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 PEMINETEL

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 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)
- Alejandro 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 3372 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 asamber McBride, Justin Reynolds, Safia Elhillo and Thanhha Lai,among others. The course will feature lecture, class discussions, and workshop components.

**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**

**CRW 3371 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 asamber 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)
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)

**PDF's**

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**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, shorts or novel chapters.

**READINGS**


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**CRW 5367 ADVANCED POETRY WRITING**

**CRN 12588—ONLINE—SILVIA AGUILAR ZÉLENY**

**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 workshoped 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.

*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-

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**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 Jasmine Mendez and other selected materials. The course will include two small workshops and one individual conference conducted through Zoom.
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 escribir el 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:**

Porque esta 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**

En esta clase, veremos las metáforas bien conocidas del cerebro, como la trama del cerebro, partes del cerebro, como la corteza y el hipocampo, y de nuestros propios libros, en este caso, el cerebro, el cual está implicado en muchas actividades literarias, así como los procesos cognitivos y creativos. Los cerebros tienen la capacidad de llegar a la imaginación, pero ¿cómo podemos seguir? Haremos una presentación sobre el cerebro y la escritura, y trabajaremos juntos para entender los procesos cognitivos y creativos de los escritores, y cómo podemos usar estos procesos para mejorar nuestra propia escritura.

**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**

En este curso, examinaremos una variedad de novelas gráficas y libros no-ficción gráficos. Estas lecturas servirán como un espejo para escribir nuestras propias obras de ficción/narrativas, ya sean de ficción o no-ficción. Este es un taller donde los estudiantes serán esperados para leer cuidadosamente mientras trabajan en sus propios ejemplos creativos del género.
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 histori-
cal works, testimonials, hybrid narratives, photography, biography,
memoir, even fictional books that challenge the genre in its tradi-
tional form. Throughout the course we will engage with issues such
as ethics, artistic loyalties, truth vs. Truth, the in/accuracy of mem-
ory, narrative circles/ shapes, the effectiveness of pastiche, fragmen-
tation, 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 Ondaatje, and sev-
eral 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 work-
ing 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 Ondaatje
- 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)

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**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

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

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**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 inamerica. 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 Diaz, and more will help us to observe the transformation
of the female poetic subject inamerican Lyrical tradition in dialogue
with the shifting position of women in History. Students will partic-
ipate in the discussion and write critical responses that will address
gender issues, language, displacement, diaspora, andamerican po-
etry’s reterritorialization.

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

**CRN 15212—ONLINE—NELSON CARDEÑAS**

**DESCRIPTION**
This course studies representative works by some of the most fa-
amous and influentialamerican fiction writers of the twentieth cen-
tury. 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 ofamerican fiction and Claude McKay, a Ja-
maican émigré who was part of the Harlem Renaissance, wrote im-
portant 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)

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**CRW 5388 STORYTELLING IN FILM AND LITERATURE**

**CRN 16512—ONLINE—JOSÉ DE PIÉROLA**

**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 narra-
tive film: Le Voyage dans la Lune (1902). From then on, this cross-
pollination has continued to our days. This class is aimed at under-
standing the differences and similarities between film and literature
to strengthen students’ critical reading and storytelling skills. How-
ever, 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 litera-
ture, 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 assign-
ments:
1. Research project: a comparison between a film and a novel, focusing on the issues of adaptation.
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

Films
- Anthony Minghella: The Talented Mr. Ripley (1999)
- 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 I course, we will engage in this adventure together: aiding, accompanying, and supporting one another as we move forward with 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 II

NOTES:

CREATIVE WRITING DEPARTMENT—COURSE CATALOG—FALL 2024 (UPDATED MARCH 29, 2024)