

Department of Creative Writing—SPRING 2020

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 2020

CRW 3362 INTRO TO CREATIVE WRITING (001)

CRN 24144—CRBD C204 9:00 AM–10:20 AM—MW—ALDO AMPARAN

CRW 3362 INTRO TO CREATIVE WRITING (002)

CRN 26027—CRBD C204 9:00 AM–10:20 AM—TR—IRMA NIKICICZ

CRW 3362 INTRO TO CREATIVE WRITING (006)

CRN 23074—CRBD C204 10:30 AM–11:50 AM—MW—ALDO AMPARAN

CRW 3362 INTRO TO CREATIVE WRITING (007)

CRN 26028—CRBD C304 10:30 AM–11:50 AM—TR—NICOLAS RODRIGUEZ

DESCRIPTION

This course will introduce you to the fundamental techniques of creative writing, discussions about literature and the dynamics of the writing workshop. We will begin the course by looking at the different ways fiction and poetry employ common elements, such as image, voice, character, and setting, and use writing exercises and workshop critique sessions to strengthen and develop your understanding and employment of them. Most importantly, this course is designed to introduce you to a variety of styles so that you become a better reader and, therefore, a more confident writer. Students will be expected to learn the necessary terminology, to identify and discuss various writing techniques, and to apply those techniques in their writing.

CRW 3362 INTRO TO CREATIVE WRITING (008)

CRN 23075—CRBD C304 12:00 PM–1:20 PM—MW—DAVID HIRIART

DESCRIPTION

This course will serve two primary purposes. Firstly, it will introduce you to the fundamental techniques of creative writing. Secondly, it will introduce you to the discipline of creative writing, to discussions about writing, and to the creative writing workshop. We will begin the course by looking at the different ways fiction and poetry employ common elements, such as image, voice, character, and setting, and use writing exercises and workshop critique sessions to strengthen and develop your understanding and employment of them. During the second half of the semester, we will spend time looking at the components of each genre, and produce writing that explores a range of approaches. Most importantly, this course is designed to introduce you to a variety of styles so that you become a better reader and, therefore, a more confident writer. Students will be expected to learn the necessary terminology, to identify and discuss various writing techniques, and to apply those techniques in their writing.

CRW 3362 INTRO TO CREATIVE WRITING (009) EN ESPAÑOL

CRN—CRBD C204 12:00 PM–1:20 PM—MW—MARGARITA LUCIA MEJIA RODRIGUEZ

CRW 3362 INTRO TO CREATIVE WRITING (010)

CRN 28226—CRBD C204 12:00 PM–1:20 PM—TR—ALESSANDRA NARVAEZ-VARELA

DESCRIPTION

In order to respond to the call to write creatively, students will learn the basic elements that inform poetry and the short story by reading the work of authors that have mastered their craft, as well as writing their own pieces, and having them workshopped by their peers. This course spearheads the knowledge that will be gradually acquired by creative writing majors, assist non-majors in their development of creative writing techniques, and provide every student with a more comprehensive appreciation of creative work as readers of poetry and short stories throughout their lifetime.

CRW 3362 INTRO TO CREATIVE WRITING (011)

CRN 28227—CRBD C304 1:30 PM–2:50 PM—TR—EDGAR AGUILAR ARAOZ

DESCRIPTION

The purpose of this course is to engage and to motivate the student into the creative writing process. By reading the poetry and fiction from known authors, and by discussing it in class, the student will gather the perspective in literary work. At the same time, the class will be conducted through different sets of prompts and exercises that will lead to weekly workshops.

During the first part of the course, the different forms of poetry will be approached, therefore their common elements addressed. Fiction will be the second part of the course, in which short stories will be read and discussed to get writing ground material.

Through the dynamic of reading-discussing-writing, is expected that the students will get tools and techniques of literary exploration through their texts.

CRW 3363 FOUNDATIONAL TECHNIQUES (001)

CRN 26681—LART 208 10:30 AM–11:50 AM—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.

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 (001)

CRN 26333—CBA 330 12:00 PM–1:20 PM—MW—LEX WILLIFORD

DESCRIPTION

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

READINGS

Writing Fiction: A Guide to Narrative Craft, by Janet Burroway, Elizabeth Stuckey-French, Ned Stuckey-French, Longman; tenth edition, University of Chicago Press; First edition (April 1, 2019), ISBN-10: 022661655X; ISBN-13: 978-0226616551.

