

# **OH THE PLACES YOU'VE GONE: A JOURNEY THROUGH PERSONAL NARRATIVE**

## **A UNIT PLAN BY JULIA ROBBEN**

### **Personal Narrative**

#### **Objectives**

**By the end of this assignment, students will be able to:**

Write a personal narrative in which they (Indiana Standard 11-12.W.3.3)

- Create a situation based on observations, describing its significance
- Introduce a distinct point of view for the narrator
- Create a logical and fluid transition between events
- Create events that build off each other to form a complete narrative comprised of a beginning, middle, and end
- Create well-rounded characters
- Utilize narrative techniques such as dialogue and reflection to develop their story and character(s)
- Use word choice and sensory details to create a clear picture for the reader of the setting, characters, events, etc.
- Write an ending that culminates in a reflection of the overall experience and how the student has changed as a result of said experience

Adapt their writing process to, (Indiana Standard 11-12.W.4)

- Prewrite and draft their narrative
- Revise while taking peer and teacher feedback into consideration

- Attempt new processes or approaches
- Address the most important aspects of the narrative for their audience
- Utilize technology to share writing, provide and receive feedback, and publish writing

## **Oh, The Places You've Gone**

### **A Journey Through Personal Narrative**

#### **Overview:**

In practically every story we read, the protagonist embarks on a journey to a new place, or perhaps revisits a familiar place in different circumstances than usual. On this journey, they discover new things about themselves that they couldn't have learned without traveling to this place. We can see evidence of this in Disney movies, classic literature, and YA literature, for example. When we go somewhere new, it often changes us in ways that may not become apparent to until much later.

Think back to a time and place you visited that you believe changed your life. This impact doesn't have to be something huge like finding buried treasure, but should be something that meant a lot to you. Think about a place you visited either for the first time or somewhere you've been multiple times before but have a specific story that's important to you. What did you learn that you otherwise couldn't have learned or experienced except by actually going there?

Within your narrative, your protagonist (you!) should go on a physical and emotional journey. What were the goals of this journey? Were they more rooted in a physical or emotional sense or both? What were the outcomes? Did you accomplish your goal(s)? Why or why not? Did things go as you expected? You're not trying to prove to your readers that this experience matters, rather you are sharing with them why it matters to you.

You may write about an experience from any age, so long as you have concrete memories of this experience. This is a personal narrative, not a fictional one; so, I want you to draw on your own memory for details. Your narrative should be authentic to your experiences. Describe it to the audience so that even if they haven't been to this place, they can feel like they're there with you. Reflect upon your experience in this place and think about why it has made an impact on your life. How have you changed as a result of this experience?

#### **What Are We Doing?**

You are going to write a personal narrative essay that tells a story of a journey from your past, paired with self-reflection from your present self. This is not an essay in the traditional sense where you have a thesis statement that you spend multiple body paragraphs supporting.

For this essay, you are telling a story following the structure of the typical plot pyramid. Provide the reader with some exposition that leads to the inciting incident of your journey. Follow through the rest of the major plot points on the pyramid till your resolution where you reflect on your life now as a result of this experience.

Your audience will most obviously be me and your classmates, but I challenge you to write this piece for your future self to look back on. I do not want to limit the scope of your creativity, so there is no limit on how long this can be; however, there is a minimum of 3 double-spaced pages. I would urge you, though, not to write to meet the length requirement. Write until the story is completely told. Don't cut yourself off at three pages if you know you need a fourth to fully encompass your narrative.

You should write about something you feel comfortable sharing with me, along with your peers, as you'll be giving each other feedback on your drafts.

### **Presentations:**

Once you have a finalized product, you will be giving brief presentations to the class. Scenario: you've just written a compelling personal narrative about one your experiences in which traveling somewhere made a profound impact on your life. Imagine this essay is just one portion of a larger work you've created. You have been given the incredible opportunity as a new writer to pitch your work to a major publishing company.

How are you going to sell them on your book? You'll need to give a brief pitch (3-5 minutes) where you start by giving a brief synopsis of this small section of your book (i.e. your personal narrative essay). You should include a visual aid for your presentation using PowerPoint, Google Slides, Prezi, or another type of digital presenting software. In addition, you should include a cover for your book, and a title, that you may create using Photoshop or another editing software. You could also include notable reviews of your work from other contemporary authors (such as compliments your peer reviewers gave you).

