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Creative Non-Fiction

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CUNY City College

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The City College Center for Worker Education

IAS 23304, 7CWE The Essay: Creative Non-Fiction Fall 2020

Saturday: 1:00 pm-4:20 pm

Instructor: Nayanda M. Moore nmoore@ccny.cuny.edu

Cell: 347-746-4658

Office hours: I will be available on campus or online one hour before class begins. Please contact me to arrange a conference.

This class will be held via video conferencing. You must have a working computer with microphone and camera to receive the full benefits of this class.

You must be on Blackboard (BB) to access/download readings.

Course Description

The essay is often associated with the five-paragraph work of formal essay writing. But the essay, in its purest form is the exploration of an idea, no matter how many paragraphs or diversions—stylistic or rhetorical—it takes. The word essay itself comes from the old French *essai*, which means, “to try,” and the Latin: *rudimentum*, which means “trial or attempt.” So, how do we define Creative Non-Fiction? It is not journalism. It is not quite “formal” essay writing. Creative Non-Fiction is a branch of writing that employs the literary techniques usually associated with **real** people, places, or events. Creative Non-Fiction requires imagination—it evokes an image, draws on emotion, and it creates a lasting impression on the reader. In this class, we will “attempt” to write about our lives as we mirror and read from a broad category of prose works such as personal essays and memoirs, narrative essays, observational and descriptive essays.

Pre-requisite

Complete a level one composition course or its equivalent.

Learning Outcomes

- Students interpret a variety of essays and memoirs across disciplines, time periods, and cultures, and discuss openly the commonalities and differences in the human condition.
- Students discover their voices by writing experimental and reflective essays and memoirs in reaction to and inspired by our texts to enter a conversation with others’ ideas, both in research and in critical thinking.
- Students understand the difference between feedback and criticism and how it relates to writing.
- Students can compare and contrast various readings, videos, and other peer essays to promote and encourage the craft of thinking and writing.
- Students learn to read as writers—as opposed to reading as scholars or general audiences
- Students discuss examples of published work that address a variety of issues in craft and style.
- Students work critically and creatively to learn about the art and craft of the experimental essay and memoir and in the process learn a little about themselves.

This is *not* a lecture class, per se. I will conduct “short talks” on elements of craft as well as present some background on the class readings. But it is the students in this class, who must participate for it to be successful. Participation means both listening and speaking; it also helps the class feel more comfortable with each other to hear everyone’s point of view (POV). Learning how to critique work in a cohesive, thought-provoking way is an essential part of this class, as well as working with positive criticism regarding one’s own work.

Required Books

There are no required books for this writing course. However, you will be responsible for the readings posted on Blackboard (**BB**).

Assessment	200pts
Participation/In Class writing	25
10 Essays	100
Final & Portfolio ¹	75

Course Requirements

- You are expected to be prepared for class.
- Your participation is required in class discussions.
- All formal essays and their revisions must be submitted by hardcopy.
- All essays and responses must be typed in Times Roman 12 pt. font and double spaced.
- Informal and in-class writing assignments must be completed as required

Attendance and Lateness Policy

CCNY attendance policy expects students to attend every class of each course in which they are enrolled and to be on time. Students will be dropped from this course for excessive absence. **(Note: No distinction is made between excused and unexcused absences.)** It is College policy that the number of hours absent may not exceed twice the number of contact hours the course meets per week. In other words, for a four-credit course at CWE, this means that missing more than two class sessions constitutes excessive absences and can result in an automatic grade of WU. If you are absent, contact two classmates to get information discussed in class. Please do not e-mail me or come to class asking: “What did we do in class?”

If you miss more than two classes before the official drop date you have the option to withdraw without academic penalty, and should do so, you will have a W placed on their academic record. If you are dropped for excessive absence, either the registrar or I will enter the grade of WU. You may appeal this action to the *Committee on Course and Standing* in the school in which the class is offered. A WU counts as an F grade in the calculation of the GPA.

At CWE, the faculty has determined that consistent lateness will result in being marked absent. Since there are 15 scheduled meeting dates, **in my class, 1:05 pm is late.** Two incidents of lateness = 1 absence. If you miss 10 minutes in the middle of class due to being late from a break or leave early the same rule applies. Missing a total of an hour of class will also result in a full absence. If you are late, come in quietly; **please do not hand me any work before or during class.**

Academic Integrity Policy

According to the CUNY Policy on Academic Integrity:

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
- Presenting another person's ideas or theories in your own words without acknowledging the source.
- Using information that is not common knowledge without acknowledging the source.

Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting & pasting” from various sources without proper attribution.

Instructors are required to report all academic integrity violations. A student who plagiarizes may incur academic and disciplinary penalties, including failing grades, suspensions, and expulsion.

A complete copy of the CUNY Policy on Academic Integrity may be downloaded here:

<https://www.cuny.edu/about/integrity>

Services for Students with Disabilities

In compliance with CCNY policy and equal access laws, appropriate and reasonable accommodations are administered by the Access Ability Center/Student Disability Services (AAC/SDS). Students who register with AAC/SDS, and are entitled to appropriate and reasonable accommodations, must obtain an accommodation letter from AAC/SDS to present to the Professor that states what their accommodations are. It is the student's responsibility to disclose their disability to AAC/SDS for the purposes of registering and receiving accommodations. The student is responsible for following procedures and policies associated with their accommodations. It is highly recommended that the registered student provides their instructor with the accommodation letter as early as possible in order to facilitate the implementation of their granted accommodations. If the student receives exam accommodations, it is strongly encouraged that they send a reminder email to the professor of the course and cc Debbie Edwards-Anderson, CWE's AAC/SDS liaison, at least one week prior to the exam date, so specific arrangements can be made.

For more information, contact CWE's AAC/SDS liaison, Debbie Edwards-Anderson: 212-9256625, ext. 235 or edwa@ccny.cuny.edu. To contact AAC/SDS directly: 212-650-5913 (TTY/TTD: 212-650-6910) or email: sds@ccny.cuny.edu.

Cell Phone/Texting

I love my Android and I'm a serious “texter,” however, **texting in class is inconsiderate and not allowed**. Cell phone rings and text usage during class is disruptive and diminishes the quality of class time. If you do not abide by these restrictions, I will ask you to leave the class, and consequently you may be counted as absent from class.

Eating in class

Coffee and juice are fine, but “heavy” eating is not allowed in classrooms. It is distracting and creates cleaning problems. It is reasonable to snack before class sessions or during breaks, but not

in the classroom.

SCHEDULE OF CLASSES/ASSIGNMENTS

In most cases you will have a week to turn in your essay

- Aug. 29: Introduction to the course/syllabus, instructor, and students.
Introduction lecture to Creative Non-Fiction; use of BB; peer reviews; rubrics; rhetorical devices and in class reading of Ann LaMott's "Shitty First Drafts."
Homework
a. Read and respond to *Dreams of My Father* on **BB before next class.**
b. **Essay 1- One-page essay *Why I Write*
Due Sep. 5 with no rhetorical devices**
c. **Essay 2 - Childhood Memory with blueprint
Due Sep. 12, 2-3 pages with two rhetorical devices**
- Sep. 5: **What is memoir?**
Watch Ted-Talk "Danger of a Single Story" by Chiamanda Adiche
Share your *Why I Write* essays
Discuss *Dreams from My Father*
Homework
a. Read and response to *Life on The Color Line* on **BB before next class.**
b. **Essay 3 - "Dreams of my ..." Due Sep. 26, 3-4 pages
with 3 rhetorical devices**
- Sep. 12: **Family Memories**
Watch Ted-Talk "The Clues to a Great Story" by Andrew Stanton
Share Childhood Memory Blueprints
Discuss *Life on The Color Line*
Homework
a. Read and respond to *The Lesson* found on **BB before next class.**
b. **Essay 4 - Prejudice Essay Due Oct. 3, 4-5 pages with 3
rhetorical devices.**
- Sep. 26: **Vernacular**
Share Dreams of my...
Discuss *The Lesson*
Wolfie by Nayanda Moore as published in Promethean Spring 2013
Homework
a. Read and respond to *Color of Water* on **BB before next class.**

b. Essay 5 – Vernacular
Due Oct. 10, 4-5 pages with 3 rhetorical devices

Oct. 3: **Perspective**
Share Prejudice essay
Discuss *The Color of Water*
Homework
Continue to work on your essays

*Oct. 10: **Plagiarism**
We will watch the movie *The Words*. Please be in class on time. Discussion will follow. If you cannot make it to class, you can find the film on Amazon Prime or YouTube.
Homework
a. Read and respond to *Miss Brill* on **BB before next class.**

b. Essay 6 – Response to *The Words*
Due Oct. 24 write a 2-3-page reaction paper with textual evidence *discussing* 2-3 rhetorical devices used in the movie.
Which ones were used? Why do you think they were used? How did the rhetorical devices inform the film?