Note: Please buy the new edition. (The Kindle edition is only around \$15.00) This is the first edition of a *much less expensive version* of this textbook (partly as a result of a conversation I had over lunch with authors Janet Burroway and the late Ned Stuckey-French)—a lower price because it no longer includes high-permissions short stories. Instead of reading anthology stories from previous editions, I'll select and copy or send a link to *one* of each of the stories listed at the end of each chapter, and we'll discuss these stories in class as exemplars of the techniques discussed in each chapter.

CRW 3372 READING AND WRITING POETRY (002)

CRN 23081—CBA 330 3:00 PM–4:20 PM—MW—ALESSANDRA NARVAEZ-VARELA

DESCRIPTION

“Is it romantic to imagine poetry accomplishing anything in a world of happenings?”

Don Share asks in relation to W.H. Auden's oft-quoted, yet misunderstood line: “poetry makes nothing happen.” In this course we will examine poetry's power as an instrument for social justice by reading poetry that's undeniably committed to action, and by writing poetry that serves as a vehicle for change you want to enact. Readings will include work by Patricia Smith, Tarfia Faizullah, Sara Uribe and C.D. Wright, and the course will feature lecture, class discussion, and workshop components.

CRW 3373 WRITING IN SOCIETY (001):

PHOTO-POETICS

CRN—CBA 330 10:30 AM–11:50 AM—TR—ANDREA COTE-BOTERO

DESCRIPTION

On the occasion of the Paris Salon of 1889, 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, 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: (1) The Paris poets and the reinvention of the urban experience. (2) The fictions of the instant, between Farabeuf and Blow up and (3) Photography as the horizon, disappearances in the work of Mario Bellatin and other contemporaries. 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 Sebalds, Salvador Elizondo, Virgilio Piñera, Julio Cortazar, Guadalupe Netel and Mario Bellatin

CRW 3374 NARRATIVE TECHNIQUES (001):

THE LOST GENERATION

CRN 25702—CBA 330 10:30 AM–11:50 AM—MW—NELSON CARDENAS

DESCRIPTION

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

READINGS

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

CRW 4303 CREATIVE NON-FICTION (001):**WRITING ABOUT POPULAR MUSIC**

CRN 28271—EDUC 110 1:30 PM–2:50 PM—MW—JEFFREY SIRKIN

DESCRIPTION

This class 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 4304 LITERARY TRANSLATION (001)

CRN 26332—CBA 330 12:00 PM–1:20 PM—TR—ROSA ALCALA

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):**KAFKA AND THE ABSURD**

CRN 25088—CBA 330 1:30 PM–2:50 PM—MW—PAULA CUCURELLA LAVIN

DESCRIPTION

In this class, we will explore the literary family tree of Kafka. First, we will familiarize with his tropes, figures, narrative spaces, and forms of the infinite. The discussions will be directed, for the most part, to find the elements that contribute to the production of the Kafkaesque, the absurd and the abject. We will also refer to the absurd as a form of literature that contains a form of social critique,

and thus evaluate its potential use for our own writing practices. We will also explore the work of other writers that have been influenced by Kafka, such as Clarice Lispector, and Samuel Beckett and Borges.

GOALS

Gain a better understanding of the work of Kafka, and the elements that contribute to the creation of his distinct style, as well as to see how this style has been mobilized in the work of other writers.

COURSE EXPECTATIONS

- Acquire a good command of the works under study.
- To gain understanding of the major concepts introduced by the work of Kafka, and to apply them to a comparative analysis of the work of Beckett and Lispector.
- To be able to creatively engage the Literary Absurd on the creative pieces assigned, and the final assignment.

READINGS, INTERACTION, GRADING, AND ASSIGNMENTS

- This is a literature class with a workshop component.
- All the readings for this class will be made available at the beginning of the module. You won't see the Beckett module while working on the Kafka Module. As a general rule, I avoid cluttering our blackboard.
- Your grade is divided in:
 - Reading Quizzes/Assignments (weekly): 40%
 - Attendance and Participation: 20%
 - Portfolio in two parts: 10% explanation of the project/30% portfolio (Creative piece of short fiction, 2,500 words plus 400-600 words preface)

GRADUATE COURSES

FALL 2020

CRW 5365 FORMS & TECHNIQUES OF POETRY (003)