Finally, please describe to me why you made the artistic choices you did with your presentation, book cover, title, etc. This reflection should be approximately 1-2 double-spaced pages. How do these choices reflect the essay you wrote? What specific elements of your narrative did you choose to highlight and why? You will turn in all of these digital components the day you present. Presentations will be on Day 12 and Day 13. The days will be assigned at random, and you will turn in your reflection as well on the day you present.

### **Due Dates:**

Day 6 Draft 1 Due/Peer Reviews

Day 11 Final Draft Due

Day 12 Presentations & Reflections Due

Day 13 Presentations & Reflections Due

## Schedule

### Day 1: Introducing the Assignment

- Reading over the task sheet with students
  - Clarify anything students have questions on
    - What if I tell the whole story and it's still just 2 pages? I bet there's something else you could talk about, perhaps there's some sensory detail and imagery you could flesh out. We'll cross that bridge more after you start drafting.
    - Can I really write about anything I want? So long as you're comfortable sharing it with the class and it involves you going to a place in which you learned something that you couldn't have learned by just staying home.
    - But what if I've never done anything interesting or gone anywhere interesting? This narrative doesn't have to be about the time you were on a game show or how you skied in the Swiss Alps. All I'm looking for is any visit you made to any place that had an impact on your life. Sometimes we find the most interesting stories and revelations when visiting a seemingly mundane place. It could be something like one day you went to the library and instead of getting the type of book you usually read you decided to read something about birds and that really sparked your interest in science which made you want to become a biologist. Again, I'm not looking for you to show me the most impressive thing, or even the most interesting, thing you've ever done.
- Writing territories
  - Have students brainstorm ideas of things they might like to write about, places they've visited that they have vivid memories of
  - I'll model this for the students by writing out my own examples
    - Visiting Ball State for the 1<sup>st</sup> time and the day I committed, going to study abroad in England, going back to my high school after graduating
- Model the writing process
  - I'll go and write about visiting Ball State
    - Briefly outline my narrative's structure
    - Why that visit means so much to me, how my life changed as a result of that visit (getting to the reflection of my present self)
- Pass out Formative Assessment handout to students
  - Have students fill out the worksheet and turn it in before leaving class today

- Read over these answers to inform tomorrow's lesson on plot and character since those are the building blocks of narrative and I want the students to have a solid foundation in those aspects before we begin drafting

## Day 2: Plot and Character in Personal Narrative

- Mini lesson: plot
  - Plot pyramid is driven by cause and effect
    - “because of that”
    - Meaning that something happens, and because of that something else happens, and the pattern continues throughout the story
    - You should include exposition, inciting incident, rising action, climax, falling action, resolution
      - Making an outline of the events and putting them into these categories may help you organize your narrative
  - Plot is driven by conflict and raising stakes
    - The action changes, otherwise it would be boring
    - The actions the protagonist takes, other characters take, the circumstances of their world, etc. they all change
    - These changes shift the action from exposition to inciting incident to rising action etc.
    - These changes also make it more difficult for the protagonist to get what they want
- Mini lesson: character
  - In this instance, you're the narrator and the protagonist
  - In general, the protagonist always has a goal they're trying to achieve. That fuels their motivation for their actions throughout the story.
    - The antagonist is who or what is preventing them from getting what they want.
    - This can be an actual person, the environment, time, or the circumstances
  - The protagonist also changes the most from the beginning to the end
    - That works out perfectly since you're writing retrospectively about how this experience changed you
    - So make sure to demonstrate to us who you were before and who you are now, in addition to showing us how you got here
  - Point-of-view
    - You'll be writing from your perspective, so you'll use first person
    - I, me pronouns
    - Limited perspective
      - Even though you're reflecting on your experiences, you still do not have unlimited access to everyone else's thoughts or watch this event play out from a bird's eye view
      - The reader is seeing this through your eyes
    - But, even though we see the story through your eyes, we are not you. You'll have to explain who you are and who everyone else is in relation to you.

