
Contents

Introduction	1
--------------	---

Part 1 **The Creative Part**

1	For Writers, Thinkers, Silent Observers (and Other People with Stories to Tell)	5
1.1	Crossing Genres	5
1.2	Thinkers and Scholars—Reaching Out from Academia	5
1.3	And People with Stories to Tell	6
1.4	Flies on the Wall	6
1.5	Terminology	7
1.6	A Passion for People	8
2	A Definition of the Genre—The Boundaries of the Profession	9
2.1	The Truth in Fiction	9
2.2	A Different Level of Truth in Creative Nonfiction	10

2.3	Objectivity and Subjectivity	11
2.4	Reorienting the Writer's Eye	14
3	The Devices of Creative Nonfiction	17
3.1	Description	17
3.2	Dialogue: Characters Who Communicate	21
3.3	"Inner" Point of View	31
4	Scenes: The Building Blocks of Creative Nonfiction	33
4.1	The Yellow Test	33
4.2	Integrating Scenes	34
4.3	Leads Thrust the Reader into the Essay	42
4.4	Reading with a Double Perspective	45
4.5	The Elements of a Scene	46
4.6	Intimate Detail	47
4.7	The Art and Craft of Creative Nonfiction	48
5	Framing	49
5.1	The Convoluted Story	49
5.2	The Chronological Story	50
5.3	Manipulating Time	52
5.4	Circular Construction	54
5.5	Finding a Frame	55
5.6	Classic Frames and Essential Schedules	55
5.7	The Eccentricities of the Writing Life	57
6	Main Point of Focus	63
6.1	Organization by Theme	63
6.2	Focus Also Dictates What Not to Write About	64
6.3	How to Sound Objective While Being Subjective	65

6.4	<i>Having an Impact on—and Persuading—the Reader</i>	66
-----	--	----

Part 2

The Nonfiction Part

7	<i>Information Transfer and the Personal Point of View</i>	69
---	--	----

7.1	<i>This Is Not an Ego Trip</i>	69
-----	--------------------------------	----

7.2	<i>The Teaching Element</i>	70
-----	-----------------------------	----

7.3	<i>Where the Narrator Fits</i>	71
-----	--------------------------------	----

7.4	<i>To Be (The First Person Form) or Not to Be The Third Person) . . . in the Narrative?</i>	72
-----	---	----

7.5	<i>Writing the Personal Essay</i>	73
-----	-----------------------------------	----

7.6	<i>Start a Writer's Journal</i>	74
-----	---------------------------------	----

8	<i>Think Globally—Act Locally</i>	75
---	-----------------------------------	----

8.1	<i>What to Write About—I Think</i>	75
-----	------------------------------------	----

8.2	<i>Assessing Your Informational Strengths</i>	77
-----	---	----

8.3	<i>The Ideal Story Idea</i>	78
-----	-----------------------------	----

8.4	<i>Amassing Clippings</i>	78
-----	---------------------------	----

8.5	<i>Literary Journals</i>	79
-----	--------------------------	----

8.6	<i>Coping with Rejection</i>	81
-----	------------------------------	----

8.7	<i>Agents and Editors</i>	83
-----	---------------------------	----

9	<i>Getting Started</i>	87
---	------------------------	----

9.1	<i>Where to Look for a Topic</i>	87
-----	----------------------------------	----

9.2	<i>The Dual Objective: Writing for Yourself—and Others</i>	88
-----	--	----

9.3	<i>Keeping Current</i>	90
-----	------------------------	----

9.4	<i>Reading The New York Times</i>	93
-----	-----------------------------------	----

9.5	<i>Research Before Writing</i>	93
-----	--------------------------------	----

9.6	<i>Assessing the Competition</i>	94
-----	----------------------------------	----

9.7	Thinking Is an Integral Part of Writing	96
9.8	The Trend Toward Specialization	96
9.9	Managing the Research Librarian	97
10	Immersion	99
10.1	Access to the Inside	99
10.2	The Writer as the Interloper	101
10.3	Hanging In	101
10.4	Good Immersion Writers Are Neither Seen nor Heard	102
10.5	Opening the "Access" Door	103
10.6	Going Through the Back Door	104
10.7	How Long Do Immersions Take?	105
11	Interviewing	107
11.1	The Art of Listening	107
11.2	Speaking in "Scenes"	110
11.3	Interviewing Paraphernalia	111
11.4	The Bumbling Approach to Reporting	112
11.5	Fact Checking	113
12	The Elusive Truth	117
12.1	Permission to Lie?	117
12.2	The Literal Accuracy of Quotations	119
12.3	Doctoring Quotations	120
12.4	Compression	121
12.5	Who Knows the Real Truth?	123
12.6	Who is the Final Arbiter?	124
13	In Conclusion	127
13.1	Following the Frame	127

13.2 Abolish Title-Mania	128
13.3 Be Happy Your Reader Survived to the End	129

Appendix 1 A Sample Book Proposal	131
--------------------------------------	-----

Appendix 2 On the Road to an M.F.A.	149
--	-----

Appendix 3 Writers' Colonies and Conferences	153
---	-----

Appendix 4 Helpful Information	155
-----------------------------------	-----

Reference Books and Organizations Creative Nonfiction Writers Should Know About	155
--	-----

Reading List	156
--------------	-----

Creative Nonfiction Reading List: A Random Recommended Selection of Books and Authors to Sample and Enjoy, from the Editors of the Journal Creative Nonfiction	157
Anthologies	157

Appendix 5 Readings	161
------------------------	-----

"The Incident" by Lee Gutkind	161
-------------------------------	-----

"Teeth" by Lee Gutkind	167
------------------------	-----

"A Garden in Winter" by Jeanne Marie Laskas	177
---	-----

"Thou Shalt Not Kill" by Margaret Gibson	185
--	-----

"I Give Up Smiling" by Donald Morrill	198
---------------------------------------	-----