

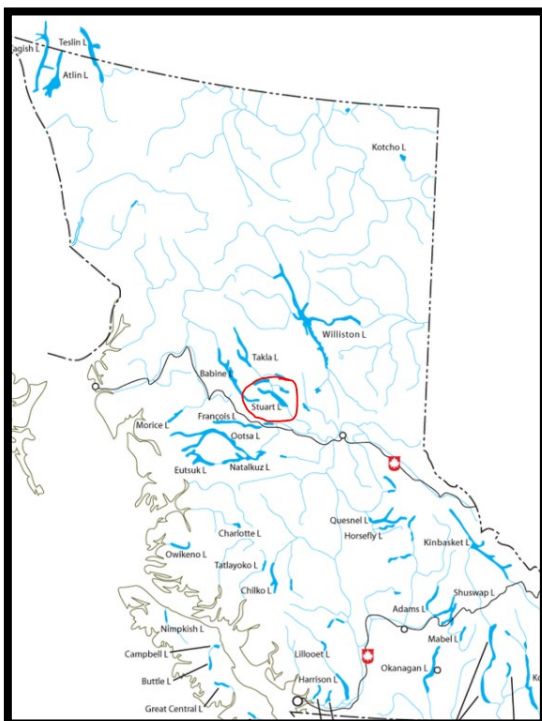
- Use the chat to get and give help
- Co-Host, Judith is helping
- Participate! Video on if you can, mic off until needed.
- I will stop periodically for Q&A
- Type in the chat or raise your hand!



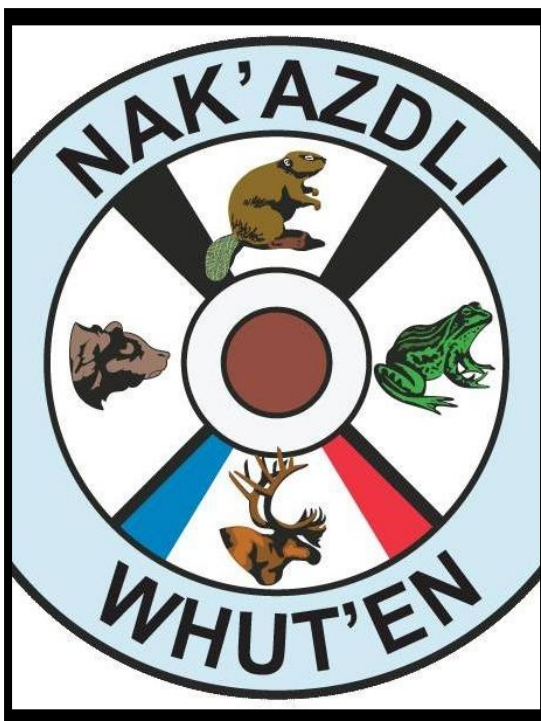
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Kelley Inden, B.ed, M.Sped



Nechako Lakes School District gratefully acknowledges that we live, work, and play on the unceded, ancestral territories of fourteen First Nations representing the Dakelh, Nedut'en and Wet'suwet'en peoples.



FSJSS is located on the unceded, ancestral territories of the Nak'azdli Whut'en. I am so grateful to live and work in such a beautiful place!



I've been working for School District #91 since 1992/93 and have been at FSJSS since 1995.



This is a
wide-open
genre – and
this list is not
exhaustive

Genres of Creative Nonfiction

- memoir/personal essay
- biography
- nature, travel, or food writing
- book review meets personal essay
- narrative journalism
- braided essay



Qualities of Creative Non-Fiction

- Includes some or all the elements of any good story
 - show-don't-tell writerly moves
 - hook
 - setting
 - gradual unfolding of the story
 - rising action
 - conflict
 - some resolution – the arc of the story
 - theme, universal human experience