- Have students work on their brainstorming/prewriting process if there is time remaining. Feel free to start writing on your own. We'll be doing lessons on craft throughout the week and Friday will be a writing workshop day.

### Day 3: Dialogue

- Mini lesson: dialogue
  - Mentor text: *A Girl Named Zippy* Handout
  - What do you notice about the differences between her dialogue and her paragraphing?
    - Each time someone new speaks, the text is indented, like how you would a new paragraph. It breaks up their lines, so you know that it's a dialogue back and forth.
    - And notice how she doesn't always have to say, "I said" or "Dad said." It's implied that each line is someone else talking. Now, you should establish who is who at the start, so your reader doesn't have to search for that throughout the conversation.
  - How does formatting her text this way change your reading?
    - It reads quicker since you're just reading a line or two before moving down the page. It mimics the quick pace of a conversation, whereas if she were to just summarize the interaction it would be a long paragraph.
- Something I want you all to note, you can't just write really long dialogue because of the line breaks to try to hit that three-page minimum. I will notice if you have hardly any paragraphs and it's all dialogue. If we were writing plays, you'd be in business. But for this personal narrative I would like you to balance your narrative summary with direct dialogue.
- Class discussion: When would using dialogue be useful in a personal narrative?
  - To zoom in on an interaction with another person, something someone said really struck you and you want to highlight that
  - To provide extra detail that could get glossed over in a paragraph
  - Dialogue should be used intentionally and make an impact on the action of the story. i.e. you don't have to write out a conversation of you and your friend deciding where to eat lunch if that doesn't directly affect the story arc of that time you discovered you wanted to become an artist
    - Again, sometimes the seemingly mundane conversations can carry significant meaning. Just make sure you do so purposefully. Remember, you're in charge of the narrative.
- Students should use the rest of the class time to work on their drafts.

### Day 4: Sensory Detail and Imagery

- Mini lesson: sensory detail and imagery
  - Why do we use sensory detail in our writing?
    - To paint a vivid picture for the reader, so they can envision the scene. It's more engaging. Elicits more feelings from the reader and they can make more connections to the story. Helps distinguish setting and character features.

- Mentor text: Edgar Allan Poe’s “The Tell-Tale Heart”  
<https://www.poemuseum.org/the-tell-tale-heart>
- Look at sensory detail with adjectives/adverbs
  - “His room was as **black as pitch** with **the thick darkness**, (for the shutters were **close fastened**, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on **steadily, steadily**” (par. 4).
  - How does Poe’s detail here impact your reading experience? Makes the story feel more real and scarier, more interesting when you can imagine yourself there, more suspenseful
- Activity: practicing sensory detail by describing an object on their desk
  - Look at object for 2 minutes
  - Put it away and write for 5 minutes
    - Describing the object from memory, which connects to writing about your experiences from memory
  - You cannot say what the object is
  - Use adjectives, figurative language, utilize the 5 senses
  - Afterwards, have some students read their description aloud and see if we can guess what it is
    - What kinds of details did your classmates use that made it easier for you to guess the object?
    - Were there any confusing details someone gave that didn’t correlate to how you would’ve described that object? Is either of these descriptions more correct?
      - I would say no, because multiple interpretations can be correct. It all depends on the perspective of the person telling the story.

### Day 5: Writing Workshop

- The time is yours to keep writing (or start writing) your drafts
- Reminder: we will be doing peer reviews on **Day 6** so you must have a completed draft by then. Please bring 3 copies (1 for me, 2 for peer reviewers).
- If you get stuck:
  - Try freewriting
    - No rules apply, don’t worry about grammar, spelling, etc. Just type whatever comes to mind when thinking about the story you want to tell
    - Then, you can go back and clean up the syntax and grammar later
  - Consult a mentor text
    - Find a memoir or personal narrative essay from the class library or online and read a section of it for inspiration. Think about what story the author is trying to tell and how they’re going about accomplishing it. Does it align with anything you’re interested in doing?
    - Try to look for something that’s within the creative nonfiction genre
      - It doesn’t have to be about the same experience that you’re writing about
    - If you’re struggling to find a mentor text, ask me or one of your classmates for suggestions

- And of course, keep in mind what we've talked about this week with plot, character, dialogue, sensory detail, and imagery
- Do we have to include all of those things in our drafts?
  - I would say yes. You definitely need plot and character, otherwise your story will be flat. I would say include at least one conversation in direct dialogue (rather than just summarizing what the person said to you or vice versa), although you may do more than that. And I would say that yes, there should be descriptions throughout your narrative to paint the picture for your reader to orient them with the setting and characters.
    - That does not mean you have to list five adjectives to describe every noun you mention. Two adjectives are plenty. I would encourage you to try your hand at including some figurative language, such as similes or metaphors as well.

