poetics 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 performance poetry. The creative writing component of this class consists 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 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, Whitman, Baudelaire, Vallejo, Plath and Varela. The students will be asked to write reading responses and discussion boards every week.

CRW 4301 PLAYWRITING (002)

CRN 27746—CBA 330 2:30PM–4:20PM—W—HARRY W MARTIN

CRW 4304 LITERARY TRANSLATION (001)

CRN 28018—CLASS C204 12:00PM–1:20PM—TR—ROSA ALCALA

DESCRIPTION

In this course we will discuss the theory and practice of literary translation, focusing exclusively on poetry. In order to do so, we will read a range of poems translated to and from Spanish and English, including work by Gabriela Mistral, Walt Whitman, William Shakespeare, Sor Juana Inés de la Cruz, and Julia de Burgos. We will also read and discuss a number of critical essays by translators such as Rosmarie Waldrop, Edith Grossman, and Kristen Prevallet. 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 poetry in translation, with a workshop component to discuss and critique student translations. 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:
THE NOVELLA IN FLASH (001)**

CRN 25947—HUDS 213 1:30PM–2:50PM—TR—LEX WILLIFORD

DESCRIPTION

This course, designed for advanced undergraduate creative writing students and graduating seniors, will offer many of the same readings and assignments of CRW 5368 (Variable Topics in Creative Writing: The Novella in Flash), a graduate course offered this semester.

GRADUATE COURSES SPRING 2018

CRW 5321 NARRATIVE THEORY AND POETICS (003)

CRN 26885—ONLINE—TIM Z HERNANDEZ

CRW 5365 FORMS & TECHNIQUES OF POETRY (003)

CRN 26887—NURS 215 3:00PM–5:50PM—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 class analyses some of the most important moments in the recent history of this debate and looks at the specific techniques and practices that have informed it. Through the reading of selected literary and theoretical texts, we will explore the art of poetics through Closed and Open poetics 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 performance poetry. The creative writing component of this class consists 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 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, Whitman, Baudelaire, Vallejo, Plath and Varela. The students will be asked to write reading responses and discussion boards every week.

CRW 5365 FORMS & TECHNIQUES OF POETRY (004)

CRN 28032—ONLINE—SASHA PIMENTEL

CRW 5367 ADVANCED POETRY WRITING (002)

CRN 26891—ONLINE—ELIZABETH SCHEID

CRW 5368 VAR TOPICS IN CREATIVE WRITING:

WHAT NOW? (004)

CRN 25949—CLASS C204 6:50PM–8:50PM—W—DANIEL CHACON

DESCRIPTION

What can you do once you have an MFA and a book?

The MFA is a terminal degree, and like many professors in our department, it's the degree you need to teach Creative Writing at the university level.

An MFA and a book.

When there were few MFA programs in the world, it was much easier to land a university position, but today you need at least one book, and not just any book, but a critically acclaimed book published by a legitimate press. What is "critically acclaimed?" What is a "legitimate" press?

And is an MFA and a book enough to have a successful career as a writer?

And what is a "successful" career as a writer?

What can you do with an MFA other than teach?

And once you have a book, what do you do then?

There are literally millions of books published every year. Gone are the days (if they ever existed) when you could publish a book, take the advance money, rent a flat in Paris where you can write your next book.

Once your book is published, the real work begins: promoting it. How do you promote a book? How do you create an effective writer's website? A blog that people will actually read?

This class will probe these questions, and we will try to think (if even for a semester) of our own writer's journeys as creative acts.

What do you want to do as a writer?

How do you want to live your version of the writer's life?

Where do you see yourself 10 years after graduating?

The emphasis of the course is how we create our own narratives, as opposed to hoping for a narrative to pull us into its plot.

The assignments will be both written and performative. This course will part workshop, part philosophy, and part communal interaction. The writing assignments will be mostly memoir-type pieces based on your own writer's journey.

TENTATIVE TEXTS

(This is a new class, so I'm not yet certain about the texts, but these are highly likely to be included.)

- Stories by Kafka
- Essays by Emerson
- *World as Will* by Schopenhauer
- *The Writers Journey: Mythic Structure for Writers* by C. Vogler
- *7 Habits of Highly Effective People* by Stephen R. Covey
- Lots of poems, essays, and short fiction

CRW 5368 VAR TOPICS IN CREATIVE WRITING:

THE NOVELLA IN FLASH (005)

CRN 26878—UGLC 338 6:00PM–8:50PM—R—LEX WILLIFORD

DESCRIPTION

The second semester in a year-long exploration of literary readings and workshops of longer fictional forms made up of shorter fictional forms, this course will focus on a popular, evolving contemporary fictional form, the novella in flash, raising many questions similar to those raised in Fall 2017 (CRW 5364: Forms and Techniques of

Fiction: The Novel in Stories):

- How does one write a novella (or a book of prose poetry or a novel or a memoir) with its own compelling and complete dramatic arc comprised of individual pieces of flash fiction (or narrative essays or prose poetry) that also have their own compelling and complete dramatic arcs, each compressed into narratives no longer than 1,000 words?
- How can we use flash fiction to explore longer episodic, collageist and lyrical narratives which may also serve as chapters and/or linked stand-alone short-short stories (or prose poems or narrative essays)?
- How can we write very short narratives so compelling and complete that prestigious literary magazines will publish them, and the agents who read those literary magazines will want to see the novellas or novels from which a single flash-chapter is a tantalizing taste of a chapbook or a full-length book?

