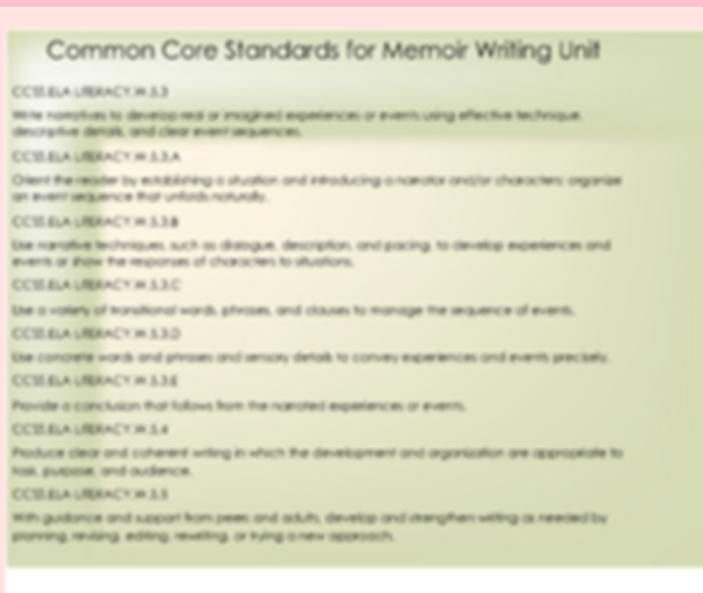


LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY



**Essential Questions:**

- How can I make my writing more powerful and impact my audience?
- What am I trying to show about myself through my memoir?
- What life lesson did I learn and want to share with my audience?
- How did I change as a result of this experience?

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

HOW WILL MY LEARNING BY ASSESSED TODAY?

...BY MY ABILITY TO ANTICIPATE BOTH THE INTERNAL AND EXTERNAL JOURNEYS THAT THE AUTHOR GOES THROUGH IN A STORY....THE AUTHOR IS YOU!!!



LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

**CONNECTION:** Writers, for the past few weeks, we've been studying options that are before you as writers. I've told you that you have options for how you will structure your memoir. Your memoir can be one story, a necklace of related ministories, an essay or even a collection of poems. Then, too, you know you have options for your subject. But most importantly, you have to reveal yourself. The point of writing a memoir is to make a statement about yourself--about the kind of person you are. So if I am writing about my Mrs. Beasley doll, it's really about me wrestling with that little girl inside who needs to move on but stay connected to the special things from the past that have deeper meaning. Or if someone is writing about an older brother who is leaving for college, it is really about the younger sibling who is being left behind. If someone is writing about dad's bravery as he lies in bed, recovering from an awful injury, it's really about the person who is standing besides their father's bedside. If one is writing about a grandma who is so loving that she rides that roller coaster ride, it's really a memoir about what a grandmother's generosity means to her grandson.

So keep in mind that when you are working on a story within your memoir, this can't just be the story of an **event** this needs to be the story of **you as a person**. I am pleased that many of you are writing not only the **external** story of what happened to you but also the **internal** story of what you thought, wondered, remembered and worried about.



Who Am I  
Really?

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

TEACH: The internal as well as the external story needs to evolve over time. As points on the external story line affects us, the internal story line is created. Both external events and internal feelings of a story must evolve across a timeline, a story mountain. When we write a story, we know there will be a sequence of actions that one thing will happen then and another. But we are not always aware that when writing a story there needs to be a parallel sequence of reactions of feelings and thoughts and dreams and fears that the main character in a memoir that will be you experiences.

The internal and external story line, need to be utterly connected. With each external event, the narrator or the main character sees and thinks and feels a bit differently on the inside. Something happens and we realize something we hadn't realized before. Something else happens and we feel something we hadn't felt before.

Therefore, I hope you come to understand that as each point on the external timeline of a story affects the central character which is us on the inside, this creates the internal timeline of a story.



LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

TEACH: When you plan the sections of your memoir that contain a narrative, you need to plan for how you will show the journey of feelings that you experience as you move through time. So you can't just ask, "What feeling do I want this story to show?" and put that one feeling into all the parts of your entire draft. Instead you need to think, "What feeling or thought do I want to show at the start of my story? How does that feeling change in the middle of my story? What does that feeling become at the end of my story?"