Oct. 17: **Memories**
How do they work to tell stories?
Discuss *Miss Brill*
Homework
a. Read and listen to “Mother to Son” by Langston Hughes and read *But Tell it Slant: From Poetry to Prose and Back Again* by Judith Ortiz Cofer **on BB.**
b. Respond to only one of these texts on BB before next class.
Click on the YouTube video on BB to hear Hughes’ rendition of his poem. Click the next link to hear an actor’s interpretation of his poem. Please be prepared to discuss.

c. Essay 7 – The Thing You Let Go Of - Due Oct. 31, 4-5 pages with 3 rhetorical devices.

Oct. 24: **Poetry to Prose**
Discuss Mother to Son and Tell it at a Slant
Nicholas Ray by Nayanda Moore
Homework
a. Read and respond to *Memories of Growing up on the Farm* on **BB before next class.**

b. Essay 8 - Write your own Poetry to Prose essay.
Due Nov. 7, 4-5 pages with 3 rhetorical devices.

*Oct. 31: **Third Person Characterization - Relationships**
Share: *The Thing You Let Go Of*
In class letter writing exercise

Homework

- a. Read and respond to *Eavesdrop on BB before next class*.
- b. **Essay 9 – The Good/The Bad/The...** This essay will be written in 3rd person.
Due Nov. 14. 4-5 pages with 3 rhetorical devices.

Nov. 7: **Listening for Inspiration to Write**

Complete class list
Share Poetry to Prose essays

Homework

- a. **Essay 10 – Eavesdrop: Go listen – and write about what you heard.**
Due Nov. 21, 4-5 pages with 3 rhetorical devices.

Nov. 14: **Creating the Digital Portfolio Final**

Discuss the topic, format, and style of the final writing assignment. Write the first list of 30 things you want. Peruse former student portfolios for questions and review.

Homework

- a. **Begin assembling your digital portfolio in the seven life areas we discussed. The final is due on the last day of class.**

Nov. 21: **Peer reviews**

Dec. 5: **Guest speaker**

Dec. 12: **AS IF Celebration – Present portfolio**

***Must be in class on this day.**

Reader Response

How did the essay make you feel? I need you to be descriptive, use adjectives, and your senses to make your response come alive!

One-page RRs are due on BB in academic MLA format. This means when you quote or paraphrase the text, cite it. If you do not know how to cite a text, please access the CWE Writing center link on BB for more information.

Rubrics

Rubrics are an excellent tool for evaluating your writing and grading your papers. Below is the rubric that will be used to grade your papers.

Grading Rubric for The Essay

0	5	6.5	7	8	9	10
Essay was not handed in at all.	Essay was handed in late.	Essay has a few or no rhetorical devices that are not named or highlighted.	Essay has rhetorical devices, but they are not highlighted, named or are used improperly.	Essay has highlighted rhetorical devices, but a few are used improperly.	Essay has properly used and highlighted rhetorical devices.	Essay has properly used and highlighted rhetorical devices.
		Essay has grammatical issues that interfere with the narrative.	Essay has grammatical issues that interfere with the narrative.	Essay has some grammatical issues that do not interfere with the narrative.	Essay has few grammatical errors that do not interfere with the narrative.	Essay has few to no grammatical errors.
		The narrative is unclear, lacks depth and the page requirement has not met.	The narrative is clear but lacks depth. The page requirement is not met.	The narrative is clear but lacking detail. Page requirement has been met.	The narrative is clear, engaging and may meet page requirements.	The narrative is clear, engaging and may meet page requirements.

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Peer Reviews

Peer review is very useful: it suggests different perspectives and provides valuable feedback on what is compelling and what is problematic in a piece of writing. We will have peer reviews to recognize the strengths and weaknesses of your writing after reading and responding to another paper, develop a greater sense of and sensitivity to your audience and, to learn new information from your peers' essays.