CRN 25703—UGLC 334 6:00 PM–8:50 PM—R—ANDREA BELTRAN

DESCRIPTION

This course is an intensive survey and practice of the techniques, forms, and traditions of poetry and how these elements inform the making of a poem. We will (re)consider established, evolving, and invented forms (sonnet, villanelle, pantoum, sestina, décima, blues, ode, elegy, erasure, ekphrastic, haiku, prose poem, golden shovel, Oulipo) to arrive at the ways in which the particular assemblage of words that make a poem are alive as well as complicate notions of these formal approaches. What we will examine, what we will attend to, is what Robert Hass calls the “formal imagination of poetry.” As a collective community, we will create space for critical and creative thought about craft and process; we will also evaluate the symbiosis between writing, culture, and politics and the presence poetry requires. Course objectives are to hone our technical vocabularies and practice critical thinking through objective reading, specific exercises, and weekly annotations, and to expand the capabilities of our own writing while gaining a greater perspective on the possibilities writing in form offers.

READINGS

- Evan Boland and Mark Strand, *The Making of a Poem: A Norton Anthology of Poetic Forms*
- Annie Finch and Kathrine Varnes, *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art*
- Selections from *A Little Book on Form* by Robert Hass as well as readings from Jen Bervin, Elizabeth Bishop, Jericho Brown, Rosario Castellanos, Eduardo C. Corral, Natalie Diaz, Aracelis Girmay, Laurie Ann Guerrero, Terrance Hayes, Tyehimba Jess, Pablo Neruda, Urayoán Noel, Rainer Maria Rilke, Mary Ruefle, Solmaz Sharif, Charles Simic, Danez Smith, Mark Strand, Natasha Trethewey, Cecilia Vicuña (translated by Rosa Alcalá) and others

ASSIGNMENTS

- Weekly assigned readings and poem annotation
- Weekly poem assignment based on given form, which will culminate in a final portfolio and reading to include new and revised work
- Weekly discussions regarding assigned readings and evaluations of submitted peer work
- Independent reading of one poetry collection every two weeks along with regular journal reflections about technique and content
- A creative process presentation

CRW 5365 FORMS & TECHNIQUES OF POETRY (004)

CRN 26339—ONLINE—PAULA CUCURELLA LAVIN

DESCRIPTION

The relation between form and content traces the history of modern and contemporary poetry. This class analyses the way this relation is expressed in some of the most important moments in the recent history of American poetry from the XX century, for the most part, and looks at the specific techniques and practices from the past that have

informed it. In this graduate class, we will address the works of several American poets which common trait is not only sharing a time period and a tradition, but a general approach to the development of an aesthetic. With this approach, we will analyze this in class in order to understand the basic principles of composition at the core of their poetic production, with views to apply it to our own work. We will read contemporary poetry, essays by poets and other texts that will help us identify and discuss the expressive capital that gives a poem its aesthetic singularity. Course readings will include selections from the work of: T.S. Eliot, Ezra Pound, Sylvia Plath, Allen Ginsberg, William Carlos Williams, Gertrude Stein, H.D., and others. Students will be required to write and submit five new poems during the semester and write weekly short reports on the readings assigned. One of the goals of this class is to provide students with the analytical tools to be able to engage contemporary poetry as informed readers of its most immediate tradition, and as writers of poetry. Since American poetry of the second half of the XX century distinguishes itself from previous traditions in the development of open poetic forms (even when in many cases it makes use of closed poetic forms such as the sonnet, etc), the unity of this tradition is given not so much by form as by a shared interest in certain poetic techniques, and the different appropriations and modulations of these techniques by different poets and poetic schools. For this reason, even if in this class we will linger on form when a certain text requires it, the focus of the class will be devoted to the elements that give this tradition its unity—thus—to technique, and to an understanding of the different sources and cultural elements that have informed it. This will translate in a dialogue between cultural elements, ideas and world views, and poetic techniques. In the context of this dialogue, students will be encouraged to gain a sense of the inextricable link between content/context/technique in poetry, as well as an awareness of the different ways in which poetry actively interacts with/in the world in the process of creation of new ways of experiencing it and changing it. Through the reading of selected literary and theoretical texts, we will explore poetry through openpoetics forms. We will study the relationship between poetic techniques and aesthetic ideas in open patterns such as prose poem and performance poetry, paying attention to the main techniques explored and developed by contemporary American poets, such as montage, train of consciousness, images, etc. The creative writing component of this class consists in the elaboration of a creative writing portfolio based on specific writing exercises that you will be assigned throughout the semester: from imitation of certain poetic forms, to the composition of experimental texts, and the composition of prose, narrative and confessional poems. Course readings will include selections from authors such as Ezra Pound, Marianne Moore, Gertrude Stein, Alan Ginsberg, and others. The students will be asked to write reading responses and engage on the discussion boards every week.

