

MODULE 2: NARRATIVE WRITING

Objectives

In this module, you will learn how to

- analyze and discuss the qualities of “good” narrative writing
- organize ideas using chronological (time) development
- use the narrative technique of “showing, not telling”
- create smooth flow between different sentence types
- compose/translate an engaging **short story**

Key Principles

	How well do you know the principles/language features ? Tick (“V”) the column.			
Principles/ Language Features	I have never seen it before.	I understand what it means.	I have used it, but not sure if correctly.	I can use it correctly when writing.
unity	V			
coherence				
cohesion				
showing, not telling				
narrative tenses				

Think about a **story** to share, for example,

- a time when I received some good news.
- an embarrassing moment I had while traveling.
- an occasion when I had to greet a new group of people.
- a time when I met someone I hadn’t seen for a long time.
- a time when I learned something important from a mistake I made.

Jump to Appendix 3 [[Individual Writing](#)]

PREPARE TO WRITE

Model Text 1

	Read <ol style="list-style-type: none"> 1. Why did the narrator's parents decide to help her find a chair? 2. Why did the narrator's father react emotionally after visiting her? 3. What understanding does the narrator come to about her father by the end of the narrative? 	
	<p style="text-align: center;">The Blue Chair</p> <p>Last fall, during my first semester of graduate school in Seoul, Mom and Dad visited me from Ulsan, my hometown. Soon they noticed I didn't have a comfortable chair, so off we went the next day to find one. From early morning we searched, and it was late afternoon by the time we managed to find a nice one in my favorite color.</p> <p>Sitting on the chair, I spun and cheered happily like the poor young girl I had been, "Yay! Only 50,000 won!"</p> <p>The afternoon sun had set by the time we arrived at my apartment, and my parents left for home. About an hour later, while I was tidying up, I called Dad.</p> <p>"Dad, how's the drive going?" I asked.</p> <p>"Um, not bad," he said.</p> <p>The hair on the back of my neck stood up.</p> <p>"Dear?" I heard my mom say. "I'm driving because your father's been crying the whole way."</p> <p>Crying? Dad? Unbelievable! Actually, he had been brooding before they left. After a moment's silence, in a barely recognizable voice, he confessed, "I'm sorry for raising you in such poor conditions. It breaks my heart that you're satisfied with a cheap, second-hand chair."</p> <p>I told him that I loved him and felt <i>rich</i>—with him in my life. Then I hung up and sat down heavily in my "new" blue chair.</p> <p>I had never heard my dad express emotions like these. Of course, I knew that he loved me, but he kept his love hidden inside—just beyond my reach. And then I realized something: Dad was nearly sixty-five, and time was wearing away his tough veneer. I guess it's true what people say—you can't hide your true colors as you approach the autumn of your life.</p>	<p>orientation WH-Qs</p> <p>complication sensory details, action, dialog</p> <p>resolution</p> <p>coda personal reflection theme present simple</p>
coherence time order		
cohesion pronouns, conjunctions, time words		
dynamic verbs past simple past progressive past perfect past perfect progressive		
sentence styling mix of sentence lengths & types		
stative verbs past simple		
	Discuss <ol style="list-style-type: none"> 1. Have you ever noticed a (similar) change in someone close to you? 	

RHETORICAL FOCUS 1

Personal Narrative

A personal narrative tells the story of an **experience** that took place in the writer's life. It focuses on the details of the experience, but it also lets the writer express their **thoughts** about what happened, and how they feel about it.

A **personal narrative** has the following **structure**:

Orientation: This is the **beginning** of the story. The writer introduces the characters and describes the setting (by answering several *WH*-questions: *who*, *what*, *when*, *where*, and *why*).

Complication: This is where the **main event** of the story unfolds, leading up to a "problem" for the main character.

Resolution: This is the **end** of the story. The problem is resolved so things return to normal for the main character, even though changes have occurred.

Coda (+ theme): The writer **reflects** on how they have changed or what they have learned from the experience (about themselves, about the other character(s), about the world). The writer concludes by stating the **theme** (i.e., the main idea) in the final sentence, sometimes in the form of a well-known proverb: "From this experience, I learned that two heads are better than one."

WRITING SKILL 1

Unity, Coherence, and Cohesion

Unity means "oneness." A unified text develops one **main** idea. Short narrative writing focuses on one storyline in a narrow timeframe, for example, an hour, an afternoon, a weekend.

Coh means "logical order." Narrative writing follows the principle of **time** (chronological) **order**, though not always in a straight, linear way.

Coh refers to "smooth flow." **Pronouns** (e.g., *he*, *she*, *they*), **conjunctions** (e.g., *and*, *while*), and **time** words (*soon*, *after an hour*) guide readers smoothly through the text.

