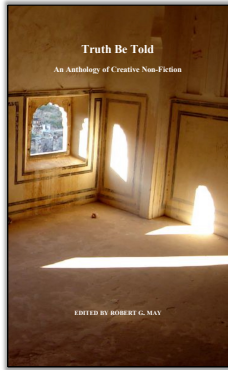
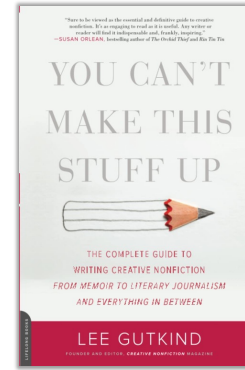


E-Book Title and Cover Contest!



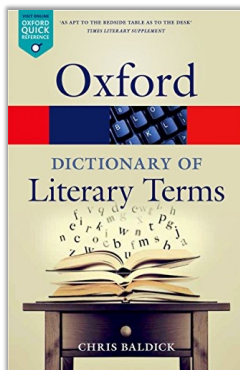
- Dr May is now soliciting submissions for the **cover and title** of the e-book anthology!
 - **Are you an artist?** Submit an original photograph or work of art for the e-book cover
 - **Do you have a way with words?** Submit a suggestion for the e-book title
 - E-mail your submissions to Dr May at mayr@queensu.ca
- <https://www.queensu.ca/academia/drrgmay/e-books>

✍ 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

poetic licence



- the freedom allowed to a writer to manipulate the language according to their needs in the use of figurative speech, archaism, rhyme, syntax, etc.
- the ends must justify the means
- when a writer departs in some way from the standard conventions of language to achieve some deliberate effect
- the reader implicitly understands this departure is occurring and grants the author a figurative “licence” to do so (Baldick 282)

✍ Recreation and Reconstruction

research

- the use of “existing documents” to recreate and reconstruct a narrative in a compelling yet truthful way
- e.g., McCullough, *The Epic Story of the Building of the Brooklyn Bridge* (2001) (Gutkind 186-87)

immersion

- the use of “personal interviews” to recreate and reconstruct a narrative in a compelling yet truthful way
- e.g., Rebecca Skloot, *The Immortal Life of Henrietta Lacks* (2010) (Gutkind 187-88)

“We’re ... never limited to writing about things we see with our own eyes. Seventy-five percent of reporting is [recreating and] reconstructing things we don’t see” (John Sack, qtd. in Gutkind 202).

🔗 Outlines

	Scene	Information	Research/Immersion
¶1	David waits for Henrietta outside the hospital with three of his children	Description of the main entrance of Johns Hopkins Hospital	Interview with Henrietta's husband David; Archival research on what hospital looked like in 1951
¶2	Henrietta reports to the receptionist at the gynaecology clinic	Description of the gynaecology clinic at Johns Hopkins Hospital	Interview with Henrietta's husband David; Archival research on what the gynaecology clinic looked like in 1951
¶3	Flashback to Henrietta discussing her pain with friends and relatives	-	Interview with Henrietta's cousins Margaret and Sadie

🔗 Outlines

scene via immersion

information via research

On January 29, 1951, David Lacks sat behind the wheel of his old Buick, watching the rain fall. He was parked under a towering oak tree outside Johns Hopkins Hospital with three of his children—two still in diapers—waiting for their mother, Henrietta. A few minutes earlier she'd jumped out of the car, pulled her jacket over her head, and scurried into the hospital, past the “colored” bathroom, the only one she was allowed to use. In the next building, under an elegant domed copper roof, a ten-and-a-half-foot marble statue of Jesus stood, arms spread wide, holding court over what was once the main entrance of Hopkins. No one in Henrietta's family ever saw a Hopkins doctor without visiting the Jesus statue, laying flowers at his feet, saying a prayer, and rubbing his big toe for good luck. But that day Henrietta didn't stop. (qtd. in Gutkind 189)

📖 Author Biographies

Lorna Crozier

- Vancouver-Island-based writer and educator
- distinguished professor in the Writing Department at the University of Victoria
- award-winning writer of many genres, incl. poetry and memoir
- “Dark Water” first appeared in *My Wedding Dress: True-Life Tales of Lace, Laughter, Tears, and Tulle* (2007) (389, 401)

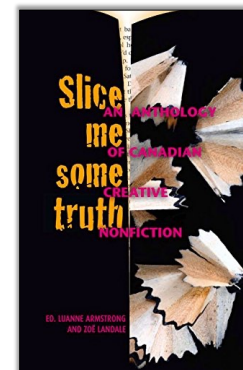
www.lornacrozier.ca

Sharon Batula

- born in Nipawin, Saskatchewan; now lives in Calgary, Alberta
- attended the University of Saskatchewan; taught English in numerous provinces
- has written over twenty books of fiction, non-fiction, poetry, etc.
- author of *The Girl in Saskatoon: A Meditation on Friendship, Memory, and Murder* (2008) (388)

www.sharonbatula.com

📖 Lorna Crozier, “Dark Water”



The advantage always lies with the person who tells the story. It's possible I've exaggerated the fluidity and beauty of my mother's dress and the stiffness of mine. Maybe she regretted the colour and would call it sooty if I asked her. Maybe the inside lining made her itch. It could have been a hot day ... the dress, close and heavy, clinging to her skin... I saw my mother's dress through a young girl's eyes, not a grown woman's, but I think I've described it as truly as I can. (199-200)

 Sharon Batula, “Boredom”



The stories were disjointed, didn't always make sense entirely, left out important parts, nor did their timelines always work. What was truly coherent were vignettes, anecdotes, isolated instances in the middle of the longer narratives I was barely following. But I was always interested, it was as if he'd distilled his experiences down to the ones that played best, or somebody had coached him on what would best hold a writer's interest.... (204)

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