

Attendance Question

What do you think is the most important characteristic of creative non-fiction?

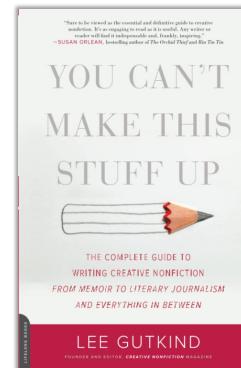
style **authenticity** unique
believable facts
engagement research
evocative **personality** prose
names **honesty**
order **truth** individuality
risk soulfulness

genre

Classical genres	contemporary genres
lyric	poetry
epic	fiction
drama	drama
-	creative non-fiction

- French for a “type,” “species,” or “class” of composition
- a recognizable and established category of written work employing specific literary conventions
 - **convention:** an established practice adopted in literary works by implicit agreement or precedent
- many genres can be further subdivided into subgenres and sub-subgenres (Baldick 75, 150)

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

Defining Creative Non-Fiction

- popularization and democratization of genre beyond the “literary”
- expansion of subject matter beyond journalism and reportage
- narratives constructed in forms other than prose (e.g., lyric essay)
- journalism emphasizing a strong narrative line (i.e., story)
- reportage with literary techniques, including a defined point of view



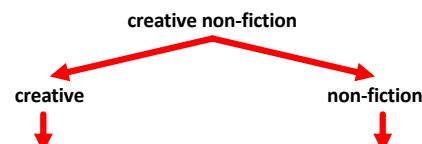
New Journalism

[New Journalism] is a form that is not merely like a *novel*. It consumes devices that happen to have originated with the novel and mixes them with every other device known to prose. And all the while, quite beyond matters of technique, it enjoys an advantage so obvious, so built-in, one almost forgets what power it has: the simple fact that the reader knows *all this actually happened*. The disclaimers have been erased. The screen is gone. The writer is one step closer to the absolute involvement of the reader than Henry James and James Joyce dreamed of but never achieved. (272)

Tom Wolfe. "Why They Aren't Writing the Great American Novel Anymore." *Esquire*, Dec. 1972, 152-59, 272-80.

- name given to a development of modern American journalism in the 1960s and 1970s
- blended fictional presentation with journalistic reportage
- an early example was Capote's novel *In Cold Blood* (1966), now considered a "true crime" classic
- principles were set down in Tom Wolfe's *The New Journalism* (1973), which called objectivity of traditional journalism illusory (Baldick 247-48)

↗ Creative Non-Fiction as a Hybrid Genre



- the use of literary craft
- the use of some of the techniques of poets, playwrights, and writers of fiction
- writing that is compelling, vivid, and dramatic
- to enthrall the reader (Gutkind 6)
- has few established rules and conventions
- must be verifiably true
- must be imaginative
- must not fabricate events or otherwise make anything up

📖 Author Biographies

Marjorie Doyle

- non-fiction books include *Reels, Rock, and Rosaries: Confessions of a Newfoundland Musician*
- former *Globe and Mail* columnist and CBC broadcaster
- holds an MA from Memorial University, where she has taught creative non-fiction
- "Bridging Troubled Waters" first appeared in *Descant* 134 (2006) (389, 401)

www.marjoriedoyle.ca

Susan Glickman

- has worked in publishing, bookselling, teaching, and editing
- teaches creative writing at the University of Toronto and Ryerson University
- has written poetry, novels, literary criticism, children's books, and creative non-fiction
- "Found Money" first appeared in *Maisonneuve* 14 (2004) (390-91, 401)

www.susanglickman.com

📖 Marjorie Doyle, "Bridging Troubled Waters"



... what is coveted, needed, is US cash. I strolled into a dollar store where the only accepted currency is American dollars. The Cuban peseta no existe inside these four walls.... I ... thought of the American one dollar bills I had handed out as tips. How long would it take for the waiter in my resort—who's really an unemployed vet—to ... buy a bicycle, much needed for the long hot journeys to and from work? A mountain of one dollar bills looms in my mind. (292)

📖 Susan Glickman, “Found Money”



In 1973 I was living in Athens ... falling in love ... with Greece, with travel, with freedom and with my own youth—until then, a rather weedy thing, solitary, ink-stained and derivative, lurking in libraries plotting the perfect term paper, but now striding along in dusty sandals declaiming poetry, plucking fresh figs and pomegranates from roadside trees, bargaining with fishermen for octopus pink and transparent as silk, and generally feeling immortal. (297)

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