

Department of Creative Writing—FALL 2024

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UNDERGRADUATE COURSES FALL 2024

CRW 3362 INTRO TO CRW

CRN 12160—EDUC 110 10:30AM–11:50AM—TR—EMILIANO PEREZ GROVAS

DESCRIPTION

This course will introduce students to the basic forms and techniques of the main genres of creative writing: fiction, poetry, and creative nonfiction. Through some selected readings, discussions and examples of creative writing in other outlets, such as film and videogames, we will discover the different components that make a story or poem work effectively. Students will also create their own work and discuss it in writing workshops. In addition, we will focus on various ways of finding inspiration and students will write exercises that acknowledge how other cultural products have an influence on the stories we tell.

CRW 3362 INTRO TO CRW

CRN 10759—EDUC 110 10:30AM–11:50AM—MW—ALESSANDRA NARVAEZ VARELA

DESCRIPTION

In order to respond to the call to write creatively, writers must learn the basic elements that inform their chosen medium—poetry or fiction—and read the work of authors that have mastered their craft. This course spearheads the knowledge that will be gradually acquired and developed by creative writing majors, assist non-majors in their understanding of creative writing techniques, and provide every student, regardless of academic path, with a more comprehensive appreciation of creative work as lifetime readers of poetry and fiction.

CRW 3362 INTRO TO CRW

CRN 10760—EDUC 110 12:00PM–1:20PM—MW—CLAUDIO CARVAJAL

DESCRIPTION

This course is designed to introduce you to the basic elements and techniques required to start your journey as a writer. We will begin the course by looking at different ways fiction and poetry employ common elements, such as image, voice, character, and setting. It is through workshop sessions, readings, and assignments that you will strengthen and develop your own employment of them, as well as your writing style. Writers from all backgrounds are welcomed to enroll in this introductory course.

CRW 3372 READING AND WRITING POETRY

CRN 13491—EDUC 110 1:30PM–2:50PM—T—SASHA ROQUE PIMENTEL

DESCRIPTION

In order to begin writing a poem writes Richard Wilbur, “there has to be a sudden, confident sense that there is an exploitable and in-

teresting relationship between something perceived out there and something in the way of incipient meaning within you.” In this advanced undergraduate course, we will spend half of the class reading through contemporary poets’ works through multiple themes, exploring the poem’s wrestling between song and effacement.

Through careful readings, exegeses and class discussions, we will discuss, read through, and write through important issues of poetic form and craft 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 constructing both silence and sound. We’ll talk too about accessing poetic duende, using form and text to arrive at what is truly “at risk” in art, in a poem, so that we may write as closely as possible to that which is ultimately unsayable.

Through workshops, we’ll work through your poems to mine that territory between the external and the internal, wrenching language down to rhythm and measure to arrive at what Denise Levertov says in a poem is not an approximation of an experience, “but the feeling of an experience, its emotional tone, its texture.” I’ll ask you to learn technical skills in poetry by workshopping working poems written by you and your classmates.

In addition, we’ll talk about the writing process, and how to begin to sight our lives as professional writers, including conversations about publishing culture and graduate school.

READINGS

This is a zero-cost course. All readings will be distributed through Blackboard, and all student-written poems will be posted to Blackboard.

ASSIGNMENTS

- 4-6 new poems (depending on the course’s enrollment every other week, culminating in a final portfolio of revised poems).
- Attendance and engaged participation in regularly scheduled in-class workshops.
- A group-based or class-based act of community engaged service through poetry (such as organizing a workshop with a school or with a community group), or a poetic community intervention (such as organizing a reading).
- Attendance of 2 literary presentations in the community.

CRW 3373 WRITING IN SOCIETY:

THE LITERARY JOURNAL

CRN 12026—BUS ADM 330 10:30AM–11:50AM—TR—JEFF SIRKIN

DESCRIPTION

In this course we will learn about the history of literary journals, the mimeo revolution, and zines; study the contemporary literary journal scene in print and online; and then, as a class, create the new issue of the first-ever undergraduate-produced literary magazine at UTEP. To develop context and understanding of the project, students will read nonfiction histories about literary journals and journal publication, articles about journal publishing, and they will

read work from contemporary journals. The class as a whole will solicit and read submissions, choose work to publish, and together create the newest issue of our online undergraduate journal. Class assignments will include weekly writing responses, a midterm essay, and a final project.