ANALYZE

A. Look at **Model Text 1** and answer the questions.

1. Where might you see this **genre** in the real world? **a.** a newspaper **b.** an academic textbook
2. Who was the intended **audience** of the text? **a.** general adults **b.** experts
3. What is the **purpose** of the text? **a.** to inform **b.** to entertain **c.** to inspire
4. How did 1–3 above determine the writer's **register**? **a.** informal **b.** neutral
5. Is the text **unified**, **coherent**, and **cohesive**?

B. Look at Model Text 1 and answer the questions.

1. What do we know after reading the orientation? Tick (V) what we know.

- ☐ V the number of characters in the story
☐ the time of year the story takes place
☐ what the theme of the story is
☐ where the story takes place

3. In which part(s) does the writer use lots of stative verbs (i.e., “thinking” verbs). Why?

- ☐ orientation
☐ complication
☐ resolution
☐ coda

2. In which part(s) does the writer use lots of dynamic verbs (i.e., “action” verbs). Why?

- ☐ orientation
☐ complication
☐ resolution
☐ coda

4. What verb tense does the writer use to express the theme? Why?

- ☐ past simple
☐ present simple (general/timeless truth)

C. Label the different parts of the fable.

The Fox and the Crow

Once upon a time, a Fox saw a Crow fly off with a piece of cheese in its beak and settle on a branch of a tree in the woods.

That is for me, thought Fox, and he walked up to the foot of the tree. “Good-day, Crow,” he cried. “How pretty you look today: How bright your feathers; how bright your eyes. I guess your voice must be more beautiful than any of the birds in the woods. Let me hear just one song from you, please.” The Crow lifted up her head and began to sing, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Fox.

“That is enough singing,” he said.

“In exchange for your cheese, let me give you a piece of advice for the future:

_____.”

} **orientation**

}

}

}

b) Choose the best theme for the fable.

- a. There’s no such thing as a free lunch
b. When in Rome, do as the Romans do
c. Do not trust flatterers

VOCABULARY: Showing, not telling

An important feature of good narration is “showing, not telling.” When you show (rather than tell), you invite your readers to see and feel what you experienced. We can show by **replacing was/were** (or other linking verb) with a **dynamic verb** and paraphrasing the sentence(s).

✗ I **was** competitive, and I **was** successful.

✓ I **competed** in many contests, and I **won** several awards.

A. Edit the sentences so they **show**, rather than tell. Use the words in parentheses. Follow the example.

1. My first puppy was destructive. My sofa was ruined. (**destroyed**)

E.g., *My first puppy **destroyed** my sofa.*

2. He was annoying with everyone. (**annoyed**)

3. The elephant was protective of its calf. (**protected**)

4. The elderly woman was confused. (**looked around ...**)

5. I was embarrassed. (**covered ...**)

B. Edit the sentences so they **show**. **Tip:** See [Appendix 1](#) for ideas.

1. The boy was **embarrassed**.

2. My coworker was **defensive**.

3. When I entered the classroom, the students **looked impatient**.

Tip: The key to using this technique effectively is **balance**—neither too much nor too little. In some cases, it's **better** to **tell**:

- when you want to **move quickly** to a more interesting part of your story
- when you've already used **lots** of **description**. If you show too often, the parts of your narrative that are supposed to stand out won't, and your readers may get tired
- when you have only **limited space**. Showing requires more words—so tell when short, concise narration is needed (e.g., in the introduction of an article or essay)

People: Character and behavior

C. Which **collocations** describe **negative** aspects of character? Now ask for your partner's birth month and find out if the characteristics/behaviors are true.

January	You are good company , but you may have a selfish streak .	July	You can be painfully shy in social situations, but at school/work you are supremely confident .
February	You have an outgoing personality and a good sense of humor .	August	You have a tendency to make snap decisions .
March	You have a vivid imagination , but you tend to lose your temper too easily.	September	You have a strong sense of responsibility and always keep your word .
April	You are highly intelligent with a razor-sharp mind .	October	You are good at keeping secrets and never bear a grudge .
May	You set high standards for yourself and are fiercely loyal to your friends.	November	You find it hard to keep your temper if you think someone is making fun of you .
June	The best aspect of your personality is the way you always put others first .	December	You can be brutally honest and sometimes hurt others' feelings .

D. Add the missing words in these letters where readers are discussing their and others' characters.

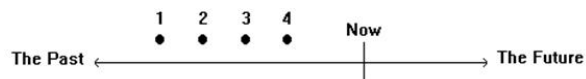
<p>1) I know that I _____ a tendency to bear a grudge, but I just can't forget something bad a friend did to me recently. She has a selfish streak and doesn't care sometimes how much she hurts my feelings. I am finding it increasingly hard to _____ my temper with her. But perhaps it might be better to _____ my temper and let her know how I really feel?</p>	<p>2) My boyfriend has a really friendly, _____ personality and a great _____ of humor. He's intelligent and has a razor-sharp mind. The perfect man. We've been together now for a year, and I like him a lot, but don't love him anymore. Should I be _____ honest with him and tell him?</p>
<p>3) I'm a little shy, though not _____ shy, but sometimes I think I _____ the impression that I'm unfriendly. How can I convince people that I'm good _____ and worth getting to know?</p>	<p>4) Should I talk about personal matters to my closest colleague at work? She is not very good at _____ secrets and she has a very _____ imagination. She always promises not to tell other people, but I'm not sure she always _____ her word.</p>

Tip: See *English Collocations in Use (ECU)* (Unit 17 + Units 18–21) for other useful chunks to use in your narrative writing.