OBJECTIVES

- Analyze different approaches to the relationship between Form and Content, Technique, Content and Context, in some of the principal poetic schools in late modern and contemporary American poetry.
- Develop critical thinking skills through the writing of reading responses (Reading Quizzes and Assignments).
- Write a Final Portfolio composed of 4 new poems produced after reading relevant examples from XX and XXI century poetry in English and bilingual poems (Spanish-English).

GRADING

- 35% Poems 1-4 (submissions of poems 1-5)
- 30% Reading Quizzes and discussion board (Weekly)
- 35% Final Portfolio (revised versions of the 5 poems plus preface of 1,000 words)

CRW 5366 ADVANCED FICTION WRITING (001)

CRN 26958—HUDS 313 6:00 PM—8:50 PM—M—LEX WILLIFORD

THE COURSE'S MAIN GOALS

1. *Not* to workshop entire books-in-progress in class but to begin mapping out books we've begun drafting or wish to write, allowing these books' structures to evolve organically as we discover what our books are *really* about, then to deepen their characters and themes. Note: *I don't expect anyone to write an entire book in this course.*
2. To see writing a narrative book project as a potentially joyful journey of discovery in which our characters and narratives constantly surprise us—and our readers—as our longer narratives grow naturally and organically from our own distinctive obsessions and writing processes.
3. To write at least two *new* chapters/stories as part of a tentative narrative book project, writing not from some predictable plot or artificial outline but from our obsessions—the fires in our bellies—in whatever order our stories come to us, then to craft, organize and reorganize, then edit entire books and, if possible, their standalone parts, for ongoing publication, to improve our chances of placing our books with agents and publishers when we've assembled all their parts.
4. To discuss two principal modes of composition based upon how our bilateral (or as some brain scientists argue multilateral) brains work, in what I refer to as “Generating Mind” and “Sequencing Mind,” discussing how to discover our own distinctive writing processes and how to find the most effective ways to write a book *only we can write*. We'll also discuss organic methods of developing the myriad potential structures of narrative books—fiction and creative nonfiction—in both traditional linear and more experimental modular narratives, in short stories, personal essays and memoirs, novels or novels in stories, novellas in flash or prose poetry, even increasingly popular blended and hybrid narrative projects.
5. If they help us to see the forest *and* the trees almost simultaneously, how to use mind maps and/or book-writing software such as Scrivener.
6. To begin generating, organizing and mapping the tentative, constantly evolving structures of entire narrative book projects, either in preparation for a thesis proposal or an entire thesis or as an independent book project we wish to write.
7. And, if you wish, to submit your thesis proposal and/or writing sample as you choose your thesis director and committee at the end of your second year. (You may take this course much earlier, of course, to map out your writing goals and potential projects in this MFA program—without deciding what you'll write in your third year at the very last minute but instead planning ahead and experimenting with different potential subjects and forms from the very beginning.)

TENTATIVE LIST OF TEXTS

- *Narrative Design: Working with Imagination, Craft, and Form*, Madison Smartt Bell, W. W. Norton & Company (April 17, 2000), ISBN-10: 0393320219, ISBN-13: 978-0393320213
- *The Sound and the Fury: The Corrected Text*, William Faulkner, Vintage, ISBN-10: 0679732241, ISBN-13: 978-0679732242
- *Sweet Hereafter: A Novel*, Russell Banks, Harper Perennial, ISBN-10: 9780060923242, ISBN-13: 978-0060923242
- *Dept. of Speculation*, Jenny Offill, Vintage Contemporaries, ISBN-10: 0345806875, ISBN-13: 978-0345806871

CRW 5366 ADVANCED FICTION WRITING (002)

CRN 26962—ONLINE—TIM Z HERNANDEZ

DESCRIPTION

In this course we will read and practice the expansive and oft indefinable genre of Flash Fiction. We will engage in close readings of texts, and analyze the techniques, methods, and varying approaches to the form, while attempting our own Flash Fiction pieces. This course will also provide an overview of authors who have been practicing and publishing in the form successfully, while at the same time, furthering the possibilities. Subjects such as humor in writing, wit, drama, word economy, duende, magic realism and many others will also be explored. Texts you will need for this course include: *Book of Embraces* by Eduardo Galeano, *World Ball Notebook* by Sesshu Foster, *Around the Day in Eighty Worlds* by Julio Cortazar, *The Collected Stories* by Amy Hempel, and *Unlucky Lucky Days* by Daniel Grandbois. PDF's you will receive during the course may include: Mark Twain, Ray Gonzalez, Ambrose Bierce, *Fast Forward: The Mix Tape* edited by Forman, Morris & Stohlman, and others.

