

Self-Evaluation



Name: John Doe

Self-Evaluation

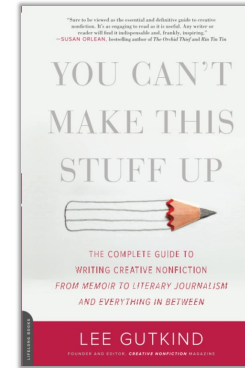
Please evaluate yourself by circling the most appropriate response.

- How often did you attend lectures?
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% **C 100%**
- How often did you contribute to in-class discussions?
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% **C 70%**
- How often did you contribute to the classroom conversation?
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% **C 70%**
- Did you inform Dr May of your absence ahead of time, with a valid and/or documented reason?
No Sometimes Yes Not applicable **C Yes**
- Did you give your undivided attention to Dr May throughout the Lectures (rather than looking at IP)?
No Sometimes Most of the time Yes **C Yes**
- Did you attend any extracurricular events advertised by Dr May (e.g., OSC events, English Departmental meetings, etc.)?
No Yes **C Yes**
- What Class Participation mark do you think you earned?
0 1 2 3 4 5 6 7 8 9 10 **C 6**
- If you wish to draw Dr May's attention to any special or noteworthy circumstances, please use the reverse side of this page.

Instructions

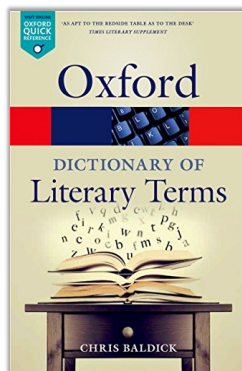
- The Course Syllabus outlines how Dr May evaluates Class Participation (under "Course Regulations").
- Please reread this information, and then evaluate yourself by answering the questions on the handout (circle the most applicable response).
- Dr May and will take your self-evaluation into consideration when he assesses your Class Participation mark.

Writing Creative Non-Fiction and Memoir



- Unit 1a: What Is Creative Non-Fiction?
- Unit 1b: The Truthfulness of CNF
- Unit 1c: Ten Writing Recommendations
- Unit 2a: Types of Creative Non-Fiction
- Unit 2b: Research and Immersion
- Unit 2c: Narrative and Narrators**
- Unit 3a: Reading and Readers
- Unit 3b: Scenes
- Unit 3c: Information
- Unit 4a: Recreation and Reconstruction
- Unit 4b: Hook, Frame, and Focus
- Unit 4c: Revising Creative Non-Fiction

narrative and narrators



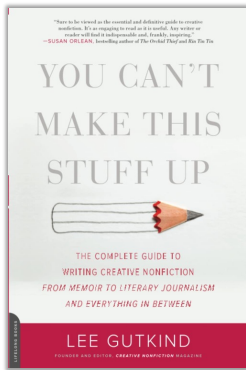
terminology

- narrative:** the sustained storyline of a work, integrating fictional and/or true information (237-38)
- plot:** the deliberate or organized plan, design, scheme, or pattern of events in a narrative (280)
- narrator:** the entity telling a story or relating a narrative from a specific viewpoint (238-39)
- viewpoint:** the position, perspective, outlook, or attitude of the narrator in relation to the narrative (Baldick 283)

narrative = story

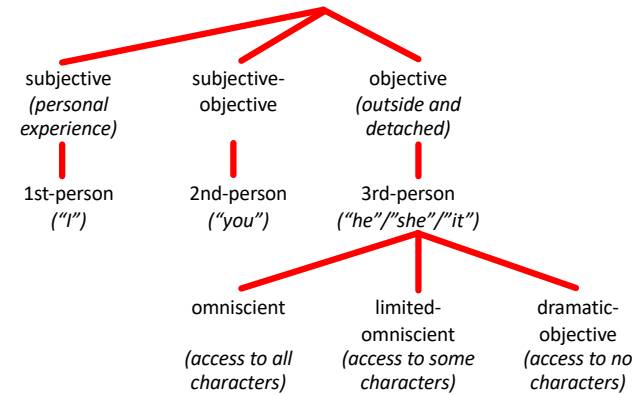
	poetry	fiction	drama	creative non-fiction
some associated narrative subgenres	epic, metrical romance, ballad	novel, novella, short story	play, scene, vignette	memoir, personal essay, lyric essay
example of narrative work	John Milton, <i>Paradise Lost</i> (1667)	Margaret Atwood, <i>The Handmaid's Tale</i> (1985)	William Shakespeare, <i>Richard III</i> (1633)	George Orwell, <i>Homage to Catalonia</i> (1938)
(Baldick)	(237-38)	(332)	(106)	(218)