GRAMMAR 1: Narrative tenses

Narrative tenses are **verb tenses** that we use to talk about the **past**. They are common in descriptions of past events (e.g., newspaper reports), fictional stories, and nonfiction texts (e.g., autobiographies).

1. Simple Past



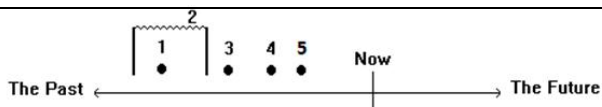
Used to show that an event began and ended at a specific time in the past

Example I **arrived** and **picked up** (1) my husband. Then we **drove** (2) to the restaurant.

Use to move the main events of the story forward

Form -ed ending for regular verbs (various endings for irregular verbs, e.g., *drove*)

2. Past Progressive



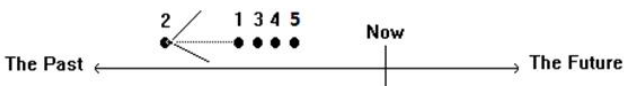
Used to show that something was happening at a specific time in the past. It's often used to contrast two events—one of which happened *while* the other was happening. *While* is common with this tense.

Example While the woman **was rummaging** (2) in her purse, I **checked** (1) my phone.

Use to describe the situation surrounding a main event in the story (+ to add detail)

Form was / were + -ing form of the verb (present participle)

3. Past Perfect



Used to describe a relationship between two events that **both** occurred in the past. One event occurred before the other. *After* and *before* are common with this tense. (When they are used, the past perfect is often not necessary, and you can use the simple past instead.)

Example I slept in until 10 a.m. (1). I **had arrived** home late last night (2). My mom prepared breakfast for me (3), and then I went (4) back to bed.

Use to show that something happened before a main event in the story (e.g., “backstory”)

Form had + -ed form of the verb (past participle)

4. Past Perfect Progressive



Used to describe a relationship between two events in the past—one occurring before the other. *When* and *before* are common with this tense. *For* and *since* are also common (used to measure duration).

Example My husband **had been driving** for hours (2) when the accident occurred (1).

Use to emphasize that the first event was ongoing or repeated (+ to add detail)

Form had + been + -ing form of the verb (present participle)

Exercise 1: Match the underlined verb phrases to the verb tenses.

- | | |
|--|-----------------------------|
| 1. ____ It <u>snowed</u> yesterday. | a. past progressive |
| 2. ____ While my brother <u>was eating</u> breakfast, I slept. | b. past simple |
| 3. ____ The best gifts <u>come</u> from the heart. | c. past perfect |
| 4. ____ She <u>had already left</u> before I arrived. | d. present simple |
| 5. ____ We <u>had been driving</u> for only a few hours. | e. past perfect progressive |

Exercise 2: Look at **Model Text 1**. Complete the chart with examples.

Jump [[Model Text](#)]

Tenses	Example
past simple	
past progressive	
past perfect	
past perfect progressive	
present simple	

Exercise 3: Choose the correct form of the verbs.

Ruined Dinner
<p>Last Friday I (1) [met meet] my boyfriend at our favorite restaurant. I (2) [arrive arrived] on time, but it (3) [was pouring had poured] rain. I didn't have an umbrella, so I went inside and found us a nice table. After an hour my boyfriend finally (4) [showed up show up]. His clothes (5) [were soaking was soaking] wet, and he (6) [was covered were covered] in mud.</p> <p>I was furious! But I listened to his explanation.</p> <p>A bus (7) [had driven had been driving] straight through a puddle of mud and (8) [splashed been splashing] him from head to toe. He (9) [had been walking walked], soaking wet and cold, ever since. We couldn't stay at the restaurant, so we (10) [left were leaving] and ordered takeout instead.</p>

GRAMMAR 2: Time connectives

Writers use different **adverbials of time and sequence** to help their stories flow smoothly.

Words: Adverbs that show sequence

next, later, finally

Next, we flagged down a taxi and took it to Union Station.

now, soon, then

Now it was my turn to sing a song.

Comma use: Use a comma after all adverbs of sequence when they **start** the sentence—**except** *now*, *soon*, and *then*. Use **two** commas around adverbs when they interrupt the flow of the sentence.