Qualities of Creative Non-Fiction

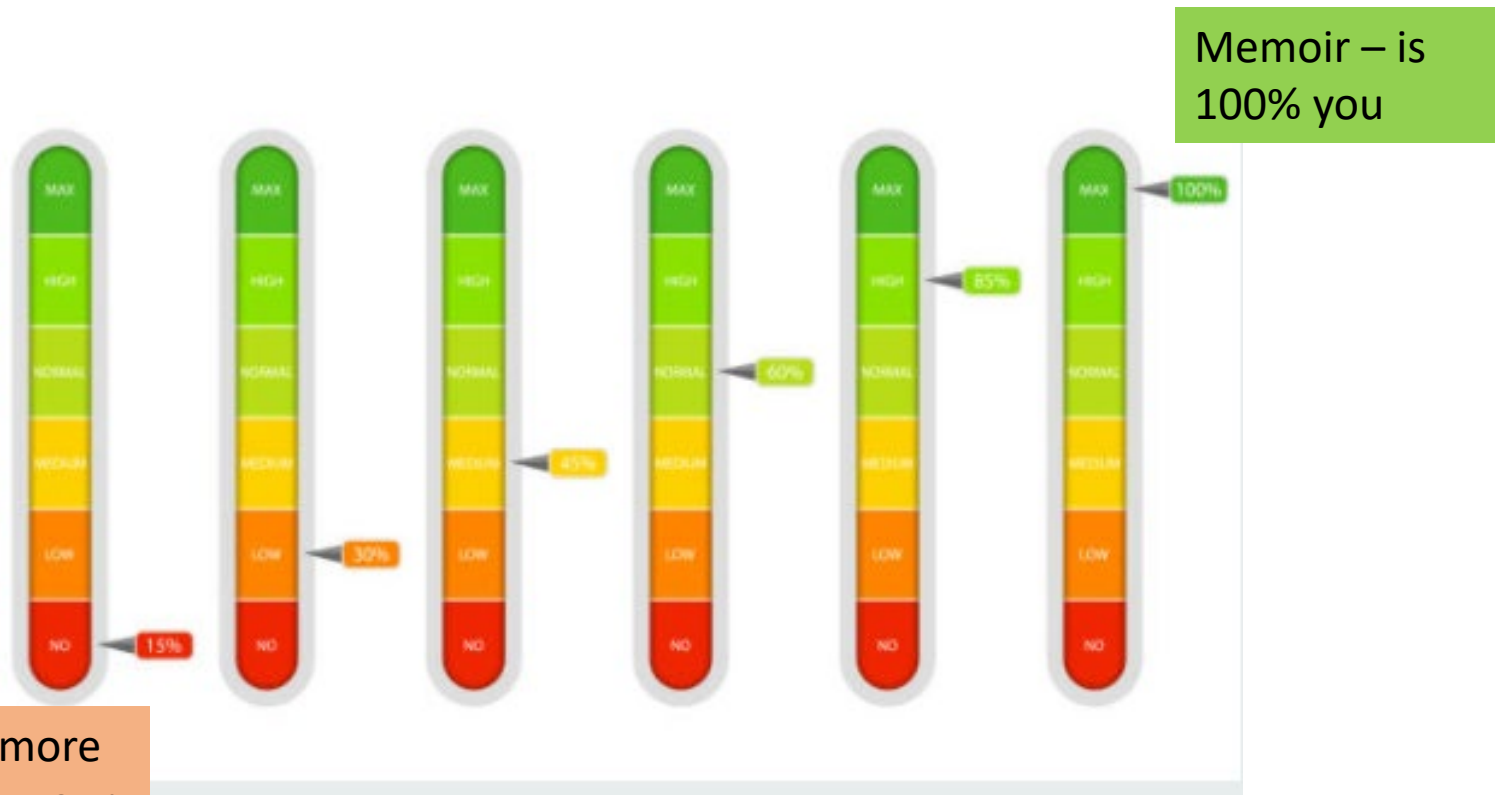
- **Getting YOU on the page**
 - **Do you care about what you are writing? If not, stop!**
- **Includes some level of:**
 - **personal experience**
 - **your thoughts and feelings**
 - **how your thinking changes, shifts**
 - **scenes in which you are present**

Creative Non-Fiction is

- (Memoir excepted)
- The research you do combined with your personal experience with the topic.
- And, it's creative.



CNF is starts after the formal writing, coloured red.
It's a sliding scale.



Research and more formal writing- your thinking is there, but YOUR emotional being is not.

