

Department of Creative Writing—SPRING 2019

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UNDERGRADUATE COURSES SPRING 2019

CRW 3362 INTRO TO CREATIVE WRITING (001)

CRN 24477—CBA 330 9:00AM–10:20AM—MW—ALESSANDRA NARVAEZ-VARELA

CRW 3362 INTRO TO CREATIVE WRITING (002)

CRN 26542—CBA 330 9:00AM–10:20AM—TR—OSCAR MORENO HUIZAR

CRW 3362 INTRO TO CREATIVE WRITING (006)

CRN 23293—CBA 330 10:30AM–11:50AM—MW—MARIANA HERNANDEZ

CRW 3362 INTRO TO CREATIVE WRITING (007)

CRN 26543—EDUC 110 10:30AM–11:50AM—TR—JONATHAN AYALA

CRW 3362 INTRO TO CREATIVE WRITING (008)

CRN 23294—CBA 330 12:00PM–1:20PM—MW—DAVID HIRIART

CRW 3362 INTRO TO CREATIVE WRITING (009)

CRN 23295—CBA 330 12:00PM–1:20PM—TR—FIORELLA MANRIQUE

CRW 3362 INTRO TO CREATIVE WRITING (011)

CRN 23296—CBA 330 10:30AM–11:50AM—TR—TBA

CRW 3362 INTRO TO CREATIVE WRITING (012)—EN ESPAÑOL

CRN 26166—UGLC 338 1:30PM–2:50PM—MW—CAROLINA DAVILA DIAZ

CRW 3363 FOUNDATIONAL TECHNIQUES (001)

CRN 27538—CLASS C204 12:00PM–1:20PM—TR—SYLVIA AGUILAR ZELENY

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

- Hamilton Sharon. *Essential Literary Terms: A Brief Norton Guide with Exercises*. Norton, 2017.

CRW 3363 FOUNDATIONAL TECHNIQUES (002)

CRN 23300—CLASS C304 1:30PM–2:50PM—MW—NELSON CARDENAS

CRW 3371 READING AND WRITING FICTION (001)

CRN 26956—NURS 215 12:00PM–1:20PM—MW—SYLVIA AGUILAR ZELENY

DESCRIPTION

This course is intended to approach the craft of fiction through the analysis and practice of techniques as well as formal and stylistic options. We will go over some elements of craft such as voice, characterization, setting, plot, structure, and theme. We will be reading some short-stories by contemporary authors and imitate some of their fiction practices. Also, as a group, we will work on an episodic/collective novel following the example of *Florida* by Lauren Groff. Each of the members of the class will design his/her character and will ground this story to El Paso, more specifically: Segundo Barrio. The plan is not only to write a series of stories, but as a group workshop each of the pieces and create an ebook with cover, preface, and format design.

Course Objectives: 1) To learn a series of concepts related to the writing and reading process, 2) To get familiarized with techniques and resources for literary analysis 3) the craft of fiction 4) build a serious and enriched critique.

MATERIAL

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

CRW 3372 READING AND WRITING POETRY (002)

CRN 23301—NURS 216 10:30AM–11:50AM—TR—ANDREA COTE-BOTERO

DESCRIPTION

As writers we have always been told that our main goal should be to find our poetic voice; but what does it really mean? Which are the elements that define such thing as a voice and how can we work through them? This undergraduate workshop will address this question as a general framework for the recognition and challenge of our individual voices. We will read examples from contemporary poetry and some essays that will help us to identify and discuss the expressive resources that can give a poem its aesthetic singularity. Course readings will include selections on authors such as: T.S Eliot, Ezra Pound, Walt Whitman, Sylvia Plath, Allen Ginsberg, Federico García Lorca and more. Students will be required to write and submit one new poem every other week and write weekly critiques of their colleagues' work.

CRW 3373 WRITING IN SOCIETY (001)

CRN 23302—NURS 216 12:00PM–1:20PM—MW—JEFFREY SIRKIN

DESCRIPTION

An investigation through a series of key films of the ideas of “imprisonment” and “freedom,” especially as these are figured in times of war, 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 on the River Kwai*; but also films that imagine different forms of incarceration during times of war. Reading assignments will include excerpts from Michel Foucault’s *Discipline and Punish*, as well as 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 essay.