Phrases: Prepositional phrases that answer “when”

after +

time

After eleven-thirty p.m. the party died down.

after indicates a time that follows an earlier time

before +

time

Sometime **before** 6:30 a.m. the baker arrived to work.

before indicates a time earlier than something already mentioned

for +

time

I was waiting for him **for** two hours.

for indicates how long something continues

by +

time

“Hurry up!” Jin said. “We need to be there **by** eight o’clock!”

by is used to talk about something that will happen at or before a certain time. There is a **deadline**. Use with **verbs** that express an **action performed once**, e.g., *arrive*, *leave*, *finish*, *pay*, *wake up*, etc.

until +

time/noun

“You can watch television **until** ten o’clock, OK?” Mom said.

until is used to say that an action will continue up to a certain time and then **stop**.

Use with **verbs** that express **continuousness**, e.g., *stay*, *live*, *wait*, *drive*, *sleep*, etc.

after +

noun

We both, **after** a short walk in the fresh sea air, felt better.

after indicates a time that follows an event

during +

noun

I walked to the beach **during** the weekend.

during happens **within** a time frame. (At some point on the weekend I walked to the beach, maybe in the morning, maybe in the afternoon)

over +

noun

I walked to the beach **over** the weekend.

over happens **across** a time frame. (It took me the whole weekend to walk to the beach.)

Comma use: Use a comma after a “long” phrase (**4 words or more**) when it starts the sentence.

Adverbial clauses: Groups of words that form dependent clauses

when	= at that time	When I entered the hotel lobby , the concierge greeted me.
before	= at an earlier time	I (had) left the restaurant before anyone noticed the broken dish . Note: the main clause and the adverb clause can be inverted.
after	= at a later time	After I (had) helped the elderly man , he offered to buy me lunch. Note: a present or past tense is used in an adverb clause, not a future form.
by the time	= one event completed before another	I had eaten dinner and paid the bill by the time my blind date arrived . Note: the past perfect is used in the main clause.

Comma use: Use a comma after an adverb clause when it **starts** the sentence. Use **no** comma when it **ends** the sentence. (You can omit the comma after a “short” opening adverb clause.)

Exercise 1: Choose the correct **preposition** to complete the sentences. See the notes above for help.

1. The departure time was at 8:25, so we had to arrive at the airport [**during** | **over** | **by** | **until**] 6:25.
2. I met my husband [**during** | **over** | **by** | **until**] a trip to the Philippines in 2015.
3. I waited for her to call [**during** | **over** | **by** | **until**] 7 p.m., and then I gave up.
4. I really got to know my in-laws well [**during** | **over** | **by** | **until**] summer vacation.
5. I told my son he had to wake up [**during** | **over** | **by** | **until**] 8:00 a.m., but he slept [**during** | **over** | **by** | **until**] almost 9:00.

Exercise 2: Underline five more **adverbials of time** and **sequence**.

Shock of a Lifetime
<p><u>In the winter of 2004</u>, I went backpacking around New Zealand. <u>Finally</u>, I ended up in Queenstown—a great place for skiing. I explored the city over the afternoon, and <u>at night</u> I got a mixed dormitory room in a youth hostel. I didn’t mind sharing a room with men because I was planning to go skiing <u>the next morning</u> anyway. At seven-thirty a.m. there wasn’t anyone around, so I hopped in the shower. But <u>while I was washing</u>, I heard the sounds of people walking past. Soon everything quieted down. After another ten minutes under the water, I dressed and walked down the corridor to the change room. But, oh my—I was surrounded by naked men everywhere. I was in the <i>men’s</i> shower room! I pretended that nothing was out of the ordinary and marched past them. <u>After I escaped</u>, I blushed brightly. I know I should’ve checked <u>before entering the shower room</u>; it was the worst honest mistake I’ve ever made. But when I look back, it makes me laugh. I guess it’s really true: there’s humor in embarrassing moments—but only in the comfort of hindsight.</p>

Prepositions of time: *in, on, at*

in	on	at
Amount of time: in one hour, in twenty minutes	Days of the week: on Monday, on Wednesday, on Friday,	The time: at ten o'clock, at 6.30
Years: in 1996, in 2015	Dates: on July 10, on September 14, 2015	Religious festivals: at Easter, at Christmas, at Chuseok (BUT <i>on</i> Christmas morning, <i>on</i> Chuseok day)
Months: in January, in February	Parts of a named day: on Monday morning, on Thursday evening, on Friday night	Points in time: at the beginning of February, at the end of the week
Parts of the day: in the morning, in the afternoon, in the evening, (BUT <i>at</i> night)	Special case: <i>on time</i> (means at an expected or agreed upon time)	
Seasons: in spring, in summer, in fall, in winter		
Special case: <i>in time</i> (means at or before a deadline; often followed by <i>to</i> -infinitive or <i>for</i>).		

Exercise 3: Choose the correct **preposition** to complete the sentences. See the notes above for help.

1. She said, "You can wait for him. He'll be back [**at** | **in** | **on**] ten minutes."
2. Korean employees usually get several days off work [**at** | **in** | **on**] Chuseok.
3. And then she said, "You should have come [**at** | **in** | **on**] time. It's rude to be late!"
4. The security guard informed me that the building was closed [**at** | **in** | **on**] Mondays.
5. Luckily, I made it to the airport just [**at** | **in** | **on**] time to catch my flight back home.