### Day 6: Peer Feedback

- **Draft 1 due**
- We will be doing 2 rounds of peer review today
  - You may pick who you work with both times
- When you get someone's draft, read through it once before giving feedback
  - Then, use the Peer Feedback handout questions to guide your feedback
    - You may make comments in addition to what I've outlined on the handout, but I'd like you to get through as much of the handout as you can
    - It's good to note the things you like about their drafts, but it's also important to give constructive feedback so their draft can be even better. As always, make sure you frame your constructive comments politely.
  - If you don't understand a comment your peer reviewer gave you, ask them to clarify.
- About halfway through the class period, you'll switch and read someone else's draft
  - Make sure you give your first writer your feedback sheet and their marked up draft back.
  - Follow the same process you did with the first person's draft
- Note: you are not required to listen to everything your peer reviewer says to do. But, part of your assessment on this assignment will be on your revisions and how the piece evolved. So, you can't just not change anything and resubmit to me the same draft.
- Before leaving class, everyone should have 2 Peer Feedback handouts and 2 marked up drafts to reference as they begin their revision process.

### Day 7: Verb Tense

- Grammar mini lesson: consistent verb tense (Anderson 127)
  - What is the significance of verb tense?
    - It tells when the action happens, either in the past, present, or future
    - Authors sometimes purposefully shift verb tense, for instance, a flashback
      - But when you purposefully shift verb tense, it's important to know what kind of effect you're trying to create by doing so and the shifts should have a specific meaning
  - Within our narratives, let's try to keep consistent verb tense

- At least on the paragraph level it should be same (obviously if you have a specific reason and purpose for switching verb tense that's another story, but for the sake of this lesson we're focusing on not accidentally switching verb tense)
  - Mentor text: *Let's Pretend This Never Happened* Handout
    - Circle the verbs
    - List their tenses on the bottom of the page
  - As a class discuss what she's accomplishing with this text
    - She's telling a story that already happened (i.e. in the past)
    - She's setting the scene, taking you back to this particular moment in time, incorporating some present tense so you feel as though you're watching it happen
    - Tenses shift within a sentence but look for the tense of the main verb.
      - That's where we should be keeping our tenses consistent-across the main verbs
- With the remainder of class time, students should look over their drafts for instances of inconsistent verb tense
  - I recommend using the past tense
  - Keep writing and revising to prepare for conferences tomorrow with me about your drafts and your progress

### **Day 8: Conferences with Teacher**

- Today I will briefly meet with each student individually for a conference on their writing (around 2-3 min)
- I'll ask my students:
  - What is your narrative about?
  - What do you think your strongest aspect of the essay is?
  - What is the most challenging part of writing this narrative for you?
  - What do you still have questions about?
  - How are your revisions going?
- While I'm conferencing, the other students will continue writing and revising their drafts
- In addition, they can begin the early stages of their presentation component
  - We'll have another digital literacy work day next week, but it wouldn't be a bad idea to get started with the following
    - Title their work
    - Brainstorm ideas for a book cover
    - Think about what you'd say during your pitch
    - Start working on the visual aid

### **Day 9: Voice**

- Mini lesson: voice
  - Why is voice important, especially for a personal narrative?
    - Orients the reader with who you are, what your personality is
    - Sets the tone for the piece (is it a funny story, a drama, etc.)
    - You don't want to sound like a textbook, or be monotonous
  - Mentor text: *Furiously Happy*