AT FIRST...



BUT THEN...

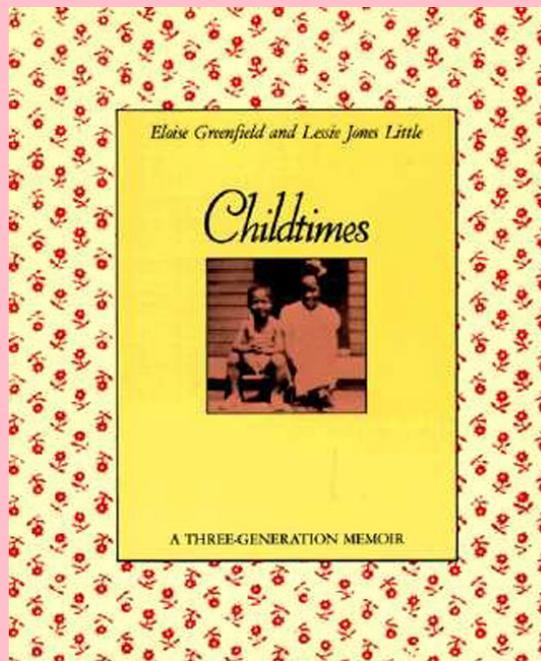
FINALLY...

LESSON 15: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

TEACH: Let's look at Eloise Greenfield's *Mama Sewing*. She has very clearly organized the external storyline of her story. In a similar way, all of you write with very clear external storylines. But what I noticed last night when I was reading it trying to learn from the mentor text that in this memoir, each event in the external storyline affects Eloise and the effects that the events create are a big part of the memoir. More than this, I noticed that the way Eloise is affected--the way she feels as a result of various happenings--creates the internal timeline of this memoir. The text is a story that jumps over long spans of time. Eloise Greenfield writes in this way to show that her ways of understanding her mother have changed over time. Listen as I read it to you. THINK:

WHAT IS THE FIRST EXTERNAL EVENT?

WHAT INTERNAL RESPONSE TO THAT EXTERNAL EVENT DOES THE STORY CONVEY?



LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

**Mama Sewing**

from Childtimes by Eloise Greenfield

I don't know why Mama ever sewed for me. She sewed for other people, made beautiful dresses and suits and blouses, and got paid for doing it. But I don't know why she sewed for me. I was so mean.

It was all right in the days when she had to make my dresses a little longer in the front than in the back to make up for the way I stood, with my legs pushed back and my stomach stuck out. I was little then, and I trusted Mama. But when I got older, I worried.

Mama would turn the dress on the wrong side and slide it over my head, being careful not to let the pins stick me. She'd kneel on the floor with her pin cushion, fitting the dress on me, and I'd look down at that dress, at that lopsided, raw-edged, half-basted, half-pinned thing—and know that it was never going to look like anything. So I'd pout while Mama frowned and sighed and kept on pinning.

Sometimes she would sew all night, and in the morning I'd have a perfectly beautiful dress, just right for the school program or the party. I'd put it on, and I'd be so ashamed of the way I had acted. I'd be too ashamed to say I was sorry.

But Mama knew.

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

TEACH: Eloise Greenfield's memoir tells one thing that happened on a storyline of happenings and then tells the internal response. Then the memoir tells the next thing that happened on the external storyline. Each event affects Eloise in some way. The way she is affected--the way she feels as a result of various happenings--creates the internal timeline.

**TIMELINES IN "MAMA SEWING:"**

EXTERNAL TIMELINE	INTERNAL TIMELINE
Mama sewed for me when I was little...	...my response was that this made me happy.
Mama sewed for me when I was older...	...my response was that this made me irritable.
Then Mama made me a beautiful dress for the school dance...	...my response was that I was ashamed of my earlier behavior towards her.

Notice how external events move the story forward. The character's responses to those events constitute the internal story line, conveying the impact that events have on the person or on the relationships. It's key as the character realizes something important about himself or herself and about the character's relationships.