CRW 5367 ADVANCED POETRY WRITING (002)

CRN 28984—CRBD C303 6:00 PM—8:50 PM—TR—TBA

CRW 5367 ADVANCED POETRY WRITING (002)

CRN 28984—CRBD C303 12:00 PM—3:00 PM—S—TBA

CRW 5367 ADVANCED POETRY WRITING (003)

CRN 26960—ONLINE—J. PLUECKER

DESCRIPTION

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.

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?

CRW 5368 VAR TOPICS IN CREATIVE WRITING (005):

SEARCHING FOR THE PLANE CRASH AT LOS GATOS

CRN—HUDS 313 1:30 PM–2:50 PM—TR—TIM Z HERNANDEZ

DESCRIPTION

This is a research heavy course based on the ongoing investigative work surrounding the famous 1948 plane crash at Los Gatos, in which 28 Mexicans were killed while being deported and buried in a mass unmarked grave for 70 years. Students will assist in collecting data, interviewing subjects, and documenting the process of this subject. This course will also include complimentary texts such as Ronald Blythe's *Akenfield*, Renato Rosaldo's narrative experiments in auto-ethnography, texts of New Journalism, and Historical Fiction, and handouts on the ethics of oral histories and narratives of witness. There will also be some creative writing in regards to how one turns research into compelling creative narrative, however, this course is ultimately designed to give students hands-on experience as they work together on a common research subject. This course is cross-listed and will ideally combine students in both the Department of Creative Writing, and the History Department.

CRW 5368 VAR TOPICS IN CREATIVE WRITING (006):

GENRE, WOMEN, AND WAR

CRN 28285—ONLINE—SYLVIA AGUILAR ZELENY

LITERATURE COURSE

DESCRIPTION

The experiences of women in war have been diverse. During the 18th century, women accompanied armies handling roles such as cooking and laundry. Nursing became a major role starting in the middle 19th century. Then, during World War I (1914-1918) and World War II (1939-1945) women were employed in munitions factories, farming, and other roles to replace men drafted for the army; in Russia, women became pilots, snipers, machine gunners, tank crew members, and partisans. So, historically, women have played a major role on the home front, how is it that then that war narratives are dominated by men?

This course will analyze works of non-fiction, fiction, graphic novel, film, and poetry written by women in the context of war. We will discuss authors who have addressed war as a theme—either metaphorical or literally—and whose books provide a powerful account of the trauma war inflicts not only on those fighting but also on those attempting to care for them. We will read and discuss the works of authors such as Amy Lowell and Kathryn Bigelow (United States), Svetlana Alexievich (Belarus), Agota Kristoff (Hungary), Claudia Salazar (Perú), Sara Uribe (México), Alice Oswald (England), Marjane Satrapi (Iran), Thi Bui (Vietnam) among others.

OBJECTIVES

1. To understand war narratives — in fiction, poetry, graphic novel, and film.
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 writing.

MATERIAL

- Alexievich, Svetlana. *The Unwomanly Face of War: An Oral History of Women in World War II*. Random House, 2018.
- Bui, Thi. *The Best We Could Do: An Illustrated Memoir*. Harry N. Abrams, 2018.
- Kristoff, Agota. *The Notebook, The Proof, The Third Lie: Three Novels*. Grove Press, 1997.
- Oswald, Alice. *Memorial*. W. W. Norton & Company, 2013.
- Salazar, Claudia. *Blood of the Dawn*. Bryer, Elizabeth, Trans. Deep Vellum, 2016.
- Satrapi, Marjane. *Persepolis: The Story of a Childhood*. Pantheon, 2004.
- Uribe, Sara. *Antígona González*. Pluecker, John, Trans. Les Figues Press, 2016.

CRW 5370 LITERARY TRANSLATION (001)

CRN 26543—OLD MAIN 201 3:00 PM–6:00 PM—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, 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 5372 ADVANCED SCREENWRITING (001)

CRN 28278—CRBD C201 6:00 PM–8:50 PM—W—NELSON CARDENAS

DESCRIPTION

In this course, we will examine and practice screenwriting. We will study screenplay format and conventions. We will also discuss the critical elements of filmic storytelling such as structure, plot, scene development, character development, theme, genre, and dialogue. As the course progresses, we will learn how to use them to convey your intention and to provoke audience's emotions. We will pay particular attention to creating compelling scenes, fleshing out primary and secondary characters, conflict presentation and resolution and your story visual implications. In addition to the script, students will workshop student's outlines, treatment, loglines, pitching, and synopsis. The final work will be a script for a short to medium length film (up to 60 pages), but students are welcome to present a feature-length film script (90-120 pages). Students are welcome to submit their work in English or Spanish.

