

National Day for Truth and Reconciliation



Wednesday 30 September 2026

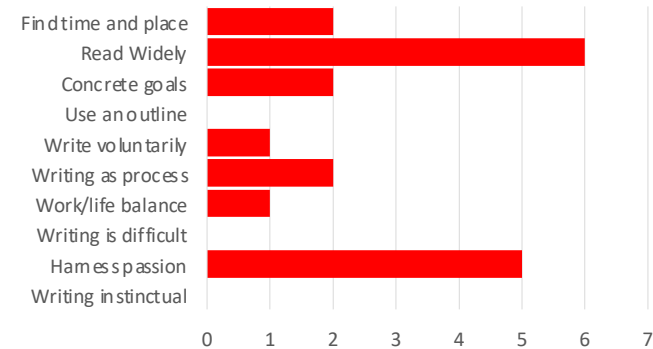
- All classes are cancelled on Wed. 30 Sept. 2026 to mark National Day for Truth and Reconciliation.
- Reflect on the important process of Truth and Reconciliation by participating in a campus activity:

<https://www.queensu.ca/indigeno/us/truth-and-reconciliation/2026-events-and-initiatives>

- CWRI 273 Writing Workshop 2a will take place exclusively on onQ.

Attendance Question

Which of the Ten Writing Recommendations do you think is most important?



Writing Creative Non-Fiction

Unit 1 Defining CNF	Unit 1a What Is Creative Non-Fiction?	Unit 1b Truthfulness	Unit 1c Ten Writing Recommendations
Unit 2 Striking Balances	Unit 2a Public vs Private Writing	Unit 2b Research and Immersion	Unit 2c Narrative and Narrators
Unit 3 Building Blocks	Unit 3a Reading and Readers	Unit 3b Scenes	Unit 3c Information
Unit 4 Finishing Touches	Unit 4a Recreation and Reconstruction	Unit 4b Hook, Frame, and Focus	Unit 4c Revising Creative Non-Fiction

Private Writing vs Public Writing

Private Writing

- “reveal[s] the intimacies of ordinary lives” and “small personal issues”
- “is *your* particular story, nobody else’s. It’s personal. You own it” (Gutkind 57, 61)

Public Writing

- deals with “big issues like war and politics” to “entertain, surprise, and inform” the reader
- “is mostly somebody else’s story; anybody, potentially owns it” (Gutkind 57, 61)

The pendulum can swing radically from one side to the other, strictly personal or strictly public. Or it can swing moderately, merging the public and the private into a rich and compelling prose mixture. (Gutkind 55)

🔗 Some Sub-Genres of Creative Non-Fiction

- **biography:** a true account of a person's life written by someone other than the subject, sometimes considered a branch of history
- **autobiography:** a person's own true account of their own life, usually comprehensive in scope
- **memoir:** a person's own true, "close-up" account of a period or aspect of their own life, and therefore limited in scope (Gutkind 58-59)
- **personal essay:** a short, standalone piece of writing containing elements deeply personal to the author, often loosely structured (Gutkind 60)
- **impersonal essay:** a short, standalone piece of writing focusing on big or public ideas, rigidly structured (Gutkind 60)
- **lyric essay:** a hybrid piece of writing containing and blending elements of both poetry and prose (Gutkind 60)

📖 Author Biographies

Shelley A. Leedahl

- born and raised in Saskatchewan
- has written poetry, short stories, novels, and children's books
- currently lives in Edmonton, where she is a radio advertising copywriter
- has participated in writing retreats and exchanges in several countries, including Spain, Scotland, the United States, and Mexico (395)

Stephen Osborne

- publisher of *Geist*, a quarterly Canadian literary magazine
- recipient of numerous writing awards, including the Western Magazine Award for Lifetime Achievement
- founded Pulp Press Book Publishers, now known as Arsenal Pulp Press, one of the best-known small presses in Canada (396)

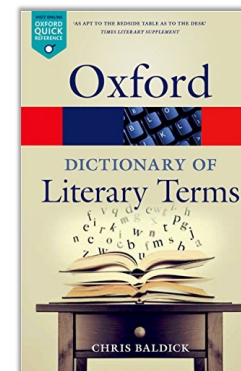
📖 Shelley A. Leedahl, "Tits"



I consider some of the nonsense I've heard regarding perfect-sized breasts, i.e., that they should fit into a wine glass. An urban legend exists that the tea cup and/or champagne glass was modelled after Marie Antoinette's breast. The narcissistic French queen was said to have had champagne glasses fashioned from casts of her breasts so that courtiers could drink to her health from them, but the breast-and-champagne glass story is also attributed to Madame de Pompadour, Madame du Barry, Empress Josephine ... and Helen of Troy. (115-16)

Shelley A. Leedahl. "Tits." *Slice Me Some Truth*, Wolsak and Wynn, 2011, pp. 113-23.

metafiction



- fiction about fiction; a kind of fiction that openly comments on its own fictional status
- works that involve a significant degree of self-consciousness of themselves as fictions
- fiction that is *self-reflexive* (that open reflects upon its own processes of artful composition)
- works featuring a *self-conscious narrator*
- also known as *self-referentiality* (Baldick 219-20, 326-27)

📖 Stephen Osborne,
“The Man Who Stole Christmas”



The mausoleum was entirely grey, and bore chiselled into its upper façade a terse legend—EATON—in the familiar sans serif of the company logo. We could find no other epitaph; indeed the company logo seemed to serve well enough, emblem of the Cash System and reminder to all who behold it that Honesty is the Best Policy, that no tobacco, liquor, or playing cards are available on these premises. Where was Shein now? All that remained of Timothy Eaton, at least, was right in Front of us. (231)

Stephen Osborne. “The Man Who Stole Christmas.” *Slice Me Some Truth*, Wolsak and Wynn, 2011, pp. 229-33.

📖 Stephen Osborne,
“The Man Who Stole Christmas”



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