

I. Calendar

Week 1 Aug. 22nd – 26th	Introduction to Course <ol style="list-style-type: none">1. Syllabus, Calendar, and Who we are2. Nonfiction, today3. Read “These Literary Memoirs Take a Different Tack” by Megan O’Grady, available in Bboard.4. Creative Exercise 0 <p>Homework: Read <i>The Situation and the Story</i> and excerpt from <i>Fierce Attachments</i> by Vivian Gornick. Available in Bboard.</p>
Week 2 Aug. 29 th - Sept. 2 nd	Memoir <ol style="list-style-type: none">1. Memoir: turning points in life2. Why, how to write about the self?3. The Situation and The Story4. Excerpt from <i>Fierce Attachments</i>, by Vivian Gornick <p>HW: Bring a family photo (printed or on your phone). Get <i>Album of Fences</i> by Omar Pimienta (bilingual edition)</p>
Week 3 Sept. 5 th - 9 th	Everything Goes <ol style="list-style-type: none">1. Forms of Memory: Poetry and Poetic Prose2. Creative exercise 13. Liz Lerman: Critical Response4. Final project proposals, round 1 <p>HW: Work on your project proposal, DB 1 Read “Introduction” from <i>Portrait of my Body</i>, by Philip Lopate</p>
Week 4 Sept. 12 th – 16 th	Turning Yourself in a Character <ol style="list-style-type: none">1. Omar Pimienta: family, migration2. The idea of <i>Persona</i> and Philip Lopate3. Voice – Tone – Language: Syntax of the self4. Final project proposals, round 2 <p>HW: DB2, Submit project proposal to workshop, provide feedback to classmates. Start working on your “Source of My Own”.</p>
Week 5 Sept. 19 th – 23 rd	ONLINE SESSION <ol style="list-style-type: none">1. ZOOM Sept. 20th : Omar Pimienta: friends, coming of age2. The writer-reader contract3. Creative Exercise 2

	<p>4. Discussion board 1 on Sept. 22nd Reflection and Retrospection</p> <p>5. Work on 1st submission</p> <p>HW. Read chapters 1-5 on Mary Karr's book.</p>
<p>Week 6 Sept. 26th – 30th</p>	<p>Pinch of Theory 2</p> <ol style="list-style-type: none"> 1. The Art of Memoir 2. Mary Karr vs. Gornick 3. Mary Karr vs. All of Us <p>HW. Watch <i>The Stories We Tell</i> by Sarah Polley. Submit first installment for workshop.</p>
<p>Week 7 Oct 3rd – 7th</p>	<p>Workshop 1</p> <p>Groups 1, 2</p>
<p>Week 8 Oct. 10th -14th</p>	<p>Workshop 2</p> <p>Groups 3, 4</p> <p>Discussion board 2: <i>The Stories We Tell</i> by Sarah Polley. Homework: "Explicit Violence" Lidia Yuknavitch</p>
<p>Week 9 Oct. 17th – 21st</p>	<p>Based in Real Events</p> <ol style="list-style-type: none"> 1. Autofiction 2. <i>The Stories We Tell</i>, by Sarah Polley 3. The braid structure in Lidia Yuknavitch 4. Creative Exercise 3 <p>HW: "A Source of My Own" presentation due next week</p>
<p>Week 10 Oct. 26th – 28th</p>	<p>A Source of My Own</p> <ul style="list-style-type: none"> -Presentation -Excerpt -Tools I need <p>HW. Submit second installment</p>
<p>Week 11 Nov. 2nd – 4th</p>	<p>Workshop 2,</p> <p>Groups 3, 4</p>
<p>Week 12 Nov 9th – 11th</p>	<p>Workshop 2,</p> <p>Groups 1, 2</p> <p>Homework: Read "The uses of contrariety" by Lopate</p>

Week 13 Nov 16 th – 18 th	First I was born... 1. Autobiography, the novel of the self 2. The uses of contrariety 3. Creative Exercise 4
Week 14 Nov. 23 rd	Pinch of Theory 3
Week 15 Nov. 30 th	Writing Sessions 1. Unblocking memory 2. Prompts 3. Self-editing
HW	

Questions for reading: You must use this as a guideline for all the creative readings of this semester.
a) how do authors negotiate with memory, b) What elements crisscross their storytelling of the past, c) How are details built? d) How are those forgotten or unknown details built? e) How do they built trust? f) Tense and use of verbs.