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

ACTIVE ENGAGEMENT: So writers when you plan the sections of your memoir that contain a narrative, plan for your internal journey of feelings. Let's look at an example and consider Tyler's journey of feelings and how it changes:

*I stand in the line, my eyes drawn to the roller coaster as if it were the strongest magnet in the world. I follow the cart as it swoops and swirls. It jets along the tracks over my head. "I can't wait," I think.*

*I count how many people are ahead of me in line. Nothing is going to stop me from getting on the ride.*

*"The intimidator," my grandmother reads from the sign. I look at her and see that she is clutching her pocketbook in her hands and brushing the dust off her vest. I start to worry.*

*The roller coaster cranks to a stop near us. and the people get off. As they flood past us, I hear someone say, "That was awesome." And, "Let's do that again." Out of the corner of my eyes I see my grandmother sigh with a scared face. I worry more.*

*We step into the cart. "Grandma, you don't have to go on. It's a pretty big ride," I say, wanting her to get off the ride. I hear a click, click as the handle bar locks against our stomachs. I feel like my grandma is trapped in her worst fear. "This is our last chance. Do you want to get off?"*

So did you see how Tyler's feelings evolved? What was the main feeling at the start? He felt excitement which changed into worry. But this came out over the sequence of events.

Remember when you work on the narrative sections of your memoirs, plan for a journey of feelings and remember that the external storyline is intertwined with the internal one.

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

INDEPENDENT: STUDENTS WORK ON INTERNAL CHANGES.

**MID WORKSHOP INTERRUPTION: WRITING WITH SPECIFIC ACTIONS.**

Writers, I've been reading your revisions and I can see that your writing is becoming much more powerful as you concentrate on telling your internal stories. Many of you are adding lots of internal thinking. I want to remind you of something else. You can also convey the internal story by using very specific actions that show how you were feeling. The internal feeling isn't just telling your feelings, you can also show them. For example, if a girl is trying to show that she feels embarrassed and out of place in dance class. She shows this to her readers at the beginning when she walks into the dance studio, pulls out her ballet shoes and then quickly shoves them back into her bag because she doesn't want anyone else to see them. This tiny action is a window into her feelings. So as you revise, remember you can convey the internal story with external actions, too.



Show,  
Don't Tell

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

SHARE: Writers in this session we talked a lot about the importance of not only writing about what was happening to you but what was happening in you--not easy. We need to write sentences and paragraphs that capture the feeling. Share with your writing partner an instance in which you captured your feelings. Turn and talk.

Now, who would like to share with all of us what you did as a writer today? Who would like to share a section of your writing where you've captured a feeling in words?



**HOMEWORK. UNPACKING TINY MOMENTS. TODAY, FIND A PLACE IN A BOOK WHERE THE WRITER TAKES A SINGLE MOMENT OF TIME AND SLOWS IT DOWN, STRETCHING THE MOMENT OUT. SEE IF YOU CAN FIND AN EXCERPT FROM LITERATURE IN WHICH ONE ACTION--LIKE PACKING UP A SUITCASE, FEEDING THE DOG, ENTERING THE FRONT FOYER OF A HOUSE, APPROACHING AND ENTERING A FRIEND'S HOME--IS TOLD AS A SEQUENCE OF SMALL ACTIONS AND OF FEELINGS.**

**THEN WRITE ABOUT AN ACTION IN YOUR LIFE IN THIS SAME WAY; TAKE ANY TINY BIT OF YOUR LIFE TONIGHT AND STRETCH IT OUT, SHOWING THE INTERNAL JOURNEY THAT ACCOMPANIES THE EXTERNAL ONE. IF IT WORKS TO DO SO, TAKE A PART OF YOUR MEMOIR AND WRITE IT LIKE THIS.**

LESSON 15-: I CAN DRAFT BY ANTICIPATING BOTH THE INTERNAL AND EXTERNAL JOURNEY OF A STORY

TEACHER PAGE:

If students seem to need further support understanding external and internal timelines... show them more examples. You can also show them how the same event can potentially impact people differently and create different internal stories. As we experience an event differently, the details we choose, what we're thinking, how we are acting and what we're saying and noticing will vary. EX: When a fire alarm rings, teacher worries that class behaves while one student is like, "Yippee, we get a break--saved by the bell." Another student: Is paralyzed by fear--thinking of this could be a real event. As we file out, teacher is busy monitoring kids and directing them what do do. Student one glances at watch--hoping math is over when we get back. The other student moves quickly, head down...