APPLY

A. Add **time connectives** to your individual writing. Use **6–8 adverbials** of **time** and **sequence**.

MECHANICS 1: Direct speech

In **direct speech**, a speaker's words are quoted directly. There are several punctuation rules to separate quoted words from the rest of the text.

Exercise 1: Complete the notes by filling in the blanks.

1. In **American English** (AmE) punctuation style, spoken words are surrounded by **double** quotation marks (note the period *before* the final mark):

He said, "That is enough singing."

In **British English** (BrE) punctuation style, **single** quotation marks are used (note the period *after* the final mark):

He said, 'That is enough singing'.

2. Start a new **paragraph** each time a new speaker says something:

"We should take the highway," **Dad** said.

Mom replied, "I agree."

"That will save us about an hour," said **Soojin**. "We'll arrive well before 9:00."

3. Use a comma, period, question mark, or exclamation point at the end of speech. Place it **before** the closing double quotation mark:

"You're the best," I said.

I said, "I didn't expect you to come."

"Can I come in?" I asked.

"Just a moment!" I shouted.

4. If the speech comes after the information about who is speaking, use a **comma** to introduce it:

Soojin replied, "No problem."

5. If the speech is **introduced** by information about who is speaking, use a comma (or question mark or exclamation point) at the end of the first bit of speech. Then use a period (or another comma) before the second bit:

"You're right," she said. "It feels strange to be back in the UK."

"You're right!" she said. "It feels strange to be back in the UK."

"You're right," she said, "It feels strange to be back in the UK."

6. Internal dialog indicates what a character is **thi**_____. This kind of dialog does not require a new paragraph.

Direct internal dialog refers to a character expressing a thought in the **1st person** point of view (POV). Quotation marks and other punctuation are used as if the character had spoken the words aloud.

“I lied,” Muhammad **thought**, “but Soojin will forgive me.”

Note: Alternatively, you can use italics for this.

I lied, Muhammad thought, *but Soojin will forgive me*.

Indirect internal dialog refers to a character expressing a thought in the **3rd person** POV and is not set off with either quotation marks or italics. In the example below, Soojin did not “think” these exact words:

Soojin **wondered** how Muhammad could lie about such an important thing.

APPLY

A. Edit the **dialog** in your individual writing to match these **rules**.

GRAMMAR 3: Sentence styling

Sentence “styling” refers to using a mix of different sentence lengths and types. In “popular” writing (i.e., newspaper and magazine writing), writers vary their sentence lengths and types to help keep readers interested.

Exercise 1: Complete the notes by filling in the blanks.

1. Different sentence **len** _____ (i.e., a mix of short and long sentences)

✓ Crying? Dad? Unbelievable! Actually, he had been brooding before they left.

2. Different sentence **typ** _____ (i.e., simple, compound, and complex sentences)

✓ I expected someone to help her. (**simple**: one independent clause)

✓ I expected someone to help her, but no one offered any help. (**compound**: two independent clauses joined together)

✓ While I was walking home, I saw a mother with a baby struggling up a staircase. (**complex**: a dependent clause joined to an independent clause)

Three comma rules

1. Separate two independent clauses in a compound sentence with a comma and a coordinating conjunction (i.e., **and, but, or** [common]; *for, nor, yet, so* [less common]).

✓ The car was perfect in every way, and it was all mine!

Note: Use **n** _____ comma after a coordinating conjunction at the beginning of a sentence.

✗ But, that's not what happened next.

✓ But that's not what happened next.

2. Use a comma after an adverbial clause when it starts the sentence.

✓ When I saw the police officer, my heart stopped.

Note: Use **n** _____ comma when a clause ends the sentence.

✓ My heart stopped when I saw the police officer.

3. Use **t** _____ commas around a structure that interrupts the main flow of ideas.

✗ At ten o'clock right on time as usual my fiancé texted me.

✓ At ten o'clock, right on time as usual, my fiancé texted me.

Exercise 2: Edit the **sentences** in your individual writing for **style**.

MECHANICS 2: Punctuation

Three punctuation marks end sentences: The **period** (.) the **exclamation point** (!), and the **question mark** (?).

- . Marks the end of a declarative sentence. When a sentence ends with quoted material, the period goes inside the closing double quotation mark.

✗ This experience taught me that “two heads are better than one”.

✓ This experience taught me that “two heads are better than one.”

Note: The proverb is not *italicized*, *Capitalized*, or **bolded**.

- ! Used to show extreme emotion (One is enough!)

✗ I was in the *men’s* shower room!!!”

✓ I was in the *men’s* shower room!”

When a quotation ends with an exclamation point, the comma is omitted.

✗ “What a terrible thing to say!”, Soojin cried out.

✓ “What a terrible thing to say!” Soojin cried out.

✓ “What a terrible thing to say!” she cried out.