CRW 4302 SCREENWRITING

CRN 15012—EDUC 110 10:30AM—11:50AM—MW—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 3371 READING AND WRITING FICTION

CRN 12587 EDUC 110—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 maximum. Students may include revised short-short flash exercises with the portfolio, too.

READINGS

Writing Fiction: A Guide to Narrative Craft, by Janet Burroway, Elizabeth Stuckey-French, Ned Stuckey-French, University of Chicago Press; First edition (April 1, 2019); ISBN-10: 022661669X; ISBN-13: 978-0226616698.

CRW 3374 NARRATIVE TECHNIQUES

CRN 16508—EDUC 110 1:30AM—2:50PM—MW—ALESSANDRA NARVAEZ VARELA

DESCRIPTION

This course will explore the craft of young adult (YA) literature, specifically the novel-in-verse, and invite students to write their own projects in a genre that handles coming-of-age narratives in a particular, complex lens which explains its popularity in the U.S. Students will consider different forms of poetry in order to examine, experiment and understand the narrative possibilities of poetry in YA literature. Students will be exposed to work from a wide range of YA authors such as Amber McBride, Justin Reynolds, Safia Elhillo

and Thanhha Lai, among others. The course will feature lecture, class discussions, and workshop components.

CRW 3375 POETICS

CRN 12586—12:00PM—1:20PM—MW—(INSTRUCTOR TBA)

GRADUATE COURSES FALL 2024

CRW 5321 001 NARRATIVE THEORY AND POETICS

CRN 10831—NURS 213 6:00PM—8:50PM—W—JOSÉ DE PIÉROLA

DESCRIPTION

The main aim of this course is twofold: 1. To give students a solid background on poetics, including narrative theory; and 2. To help students develop, understand and write about their own poetics. Therefore, in this seminar we will explore the meaning of *poetics*, and read the most influential texts in the field.

Students registered in this class should have a basic understanding of the elements of poetry and fiction, should be able to write at the graduate level, and should be able to read analytically both theory and literature. As an intensive course on the subject, this class will require students to read an average of twenty pages per week and participate in each week's discussions.

READINGS

Nonfiction

- Excerpts of readings available through Blackboard.
- Aristotle: *Poetics* (ebook)
- Horace: *Ars Poetica* (ebook)
- Henry James: *The Art of Fiction* (ebook)
- Mary Oliver: *A Poetry Handbook* (Mariner Books ISBN 978-0156724005)

Fiction & Poetry

- Shakespeare: *Hamlet* (play)
- Hans Christian Andersen: *Three Tales* (ebook)
- Jane Austen: *Pride and Prejudice* (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)

ASSIGNMENTS

- Weekly Response (≈600 words)
- Presentation (20 minutes)
- Writer's Statement 5–7 pages (≈1,500 words)
- Research Project of about 15 pages (≈4,500 words)

CRW 5321 NARRATIVE THEORY AND POETICS

CRN 12812—ONLINE—TIM 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 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.

TEXTS

Books

- *Camera Lucida*, Roland Barthes (FSG, 1980)
- *Letters to a Young Novelist*, Mario Vargas Llosa (Picador, 1997)
- *Erasure*, Percival Everett (Hyperion, 2001)
- *The Storytelling Animal*, Jonathan Gottschall (Houghton Mifflin, 2012)

PDF's

Facts, Fiction, Auto-Fiction, and Sur-Fiction in Herta Muller's Work, Paola Bozzi, (Ed. Bettina Brandt & Valentina Glajar, University of Nebraska, 2013)

CRW 5364 FORMS AND TECHNIQUES OF FICTION: HISTORY OF THE SHORT STORY

CRN 11640—BUS ADM 330 6:00PM-8:50PM—T—LEX WILLIFORD

DESCRIPTION

This course will be an intensive study of the history of the short story, including the modern, contemporary and international. The course will include three short critical analysis papers (2-3 pages max) and a longer critical analysis paper (8-10 pages max). We'll also use the free Adobe Acrobat Reader for the entire class to make comments on each other's exercises and workshop stories, short-shorts or novel chapters.