CRW 5376 WRITING ABOUT POPULAR MUSIC (001)

CRN 28279—ONLINE—JEFFREY SIRKIN

DESCRIPTION

This class will focus on nonfiction writing about popular music, and we will read a variety of nonfiction essays, along with some poetry, short fiction, and critical/cultural theory that examines popular music, popular musicians, and technologies of music and music reproduction from the early twentieth century to the present. Our overall goals being, first, to understand the forms, techniques, strategies, and thematic concerns of nonfiction writing on popular music; and, second, to write our own creative nonfiction about popular music, and/or about our own experiences with popular music. We'll read work by writers such as Walter Benjamin, Theodor Adorno, Dick Hebdige, Judith Butler, Alice Walker, Langston Hughes, and Frank O'Hara. Additionally, we'll read essays from contemporary music journalists and critics such as Robert Christgau, Vanessa Grigoriadis, Ann Powers, Solvej Schou, Jason Cherkis, Joe Hagan, John Jeremiah Sullivan, Kimberly Chun, Kim Gordon, Susan McClary, and many others. Writing assignments will include critical responses to the reading material; nonfiction personal essays on popular music, musicians, live performances, genres, and musical experiences; and a final critical/creative project.

CRW 5382 STUDIES IN FORM (004):**PHOTO-POETICS**

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

DESCRIPTION

On the occasion of the Paris Salon of 1889, 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, 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: (1) The Paris poets and the reinvention of the urban experience. (2) The fictions of the instant, between Farabeuf and Blow up and (3) Photography as the horizon, disappearances in the work of Mario Bellatin and other contemporaries. 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 Sebalds, Salvador Elizondo, Virgilio Piñera, Julio Cortazar, Guadalupe Netel and Mario Bellatin.

CRW 5382 STUDIES IN FORM (005):**STORY COLLECTIONS**

CRN 28287—ONLINE—DANIEL CHACON

CRW 5386 MINDING FICTION (001)

CRN 28288—ONLINE—JOSE DE PIEROLA

LITERATURE COURSE

DESCRIPTION

The representation of the inner lives of characters has been part of fiction since the first oral storytellers. However, it was only in the nineteenth century that fiction writers developed techniques more adept at representing our evolving understanding of the mind. Early in the twentieth century, Modernism brought the techniques as well as the philosophical underpinnings to the center of fiction writing, a place that has not been disputed ever since.

This course will explore the representations of consciousness in 20th century fiction by reading significant works that attempt to represent the human mind at work. The discussion of works of fiction will be informed by reading theoretical approaches to consciousness from the 19th century onward. This dual approach intends to show that representations of consciousness are informed by contemporary ideas, but also that fiction could be a legitimate way of exploring this elusive aspect of human nature. One of the goals of this course is to help students understand what we know about consciousness and how they can bring that understanding into their own fiction.

This class will include a solid theoretical background, but it will also provide students with a set of practical narrative devices they can use in their own work. In addition to an analytical final paper, the class will require students to put in practice what they have learned by writing a fiction piece which will be discussed towards the end of the semester in a two-week workshop.

READINGS**Theory**

- Excerpts available through Blackboard
- Susan Blackmore: *Consciousness: A Very Short Introduction* (Oxford U.P. ISBN 978-0192805850)
- Antonio Damasio: *Self Comes to Mind* (Vintage Books. ISBN 978-0-307-47495-7)

Fiction

- Virginia Woolf: *Mrs. Dalloway* (Harcourt Books ISBN 978-0156030359)
- Manuel Scorza: *Drums for Rancas* (Harper & Row, ISBN 0060138149)
- Patricia Highsmith: *The Price of Salt* (W.W. Norton & Company ISBN 978-0-393-35268-9)
- Jon Updike: *Terrorist* (Random House ISBN 978-0345493910)
- Joyce Carol Oates: *A Book of American Martyrs* (Harper Perennial ISBN 978-0-06-264304-9)

ASSIGNMENTS

- Weekly Creative and Analytical Responses
- Fiction piece 8–10 pages (≈3,000 words)
- Final paper of about 12 pages (≈3,500 words)