- ? Marks the end of a direct question. When a quotation ends with a question mark, the comma is omitted (as with the exclamation point).

✗ “Do you like your gift?”, I asked.

✓ “Do you like your gift?” I asked.

The apostrophe

- ‘ Used to form **contractions** (e.g., *it is* > **it’s**). Contractions are very common in “popular writing” (e.g., novels, social media posts, newspapers and magazines), but they are too informal for most business/academic writing contexts.

The same is true for **coordinating conjunctions** (e.g., *and*, *but*, *or*) at the **beginning** of a sentence. This is common only in popular writing. In more formal writing contexts, **conjunctive adverbs** such as *in addition*, *however*, *therefore* are preferred.

✓ I really thought I **didn’t** need anyone’s help. **But** it **wasn’t** true. (**popular style**)

✓ **However**, Chomsky’s transformational grammar **was not** able to account for this aspect of language. (**academic style**)

ANALYZE

A. Find and correct **seven** punctuation errors in the text below. Sometimes a punctuation mark needs to be added. See the notes above for help, and review the following comma punctuation rules.

Comma use: Use a comma after all adverbs of sequence when they **start** the sentence—**except** *now*, *soon*, and *then*. Use **two** commas around adverbs when they interrupt the flow of the sentence.

Comma use: Use a comma after a “long” phrase (**4 words or more**) when it starts the sentence.

	Hurtful Thoughts
x	It was my husband’s first break in two weeks, and I was really looking forward to spending time with him. I packed a week’s supply of fresh clothing for him and set off in my car to the hospital where he was interning. But the traffic crawled along in the late afternoon, and the usual one-
x	hour drive took nearly two hours. Finally I arrived and picked up my exhausted-looking hubby.
x	After a quick hug we drove to the local department store for dinner and waited another forty minutes to be seated. Then, his phone buzzed ominously on the table.
x	“Who is it”? I asked.
	“It’s an emergency, honey. I have to go,” he groaned.
	I felt jinxed. By the time we got to the underground parking machines, I was irate: To add insult to injury, now I had to pay a parking fee for the “privilege” of waiting in line at the restaurant! In front of me, an elderly woman rummaged slowly through her purse looking for something.
	Rolling my eyes, I thought to myself, Hurry up you sluggish old woman!
x	After what seemed like forever, she finally moved aside. Grumbling, I reached out to insert my credit card. But, the woman stopped me.
	“Can you use this, dear?” she asked, smiling and handing me a free parking coupon.
	“Oh, yes, how kind of you,” I mumbled.
x	I accepted the coupon with a sheepish smile, and watched her walk away briskly.
x	On my way back home, I blushed at my rude and unkind thoughts. As children, we’re taught to “watch our mouths”—meaning we should be careful about what we say to others but maybe we should be taught to “watch our thoughts,” too.

APPLY

A. Add an **exclamation point** and **apostrophes** to your individual writing.

Appendix 1: Tips for writing body language.**Jump [Back](#)**

Emotions	Body Language
embarrassed	blushed; stammered; blinked back tears; looked down and away; covered his face with his hands; had trouble maintaining eye contact
defensive	crossed their arms; sat back in their chair; put their hands in their pockets
impatient	sighed; tapped their fingers/feet; checked the clock; spoke in high pitch voices
Anticipation	rub hands together, lick lips, unable to sit still, grin
Awe	slack-jawed, unable to move, fixed gaze
Amusement	throw head back, slap thighs, clap hands, shake with laughter
Anger/ Aggression	shake fist, point finger, stab finger, slam fist on a table, flushed face, jutting chin, clench fists, clench jaw, a wide stance, tight-lipped smile
Annoyance	press lips together, narrow eyes, roll eyes, exasperated sighs
Anxiety	fidget, sweat, chew on a pencil, bite lip, swallow constantly, darting eyes, clammy palms, high-pitched laughter, play with hair
Attentiveness	furrowed brow, lean forward, sit up, take notes, mimic body language
Boredom	yawn, avoid eye contact, tap feet, twirl a pen, doodle, fidget, slouch
Confidence	clasp arms behind body, lift head, push chest out, stand tall, make firm and precise movements
Confusion	tilt head, narrow eyes, furrowed brow, shrug
Contempt	lift chin, purse lips, sneer, stretch or turn away, dismissive hand-waving
Cynical	twist lips, half-smile, shake head, press lips with a slight frown, roll eyes
Disbelief	wide-eyed (shock), narrow-eyed (sceptical), twist mouth, crinkle nose, crease brow
Disgust	crinkle nose, curled lip, flinch, turn away, cover nose, gag, squint eyes shut, protect body by turning shoulder (cold shoulder)
Displeasure	fake smile, pout, frown, cross arms
Fatigue	rub eyes, stare into space, yawn and/or stretch, nod off and jerk awake, grit teeth, close eyes, move slowly, slouch

