

## Personal Narrative

### Directions- How to Submit Your Work and Receive Feedback

Please read and follow these directions. Important info is in RED.

**\* Students must complete assignments via Google Docs which requires a Gmail email account. They will create their writing in Google Docs and receive all communication from the writing coach via the Google Docs platform.**

Step 1- On the 15th of the month (no later than the 18th of the month) visit the Yu's Elite website <http://yuselite.org/ela/> and click on the Writing Coach Assignment.

Step 2- Determine if you will complete the "Challenge" or "Super Challenge" task. **Read the appropriate scoring rubric.**

Step 3- Complete the assignment in Google Docs. You may title your piece as you'd like, but **your name, date, and "Challenge" or "Super Challenge" must appear at the top.**

#### **Submission DUE DATES**

**Draft 1- on or before 6/26**

**Draft 2- on or before 7/4**

**Draft 3- on or before 7/12**

Step 4- Share your document with the writing coach, by sending it to [yuswritingcoach@gmail.com](mailto:yuswritingcoach@gmail.com)

**\*\*In the box for sharing / subject line where it says add a note, please include:**

- **Your name**
- **Date of submission**
- **The month's writing task, DRAFT 1 (example: June - personal narrative - draft 1)**

Step 5- Within 3 days (not including Sunday) you will receive feedback from the writing coach. **I will send you an email saying I have read draft1, and you may now make revisions.**

Step 6- Return to your document (**Do Not Begin A New Google Doc at ANY time during the month**) and make the suggested revisions.

**Please know that revision with me may look different from what you are used to. When I say to revise, I am often looking for you to write a part of your paper all over again. You may be asked to try writing it using a specific strategy, or you may need to change your tone. I DO NOT mean to simply change a few words or sentences. Read my comments carefully, please!**

Step 7- When you have completed this **first round of revisions**, send an email to the writing coach at [yuswritingcoach@gmail.com](mailto:yuswritingcoach@gmail.com) to notify that your work is ready to be reviewed. In the subject line of your email write:

**your name, DRAFT 2 and the date.**

Step 8- Wait, and again within 3 days (not including Sunday) you will receive an email notifying you that you may view your document and see the second round of comments. **It is important to wait until you**

receive the writing coach's email, prior to returning to your document. Additional revisions should not be made until given the ok to do so.

Step 9- Return to your document (Do Not Start Over) and make the suggested revisions.

Step 10- When you have completed this **second round of revisions**, send an email to the writing coach at [yuswritingcoach@gmail.com](mailto:yuswritingcoach@gmail.com) to notify that your work is ready to be reviewed. In the subject line of your email write:

**your name, DRAFT 3 and the date.**

Step 11- The writing coach will now read your paper for the **third time**, and score it using the appropriate scoring rubric that was provided at the start of the assignment. Within 3 days (not including Sunday) of your submission, you will be able to view your scoring rubric in your document.

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**A personal narrative** is a genre of writing you should all be familiar with. Simply put, a personal narrative is a story about an experience you've had. The most important things to remember when drafting a personal narrative is to be focused on a specific moment, not a "bed to bed" retelling. In other words, don't write about every detail of a given day you remember, write about the part of a specific day that was impactful or memorable.

### **Top 5 Most Essential Characteristics of a Personal Narrative:**

1. Heart of the story - Think about the **heart** of your story. Will the reader be able to connect? What are you trying to make the reader feel? What is the meaning or message of your piece?
2. Specific and sensory details - Include **sensory details** that make the reader feel like they are sharing in your experience
3. Show Don't Tell - Think about the **emotion** you are trying to convey and describe what that would look like, sound like, and feel like. Use similes, metaphors and personification where appropriate.
4. Character internal thinking and dialogue- Communicate how your character (that's you) feels via **internal thinking and dialogue**.
5. Sequence - Events must be in an order that is logical; make a movie in your mind of your story. Then, write your story as if you were watching the movie.

### **DIRECTIONS For Challenge and Super Challenge**

**CLICK on the link below to hear a sample personal narrative and see if you can identify the characteristics of a personal narrative listed above.**

<https://www.youtube.com/watch?v=nHXABa21HJc> - "Fire Flies" read aloud by Dee Dee Jones

**DECIDE on one of the following prompts:**

**Prompt 1**



**Think about how people feel excited and nervous when they do something new. Write a personal narrative about a memorable first experience. Describe the events of the new experience and tell how the experience affected you.**

**Prompt 2**



**Think about how rules are designed to create order and fairness. However, sometimes, people choose to break rules.**

**Write a personal narrative about a time when you broke a rule. Tell the reason you broke the rule and reflect on the consequences of your actions.**

**DRAFT 1-** Think about the experience in your mind (like a movie) then get ready to write. Now watch the movie in your mind, and write your story. When you have gotten your thoughts down, read your work, and make sure you haven't left out any details. Then, return to your written movie and shape your story into a narrative using the criteria for the "Challenge" or "Super Challenge" task.