The list of readings, yet to be finalized, will include exercises from *The Rose Metal Field Guide to Writing Flash Fiction* and two collections of Rose Metal Press's novellas in flash, *My Very End of the Universe: Five Novellas in Flash* and *A Study of the Form and A Particular Feeling of Restlessness: Four Chapbooks of Short-Short Fiction* by Four Women along with several other examples of the form.

Students will write a novella-in-flash chapbook of at least thirty pages including very short stories (and/or prose poetry) that share a longer narrative arc as well as unifying devices such as setting, recurring characters, clusters of images and similar themes.

It's difficult to write a novella in stories, yes, but it's more difficult to market a book of unlinked stories than a novella or novel, so we'll discuss the distinctive advantages of marketing flash fiction to literary magazines, then marketing assembled flash as novellas or novels to publishers, using one's publication credits to establish prestige and narrative authority.

CRW 5368 VAR TOPICS IN CREATIVE WRITING:

GATHERING STORIES, TURNING RESEARCH INTO WRITING WITH TIM (006)

CRN 26884—ONLINE—TIM Z HERNANDEZ

CRW 5370 LITERARY TRANSLATION (001)

CRN 28714—NURS 216 3:00PM–5:50PM—T—ROSA ALCALA

DESCRIPTION

In this course, we will discuss the theory and practice of literary translation, focusing exclusively on poetry. In order to do so, we will read a range of poems translated to and from Spanish and English, including work by Gabriela Mistral, Langston Hughes, Nicolás Guillén, Walt Whitman, William Shakespeare, Sor Juana Inés de la Cruz, 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 poetry in translation and translation theory, with a workshop component to discuss and critique student translations. 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 5371 WRITING THE NOVEL:

THE ART OF THE BURNING PATIENCE (001)

CRN 26881—ONLINE—JOSE DE PIEROLA

DESCRIPTION

The goal of this class is to provide students with the fundamental tools to tackle the long narrative form of the novel, and help them develop a resilient creative practice that will sustain the effort required.

Though there are no "rules" for writing fiction, this class will cover the basic principles—used by published, successful writers—identifying them in the novels we will read. The writing exercises are designed to understand these principles by allowing students to see how they work when put at the service of concrete narrative needs. In general, we will focus on the strong connection between technique and meaning.

To help students develop their own resilient creative practice, this class will provide concrete assignments, as well as in-class exercises that will show them the two modes of writing necessary to create fiction. Special emphasis will be placed on a creative process that consistently taps into the subconscious. In addition, we will discuss how some of these practices are used by successful writers and artists.

This class is primarily conceived for novel writing, but it can also be extremely useful for short story writers planning a book (although, less so for flash fiction writers). Students will be required to actively participate in every meeting, prepare a presentation on one of the suggested novels, write a weekly response, and, most importantly, produce a manuscript of at least forty-five pages (≈12,000–14,000 words), submitted in three installments, which ideally should be the part of a novel. Students writing a short story collection will need to submit three short stories of around ten pages each (≈2,800–3,200 words each).

READINGS

Fiction

- Patricia Highsmith: *The Talented Mr. Ripley* (Norton & Company ISBN 978-0393332148)
- Milan Kundera: *The Unbearable Lightness of Being* (Harper Perennial ISBN 978-0-06-015258-1)
- Yoko Ogawa: *The Housekeeper and the Professor* (Picadors ISBN 978-0312427801)
- José Saramago: *The Elephant's Journey* (Harvest in Translation ISBN 978-0156996938)

On Fiction Writing

- Dorothea Brande: *Becoming a Writer* (Harcourt, Brace & Co. ISBN 0-87477-164-1)
- Joyce Carol Oates: *The Faith of a Writer* (Harper Perennial ISBN 978-0060565541)
- John Gardner: *The Art of Fiction* (Vintage ISBN 978-0679734031)
- Milan Kundera: *The Art of the Novel* (Harper Perennial ISBN 978-0060093747)
- Mario Vargas Llosa: *Letters to a Young Novelist* (Picador ISBN 978-0312421724)
- Robert Olen Butler: *From Where You Dream* (Grove Press ISBN 978-0802142573)
- Orhan Pamuk: *The Naive and Sentimental Novelist* (Vintage International ISBN 978-0307745248)
- Hazel Smith: *The Writing Experiment: Strategies for Innovative Creative Writing* (Allen & Unwin ISBN 1-74114015-3)