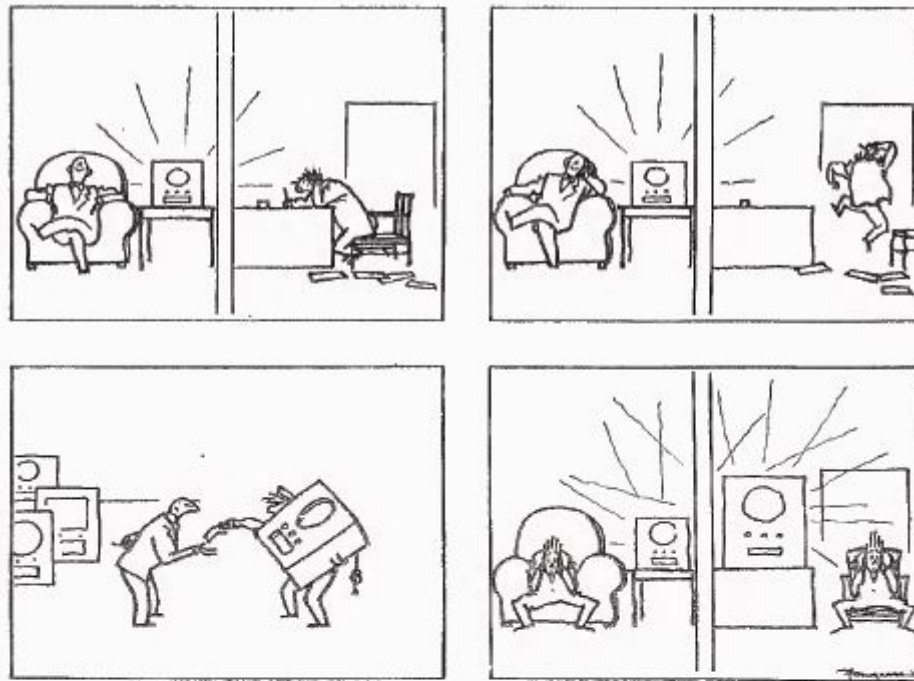
Grief	curl into foetal position, face contorts, slump, cover face or head with hands or arms or pillow, stare, shake with sobs, tremble, turn away, difficulty swallowing
Happiness	smile, laugh, hum a tune, crinkle eyes and nose, swing arms, spin loosely, dance, jump, hug, giggle
Honesty	maintain eye contact, smile with eyes and mouth, look up, palms up, open arms
Jealousy	tight lips, sour expression, narrow eyes, crossed arms
Overwhelmed	palms to forehead, splayed fingers cover eyes with one hand, eyes wide and staring into space, hands grip onto something
Passion/ Eagerness	lean forward, nod, wide eyes, steady eye contact and raised eyebrows, hand on heart, double-handed handshake, feet pointed inwards
Playfulness	wink, waggle eyebrows, nudge, smile, tickle
Pleasure	tilt head back, part lips slightly, eyes wide or closed, stretch, arch neck or back, flush, quick breath and pulse
Sadness	droopy body, bowed, wrap arms around self, hesitating movements, bottom lip jutting out, lip quivers, cry, sob, shake, drag feet
Shock	hands over mouth, mouth open, gasp, freeze and stare with wide eyes and raised eyebrows, smack palm against forehead, step back
Shyness	blush, avoid eye contact, keep distance from others, back away if others come too close, fold arms, bend head
Smugness	slight close-lipped smile, one raised eyebrow, slightly tucked chin, enigmatic smile, raise eyebrows, steeple fingers
Suspicion	narrow eyes, glance sideways, raise eyebrow, rub eyes, shake head, blow out cheeks, frown, tighten lips
Thoughtfulness	steeple fingers, pinch nose, close eyes, tug ear, stroke a real or imaginary beard, tilt head and press lips together, rest chin on hand, lean back and look up
Triumph	clench hands above head, tilt head back and yell, pump fist in air, jump, roar, whoop

Appendix 2: Group writing.

GROUP WRITING

The purpose of this task is for you to practice narrative writing.


Use the pictures below to write a **story** in the **1st person** (You are the person on the right in the first picture). Everyone in your group should get some writing/keyboarding practice.





Pre-write

1. Generate vocabulary (2–3 nouns, verbs, and adjectives).

Picture 1	Picture 2	Picture 3	Picture 4

 Write a draft	
Title	
Orientation (1–2 sentences)	[who, when, where]
Complication (6–7 sentences)	[what happened, why it happened] [1-2 lines of dialog or thinking]
Resolution (1 sentence)	[how the story ends, how the problem got “fixed”]
Coda (2–3 sentences)	[what I learned, what I should have done instead]
+ theme (1 sentence)	<i>From this experience, I learned ...</i>