- Looking at Lawson's distinct voice
- Just looking at this section from the middle of her book, what do you know about her voice as a writer and narrator?
  - She doesn't use an overly formal tone like you would in a traditional academic piece of writing, such as if this were an analytical essay rather than a personal narrative
  - Demonstrates her ability to laugh at herself, clues the reader in that it's a funny memoir
  - You get a sense that she's speaking to the reader as her authentic self.
- If it's supposed to sound like us, does it still have to be formal?
  - It does not have to be as formal as an academic, but I advise you to still be professional. Imagine this essay is part of a larger memoir that people who don't know you will read, which also goes along with the presentation you're going to give next week. You want to present yourself truthfully so that a reader who hasn't met you could get a sense of your personality. So yes, you can be a little informal here, for example, and use contractions.
- How do we create voice or know that it's authentic?
  - Try reading your work aloud and if it doesn't sound like something you would say, I would consider rephrasing the sentence. If you read it and it sounds like something you would say and it's a story you would verbally tell someone, then you're doing great.
- Students may use the rest of class today to keep writing, look for instances in their own writing where they could strengthen their voice

### Day 10: Writing Workshop

- The time is yours to continue revising your drafts
  - Remember plot, character, sensory detail/imagery, dialogue, voice, grammar
  - Look over your peer feedback
  - Feel free to discuss your writing with someone next to you
- Reminder: Final drafts are due **Day 11**
- Answer last-minute questions:
  - How do we keep verb tense usage consistent?
    - The main verbs of the sentences should be in the same tense. Often sentences will include verbs in two tenses, but it's the main verb that matters. Remember to use the past tense.
  - Do we have to include everything that happened in our plot?
    - No, if you included everything that happened during your journey your narrative would be super long. I recommend you don't include every single thing that happened to you that day. You should include things that directly affect the change you experienced.
  - Is there a certain number of characters we should have?
    - There is not a set number that I'm requiring you to include.
    - I wouldn't include a lot of characters 1. Because it could be difficult for readers to keep track of and 2. It's a short narrative, you don't want to spend half the time just introducing people.

- Obviously include a character if that person is integral to the story, but if you need to combine two minor characters into one for the sake of clarity, that's alright.

### **Day 11: Work Day Digital Literacy**

- **Final drafts of personal narrative due**
- Mini lesson: Photoshop tutorial
- Mentor text: <https://www.youtube.com/watch?v=TA8IdkF559s> (1:36)
  - In case students don't have a background in Photoshop, this is a beginners' tutorial on how to use the software
  - Likely using the program to design their book cover
  - You want your book cover and your title to reflect your story and complement each other
  - There is no requirement as to what your book cover should look like, but I encourage you to be creative!
- Keep working on your visual aid for your presentation and writing your rationale as to why you made these specific creative choices
  - How long does the written part need to be? Just 1-2 pages, double-spaced. Tell me your creative process and how you made these finished products you're sharing with the class.
  - All of your digital components and your written rationale are due either Tuesday or Wednesday, whichever day you're presenting

### **Day 12: Presentations**

- **Visual aids, book covers, rationales due**
- The first half of the class will present their pitches

### **Day 13: Presentations**

- **Visual aids, book covers, rationales due**
- The second half of the class will present their pitches

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Name: \_\_\_\_\_

Date: Day 2

**\*Formative Assessment\***

**Directions:** Please respond to the following short answer questions. This is an ungraded assessment. I just want to see where you are at, so I can better prepare you to write your personal narratives.

1. How much experience do you have with writing personal narratives, either for school or on your own?
2. Have you had experience writing either personal or fictional narrative in secondary school? What has your experience been like writing distinct plots and characters, rather than formal essays?
3. On a scale of 1-5 (1 being not confident, 5 being very confident), how confident are you at this moment that you know how to write a personal narrative?

4. Do you consider yourself to be a creative writer? Why or why not?

**Name:** \_\_\_\_\_

**Date:** Day 3

**Directions:** Read through this excerpt from Haven Kimmel’s memoir *A Girl Named Zippy* and look at how she formats dialogue. What do you notice about the differences between her dialogue and her paragraphing? How does formatting her text this way change your reading?

“When Dad pulled up to the house in his truck he hit the big hole in front of the tree that had water in it year-round, splashing the water onto the tree and the sidewalk, like he did every day. He got out of the truck, flipped his cigarette toward Edythe’s house, and hitched up his pants, like he did every day. He noticed me sitting on the swing with the shoe box.