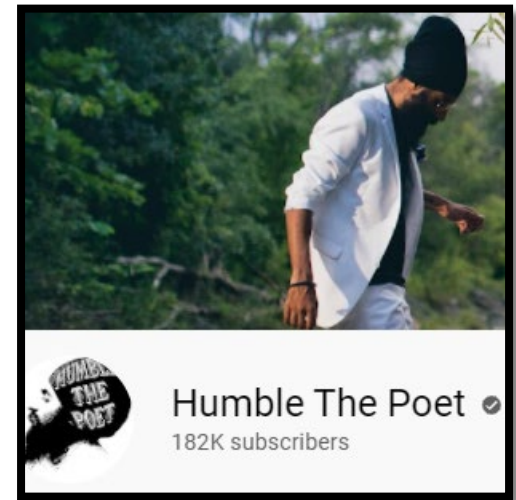
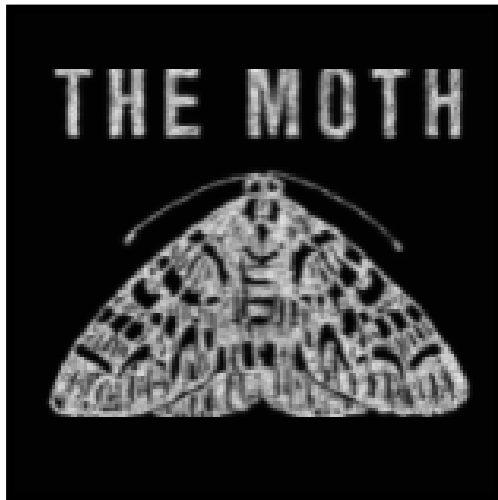
Structures of Creative Non-Fiction

Break away from the five-paragraph essay – if you can!

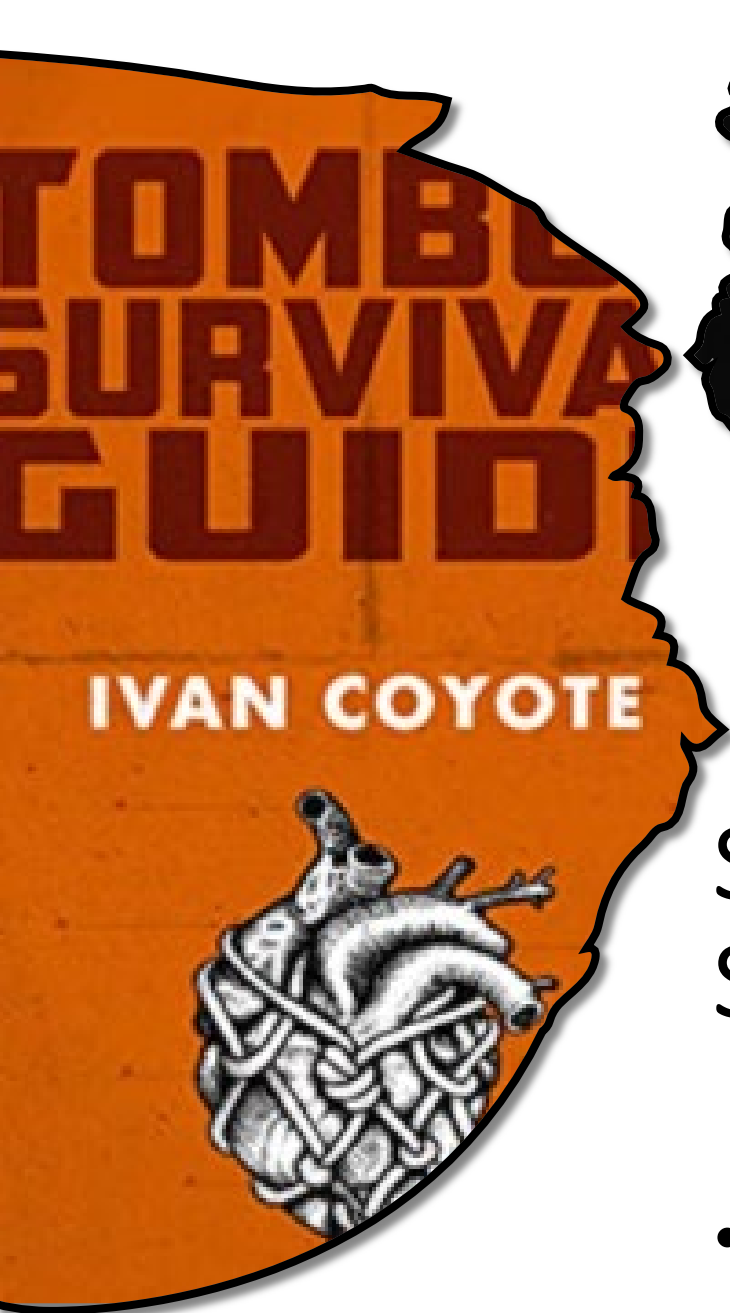
Lots of choice

- **Chronological time**
- **Manipulate time – start at the end, the middle, include flashbacks**
- **Circular – cycle back at the end to connect to how you started**
- **Parallel or braided structure**

Not just presented as text



...spoken word, podcasts, vlogs, visual/sound plus text, standup, campfire stories, speeches, grad speeches, TED talks.....If it is TRUE.



Structure of the Semester – Step one

- Exemplars and skill development

As the
students
watch/read

Type of lead/hook? Effective?