CRW 3374 NARRATIVE TECHNIQUES (001)

CRN 26169—EDUC 110 3:00PM–4:20PM—MW—JEFFREY SIRKIN

DESCRIPTION

Intensive study of the relationship between narrators and the characters whose stories they tell, with a particular focus on the ethical concerns about authority, tyranny, and patriarchy that have guided the narrative practice of many twentieth century fiction writers. 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, David Antin and Lydia Davis. Writing assignments will include critical reading responses, creative exercises, a midterm exam, and a final creative project.

CRW 4302 SCREENWRITING (001)

CRN 27947—NURS 216 12:00PM–1:20PM—TR—LEX WILLIFORD

READINGS

- *Screenplay: Writing the Picture*, Robin U. Russin, William Missouri Downs, Silman-James Press; 2nd Edition (July 1, 2012), ISBN-13: 978-1935247067.

CRW 4304 LITERARY TRANSLATION

CRN 26955—ROOM 999 10:30AM–11:50AM—TR—ROSA ALCALÁ

DESCRIPTION

Maybe you’re considering taking this course but worry that perfect fluency in both Spanish and English is required. It’s not! Even though we will be discussing and practicing the translation of poetry to and from Spanish and English, fluency in both languages is not a must. In fact, the collaborative nature of my class allows us to pool our strengths to form an (im)perfect translating machine. The skills that you will learn during the semester will benefit you as a writer and as a human, and, trust me, my skills as a translator have been my most valuable asset in the workplace (beside my ability to type super fast). I grew up in a Spanish-speaking household where I often served as the English interpreter for my parents, mediating between them and the outside world. I believe that this is what made me a poet, the ability to describe to others what’s happening, what it means, and why it matters. I then became a translator of Latin American poetry, which in turn has made me a better reader of poetry—and, a better poet. But the truth is, everyone is a

translator in some sense, especially if you’re a writer. We are always trying to make sense of the world through language. This course in literary translation is an opportunity to “make sense” in a more targeted way by working from one language to another, using the skills you already possess as a writer. In this class you will engage in translation games and exercises, take a midterm, write critical essays, and translate and workshop poems.

CRW 4305 SENIOR SEMINAR (001)

CRN 25446—NURS 216 3:00PM–5:50PM—W—PAULA CUCURELLA

CRW 4307 POETICS AND PERFORMANCE (001)CRN 27594—EDUC 110 1:30PM–2:50PM—TR—TIM Z HERNANDEZ
DESCRIPTION

In this course we will explore the various dynamic poets and storytellers who have used an element of performance in their own work as a foundation for our own performance experiments. Students will engage in generating original poetry and performance based experiments (indoors and outdoors) from the start of this course to finish, so the desire to “perform” poetry, or the interest in “theater-based” concepts is a must, however, previous experience is not necessary. There will also be an element of contemplative exercises woven into this course as a foundation for our experiments, rooted in the concept of Dharma Art as defined by Chögyam Trungpa Rinpoche. Some texts, authors, performers include, but are not limited, to the following: Dario Fo, Cecilia Vicuña, Annie Lanzillotto’s sight specific works, Juan Felipe Herrera’s Manikrudo approach, Uta Hagen, Guillermo Gomez-Peña, *Toward a Poor Theater* by Jerzy Grotowski, Augusto Boal’s *Theater of the Oppressed*, and Laurie Ann Guerrero’s embroidery as public performance project, as well as a handful of artists who are conducting this type of work across landscapes and time. Students must come prepared to move, write, and EXPERIMENT in creating performance based poetry.

GRADUATE COURSES SPRING 2019

CRW 5363 WRITING CHILDREN’S LITERATURE (001)

CRN 28284—UGLC 340 4:30PM–7:20PM—M—LUIS ARTURO RAMOS

DESCRIPTION

Description: This is a bilingual course and it will be divided into two sections. The first one will consist in the reading and analysis of children stories (between ages of 8 to 12 years old) with the purpose to detect and study its main elements. In the latter section, the student will use the techniques and resources learned in the first section to write their own stories. The stories written by the students will be “workshopped” in class.

- **Objectives:** Understand and use the most appropriate techniques to write children’s literature.
- **Readings:** English and Spanish reading will be assigned during the course. Thus, it is important that those students registering in this class are able to read both languages.
- **Assignments:** Readings (English and Spanish), exercises, class presentations.

- **Note:** Although the student must be able to read and understand both English and Spanish, it is up to the student which language he/she uses for discussions, writings and presentations.