INDIVIDUAL WRITING	The purpose of this task is for you to practice narrative writing.
Overview Length: Purpose: Audience: Genre: Style Language: Due: Formatting: Ideas & Models:	300 words (+/- 25) To entertain and inspire General adults Personal narrative / Translation of a fable/folktale (200 words) Follow the language style of Model Text 1 (neutral) Use 3–5 collocations from <i>ECU</i> Week 7 Follow Model Text 1 See the Flipboard magazine <i>Narrative</i>
OPTION 1 “Old view of someone vs. new view”—someone you know changes in some important way (see “The Blue Chair”) / “Old self vs. new self”—you change as a result of a small but meaningful experience (see “ Hurtful Thoughts ”).	
OPTION 2 Translate a fable/folktale from your culture into English (see “ The Fox and the Crow ”).	
Note: This task does NOT require any research. See Statement of Originality in the file “Writing Portfolio Assignment” for rules regarding plagiarism.	
 Pre-write	
<p>Talk about a story to share, for example,</p> <ul style="list-style-type: none"> • a time when I received some good news. • an embarrassing moment I had while traveling. • an occasion when I had to greet a new group of people. • a time when I met someone I hadn’t seen for a long time. • a time when I learned something important from a mistake I made. <p>Use an AI tool to create an outline. (You MAY use the “example” sentences suggested.)</p> <p>>> Act like my EFL writing tutor. I am a [B1+] level English language learner. Write a simple outline (orientation, complication, resolution, coda + theme) for my 300-word personal narrative essay [theme: a time when I received some good news]. Provide example sentences, but DO NOT write my text.</p>	
 Write a draft	
<p>Orientation [who, when, where (2–3 sentences)]</p> <p>Complication [what happened, why it happened (3–4 paragraphs)]</p>	

[2-4 lines of dialog or thinking]

Resolution [how the story ends, how the problem got “fixed” (1–2 sentences)]

Coda [what I learned, what I should have done instead (2–3 sentences)]

+ theme [what I want others to learn from the experience (1 sentence)]

Use **3–5 collocations** from **ECU**. Underline your collocations.



Revise and edit

Use the **AI chatbot prompt** (next page) to revise and edit your draft. Complete the **checklist** (next, next page) **before** uploading your writing for feedback.



Key principles

Summarize two key principles that you learned in the module and **highlight** examples in your text.

1.

2.

FEEDBACK

A. Instructions: Copy-paste **both** the prompt **and** your text into [ChatGPT](#). Then write/copy-paste more *specific commands* or *questions*. Finally, evaluate the comments generated and revise/edit your draft.

>> Act like my EFL writing tutor. I am a [B1+] level English language learner. Help me improve my personal narrative essay. Answer all of my questions, but DO NOT rewrite or proofread my text.

[Copy-paste your text into ChatGPT]

Content

>> Tell me which sentences to remove, or suggest some sentences to add, to reach a [300] word limit.

Grammar

>> Check that I used 6–8 adverbials of time accurately.

>> Check that I used the “narrative tenses” accurately. Show me where I could add the [past perfect].

>> Check that I used a variety of sentence structures (e.g., simple, compound, complex).

>> Find and comment on 3 grammar/spelling errors.

Vocabulary

>> Make 3 suggestions in my text to improve word **collocations** related to the topic of my text.

>> Make 3 suggestions to add [B2] level words.

Mechanics

>> Suggest 3 interesting titles for my story.

Tip: Continue **editing** until you are satisfied with your draft. **Fine-tune** your questions:

“Now find and comment on 3 **more** grammar errors”, “Have I used **articles** accurately?” Show me **examples** to improve my text, but DO NOT rewrite or proofread my text.”

Warning! Copy-pasting an AI chatbot **rewritten text** will not be accepted for grading.

B. Add your key principle(s) and completed text to your “**Writing Portfolio Assignment**.” See “Writing Portfolio Assignment (**Exemplar**)” for a model.

C. Refer to your individual writing. Answer the questions and make revisions as needed. (You can also use this checklist to give feedback to a classmate's writing.)

1. Have you included all the information below in your text? If not, add the missing part(s).		yes / no
• a title	<ul style="list-style-type: none"> • an orientation • a complication • a resolution • a coda + theme 	
2. Is the title effective (i.e., grabs attention)? Is it capitalized correctly? If not make/suggest a revision: _____		yes / no
3. Have the sentences been grouped into paragraphs ? If not make/suggest a revision: _____		yes / no
4. Are all the required parts (e.g., orientation, resolution) fully developed? If not, say where more detail is needed. _____		yes / no
5. Is there an explicit theme ? Is it the very last sentence of the text? If not make/suggest a revision: _____		yes / no
6. Do all the language features below appear in the text?		yes / no
<ul style="list-style-type: none"> • adverbials of time ("time" words) • narrative tenses • collocations (e.g., "character and behavior") 		
7. What do you like best about the text? <i>(for a classmate to answer)</i> Comment:		
8. What else needs to be improved? <i>(for a classmate to answer)</i> Comment:		

D. Add your key principle(s) and completed text to your "**Writing Portfolio Assignment**." See "Writing Portfolio Assignment (**Exemplar**)" for a model.