

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

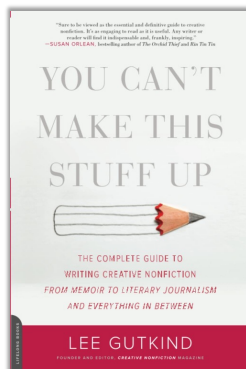
### Instructions

- The Course Syllabus outlines how Dr May evaluates Class Participation (5-6).
- Please reread this information, and then evaluate yourself by circling the most applicable response to the questions on the handout.
- Dr May will take your self-evaluation into consideration when he assesses your Class Participation mark.

## Class Discussion

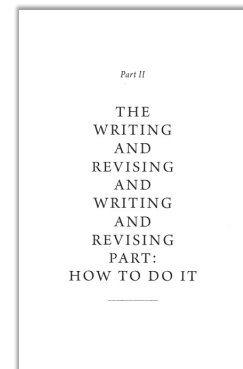
*What do you do when you're revising a piece of writing?*

## 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

## Writing and Revising



The title of Part II is not a typo or an editing oversight. It is meant to send a message.... You can't divide or separate writing and revision. Even as I write these words, I revise.... Almost anybody can sit down and write something—once. But the real writer, the committed and potentially successful writer, will write and revise and write and revise until whatever she is writing ... works.... [W]riting and revising ... are pretty much the same thing. (Gutkind 99)

From Week 7

## HOCs and LOCs

### higher-order concerns (HOCs)

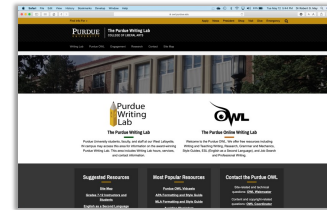
- the overall “structure” or “shape” of the work
- the larger “architecture” or “blueprint” of the work (Gutkind 104)

### lower-order concerns (LOCs)

- the individual “phrases and sentences” in the work
- the “sentence structure, diction,” and other “specificities of prose” in the work (Gutkind 104)

“Read what you’ve written from your readers’ perspective. Decide if it works for them—not you. Have you written something readers won’t understand or will find objectionable ... ? Is the story hard to follow? Can readers visualize the characters and can they empathize with them? What’s the take-home message ... for the reader?” (Gutkind 101-02)

## HOCs and LOCs



<https://owl.purdue.edu/>

“General Writing” > “Mechanics” > “Higher, Lower Order Concerns”

When you are revising your papers, not every element of your work should have equal priority. The most important parts of your paper, often called “Higher-Order Concerns (HOCs),” are the “big-picture” elements such as thesis or focus, audience and purpose, organization, and development. After you have addressed these important elements, you can then turn your attention to the Lower-Order Concerns (LOCs),” such as sentence structure and grammar.

## HOCs and LOCs

### higher-order concerns (HOCs)

- ✓ **Thesis or Focus:** Does the paper have a clear central thesis?
- ✓ **Audience and Purpose:** Do you have a specific audience in mind?
- ✓ **Organization:** Does the paper progress in an organized and logical way?
- ✓ **Development:** Are there places in the paper where more or fewer details, examples, or specifics are needed?

### lower-order concerns (LOCs)

- ✓ **Sentence Structure:** Are you using a variety of sentence structures?
- ✓ **Punctuation:** Are you using punctuation appropriately?
- ✓ **Style:** Are there stylistic problems that frequently occur?
- ✓ **Diction:** Are you using the correct words in the correct places?
- ✓ **Spelling:** Have you proofread your paper carefully to avoid typographical errors? (OWL)

## Author Biographies

### Mark Kingwell

- professor of philosophy at the University of Toronto
- contributing editor of *Harper's* magazine
- has written more than 15 books and scores of articles on topics such as politics, architecture, and art
- “On the Ausable” first appeared in *Queen's Quarterly* (Summer 2007) and *Gray's Sporting Journal* (April 2008). (393, 401)

### Jane Silcott

- Vancouver-based writer and writing teacher
- her writing as appeared in numerous journals, such as *Geist*, *The Malahat Review*, and *The Fiddlehead*
- won the *Room* creative non-fiction contest in 2010, among other awards and honours
- “Natty Man” first appeared in *Geist* 60 (2006). (402)

## 📖 Kingwell, “On the Ausable”



*Gray's Sporting Journal* is the original chronicle of fine sporting literature, art, photography, and travel. Since 1975, when Ed and Rebecca Gray launched the first issue at their kitchen table, the magazine has aspired to a higher standard of hunting and fishing coverage. Acquired by Morris Communications in 1989, *Gray's* continues to be the periodical of choice for discerning sportsmen and women worldwide.

[www.grayssportingjournal.com](http://www.grayssportingjournal.com)

## 📖 Silcott, “Natty Man”

### epiphany

- the insight gained when one suddenly understands the essence of something or sees something for what it is
- a “Eureka” moment, an instantaneous discovery or revelatory experience that imparts new insight or realization
- Greek for *manifestation*, originally referred to the Christian festival marking the manifestation of Christ to the Magi (Baldick 121-22)

As he passes, I wonder would he mind that I have witnessed this moment, and then I think of times when the conversation in my head has suddenly burst forth and I've heard myself talking out loud. The man passes down the street, the children play in the room above me, and I think of all of us in our barely contained worlds and wonder how we manage this every day, keeping it so tamped down and quiet. How do we do that? (165-66)

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