Other narrative elements – description of setting, gradual unfolding of story, rising action

Show don't tell strategies (suspense, dialogue, action, strong sensory detail)

The person the reader is with (personal experiences, thoughts and feelings, change in thinking, shifts in perspective, arc of the character)

Theme/central idea/a position/a truth

Title: Thematically important?

Let's Practice finding elements

- There is a handout I recommended printing out
- If you don't have it, just write down what writerly moves you notice as you watch.



Mini-lessons and quick writes

DIALOGUE

LEADS

DESCRIPTION

SENTENCE
LENGTH

WORD
CHOICE

INTEGRATING
QUOTES

Structure of the Semester- Part TWO

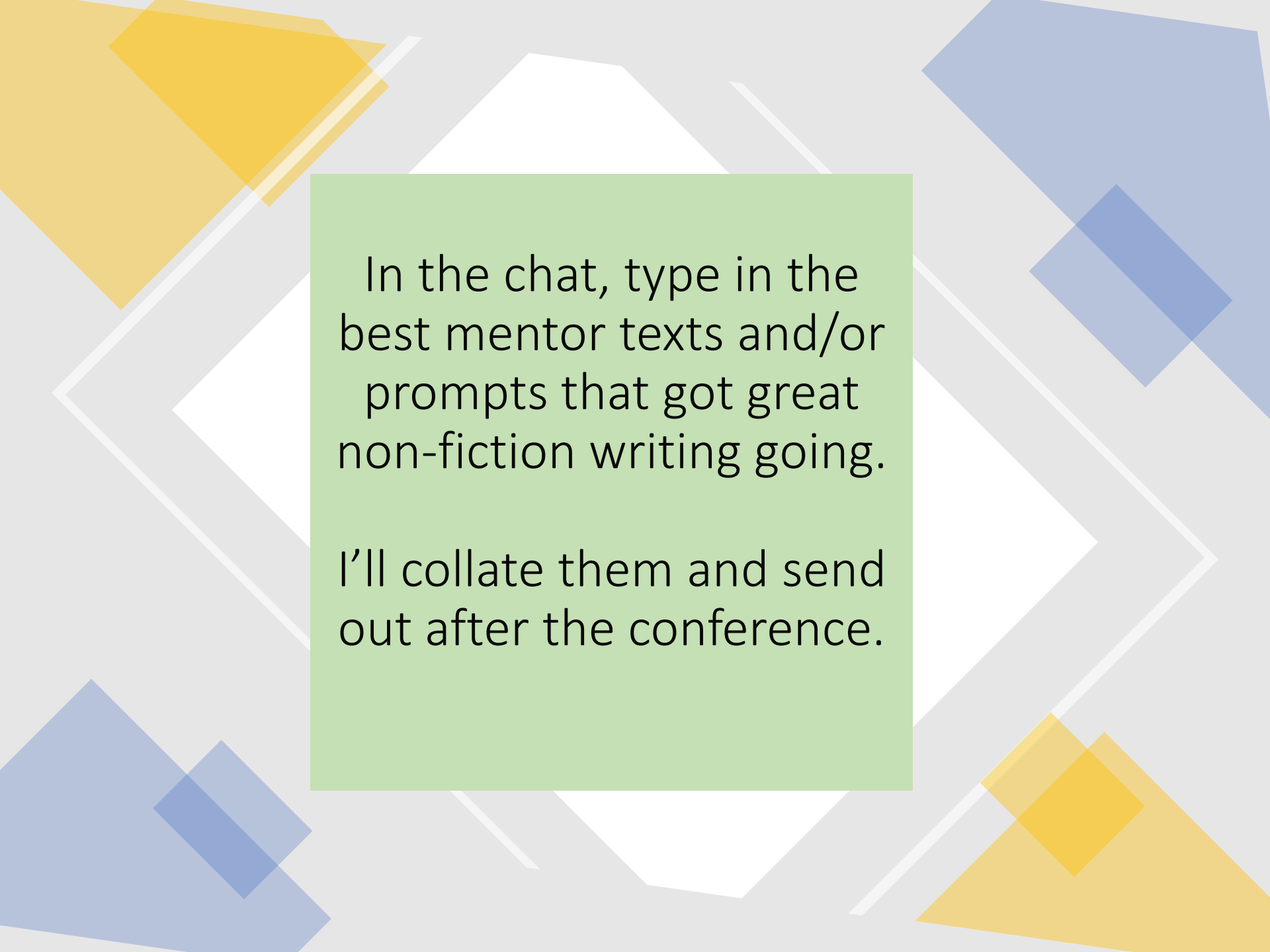
Drafting Writing

Duo tang

- First half – regular lined paper
- Second half – handouts they add as you teach mini lessons

Use prompts that come from your various units

Use personal choice topics



In the chat, type in the
best mentor texts and/or
prompts that got great
non-fiction writing going.