| CHALLENGE CRITERIA  | SUPER CHALLENGE CRITERIA   |
|---|--|
| <ul style="list-style-type: none"> <li>● Narrative has a beginning, middle, and end</li> <li>● Includes dialogue that is punctuated correctly</li> <li>● Character thoughts and feelings are present</li> <li>● Events are presented in a clear sequence, with time order transition words (first, then, next, etc.)</li> <li>● Specific and sensory details used</li> <li>● Story is told in first person</li> <li>● Narrative is focused on one small moment, not a "bed to bed" story</li> </ul> | <ul style="list-style-type: none"> <li>● Narrative has a well developed beginning, middle, and end</li> <li>● Theme, lesson learned, point of view or social issue included</li> <li>● Includes effective use of dialogue to move the story along, show action, reveal character thoughts and feelings</li> <li>● Dialogue is punctuated correctly, and indentations are appropriate</li> <li>● A variety of dialogue tags are used</li> <li>● Character thoughts and feelings can be seen via internal thinking, via other characters, and via a character's actions</li> <li>● Events are presented in a clear sequence with natural transitions in and between paragraphs</li> <li>● Story is told in first person</li> <li>● Rich vocabulary embedded throughout</li> <li>● Uses figurative language</li> <li>● The heart of the story is evident and so is the use of the "zoom-in" strategy</li> </ul> |

- **Zoom-In Strategy** - Remember that you have made a movie in your mind of your story. The important part, the one that really matters and has significance is the part you want to "zoom -in" on. Narrow the camera lens, get in close, slow down in your writing and let you reader understand very clearly what happened in this part and why it mattered so much.

**Challenge Rubric**

/ 16 points

|                            | 4   | 3  | 2   | 1   |
|----------------------------|---|--|---|---|
| Organization & Progression | Follows narrative structure. The writer uses organizational strategies well, skillfully conveys the experience. All details contribute to the effectiveness of the narrative. Focus is on a specific personal experience. | The form or structure of the narrative is, for the most part, appropriate. The writer uses organizational strategies /details satisfactorily to clearly convey the experience. Focuses on a specific personal experience. The narrative is coherent, though it may not always be unified due to minor lapses in focus. | The form or structure of the narrative is evident but may not always be appropriate. The writer uses organizational strategies / some details that are only somewhat suited to the narrative task. The writer may focus on a specific personal experience but may not sustain that focus, limiting the unity and coherence of the narrative.                | The form or structure of the narrative is inappropriate. The writer uses organizational strategies and few details not suited to the narrative task, or inappropriate or not evident at all. Narrative is presented in a random or illogical way, and doesn't convey a sense of the experience.                                       |
| Development of Ideas       | Specific, well-chosen details. Establishes a realistic situation and provides plausible motivations for behavior or actions. The narrative conveys a good sense of why the experience was important to the writer.        | Specific details add some substance. Establishes a realistic situation by providing reasonable motivations for behavior or actions. The narrative conveys some sense of why the experience was important to the writer.  | Minimal development, few details, not always appropriate, too general. Writer's response may be formulaic and demonstrates a limited understanding of the task. Shows some elements of a realistic situation but may provide few motivations for behavior or actions. The narrative conveys little sense of why the experience was important to the writer. | The development of the narrative is weak because the details are inappropriate, vague, or insufficient. The narrative is insubstantial. Response is vague or confused. Writer may fail to establish a realistic situation or present motivations for behavior or actions. No sense of why the experience was important to the writer. |

|                                |   |  |  |  |
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| <p>Use of Language / Craft</p> | <p>Word choice is vivid and expressive-sensory details. Sentences are purposeful, varied, and well controlled, enhancing the effectiveness of the narrative.</p>  | <p>Word choice is, for the most part, specific and concrete, some sensory details. Sentences are varied and adequately controlled, for the most part contributing to the effectiveness of the narrative.</p>   | <p>Word choice is general or imprecise, few details. Sentences are awkward or only somewhat controlled, limiting the effectiveness of the narrative.</p>   | <p>Word choice is vague or limited minimal or ineffective details. Sentences are simplistic, awkward, or uncontrolled, weakening the effectiveness of the narrative.</p>   |
| <p>Mechanics, Conventions</p>  | <p>consistent command of sentence boundaries and age-appropriate spelling, capitalization, punctuation, grammar, and usage conventions. Although minor errors may be evident, they do not detract from the fluency or clarity of the writing.</p> | <p>adequate command of sentence boundaries and age-appropriate spelling, capitalization, punctuation, grammar, and usage conventions. Although some errors may be evident, they create few (if any) disruptions in the fluency of the writing, and they do not affect the clarity of the narrative</p> | <p>partial command of sentence boundaries and age-appropriate spelling, capitalization, punctuation, grammar, and usage conventions. Some distracting errors may be evident, at times creating minor disruptions in the fluency or meaning of the writing.</p> | <p>little or no command of sentence boundaries and age-appropriate spelling, capitalization, punctuation, grammar, and usage conventions. Serious and persistent errors create disruptions in the fluency of the writing and sometimes interfere with meaning.</p> |

**Super Challenge Rubric**

\*\*\* Please view this rubric as a progression, beginning at level 1. Level 1 represents a benchmark and guideline of what 6th graders should demonstrate, level 2, 7th graders, and level 3, 8th graders. It is implied that before you attain levels 2 and 3, you have shown the writing skills from level 1.