CRW 5321 NARRATIVE THEORY AND POETICS (003)

CRN 26174—ONLINE—TIM Z HERNANDEZ

DESCRIPTION

This course will explore a variety of narrative techniques and theoretical topics which are at play in the works we read, and in our own creative process. Topics such as 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 5365 FORMS & TECHNIQUES OF POETRY (003)

CRN 26176—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 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 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 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 5365 FORMS & TECHNIQUES OF POETRY (004)

“SINGING SCHOOL”

CRN 26962—ONLINE—SASHA PIMENTEL

DESCRIPTION

To feel the immense privilege of breath and space that we as contemporary poets exercise when we write in freeverse, to understand the freedom and organic demands of freeverse (which is not “free” of form, only “free” of specific patterns of rhyme and meter) we'll first spend a major portion of the semester studying metrical forms in order to understand the constraints from which we're now “free.”

We'll study and write inside the forms of the sonnet, the ballad, the villanelle, the ghazal and the pantoum to understand, viscerally and through etudes, how rhythm in poetry laces in, and constructs, tension and momentum. We'll trace poetic traditions from such sonic-driven forms to thematic ones (the elegy, the pastoral, the “love poem,” etc.), to image-driven and narrative-driven freeverse styles, all the way to modern and post-modern or “experimental” styles.

We'll discuss, read through, and write through important issues of poetic form such as: moving from line break to line, the shifting centers-of-gravity of poems, seeing from within the poem versus seeing the poem in relation to page, constructing lyrical meaning through the ear and the eye, and measuring both silence and sound. We'll also talk about the relationship between art and politics and culture, and how to write with equal pressure and concern to form and music as well as to geographic, class, gender and racial politics.

EXAMPLE READINGS

- Eavan Boland and Mark Strand, *The Making of a Poem*
- Jorge Luis Borges, *This Craft of Verse*
- Selections and full poetry books from Claudia Rankine, Federico García Lorca, Natasha Tretheway, Jericho Brown, Elizabeth Bishop, Kwame Dawes, Patricia Smith, Edward Hirsch, Aracelis Girmay, Philip Levine, C.D. Wright, Robert Pinsky, Rosa Alcalá, Yusef Komunyakaa, Monica Youn, Ocean Vuong, Patricia Smith, Gregory Pardlo, Natalie Diaz, Sam Sax, etc.

ASSIGNMENTS

- Weekly assigned readings and corresponding lectures
- Bi- to tri-weekly synchronous small-group workshops (through Skype) of your own creative work in study of poetic forms, culminating in a revised final portfolio
- A multi-media teaching presentation (with partners or small groups) on a major text
- A community poetic intervention, with field work Sign up to lead class discussion for one week

CRW 5366 ADVANCED FICTION WRITING (001)

MASTERING FICTION WRITING

CRN 27948—FOX A458 6:00PM–8:50PM—W—JOSÉ DE PIÉROLA

DESCRIPTION

The goal of this class is to help students bring their fiction writing technique from knowledge to mastery. Through the semester, we will read about the craft of writing, discuss selected fiction samples, write fiction, and workshop student pieces. Our work will be organized around selected fiction writing techniques and strategies that will help students attain mastery of their own writing.

Some of the topics we will be working on include:

- The sentence in fiction
- The paragraph in fiction
- Transitions as narrative devices
- Conveying time and place
- Dialogue and dialoguing
- The inner life of characters
- The form of narrative fiction
- Experimenting with form
- Non narrative fiction
- Editing fiction

READINGS

There will be a reading packet available through Paper Chase. It will include the selected pieces on the craft as well as selected works of fiction that we will use in class.

ASSIGNMENTS

- Creative response
- In-class writing

- Portfolio on craft
- Fiction analysis
- Fiction piece

CRW 5366 ADVANCED FICTION WRITING (002)

CRN 27955—ONLINE—SYLVIA AGUILAR ZELENY

DESCRIPTION

The episodic novel is a narrative composed of loosely connected incidents, each one more or less self-contained; it is also an opportunity to plunge us into the emotional lives of a character or characters (re)defining their identity. In this course, students will learn about this genre and review the elements of fiction to work on the production of an episodic novel; at least 3-4 chapters/episodes of such book will be workshopped throughout the semester.

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

MATERIAL

Students will be required to read two of the following novels,

- Tim O'Brien, *The Things They Carried*
- Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*
- Alice Munro, *Runaway*
- Lydia Millet, *Fight No More*

CRW 5367 ADVANCED POETRY WRITING (002)

CONTEMPORARY LATINX POETRY

CRN 26179—UGLC 340 3:00PM-5:50PM—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 poems by Juan Felipe Herrera, Vanessa Angelica Villareal, Nicole Sealey, among other poets, as a means to discuss the diversity of aesthetics, backgrounds, and traditions inherent to U.S. Latinx poetry, while also identifying common rhetorical devices, themes, and modes. The poems 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 presentation, and a final portfolio of original work. Class time will be divided between discussion and workshop.

