

This is a course involving quite a lot of reading, and a fair amount of your own writing; it is neither exactly a workshop nor quite a seminar but something I’m learning to call a “studio class”. As such, it will demand an unusual degree of thinking and participation from you. I hope we will arrive at an ideal balance between reading, writing, and speaking. Don’t stay if you don’t like reading, writing, thinking aloud, and listening to others.

I have it in mind that you will produce reading response papers on most of the books (1 or 2 pages is enough) and four pieces of writing for the class (perhaps 3, 5, 1, and 5 pages respectively, minimum): something about a person, something about a place, something brief about a thing (1 page), and something on a subject that involves some research (ideally going beyond Wikipedia and the usual online slacker sleuthing). If any of you – as has been the case in these classes once or twice before – happen to be engaged on some project of your own that you would like to advance instead of one or two or even three of the regular assignments, talk to me about it, I’ll be sympathetic to your ideas.

We will begin with 3 “portraits” that I will send you as scans or attachments: of John Berryman by Saul Bellow, of Randall Jarrell by Robert Lowell, and of Rainer Werner Fassbinder by Wim Wenders (that makes two poets and one film director). I want you to get your feet wet by writing a portrait of someone you know personally – not of yourself, and not of anyone in the class. (My three examples happen to be elegiac reminiscences of celebrated individuals – yours don’t have to be/ are unlikely to be. It’s perfectly possible to write interestingly and beautifully about an obscure subject.)

Written work is to be presented on paper, and with enough copies to go around (and two for me, so that I can keep one); the magic number is 17; say, 18 for luck. Not everything will be workshopped, but I will always be happy to read anything you write.

Creative non-fiction in my definition is writing that is worth reading on its own account, not just for facts; a ‘how’ as much as a ‘what’. My way in might have been science writing, sports, autobiography, any number of things. In this newest incarnation of the course, I’ve ended up going for memoir, spiced with history and a little geography. I propose that we read seven books: four translations, two Britons and one American. The cultural locus of the authors is Europe, but the chosen books nevertheless manage to cover 100 years and 3 continents. Obviously, the matter of content will be distracting or beguiling. But you should try to read in a critical/ appraising way: observe how a topic is identified and isolated; how a tone is established; what approach is taken; what form is found; is the authority personal or impersonal; how the totality of a book stacks up.

It's not ideal, but I propose to read first the books: Ernaux, Sebald and Burns (published just last year), then after Spring Break, the short form writing: Roth, Stasiuk, Chatwin, and Didion. Otherwise, everything gets backloaded, the reading and most of the writing. I've done my best to space everything out. One or two weeks on each book. They have all been ordered, for what it's worth, from the U.F. Bookstore, who in the past have proved anything but reliable. (You will do well to make your own arrangements.) There is a lot of reading, and you should always come prepared to class, and with the right book or books. Any chance you have, any time you have, just read. Read ahead if you can. (In MLK week, and before the semester starts, most obviously.) A counsel of perfection would be to have read all the books once through, by, say, the middle of February. Read around the subject, too, read more from the authors: it's all good, as someone says.

For me, the reading response papers are a wonderful way to find out that (and how and what) you are thinking. Occasionally, I will ask a student to read his/ her paper aloud in class. I see them as an aid to discussion, not something to be discussed in themselves. Most times we move onto a new book, you will be writing one of these little papers. (I see I have asked for 4 from our 7 books.) One copy only, for me, which I will mark up and return to you.

Learning is much more important than grading. (For what it's worth, it'll be the usual: attendance, participation, quality of written and spoken work.) Please don't insult me or your classmates by being absent without leave (and this includes fooling around with your smartphones). The motto is BE HERE NOW.

I look to you to bring energy, imagination, commitment, and discipline to the class. It's a huge, lawless, and quickly expanding field. I'd be very surprised if you've come across any of the books before (maybe Didion, to whom I came late?). They're all different, all wonderful, all held together by some idea of what it is to have lived through a certain experience, a certain historical era, a certain place. There are so many ways in which life is not at all to do with choosing. But this course should, if it works, allow you better to cope with – and more effectively to observe and understand – whatever lies before you.

A list of the books:

Annie Ernaux: The Years (Seven Stories Press/ 978-1609807870)
W.G. Sebald: The Rings of Saturn (New Directions/ 978-0811226158)
Will Burns: The Paper Lantern (W & N/ 978-1474622028)

Joseph Roth: The Hotel Years (New Directions/ 978-0811224871)
Andrzej Stasiuk: Fado (Dalkey Archive/ 978-1564785596)
Bruce Chatwin: In Patagonia (Penguin/ 978-0142437193)
Joan Didion: The White Album (FSG/ 978-0374532079)

Here is a sketch of how I see the semester going. Approximately so:

10 January: ZOOM class, introductions, syllabus, first materials, Wenders reading and discussion

17 January: MLK Day – no class

24 January: Live class (from here on in, with luck): Lowell, Bellow

31 January: Ernaux (Paper I (personal description) and Ernaux Response Paper due)

7 February: Ernaux

14 February: Sebald (Sebald Response Paper due)

21 February: Sebald/ Burns

28 February: Burns (Paper II (place description) due)

7 March: Spring Break

14 March: Roth (Roth/ Stasiuk Response Paper due)

21 March: Roth/ Stasiuk

28 March: Stasiuk (Paper III (Object Description) due)

4 April: Chatwin (Paper IV (Researched Piece) due)

11 April: Chatwin/ Didion (Didion Response Paper due)

18 April: Didion

25 April: summary and conclusions

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Office hours, Mondays 2-4 and Tuesdays 1-3 pm, or by appointment