“Gotcha a dead bird there, Zip?”

“Yep. It’s a woodpecker. Got stuck in the telephone pole. I rescued it.”

“Good for you. Let’s take a look.”

I delicately turned back the receiving blanket to reveal the whole of the woodpecker’s body, including its yellow feet, which were more decidedly scrunched up than the last time I looked.

“Oh yeah,” Dad said, looking the bird up and down. “You’ve got a dead woodpecker, all right. Want to bury it?”

“Hmmm. I don’t know. I was thinking I might keep it for a while, maybe see if I can get it better.”

“I don’t think there’s gonna be much getting better for this bird. He’s got it as good as it gets. Look: he’s got a soft blanket and his own box. Let’s go ahead and just put him in the ground with the others before all these cats get wind of him.”

So we buried him in the garden. I was also very good at digging holes.

**Feedback Giver’s Name:** \_\_\_\_\_ **Date:** Day 6  
**Author’s Name:** \_\_\_\_\_

### Peer Feedback

**Directions:** On your second read-through, answer the following questions to guide your feedback. Please answer each part of the questions, marking on their paper accordingly and write on this page. In your comments, explain your reading experience and what worked or didn’t.

#### 1. Plot

Does the writer’s chain of events follow a “because of that” structure?

Mark in the margins where you see the plot points (exposition, inciting incident, rising action, climax, falling action, resolution) Are these clearly distinguishable?

#### 2. Character

Do you see a clear goal outlined for the protagonist? What is it?

Does the writer include reflections from their current self on their experiences?

#### 3. Sensory Detail/Imagery

Circle an example on your partner’s essay where they wrote compelling detail or imagery.

Mark another place where you think their narrative could be enhanced with more description or imagery. Explain to them why you think this and how it would improve their piece.

#### 4. Dialogue

Does your partner include any dialogue?

Is there a roughly equal balance between dialogue and standard paragraphs?

Could the dialogue be improved by shortening it?

Does the dialogue help further the action of the story?

#### 5. Grammar and Mechanics

Do you notice any other grammatical errors that significantly hinder your reading? Mark those as well and offer solutions to remedy the problem.

**Name:** \_\_\_\_\_

**Date:** Day 7

**Directions:** Read through this excerpt from Jenny Lawson’s memoir *Let’s Pretend This Never Happened* and circle all of the verbs. Then, on the bottom of this page, note the tenses of each verb (past, present, or future). As a class, we’ll discuss what Lawson accomplishes with her text.

“And That’s Why You Should Learn to Pick Your Battles”

“This morning I **had a fight** with Victor about towels. I can’t **tell** you the details, because it **wasn’t** interesting enough to document at the time, but it **was** basically me **telling** Victor I **needed** to **buy** new bath towels, and Victor **insisting** that I NOT **buy** towels because I ‘*just bought new towels.*’ Then I **pointed out** that the last towels **I’d bought were** hot-pink beach towels, and he **was** all, ‘EXACTLY,’ and I **hit** my head against the wall for an hour.”

**Name:** \_\_\_\_\_

**Date:** Day 9

**Directions:** Read through this excerpt from Jenny Lawson’s memoir *Furiously Happy*. Pay attention to Lawson’s distinct voice here. Just looking at this section from the middle of her book, what do you know about her voice as a writer and narrator?

“My Phone Is More Fun to Hang Out with Than Me”

When I wake up in the morning I often find messages left to me on my phone. Then I read the messages and I suspect that I’m being stalked by a madwoman. And I am. That madwoman is me. The calls are coming from inside the house.

Some of these notes are written while I’m waiting for my sleeping pills to kick in, but most are written at 2 a.m., when I’m convinced that I’ve come up with something brilliant that I’ll forget if I don’t jot it down immediately. Then in the morning I congratulate myself because I have forgotten what it was and am a little disappointed that the messages are less world-shattering and more just plain confusing. These missives from my brain are baffling, but I never delete them because it’s nice to have a pen pal I don’t have to write back to, and also because I can look at these strange notes and think, “Finally, someone gets me.”