Benefits of a Strong Narrative Line



- **Memorability:** Readers remember facts more completely and reliably when they are part of a narrative
- **Persuasiveness:** Readers are persuaded of ideas more quickly and effectively when they are presented as part of a narrative
- **Emotional Impact:** Readers use vivid and impactful stories to help them make important life decisions (92-93)

viewpoint



Author Biographies

Zoë Landale

- based in Vancouver and Pender Island, B.C.
- chair of the Creative Writing Department at Kwantlen Polytechnic University
- co-edited with Luanne Armstrong *Slice Me Some Truth* (2011)
- has written and published in various genres, including poetry and creative non-fiction

www.zoelandale.com

Wayne Grady

- lives in rural eastern Ontario
- author of more than fourteen books of creative non-fiction
- editor of numerous anthologies of fiction and creative non-fiction
- professor of creative non-fiction at UBC
- co-authored with spouse Marilyn Simonds *Breakfast at the Exit Café* (2011), a travel memoir

www.waynegrady.ca

Zoë Landale, “Obstacle Course”



For nine years I had such severe back problems that ordinary supermarkets had been off-limits for me. I hadn't been able to walk more than half a block. Nor had I been able to sit up longer than two hours at a time. "You're going to have to learn to live with it," well-meaning doctors told me about the constant pain. But I refused. Somewhere, I knew, was healing, and I was determined to find it. Eventually I did. (39-40)

 Wayne Grady, “Getting Somewhere”



She'd been living with her boyfriend... They had just driven past the house she would probably end up living in and she'd barely glanced up at it... Or she'd found herself at loose ends after Star, her daughter, left home... She'd decided to go out to visit her at Christmas ... so she thought, why not drive? ... Or she'd been a nurse with a second degree in psychology, working in the outpatient clinic at Calgary General, and then one day she bought a motorcycle. (267)

 Wayne Grady, “Getting Somewhere”

Narrative Line 1	Narrative Line 2	Narrative Line 3
¶1: living in Thunder Bay with her boyfriend	¶2: living in Toronto, daughter moves away	¶3: living in Calgary as a nurse, buys a motorcycle
¶4: dogs and boyfriend take an emotional toll	¶5: she drives out west to visit her daughter Star	¶6 rides to Edmonton, meets a trucker in a diner
¶7: feels an unexplained pain in her side	¶8: arrives in Vancouver to visit Star at Sylvia Hotel	¶11: he e-mails her nurse is needed in Watson Lake
¶9: leaves her boyfriend, decides to take a train	¶10: meets a man in the park who is birdwatching	¶14: she gets nursing job, rides with him sometimes
¶12: she meets a man on the train in Manitoba	¶13: they have lunch; his name is West	¶16: he sells the rig, buys a bus, and they part ways
¶17: goes with the man to Whitehorse, finds a job	¶15: she tells Star she's moving to Yukon with him	

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Annotated Bibliography

“Annotated Bibliographies.” *Purdue Online Writing Lab*, owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html. Accessed 15 Feb. 2023.

Please see the Web site above for more information about writing and formatting Annotated Bibliographies.

Braid, Kate. “Journeywoman: One Carpenter’s Story.” *Slice Me Some Truth: An Anthology of Canadian Creative Non-Fiction*, edited by Luanne Armstrong and Zoë Landale, Wolsak and Wynn, 2011, pp. 23-29.

Remember to format each bibliographical entry according to MLA Style, double spaced, and including a half-inch hanging indent from the left margin.

Alphabetize your bibliographical entries by the first word in the entry (usually the author’s surname). Please see online resources such as OWL for complete information on formatting bibliographical entries correctly according to the latest edition of MLA Style.

Gutkind, Lee. *You Can’t Make This Stuff Up: The Complete Guide to Writing Creative Non-Fiction from Memoir to Literary Journalism and Everything in Between*. Da Capo, 2012.

Then, add a short paragraph after each bibliographical entry, double spaced, and indented one inch from the left margin, indicating why this source will help advance the overall message or theme of your proposed creative non-fiction essay. Remember, your entire Annotated Bibliography—both bibliographical entries and annotations—should not exceed 500 words (plus or minus 50 words).

Appendix: Interview Transcript

The following is a complete transcript of an interview conducted in person on Wednesday 15 February 2023 between John Doe and Jane Doe, his sister.

John Doe: Hi, Jane. Thanks again for agreeing to do this interview. I really appreciate it.

Jane Doe: No problem. I hope it's useful to you.

John Doe: Do you mind if I record the interview on my phone?

Jane Doe: Not at all.

John Doe: Thanks. I want to start by asking you to reflect for a moment on our childhood trips to the cottage every summer. What were those trips like for you? What are some of your most vivid memories associated with those trips?

Jane Doe: I loved them. They were always the highlight of my summer. I remember counting down the days 'til we'd leave in dad's huge station wagon with the wood panelling on the side. Mom would make us pack everything into the car in really specific ways: tents first, then sleeping bags, then our clothes, then the food coolers. She'd never let us deviate from that order, so I knew it by heart.

John Doe: Why do you think she made us do it that way?

Jane Doe: I have no idea. I think these trips made her nervous for some reason.

John Doe: Nervous?

Jane Doe: Yeah, don't you think? We were yelling and screaming with excitement, but she always seemed to have a serious expression on her face, with her clipboard. I think she was nervous about forgetting something. That we'd get all the way up to the lake only to find we'd forgotten the hamburger buns or something.