I'll collate them and send
out after the conference.

THE LAST THREE TO FOUR WEEKS OF THE SEMESTER



Students scan through the drafts – some of which are already typed, some of which have been assessed by me once or twice.



They pick two to four essays to bring to polished form.



For these, they are expected to go through several cycles of editing and revision **WITH ME**.

Creative fiction, creative non-fiction, poetry

Editing and Revision How-to

Editing and Revision Advice

- After your first draft, let the piece sit for a few days if you can. Work on a different piece.
- Read your piece out loud to see how it sounds – you may notice where writing gets awkward, or where you may need a comma or end punctuation.
- **Pay attention to one quality, below, at a time.**

Options for revision:

- What's the **emotional core**? Find it. Is it clear? If you don't care, your readers won't either.
- Highlight **show-don't-tell strategies** such as action (anecdotes), dialogue imagery. What can you add, change, make more powerful?
- **Examine the title** – don't underestimate the power of the title. Avoid cliché. The title should point toward the THEME/PURPOSE of the piece.

Title or subject of piece:

Draft Number:

What I edited/revised:

What I edited/revised:

What I need advice on (optional):



Name:		Draft:	
Where can I improve?	What am I learning? Creative Non-Fiction These elements depend on the type of creative non-fiction you are writing – see handout for details.	What's working?	
	<ul style="list-style-type: none"> • Write in the first person – you are the “character” the reader connects with • Include personal reactions and impressions • Use thoughts and feelings; be authentic • Perhaps include how your thinking shifts or focuses • You may add personal anecdotes (examples from your life) • Perhaps include ‘scenes’ in which you are present 		



Creative Non-Fiction Essay

		Emerging
Meaning	• <i>sense of audience</i>	• little sense of audience or purpose
	• <i>setting</i>	• setting is unclear or absent
	• <i>arc of the narrative</i>	• no underlying structure or development
	• <i>narrator</i>	• general references to self
	• <i>theme</i>	• no theme or controlling idea
Style	• <i>voice and tone</i>	• little narrative voice
	• <i>syntax</i>	• simple sentences & coordination
	• <i>word choice</i>	• basic vocabulary; may make errors
	• <i>techniques</i>	• immature style
	• <i>genre</i>	• Piece is not CNF
Form	• <i>title</i>	• title is nonsensical or absent
	• <i>beginning</i>	• beginning unclear
	• <i>structure and sequence</i>	• uses chronological approach, may be underdeveloped or too brief
	• <i>dialogue</i>	• none
	• <i>ending</i>	• Ending weak or missing
Conventions	• <i>spelling, sentence structure & punctuation, usage</i>	• frequent noticeable errors in basic sentence structure, spelling, and usage that distract the reader and may interfere with meaning

Multiple drafts reflect an understanding of how

Unit: Mental Health Addictions Unit



based on work for First Nations Health Authority at Gathering Wisdom VI

Drawing
change

* updated 2018 with a new version of the SDOH image *

It's time for pop culture to grasp the realities of this life-threatening mental illness.



By [Ankita Rao](#)

Almost 14 years ago I was standing in my friend's kitchen when she looked at me and said, "I think you might be anorexic."

This was one year after I had started starving myself. I was 80-something pounds, bruising from anemia, and fainting in the bathroom after cross-country practice. I didn't know then what the future held: years of denial, frustration, bulimia, weight fluctuations, therapy, and dozens of misguided, painful comments from friends and family, until an eventual recovery.

So now that Netflix is putting out its new movie *To the Bone*, I pay attention. In the film, an emaciated white girl, played by Lily Collins, suffers from anorexia nervosa until her family pushes her to an inpatient recovery center with a supportive therapist played by Keanu Reeves. It's a familiar story, and it's one that no longer serves us.

I first saw the trailer for *To the Bone* when radio producer Brenda Salinas called me up to talk about it, but I'd seen this movie before. I saw it in [For the Love of Nancy](#), when Tracy Gold jogged in her room at night trying to sweat off the calories her doctors forced on her. I saw it in *Center Stage*, where Susan May Pratt plays an uptight ballerina who [purges](#) in the bathroom after meals. I saw it in [Girl, Interrupted](#). They are all what *To the Bone* is: white, young, starving. Women with control issues, women with money. All