Stuck?

www.cwewritingcenter.wordpress.com

Our *Writing Center* can help. The writing consultants provide high-quality writing assistance to CWE students. As the coordinator of the writing center, I expect you visit the WC at least 4 times during the semester, and once before your final.

A rhetorical device uses words in a certain way to convey meaning or to persuade. It can also be a technique to evoke an emotion on the part of the reader or audience.

Rhetorical Devices in Writing

Here are examples of rhetorical devices with a definition and an example:

Alliteration - the recurrence of initial consonant sounds - rubber baby buggy bumpers

Allusion - a reference to an event, literary work or person - I can't do that because I am not Superman.

Amplification - repeats a word or expression for emphasis - Love, real love, takes time.

Analogy - compares two different things that have some similar characteristics - He is flaky as a snowstorm.

Anaphora - repeats a word or phrase in successive phrases - "If you prick us, do we not bleed? If you tickle us, do we not laugh?" (Merchant of Venice, Shakespeare)

Antanagoge - places a criticism and compliment together to lessen the impact - The car is not pretty but it runs great.

Antimetabole - repeats words or phrases in reverse order - "ask not what your country can do for you — ask what you can do for your country." (J F Kennedy)

Antiphrasis - uses a word with an opposite meaning - The Chihuahua was named Goliath.

Antithesis - makes a connection between two things - "That's one small step for a man, one giant leap for mankind." (Neil Armstrong)

Appositive - places a noun or phrase next to another noun for descriptive purposes - Mary, queen of the land, hosted the ball.

Enumeratio - makes a point with details - Renovation included a spa, tennis court, pool and lounge.

Epanalepsis - repeats something from the beginning of a sentence at the end - My ears heard what you said but I couldn't believe my ears.

Epithet - using an adjective or adjective phrase to describe - mesmerizing eyes

Epizeuxis - repeats one word for emphasis - The amusement park was fun, fun, fun.

Hyperbole - an exaggeration - I have done this a thousand times.

Litotes - makes an understatement by denying the opposite of a word that may have been used - The terms of the contract are not disagreeable to me.

Metanoia - corrects or qualifies a statement - You are the most beautiful woman in this town, nay the entire world.

Metaphor - compares two things by stating one is the other - The eyes are the windows of the soul.

Metonymy - a metaphor where something being compared is referred to by something closely associated with it - The knights are loyal to the crown.

Onomatopoeia - words that imitate the sound they describe - plunk, whiz, pop

Oxymoron - a two word paradox - near miss, seriously funny

Parallelism - uses words or phrases with a similar structure - I went to the store, parked the car and bought a pizza.

Simile - compares one object to another - He smokes like a chimney.

Understatement - makes an idea less important than it really is - The hurricane disrupted traffic.

Creative Non-Fiction Writing
EXAMPLES OF SOME LITERARY DEVICES

Examples of Metaphor

- Time is a thief.
- His head was spinning with ideas.
- John is a real pig when he eats.
- Authority is a chair—it needs legs to stand up.
- Her home was a prison.
- The new movie was very popular. People flocked to see it.
- It is raining cats and dogs.
- Life has a tendency to come back and bite you.
- A light in a sea of darkness.

Examples of Personification

- Fear knocked on the door. Faith answered. There was no one there. - Proverb
- Oreo: Milk's favorite cookie. - slogan for Oreo cookies.
- My computer hates me.
- The camera loves me.
- Art is a jealous mistress.
- Wind yells while blowing.
- Opportunity knocked on the door.
- The sun greeted me this morning.
- Snow had wrapped a white blanket over the city.
- Time never waits for anyone.
- Trees were dancing with the wind.

Examples of Imagery/Simile

- The taste of that first defeat was bitter indeed.
- He fumed and charged like an angry bull.
- The eerie silence was shattered by her scream.
- He could hear his world crashing down when he heard the news about her.
- He fell like an old tree falling down in a storm.
- The sky looked like the untouched canvas of an artist.
- Her blue eyes were as bright as the Sun, blue as the sky, but soft as silk.
- They fought like cats and dogs.

Examples of Hyperbole

- Her brain is the size of a pea.
- You snore louder than a freight train.
- His smile was a mile wide.
- His teeth were blinding white.
- My car is a million years old.
- I don't have two cents to spare.