\_\_\_\_\_ / 21 points

|             | 3  | 2  | 1   |
|-------------|--|--|---|
| Overall     | The writer not only created a narrative with well-developed characters who change, he <b>used the story to comment</b> on a social issue, teach a lesson, and/or develop a point of view.  | The writer created a narrative that has realistic characters, tension, and change, and that not only conveys, but also <b>develops</b> an idea, lesson, or theme.  | The writer wrote a story that has tension, resolution, and realistic characters, and also <b>conveys</b> an idea, lesson, or theme.   |
| Lead        | The writer wrote a beginning that establishes the situation and place, hinting at a bigger context for the story. <b>Details reveal issues</b> that have been brewing, showing how the setting affects the character, or building background to a time in history. | The writer wrote a beginning that sets the story in motion, establishing a place or situation. It <b>includes details that will later be important</b> to the story. These details might point to the central issue or conflict, show how story elements connect, or hint at key character traits. | The writer wrote a beginning that sets the plot/story in motion, <b>hints at the larger meaning the story will convey</b> . It introduced the problem, set the stage for the lesson that would be learned, or showed how the character relates to the setting in a way that matters in the story. |
| Transitions | The writer used transitional phrases and clauses, grammatical structures (paragraphing, descriptive phrases, and clauses) and text structures (chapter divisions, extended   | The writer used transitional phrases and clauses to connect what happened to why it happened (If he hadn't . . . he might not have, because of, although, little did she know that).   | The writer used transitional phrases and clauses to signal complicated changes in time, changes in the setting, tone, mood, point of view, or time in the story (such as suddenly, unlike before, if only   |

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|              | italics) to alert his reader to changes in the setting, the mood, the point of view, or the time in the story   |  | she had known).  |
| Ending       | The writer gave the reader a sense of closure by revealing character change(s) that followed from events in the story, or a resolution. If there was no resolution, she wrote to convey how the events of the story affected the characters, and to circle back to a central idea, issue, or theme. | The writer gave the reader a sense of closure by showing clearly how the character or place changed or the problem was resolved. If there was no resolution, he gave details to leave the reader thinking about a central idea or theme.     | The writer wrote an ending that connected to what the story is really about. She gave the reader a sense of closure by showing a new realization or insight or a change in the character/narrator. The writer showed this through dialogue, action, inner thinking, or small actions the character takes |
| Organization | The writer modified a traditional story structure, dealing with time in purposeful ways, to bring out the meaning of her story.   | The writer used a traditional—or slightly modified—story structure (rising action, conflict, falling action) to best bring out the meaning of the story.   | The writer used paragraphs purposefully, perhaps to show time and setting changes, new parts of the story, or to create suspense for readers. She created a logical, clear sequence of events.   |
| Elaboration  | The writer developed complicated story elements: she may have contrasted the character's thinking with his or her actions or dialogue. The writer developed the central character's relationship to other characters. She showed character  | The writer developed the action, dialogue, details, and inner thinking to convey an issue, idea, or lesson. He showed what is specific about the central character. The writer developed the setting and the characters' relationship to the | The writer developed realistic characters, and developed the details, action, dialogue and internal thinking that contribute to the deeper meaning of the story.   |

|              |   |   |   |
|--------------|---|---|---|
|              | <p>flaws as well as strengths to add complexity. The writer used details that related to and conveyed meaning or developed a lesson or theme.</p>   | <p>setting</p>  |   |
| <p>Craft</p> | <p>The writer conveyed the pressures characters feel and the dreams they hold. He related those to their actions. The writer developed complicated characters who change and/or who change others. The writer created a mood as well as a physical setting, and showed how the place changed, or its relationships to the characters changed.</p> | <p>The writer developed contradictions and change in characters and situations. Used specific details and figurative language to help the reader understand the place and the mood (making an object or place symbolic, using the weather, using repetition). The writer varied her tone to match the variety of emotions experienced by the characters across the story.</p> | <p>The writer developed some relationship between characters to show why they act and speak as they do. Wrote the internal, as well as the external story. The writer wove together precise descriptions, figurative language, and some symbolism to help readers picture the setting, actions, and events and to bring forth meaning</p> |