READINGS

The Story and Its Writer Compact: An Introduction to Short Fiction, Ninth Edition (August 1, 2014) Bedford/St. Martin's ISBN-10: 1457665557 ISBN-13: 978-1457665554

CRW 5364 FORMS & TECHNIQUES OF FICTION

CRN 12588—ONLINE—SILVIA AGUILAR ZÉLENY

DESCRIPTION

"Though this be madness, yet there is method in't" says Polonius to Hamlet; he might as well be talking about fiction. We will explore both the method and madness in the practice of fiction, as well as the title says, the forms and techniques involved in it. This course is based on Method and Madness: *The Making of a Story* by Alice LaPlante and is an intensive study on form, elements of fiction, and narrative techniques. First, we will address what is at stake in fiction writing. Second, we will discuss genres and the building blocks of fiction. We will read the works of authors such as Lucia Berlin, Daniel Orozco, Jamaica Kincaid, Joy Williams, and Bryan Washington. Finally, we will go over characters, point of view, plot, setting, and dialogue by reading both selected short-stories, interviews, and essays that will be available in the course.

You will also have a chance to practice writing with some exercises as well as produce and workshop one original story during the following seven weeks. Why only one story? Because I want you to

experience a process that involves planning, research, and experimentation before actually writing. Our main objective in this course is to learn how to plot, produce, and edit texts—with a bit of method and a pinch of madness—that show our understanding of the craft of fiction.

CRW 5365 FORMS & TECH OF POETRY

CRN 14310—ONLINE—ALESSANDRA NARVAEZ VARELA

DESCRIPTION

"Unlike other arts—and perhaps other forms of writing—readers and writers alike often associate poetry with feeling, not technique," says Rebecca Hazelton. This emotive quality of poetry, while powerful and democratizing, limits the understanding of the form—understood simply as the physical structure of a poem—and technique necessary for writers to develop a strong poetic practice. For this reason, this online, seven-week course will examine closed forms, such as the sonnet, villanelle and ghazal, whose writing depends on following specific meters, rhyme schemes and/or constraints. Contemporary interpretations of these forms will also be studied. Then we will consider open forms, written in free verse, in the context of selected persona, documentary and ekphrastic poetry. These conversations will be informed by *City Without Altar* by Jasminne Mendez and other selected materials. The course will include two small workshops and one individual conference conducted through Zoom.

CRW 5367 ADVANCED POETRY WRITING

CRN 12860—EDUC 110 3:00PM-5:50PM—T—SASHA ROQUE PIMENTEL

DESCRIPTION

In order to begin writing a poem writes Richard Wilbur, "there has to be a sudden, confident sense that there is an exploitable and interesting relationship between something perceived out there and something in the way of incipient meaning within you." In this graduate workshop, we'll work through your poems to mine that territory between the external and the internal, wrenching language down to rhythm and measure to arrive at what Denise Levertov says in a poem is not an approximation of an experience, "but the feeling of an experience, its emotional tone, its texture." In this graduate writing seminar, I'll ask you to learn advanced skills in poetry by workshopping working poems written by you and your classmates. We will focus on: finding a poem's organic form; creating complex meanings through line, language and whitespace; and on developing rhythm and tension through syntax, punctuation, perspective and repetition. We'll talk too about accessing poetic duende, using form and text to arrive at what is truly "at risk" in art, in a poem, so that we may write as closely as possible to that which is ultimately unsayable.

In addition, we will focus much, throughout the semester, on publishing culture, and I'll require you to send out poems to literary journals, write literary reviews, and send out conference abstracts, all towards the goal of publishing (and working) professionally.

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Para comenzar a escribir un poema, escribe Richard Wilbur, «tiene que haber una sensación repentina y segura de que existe una relación interesante entre algo que se percibe ahí fuera y algo que tiene un significado incipiente dentro tuyo.» En este taller de posgrado, trabajaremos a través de sus poemas para explorar ese territorio entre lo externo y lo interno, desgarrando el lenguaje hasta bus-

car ritmos y medidas para llegar a lo que Denise Levertov dice, que en un poema no es una aproximación de una experiencia, «sino el sentimiento de una experiencia, su tono emocional, su textura.» En este seminario de escritura para graduados, le pediré que aprenda habilidades avanzadas en poesía trabajando en talleres con poemas escritos por usted y sus compañeros. Nos centraremos en : encontrar la forma orgánica de un poema ; crear significados complejos a través de líneas, lenguaje y espacios en blanco ; y en desarrollar el ritmo y la tensión a través de la sintaxis, la puntuación, la perspectiva y la repetición. Hablaremos también de esisr al duende poético, utilizar la forma y el texto para llegar a lo que realmente está «en riesgo» en el arte, en un poema, para que podamos escribir lo más cerca posible de lo que en última instancia es indecible en un poema, en un tema.