CRW 5367 ADVANCED POETRY WRITING (003)

CRN 27953—ONLINE—PAULA CUCURELLA

POETRY

In Procedural, Found, and Conceptual Poetry the labor, that is, the procedure becomes a thematic property, and chance becomes a “formal” element that channels our poetic unbound creativity with the paradoxical result that it does not necessarily work as a constraint but, rather, as a form of freeing our own creativity.

Procedural, Found, and Conceptual Poetry LAB is a workshop

poetry class. The aim of this class is to experiment with new forms of poetry and to find new ways to express our creativity through methods of composition with a predetermined procedure. We will also explore forms of conceptual poetry and found poetry, in addition to other experiments that have been an important option in the repertoire of postmodern American poets.

This is a labor and workshop intensive class, not a reading intensive class. Readings will be chosen to show us a model, and a different poetic style will be sampled each week. In the first week of class, students will be asked to choose a topic, “problem,” or theme for their portfolio. The 14 poems produced in the subsequent weeks will have to engage this topic. Some of the questions that might arise in the process concern how the different procedures open new thematic avenues in the theme or topic under exploration. How is it that through form we are able to create a new conceptual universe for our work?

The aim of the class is to finish the semester with a small chapbook of 14 poems on one subject. The final portfolio will consist in revisions of all the poems submitted during the semester.

CRW 5368 VAR TOPICS IN CREATIVE WRITING (005)

CRN 26168—NURS 215 6:00PM-8:50 PM—T—LEX WILLIFORD

DESCRIPTION

This course will explore the porous boundaries and intersections between two evolving and relatively recent literary forms, the prose poem and the short-short story (aka, flash fiction, sudden fiction, micro fiction, etc), placing them in their historical contexts by tracing their evolution from early modern and modernist precursors (Ivan Turgenev, Charles Baudelaire, Stéphane Mallarmé, Arthur Rimbaud, Gertrude Stein, Sherwood Anderson, César Vallejo, et al) to their many contemporary counterparts (Julio Cortázar, Charles Simic, Russell Edson, Caroline Forché, Robert Hass, Rita Dove, et al). Beginning with heuristic/generative exercises the first six weeks, the course will use the free Adobe Acrobat Reader for students to make comments that explore ways to develop these exercises into prose poems and/or short-shorts, shifting the last nine weeks to individual scheduled workshops. Meanwhile, the course will explore how these poems and small fictions may stand alone as publishable pieces in a wide variety of literary magazines and/or become building blocks of linear or modular book-length projects, including books of prose poetry, novels and novellas in flash fiction. The final portfolio, a prose-poem/short-short chapbook of 25-40 pages—or of longer stories or novel chapters that begin as short-shorts and/or prose poems—should give students the freedom to experiment with these flexible short forms as tentative starting points or further development for their graduate theses.

TENTATIVE LIST OF BOOKS:

- *Models of the Universe: An Anthology of the Prose Poem*, Stuart Friebert and David Young, Eds., Oberlin College Press, 1995, ISBN: 0-932440-69-X
- *The Rose Metal Press Field Guide to Prose Poetry: Contemporary Poets in Discussion and Practice*, Gary L. McDowell, F. Daniel Rycznek, Editors, Rose Metal Press, ISBN: 978-0-9789848-8-5.
- *Flash! The Art of Writing the Very Short Story*, John Dufresne, W. W. Norton & Co., 2017, ISBN: 978-0393352351.
- *Sudden Fiction*, Robert Shapard, James Thomas. Editors, Gibbs Smith Publisher; 10th edition, December 31, 1983, ISBN: 978-0879052652

- *Flash Fiction: Very Short Stories*, James Thomas, Denise Thomas, Tom Hazuka, Editors, W.W. Norton & Company, July 1992, ISBN: 0-393-30883-9.
- *New Micro: Exceptionally Short Fiction*, James Thomas, Robert Scollataro, Editors, W. W. Norton & Company, August 28, 2018, ISBN: 978-0393354706.

We will also look at those who came after and were influenced by Kafka and/or shared a similar metaphysics, such as Paul Auster, Julio Cortázar, Alejandra Pizarnik and others.

We will look at alternate worlds and realities; existential issues such as guilt, social anxiety, and alienation; as well as desire and energy.