### Personal Narrative Rubric

	A- Excellent	B- Good	C- Satisfactory	D- Needs Improvement
<b>Plot &amp; Character 20 Points</b>	<p>Student describes and elaborates on events, plot follows a clear “because of that” structure, smooth transitions, well-defined beginning, middle, and end, clear goal for protagonist, reflects and analyzes their experience</p> <p>(20 points)</p>	<p>Student describes and elaborates on events, logical progression of events with clear transitions, narrative contains a clear beginning, middle, and end clear goal for the protagonist, reflects on their experiences</p> <p>(18 points)</p>	<p>Student addresses the events, transitions are a little clunky, may not outline a clear goal for the protagonist, does not have a well-defined beginning, middle, end, may not reflect on their experience or reflect on a surface level</p> <p>(16 points)</p>	<p>Student glosses over events, choppy transitions, unclear progression or connection of events, does not outline a goal for the protagonist, there is no clear beginning, middle, or end, does not reflect on their experiences</p> <p>(14 points)</p>
<b>Voice &amp; Dialogue 15 Points</b>	<p>Student’s voice is distinguishable, original, and sounds authentic. Student balances dialogue with narrative summary which clearly connects to the plot and drives the action forward.</p> <p>(15 points)</p>	<p>Student’s voice is distinguishable to them and sounds authentic. Student balances dialogue with narrative summary that follows the action of the plot arc.</p> <p>(13 points)</p>	<p>Student’s voice may not sound be general, not quite distinguishable to them, unbalanced ration of dialogue to narrative summary that may hinder the progression of the action.</p> <p>(11 points)</p>	<p>Student’s voice is not distinct, may be general does not sound original is not distinguishable to them. Student may rely too heavily on dialogue or not include any dialogue in their narrative.</p> <p>(9 points)</p>
<b>Sensory</b>	Student paints a	Student clearly	Student gives adequate	Student provides

<b>Detail &amp; Imagery</b> <b>15 Points</b>	vivid picture of the setting, addresses 3+ senses, using multiple types of detail such as adjectives and figurative language, reader makes strong connections  (15 points)	describes the setting, addresses 2-3 senses, the reader can easily connect with the story based on these descriptions  (13 points)	description of the setting, may address one or two of the senses, reader may make some connections to the story with some effort  (11 points)	minimal description of the setting, lacks strong sensory details, difficult for reader to make connections with the piece  (9 points)
<b>Revisions</b> <b>20 Points</b>	Student demonstrates substantial revisions that enhance the quality of their writing and demonstrates growth in their writing  (20 points)	Student demonstrates revisions to content and grammar and mechanics which shows growth in their writing  (18 points)	Student demonstrates some minor revisions, revisions may be focused on mainly grammar and mechanics, revisions hint at growth in their writing  (16 points)	Student demonstrates minimal or no revisions made in craft or grammar and mechanics, does not demonstrate a change in student's writing abilities  (14 points)
<b>Grammar and Mechanics</b> <b>10 Points</b>	Student's essay is error-free, sentences flow well, they demonstrate consistent verb tense usage throughout the essay.  (10 points)	Student's essay contains minimal grammatical errors, sentences flow well, they mainly demonstrate consistent verb tense.  (8 points)	Student's essay contains multiple grammatical errors that may hinder the reading, some sentences may need to be rephrased, their verb tense is not consistent throughout the piece.  (6 points)	Student's essay contains many grammatical or mechanical errors that significantly hinder the reading, sentence structure needs work, inconsistent verb tense throughout the narrative.  (4 points)
<b>Presentation</b> <b>20 Points</b>	Student's presentation is compelling, enthusiastic and clear speaker, skillfully crafted book cover, written component clearly articulates and justifies their	Student's presentation is clear and explains their narrative, clear speaker, skillfully crafted book cover, written component	Student's presentation may be missing a component, speaker may have been unclear, book cover does not seem to fit the narrative, written component explains on a surface level the choices the student	Student's presentation may be missing the visual aid or book cover components, may have spoken softly or was unclear, written component does not explain the

	choices and the rationale behind them (20 points)	explains the choices they made and gives a rationale why (18 points)	made, may not explain why (16 points)	choices the student made or provide a rationale (14 points)
<b>Total:</b>				<u>          </u> / <b>100 Points</b>