Además, nos centraremos mucho, a lo largo del semestre, en la cultura editorial, y les pediré que envíen poemas a revistas literarias, escriban reseñas literarias y envíen resúmenes de conferencias, todo con el objetivo de publicar (y trabajar) profesionalmente en el campo.

READINGS/LECTURAS:

Because this is a workshop course, the majority of the readings will comprise of your own or your classmates' poems. There are no textbooks for this class, though I will give you regular supplemental readings via handouts. This is a zero-cost course.

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Debido a que este es un curso taller, la mayoría de las lecturas estarán compuestas por poemas propios o de sus compañeros. No hay libros de texto para esta clase, aunque le daré lecturas complementarias periódicamente de Blackboard. Este es un curso sin costo.

ASSIGNMENTS/ACTIVIDADES:

- New poems, likely every other week (depending on course enrollment), culminating in a final portfolio of publishable-quality poems. / Nuevos poemas, probablemente cada dos semanas (dependiendo de la inscripción al curso), que culminan en un portafolio final de poemas de calidad publicable.
- A final aesthetic statement (8-10pgs). On your developing poetics, intended to work towards the Critical Preface portion of your MFA esis. / Una declaración estética final (8-10 págs). Sobre su poética en desarrollo, con la intención de trabajar en la parte del Prefacio Crítico de su tesis de la Maestría.
- Attendance and engaged participation in regularly scheduled in-class workshops. / Asistencia y participación comprometida en talleres en clase programados regularmente.
- A presentation on a literary journal, literary festival/conference, literary blog or other literary activity to which you all can submit work as writers; the creation of a formal publishing calendar; and the practice of submitting your work to publishers and conferences. / Una presentación sobre una revista literaria, festival/conferencia literaria, blog literario u otra actividad literaria a la que todos puedan enviar trabajos como escritores; la creación de un calendario editorial formal; y la práctica de enviar su trabajo a editoriales y conferencias.
- A group-based or class-based act of community engaged service through poetry (such as organizing a workshop with a school or with a community group), or a poetic community intervention (such as organizing a reading). / Un acto de servicio comunitario comprometido en grupo o en clase a través de la poesía (como organizar un taller con una escuela o con un grupo comunitario),

o una intervención comunitaria poética (como organizar una lectura).

- Attendance of 2 literary presentations in the department, university, or community. / Asistencia a dos presentaciones literarias en el departamento, universidad o comunidad.

CRW 5368 THE WRITER AND THE BRAIN

CRN 12163—HUDS 313 1:30AM–2:50PM—MW—DANIEL CHACON

DESCRIPTION

In this class we will look at the well-known metaphors of the brain, such as the triune brain, parts of the brain, like theamygdala and the hippocampus, and of course our 86n billion neurons, as well as states of cognition and consciousness. Brain metaphors have become part of our cultural conversation, but what do they really mean?

How can we use this system to understand thought and consciousness and to deepen our own characters, as well as to further understand our cognitive and creative processes? What brain state is best for the first draft, the final draft, book promotion, etc?

What is consciousness? What is creativity and how does the brain correlate to the imagination?

We will look at these metaphors, play with them, write about them, as well as investigate protocols that will aid us in optimizing our own Creative states, such as Yoga Nidra, deep work, and Flow, or being “in the zone.” We have all heard about the Runner’s High, that state of intense exercise that usually comes after about 40 minutes of deep work when endorphins and endocannabinoids are released into our system. How can we reach this state as writers? Is there such a thing as The Writers High?

TEXTS / EXCERPTS:

- *7 & a Half Rules Lessons About the Brain* by Lisa Feldman Barrett
- *Brain Rules* by John Medina
- *The Robot’s Rebellion* by Keith Stanovich

CRW 5368 VARIABLE TOPICS:

GRAPHIC FICTION AND GRAPHIC NONFICTION

CRN 11631—ONLINE—JESSICA POWERS

DESCRIPTION

Graphic Novels, Memoirs, and Biographies/Histories—long popular in France and Italy—have been steadily growing in popularity in the U.S. and are now regularly on bestseller lists, winning awards and becoming perennial “ever green” sellers. In this class, we’ll examine a variety of graphic novels and graphic non-fiction books. These readings will serve as a springboard for writing our own scripts/narratives, either fiction or non-fiction. This is an intensive workshop where students will be expected to read carefully while working on their own creative examples of the genre.

