Creative Nonfiction has become a heaven for writers interested in how traditional genres intersect: Eula Biss uses the suggestive juxtapositions of poetry to make issue-based arguments; Hilton Als uses personal memoir to bring his book criticism to life; Lawrence Weschler and Matthea Harvey use photographs as counterpoints to their prose and poetry. In this course, students will write and workshop three nonfiction pieces that bend genre rules, studying the works of these and other writers to develop a fluency with innovative cross-genre nonfiction.

**Attendance and Grading**
You must attend class every day. If you must be absent, please email me before hand to let me know. Grades will be determined as follows:
- Class Participation: 40%
- Essay Assignments: 30%
- Final Portfolio: 30%

**Required Texts**
- John D’Agata: *The Next American Essay* [probably]
- Claudia Rankine: *Citizen* (Graywolf)
- Various Handouts: Eula Biss, Hilton Als, Joan Didion, Susan Sontag, Anne Bradstreet, Mary Karr, Joan Acocella, Leslie Jamison, Matthea Harvey, Lawrence Weschler, and others

**Syllabus**

Day 1: Class Intro; Biss: “Time and Distance…”
Day 2: Biss: “Reletives,” “Goodbye to All This…”; Joan Didion: “Goodbye” (handout); Aphorisms (handout)

Day 3: Als: “Tristes Tropiques,” “The Woman,” “This Lonesome Place”
Day 4: Joan Didion: “The White Album” (D’Agata anthology)

- **Poetic Essay Assignment Due**

Day 5: Susan Sontag (D’Agata anthology); Joan Acocella, Leslie Jamison (handouts)
Day 6: readings from D’Agata

- **Criticism Assignment Due**

Day 7: Lawrence Weschler (handout)
Day 8: Rankine: *Citizen*