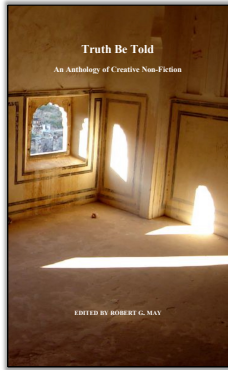
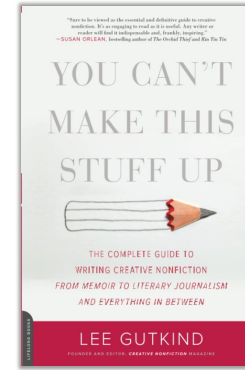


E-Book Title and Cover Contest!



- 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

📖 Hook

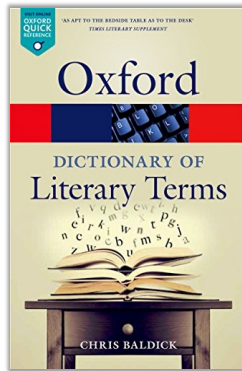
- an opening section of a work that grabs the reader's attention and prompts them to read on
- used in many different writing genres:

creative non-fiction	"lead[] with story" (Gutkind 205)	"On my nineteenth birthday, I was lying on a yellowing patch of lawn in front of an army dormitory, waiting to be questioned by the military police." (Tsabari 93)
fiction	begin <i>in medias res</i>	"And then, after six years, she saw him again." (Mansfield, qtd. in Baldick 180)
journalism	use the five Ws and the inverted pyramid	"A rare stellar explosion will soon result in a bright new 'star' appearing for a few days in Canada's night sky." (Jiang)

📖 Hook

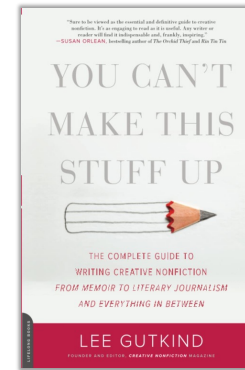
- "In 1973 I was living in Athens, nominally studying archaeology but more importantly falling in love" (Glickman, "Found Money" 297)
- "One early morning, when I was twelve years old, about a year after my father's death, I woke up to the stern, staggered opening chords of Chopin's Funeral March, played double forte" (Lam, "Play" 125)
- "Before you seize that glitzy brochure from your travel agent, take a lesson from your true-blue friends, the perennials" (Peacock, "On Dormancy" 235)
- "This is my last night with them. We go back a long way" (Leedahl, "Tits" 113)
- "On a dark day in January in Toronto, when the sky was much too close to the ground, I went to see the grave of Timothy Eaton with my friend Tom Walmsley" (Osborne, "The Man Who Stole Christmas" 229)
- "I stand at the start of the course, a bright orange traffic cone with RCMP written on it" (Landale, "Obstacle Course" 35)
- "White donut sugar is falling from the sky, and the moon is a crust of nail, and the cars sound like chainsaws" (Sonik, "Cucarachas" 73)
- "Stepping into the yard of the planer mill, I was hit by a smell so spicy, so full of turpentine and electricity and something like hot pepper that I jerked back" (Braid, "Journeywoman" 23)
- "'It won't stay still.' The room ratchets through its frames; bright white pipes and fluorescent lights scroll across the recovery room ceiling" (Hessing, "Post-Op" 41)
- "In early December I received a phone call that worried me, that excited and intrigued me" (Butala, "Boredom" 201)

in medias res



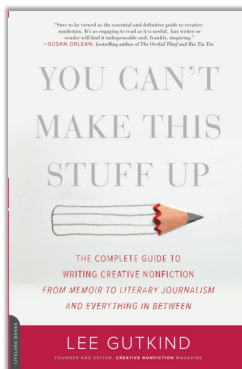
- Latin for “in the middle of things”
- a common technique of storytelling by which the narrator begins the story at some existing point in the middle of the action
- serves to gain the reader’s interest before explaining preceding events by *analepsis* (i.e., flashback) at some later stage in the narrative
- deployed in many genres, including epic, drama, prose fiction, etc. (Baldick 179-80)

Frame



- **chronological:** organized by progression of time, with beginning, middle, end (219)
- **compressed:** condensing important events from an extended time period (219)
- **flashback:** beginning with climax, then flashing back to earlier points in time (280)
- **parallel narratives:** weaving together two narrative lines (222)
- **bookending:** beginning and ending with narrative distinct from body (224-25)

Focus



- the *theme, meaning, or thesis* of a creative non-fiction work
- the larger, overall message the writer wants the reader to take away with them at the end of the reading experience
 - writing does not take place in a vacuum
- advanced by every part of a creative non-fiction work, including *scenes, information, hook, and frame*
 - nothing extraneous or tangential (226-27)

Author Biographies

Ayelet Tsabari

- Toronto-based author, originally born in Israel
- graduated from St Francis Xavier University’s Writer’s Studio and holds an MFA from of Guelph
- “You and What Army?” first appeared in *Event* 36.3 (2007).
- “You and What Army?” is part of her non-fiction collection *You and What Army and Other True Stories* (399, 402)

www.ayelettsabari.com


J. Jill Robinson

- originally from Saskatoon, Saskatchewan; currently lives in Banff, Alberta
- author of numerous collections of short stories, including *Residual Desire* (2004)
- her work has appeared in numerous periodicals, including *Geist* and the *Antigonish Review*

 **Ayelet Tsabari, “You and What Army?”**



- **paragraph 1:** “On my nineteenth birthday, I was lying on a yellowing patch of lawn in front of an army dormitory, waiting to be questioned by the military police.”
- **paragraph 2:** “We’d been here since dawn, since we’d stumbled out of our beds for our morning patrol, to discover two guns had gone missing.”
- **paragraph 3:** “Now, a few hours later, it was a typical Israeli summer day, intensely bright and overexposed.” (93)

 **J. Jill Robinson, “Out With the Old”**

parallel narratives frame	the past	the present
episode 1 (135)		father falls, R takes him to doctor
episode 2 (135-38)	R visits grandfather, attends funeral	
episode 3 (138-39)		R tells father he must remain in hospital
episode 4 (139-42)	father surprises pregnant R with trip	
episode 5 (142-46)		R finds Barry’s guitar, visits father in hospital

Queen’s University Official Statement of Copyright: *This material is copyrighted and is for the sole use of students registered in courses at Queen’s University. This material shall not be distributed or disseminated to anyone other than students registered in courses at Queen’s University. Failure to abide by these conditions is a breach of copyright, and may also constitute a breach of academic integrity under the University Senate’s Academic Integrity Policy Statement.*