

## LTWR 8C: Writing Creative Nonfiction

Spring 2003

“Like everything metaphysical the harmony between thought and reality is to be found in the grammar of the language.” –Wittgenstein

[‘First figure out what it is you are doing’ –Wittgenstein]

Instructor: John Granger—office hours Tu, Th 12:30 – 2:00—Lit 3426

It’s all about writing the difficult truth.

Classes alternate from workshops (Thursdays) to lectures and discussions of the readings, and whatever else arises (Tuesdays). Scheduled sections will be held.

Required texts: Sims, ed., *Literary Nonfiction: Learning by Example* (Oxford UP, 2002), abbr. LN; D’Agata, ed., *The Next American Essay* (Graywolf, 2003), abbr. NAE; a course reader (abbr. CR) is available at Cal Copy in Holiday Court.

Thursday, April 3<sup>rd</sup>: Please have finished reading Joan Didion, “Some Dreamers of the Golden Dream” (LN); Barry Lopez, “The Raven” (NAE).

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Tuesday, April 8<sup>th</sup>: John McPhee, “Travels in Georgia” (LN); Anne Carson, “Kinds of Water” (NAE); assignments 1 exchanged; workshop handout.

Thursday, April 10<sup>th</sup>: Assignment 1 workshopped; exercise 1 due; assignment 2.

Section: Susan Sheehan, “Ain’t No Middle Class” (LN).

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Tuesday, April 15<sup>th</sup>: Tom Wolfe, “Yeager” (LN); David Shields, “Life Story” (NAE); Sherman Alexie, “Captivity” (NAE); assignment 2 exchanged.

Thursday, April 17<sup>th</sup>: Assignment 2 workshopped; assignment 3; exercise 2.

Section: TBA.

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Tuesday, April 22<sup>nd</sup>: Jon Franklin, “Mrs. Kelly’s Monster” (LN); Annie Dillard, “Total Eclipse” (NAE); from *The New Oxford Guide to Writing*, “Sentence Styles” (CR); assignment 3 exchanged.

Thursday, April 24<sup>th</sup>: Assignment 3 workshopped; assignment 4 (two final project pages).

Section: TBA.

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Tuesday, April 29<sup>th</sup>: Michael Paterniti, “Driving Mr. Albert” (LN); Carole Masso, “The Intercession of the Saints”; assignment 4 exchanged.

Thursday, May 1<sup>st</sup>: Assignment 4 workshopped; exercise 2 due; assignment 5 (two final project pages).

Section: Anne Carson, “Kinds of Water” (revisited).

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Tuesday, May 6<sup>th</sup>: Tim Cahill, “Taquile’s True Colors” (LN); Eliot Weinberger, “The Dream of India” (NAE); assignment 5 exchanged.

Thursday, May 8<sup>th</sup>: Assignment 5 workshopped; assignment 6 (two new final project pages); the midterm revision is due (turn in three sets of revisions with originals)—*be sure that you staple each set separately; date them and title them “midterm revision”* (and also tell us if you do or if you don’t want your revision critiqued by the entire class a little later in the quarter—write ‘yes’ or ‘no’ on your revision).

Section: John McPhee, “In Search for Marvin Gardens” (NAE).

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Tuesday, May 13<sup>th</sup>: Albert Goldbarth, “Delft” (NAE); assignment 6 exchanged.

Thursday, May 15<sup>th</sup>: Assignment 6 workshopped; assignment 7 (two new final project pages and two pages of revision).

Section: Barry Lopez, “The Raven” (revisited).

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Tuesday, May 20<sup>th</sup>: David Foster Wallace, “Ticket to the Fair” (NAE); Bouilly, “The Body” (NAE); assignment 7 exchanged.

Thursday, May 22<sup>nd</sup>: Assignment 7 workshopped; assignment 8: two pages from the final project, private wild version.

Section: Alexander Theroux, “Black” (NAE).

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Tuesday, May 27<sup>th</sup>: Mass workshop (your midterm revisions); exercise 3 due; assignment 8 exchanged.

Thursday, May 29<sup>th</sup>: Assignment 8 workshopped.

Section: The private, wild section.

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Tuesday, June 3<sup>rd</sup>: Mass workshop (your midterm revisions).

Thursday, June 5<sup>th</sup>: Mass workshop and field trip.