CRW 5373 CREATIVE WRITING

POSSIBILITIES OF NONFICTION

CRN 15014—ONLINE—TIM HERNANDEZ

DESCRIPTION

Using a broad range of various works of non-fiction that have pushed the envelope, either via content, form, style or narrative, we

will look at selected texts to examine what makes them work, in attempt to understand and write our own original narratives that challenge the genre. In consideration of pre-existing definitions of “non-fiction,” we will re-consider the definition by looking at historical works, testimonials, hybrid narratives, photography, biography, memoir, even fictional books that challenge the genre in its traditional form. Throughout the course we will grapple with issues such as ethics, artistic loyalties, truth vs. Truth, the in/accuracy of memory, narrative circles/ shapes, the effectiveness of pastiche, fragmentation, and the use of graphics and images, among other subjects. Some books may include *When the World Breaks Open* by Seema Reza, *Just Us* by Claudia Rankine, *The Chasers* by Renato Rosaldo, *The Collected Works of Billy the Kid* by Michael Ondaajte, and several others. This is a generative writing workshop with an emphasis on literature. While the topic of focus is non-fiction, it is open to students who write in other genres, however, there must be a working interest in reading and generating non-fiction. The course may require some “field work,” in the form of interviews with space and subjects.

TEXTS

- *When the World Breaks Open*, Seema Reza
- *The Collected Words of Billy The Kid*, Michael Ondaajte
- *The Chasers*, Renato Rosaldo
- *Blue Nights* by Joan Didion
- *Just Us*, Claudia Rankine
- *Negotiating with the Dead*, Margaret Atwood (PDF)
- *The Story of a Novel*, Thomas Wolfe (PDF)
- *What We See When We Read*, by Peter Mendelsund (PDF)

CRW 5374 TEN PROBLEMS FOR FICTION WRITER

CRN 16511—EDUC 110 3:00PM–5:50PM—R—SILVIA AGUILAR ZÉLENY

DESCRIPTION

This is a twofold course. On one side we will define and discuss ten of the most common problems fiction writers might face when it comes to writing the coming of age of a character; on the other side it aims to establish sources and strategies to inform our writing and solve such problems through research.

The course includes a number of essays and prefaces on fiction writing, as well as examples of works of fiction; however, our main focus is learning from our writing within a workshop format relying on Liz Lerman’s Critical Response Strategy.

The final project is either a complete short story or the first chapter or section of a novel or novella. This course counts towards the fiction workshop requirement.

CRW 5377 REWRITING AMERICA SINCE THE 1960S

CRN 16510—EDUC 110 3:00PM–5:50PM—W—ANDREA COTE-BOTERO

DESCRIPTION

This course proposes a re-vision of literature as a practice in the XX century departing from the work of female poets in America. Students would read poetry collections and accompanying essays to discuss how writing interrogates forms of the domain over the body perpetrated by patriarchal discourses. Adrienne Rich, Sharon Olds, Audre Lorde, Gloria Anzaldúa, Natasha Trethewey, Tracy K Smith, Natalie Díaz, and more will help us to observe the transformation of the female poetic subject in American Lyrical tradition in dialogue

with the shifting position of women in History. Students will participate in the discussion and write critical responses that will address gender issues, language, displacement, diaspora, and American poetry’s reterritorialization.

CRW 5382 STUDIES IN FORM: THE LOST GENERATION AND THEIR CONTEMPORARIES

CRN 15212—ONLINE—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, William Faulkner, a contemporary who also contributed shaping the landscape of American fiction and Claude McKay, a Jamaican émigré who was part of the Harlem Renaissance, wrote important poems and the most popular black novel of his time.

READINGS

Books

- Ernest Hemingway: *A Moveable Feast* (Scribd)
- Sherwood Anderson: *Winesburg, Ohio* (Project Gutenberg book & audiobook)
- Claude McKay: *Home to Harlem*.
- A selection from *The Complete Short Stories of Ernest Hemingway* (Scribd)
- William Faulkner: *As I Lay Dying* (Scribd)
- Scott Fitzgerald: *The Great Gatsby*.
- Zelda Fitzgerald: *Save Me the Waltz*.