- The mountain of paperwork weighed heavily on the professor's desk.
- The leaves danced in the summer breeze.
- The town I grew up in is so isolated; rock, paper, scissors is considered a high-tech game.

Common Rhetorical Questions

- "If your friend jumped off the bridge would you do it too?"
- "Are you kids still awake?"
- "What is so rare as a day in June?"

Examples of Animal Idioms

- Act like an ape - behaving badly, foolishly and wildly
- Bark up the wrong tree - selecting the wrong course of way
- In the doghouse - In disfavor or in disgrace
- Let the cat out of the bag - reveal something, which is supposed to be a secret
- Monkey business - mischief or a bad activity
- Put the cart before the horse - doing things in the wrong order

Ironical Statements

- One of the identical twins says to the other, "You're ugly!"
- I saw a fish drowning.
- Many things can be preserved in alcohol. Dignity is not one of them.
- Never argue with a fool. People might not know the difference.
- Marriage is the leading cause of divorce.
- I have been down so long, it looks like up to me.

Coincidental Ironies

- Britain's biggest dog was named Tiny.
- Two marriage therapists got divorced from each other.
- Most tobacco company executives don't smoke.
- The supreme irony of life is that hardly anyone gets out of it alive.
- My friend, who is an incredibly successful artist and writer, often has dreams that are bland and dull.
- A class on prophecy at a church was postponed due to some unforeseen circumstance.
- Hitler's Grandmother was Jewish.
- A man died in his living room!

Examples of Repetition

- His dark looks, his dark ways, his dark thoughts were soulless and barren as the emptiness swirling beneath the ocean beneath.
- He was slave to their ways, slave to the demon colonials, slave to everything he had known...
- She was soft against his touch, soft like the silken threads he had slipped from her body, soft like the gentle murmur of summer.

More Rhetorical Devices

Cacophony

Definition:

A cacophony in literature refers to the use of words and phrases that imply strong, harsh sounds within the phrase. These words have jarring and dissonant sounds that create a disturbing, objectionable atmosphere.

Example:

His fingers rapped and pounded the door, and his foot thumped against the yellowing wood.

Foreshadowing

Definition:

The literary device foreshadowing refers to the use of indicative word or phrases and hints that set the stage for a story to unfold and give the reader a hint of something that is going to happen without revealing the story or spoiling the suspense. Foreshadowing is used to suggest an upcoming outcome to the story.

Example:

“He had no idea of the disastrous chain of events to follow”. In this sentence, while the protagonist is clueless of further developments, the reader learns that something disastrous and problematic is about to happen to/for him.

Irony

Definition:

The use of irony in literature refers to playing around with words such that the meaning implied by a sentence or word is actually different from the literal meaning. Often irony is used to suggest the stark contrast of the literal meaning being put forth. The deeper, real layer of significance is revealed not by the words themselves but the situation and the context in which they are placed.

Example:

Writing a sentence such as, “Oh! What fine luck I have!” The sentence on the surface conveys that the speaker is happy with their luck but actually what they mean is that they are extremely unhappy and dissatisfied with their (bad) luck.

Oxymoron

Definition:

Oxymoron is a significant literary device as it allows the author to use contradictory, contrasting concepts placed together in a manner that actually ends up making sense in a strange, and slightly complex manner. An oxymoron is an interesting literary device because it helps to perceive a deeper level of truth and explore different layers of semantics while writing.

Example:

Sometimes we cherish things of **little value**.
He possessed a **cold fire** in his eyes.

Paradox

Definition:

A paradox in literature refers to the use of concepts or ideas that are contradictory to one another, yet, when placed together hold significant value on several levels. The uniqueness of paradoxes lies in the fact that a deeper level of meaning and significance is not revealed at first glance, but when it does crystallize, it provides astonishing insight.

Example:

High walls make not a palace; full coffers make not a king.

Prologue

Definition:

A prologue can be understood to be a sort of introduction to a story that usually sets the tone for the story and acts as a bit of a backgrounder or a “sneak peek” into the story. Prologues are typically a narrative ‘spoken’ by one of the characters and not from the part of the author.

Example:

1. "The origin of this story is..."
2. "It all began one day when..."