CRW 5373 ADVANCED CREATIVE NON-FICTION (001)

CRN 28104—ONLINE—NELSON CARDENAS

DESCRIPTION

In this course, we will study and apply the techniques for researching and writing creative non-fiction. We will gain an understanding of the recent history of the genre by analyzing significant pieces from different periods, both from the US and Latin America. We will explore three media for presenting non-fiction: written word, podcast, and films. Students will create three pieces and one final portfolio during this intensive workshop class. Students are welcome to read and produce their work in English or Spanish.

REQUIRED MATERIALS

- Readings: *Frank Sinatra has a Cold* by Gay Talese & *Touchstone Anthology of Contemporary Creative Nonfiction*, Lex Williford and Michael Martone (Eds.)
- Podcasts: *Breaking News* at Radiolab, 7/27/2017 & *Serial* (Narrated and produced by Sarah Koenig.)
- Movies: *Waltz with Bashir* (Ari Folman, 2008), *Where to Invade Next* (Michael Moore, 2016.)

CRW 5378 THE POLITICS OF NARRATION (001)

CRN 26961—ONLINE—JEFFREY SIRKIN

DESCRIPTION

Interrogating the social/political models brought into being through what we call “point of view,” this course is an intensive study of the relationship between narrators, the stories they tell, and the characters subject to a narrator’s authority, with a particular focus on the ethical concerns about authority, tyranny, and patriarchy that have guided the narrative practice (and the experiments with structure) of many twentieth century writers. 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; and theoretical/critical essays by writers such as Michel Foucault, Roland Barthes, Walter Benjamin, James Agee, and Seymour Chatman. Writing assignments will include critical reading responses, participation in weekly discussion boards, short creative assignments, and a final critical/creative project.

CRW 5379 KAFKA AND THE ART OF FICTION (001)

CRN 27949—UGLC 338 10:00AM–11:20AM—TR—DANIEL CHACON

DESCRIPTION

Why is Kafka so popular among great writers and artists, as well as philosophers and mystics?

What is it about his work that resonates with people of thought?

In this class we will enter into the various Kafka landscapes, his stories, novels, diary entries, letters, and we will look at how his reality is inspired by and parallel to some aspects of Kabbalah and esoteric knowledge.

TENTATIVE READING LIST

Books by Kafka

- *The Complete Stories*
- *The Castle*
- *Amerika*
- *The Trial*
- *Letters*
- *The Diaries*

Readings By Others

- *The New York Trilogy* by Paul Auster
- *The Elephant Vanishes* by Haruki Murakami
- *Poems* by Alejandra Pizarnik

CRW 5382 STUDIES IN FORM (004)

A SINGLE-AUTHOR STUDY

ON THE CORPUS OF PHILIP LEVINE

CRN 26177—ONLINE—SASHA PIMENTEL

DESCRIPTION

“Rhythm is deep and it touches us in ways that we don’t understand,” Philip Levine writes, “[w]e know that language used rhythmically has some kind of power to delight, to upset, to exalt, and it was that kind of rhythmic language that first excited me. But I didn’t encounter it first in poetry... perhaps simply in speech, in prayer, preaching. That made me want to create it.” In this course, we’ll study how, over the course of his career and his life, Philip Levine—compelled by rhythm and a love of the ordinary as extraordinary—wrought a corpus of poetry that earned a United States Poet Laureateship, a Pulitzer Prize, a National Book Award, a National Book Critics Circle Award, and a Wallace Stevens Award for Lifetime Achievement, among many others, but which, more important than any award, is a lyrical oeuvre which sings with what David Baker calls “one of our most resonant voices of social conviction and witness,” what Robert Pinsky writes is “[t]he power to look around and see, and the strength of a living syntax,” and what Joyce Carol Oates calls work “so emotionally intense, and yet so controlled, so concentrated, that the accumulative effect... can be shattering.”

We’ll study as many as we can of Levine’s full collections of poetry from *They Feed They Lion* to *What Work Is*, *The Simple Truth*, and *The Mercy*, to *Breath: Poems*, and his posthumous collection *The Last Shift* (as edited by Edward Hirsch), along with his collection of prose *The Bread of Time*, and many interviews and articles. We’ll study this master of rhythm, tension, narrative, point-of-view and compassion, and we’ll write our own poems in technical study of his craft and vision. We’ll also study his named influences, and some of the many younger contemporary U.S. poets Levine influenced, in a full single-author seminar on one of our country’s most significant contemporary poets.

EXAMPLE READINGS

- Major full-length works by Philip Levine
- Handouts of interviews and articles