Films

- *The Grapes of Wrath* (John Ford, 1940)
- *The Big Sleep* (Howard Hawks, 1946)

CRW 5388 STORYTELLING IN FILM AND LITERATURE

CRN 16512—ONLINE—JOSÉ DE PIÉROLA

LITERATURE COURSE

DESCRIPTION

Georges Méliès adapted *From the Earth to the Moon* by Jules Verne and *The First Men in the Moon* by H. G. Wells into the first narrative film: *Le Voyage dans la Lune* (1902). From then on, this cross-pollination has continued to our days. This class is aimed at understanding the differences and similarities between film and literature to strengthen students’ critical reading and storytelling skills. However, our focus will be the issues of adaptation, i.e., how a story is transformed when it moves from one medium to another.

We will read some basic theories on film and adaptation to have a common language for our class. Then, we will compare selected films with the novels they were based on. Discussing the process of adaptation, we will examine the different techniques used in the process, but also judge what is unique in each media. We will also discuss how meaning depends on and is mediated by the narrative medium. Finally, we will examine other aspects of film and literature, such as the role of the reader, the “literariness” of a work of fiction, and the structures of meaning, just to name a few.

Students will be able to choose among three possible final assignments:

1. Research project: a comparison between a film and a novel, focusing on the issues of adaptation.
2. Adapting a film: a fiction version of a film not based on a novel, including a short critical preface.
3. Adapting a novel: a script version of a novel not yet adapted to film, including a short critical preface.

READINGS

- Short excerpts from various sources will be posted in advance on Blackboard

Fiction

- Patricia Highsmith: *The Talented Mr. Ripley* (W.W. Norton & Co. ISBN 978-0393322148) (1955)
- Jhumpa Lahiri: *The Namesake* (Mariner Books isbn 978-0618485222)
- Ian McEwan: *Atonement* (Vintage isbn 978-0385721790)
- Yann Martell: *Life of Pi* (Mariner Book ISBN 978-0-547-84841-9) (2001)
- Cormac McCarthy: *No Country for Old Men* (Vintage ISBN 978-0307387134)

Films

- Anthony Minghella: *The Talented Mr. Ripley* (1999)
- Mira Nair: *The Namesake* (2006)
- Joe Wright: *Atonement* (2007)
- Ang Lee: *Life of Pi* (2012)
- Joen & Ethan Coen: *No Country for Old Men* (2007)

ASSIGNMENTS

- Cinematic Scene
- Book/Film Reviews
- Fiction Piece
- Final Project

CRW 5398 THESIS I

CRN 15808—ONLINE—JD PLUECKER

DESCRIPTION

Writing a creative thesis is one of the most important experiences of your Masters in Writing; it can also be quite a challenge. In this Thesis 1 course, we will engage in this adventure together: aiding, accompanying, and supporting one another as we move forward with

NOTES:

our own work. In this class, you will pursue the development of your thesis as a sustained, long-term project, grounded both in creative processes and also in research and investigation. This research will help you to do the creative work on your thesis and also to shape your critical preface to your thesis. The critical preface will offer a context and interpretative keys to your committee, as well as show your own ability to inscribe your work within a certain genre (or mix of genres) and a literary ecosystem or lineage. Completing your thesis is also an experience of coming face to face with your own fears, anxieties, and impediments to writing. To this end, we will share tools, strategies, rituals, and support systems. Your work on your thesis will take your writing to a different level and will further develop the skills you have built over the last couple of years in the MFA program.

CRW 5398 THESIS I

- Sasha Pimentel CRN 10213 (001)
- Andrea Cote CRN 10214 (003)
- José de Piérola CRN 10215 (004)
- Lex Williford CRN 10216 (006)
- Sylvia Aguilar CRN 15805 (009)
- Rosa Alcalá CRN 11535 (011)
- Jeff Sirkin CRN 15333 (012)
- Tim Hernandez CRN 15334 (013)
- Daniel Chacon CRN 15335 (014)
- Nelson Cardenas CRN 15336 (015)
- Alessandra Narvaez CRN 15337 (016)

CRW 5399 THESIS II

- Sylvia Aguilar CRN 10217 (001)
- Sasha Pimentel CRN 15648 (002)
- Alessandra Narvaez CRN 10218 (003)
- José de Piérola CRN 10219 (004)
- Daniel Chacon CRN 10220 (005)
- Nelson Cardenas CRN 15649 (008)
- Tim Hernandez CRN 11536 (009)
- Andrea Cote CRN 11537 (011)
- Jeff Sirkin CRN 15338 (012)
- Rosa Alcalá CRN 15339 (013)
- Lex Williford CRN 15340 (014)