Puns

Definition:

Puns are a very popular literary device wherein a word is used in a manner to suggest two or more possible meanings. This is generally done to the effect of creating humor or irony or wryness. Puns can also refer to words that suggest meanings of similar-sounding words. The trick is to make the reader have an “ah!” moment and discover 2 or more meanings.

Example:

Santa’s helpers are known as subordinate Clauses.

Symbol

Definition:

A symbol is literary device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects, concepts or traits than those that are visible in the literal translation alone. Symbol is using an object or action that means something more than its literal meaning.

Example:

The phrase “a new dawn” does not talk only about the actual beginning of a new day but also signifies a fresh start, a fresh chance to begin and the end of a previous tiring time.

What is the difference between First- and Third-Person Narrative?

First person narrative means writing from the “I” point of view. As in: I walked down the alley, I picked up the phone, I told Tony that he was going down if he didn't cough up the money by Saturday. I thought about it, and then shook my head. I told myself I didn't care, but I picked up the paper anyway and glanced over the business column.

Third person narrative form is writing from the omniscient point of view. Here, you use the he-she form. As in: he walked down the alley, she picked up the phone, and Jason told Tony that he was going down if he didn't cough up the money. Mort thought about it, and then shook his head. And Cleary told himself that he didn't care but picked up the paper anyway.

Why I Write

TERRY TEMPEST WILLIAMS

It is just after 4:00 A.M. I was dreaming about Moab, Brooke and I walking around the block just before dawn. I threw a red silk scarf around my shoulders and then I began reciting in my sleep why I write:

I write to make peace with the things I cannot control. I write to create fabric in a world that often appears black and white. I write to discover. I write to uncover. I write to meet my ghosts. I write to begin a dialogue. I write to imagine things differently and in imagining things differently perhaps the world will change. I write to honor beauty. I write to correspond with my friends. I write as a daily act of improvisation. I write because it creates my composure. I write against power and for democracy. I write myself out of my nightmares and into my dreams. I write in a solitude born out of community. I write to the questions that shatter my sleep. I write to the answers that keep me complacent. I write to remember. I write to forget. I write to the music that opens my heart. I write to quell the pain. I write to migrating birds with the hubris of language. I write as a form of translation. I write with the patience of melancholy in winter. I write because it allows me to confront that which I do not know. I write as an act of faith. I write as an act of slowness. I write to record what I love in the face of loss. I write because it makes me less fearful of death. I write as an exercise in pure joy. I write as one who walks on the surface of a frozen river beginning to melt. I write out of my anger and into my passion. I write from the stillness of night anticipating—always anticipating. I write to listen. I write out of silence. I write to soothe the voices shouting inside me, outside me, all around. I write because of the humor of our condition as humans. I write because I believe in words. I write because I do not believe in words. I write because it is a dance with paradox. I write because you can play on the page like a child left alone in sand. I write because it belongs to the force of the moon: high tide, low tide. I write because it is the way I take long

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Why I Write

walks. I write as a bow to wilderness. I write because I believe it can create a path in darkness. I write because as a child I spoke a different language. I write with a knife carving each word through the generosity of trees. I write as ritual. I write because I am not employable. I write out of my inconsistencies. I write because then I do not have to speak. I write with the colors of memory. I write as a witness to what I have seen. I write as a witness to what I imagine. I write by grace and grit. I write out of indigestion. I write when I am starving. I write when I am full. I write to the dead. I write out of the body. I write to put food on the table. I write on the other side of procrastination. I write for the children we never had. I write for the love of ideas. I write for the surprise of a sentence. I write with the belief of alchemists. I write knowing I will always fail. I write knowing words always fall short. I write knowing I can be killed by my own words, stabbed by syntax, crucified by both understanding and misunderstanding. I write out of ignorance. I write by accident. I write past the embarrassment of exposure. I keep writing and suddenly, I am overcome by the sheer indulgence, (the madness,) the meaninglessness, the ridiculousness of this list. I trust nothing especially myself and slide head first into the familiar abyss of doubt and humiliation and threaten to push the delete button on my way down, or madly erase each line, pick up the paper and rip it into shreds—and then I realize, it doesn't matter, words are always a gamble, words are splinters from cut glass. I write because it is dangerous, a bloody risk, like love, to form the words, to say the words, to touch the source, to be touched, to reveal how vulnerable we are, how transient.

I write as though I am whispering in the ear of the one I love.

EXERCISE

1. Why do you write?

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