

Writing a Literacy Narrative

Narratives are stories, and we read and tell them for many different purposes. Parents read their children bedtime stories as an evening ritual. College applicants write about significant moments in their lives. In psychology courses, you may write a personal narrative to illustrate how individuals' stories inform the study of behavior. In education courses, you may share stories of your teaching experiences. And in computer science courses, you may write programming narratives to develop programming skills.

This chapter provides detailed guidelines for writing a specific kind of narrative: a literacy narrative, in which a writer explores his or her experiences with reading, writing, or both. We'll begin with three good examples, the first annotated to point out the key features found in most literacy narratives.

EMILY VALLOWE

Write or Wrong Identity

Emily Vallowe wrote this literacy narrative for a writing class at the University of Mary Washington in Virginia. In it, she explores her lifelong identity as a writer — and her doubts about that identity.

I'm sitting in the woods with a bunch of Catholic people I just met yesterday. Suddenly, they ask me to name one of the talents God has given me. I panic for a split second and then breathe an internal sigh of relief. I tell them I'm a writer. As the group leaders move on to question someone else, I sit trying to mentally catch my breath. It will take a moment before the terror leaves my forearms, chest, and stomach,

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Attention-getting opening.

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but I tell myself that I have nothing to fear. I am a writer. Yes, I most definitely am a writer. *Now breathe, I tell myself . . . and suppress that horrifying suspicion that you are actually not a writer at all.*

The retreat that prepared me for my eighth-grade confirmation was not the first time I found myself pulling out the old "I'm a writer" card and wondering whether I was worthy enough to carry this sacred card in the wallet of my identity. Such things happen to people with identity crises.

Clearly described details.

- In kindergarten I wrote about thirty books. They were each about five pages long, with one sentence and a picture on each page. They were held together with three staples on the left side or top and had construction paper covers with the book's title and the phrase "By Emily Vallowe" written out in neat kindergarten-teacher handwriting. My mom still has all of these books in a box at the bottom of her closet.

One day at the very end of the school year, my kindergarten teacher took me to meet my future first-grade teacher, Mrs. Meadows. I got to make a special trip to meet her because I had been absent on the day the rest of the kindergarteners had gone to meet their future teachers. Mrs. Meadows's classroom was big and blue and different from the kindergarten class, complete with bigger, different kids (I think Mrs. Meadows had been teaching third or fourth graders that year, so her students were much older than I was). During this visit, Mrs. Meadows showed me a special writing desk, complete with a small, old-fashioned desk lamp (with a lamp shade and everything). I'm not sure if I understood why she was showing me this writing area. She may have said that she'd heard good things about me.

- This handful of images is all I can remember about the most significant event in my writing life. I'm not sure why I connect the memory of my kindergarten books with the image of me sitting in Mrs. Meadows's old classroom (for by the time I had her she was in a room on the opposite side of the school). I guess I don't even know exactly when this major event happened. Was it kindergarten? First grade? Somewhere in between? All I know is that some event occurred in early elementary school that made me want to be a writer. I don't even clearly remember what this event was, but it is something that has actively affected me for the fourteen years since then.

Vallowe traces her identity as a writer through her life.

I have wanted to be a writer my entire life — or at least that's what I tell people. Looking back, I don't know if I ever *wanted* to be a writer. The idea might never have even occurred to me. Yet somehow I was marked as a writer. My teachers must have seen something in my writing that impressed them and clued me in on it. Teachers like to recognize kids for their strengths, and at the age of five, I probably started to notice that different kids were good at different things: Bobby was good at t-ball; Sally was good at drawing; Jenny could run really fast. I was probably starting to panic at the thought that I might not be good at anything — and then a teacher came along and told me I was good at writing. Someone gave me a compliment, and I ran with it. I declared myself to be a writer and have clung to this writer identity ever since.

There are certain drawbacks to clinging to one unchanging identity since the age of five. Constant panic is one of these drawbacks. It is a strange feeling to grow up defining yourself as something when you don't know if that something is actually true. By the time I got to middle school, I could no longer remember having become a writer; I had just always been one — and had been one without any proof that I deserved to be called one. By the age of ten, I was facing a seasoned writer's terror of "am I any good?!" and this terror has followed me throughout my entire life since then. Every writing assignment I ever had was a test — a test to see if I was a real writer, to prove myself to teachers, to classmates, to myself. I approached every writing assignment thinking, "I am supposed to be good at this," not "I am going to try to make this good," and such an attitude is not a healthy way to approach anything.

It doesn't help that if I am a writer, I am a very slow one. I can't sit down and instantly write something beautiful like some people I know can. I have been fortunate to go to school with some very smart classmates, some of whom can whip out a great piece of writing in minutes. I still find these people threatening. If they are faster than I am, does that make them better writers than I am? *I thought I was supposed to be "the writer"!*

My obsession with being "the" writer stems from my understanding of what it means to be "the" anything. My childhood was marked by a belief in many abstract absolutes that I am only now allowing to crumble. I was born in Chicago (and was thus the fourth

Ongoing discussion
of the central issue:
is she a writer or
not?

generation of my family to live there), but I grew up in northern Virginia. I came to look down on my Virginia surroundings because I had been taught to view Chicago as this great Mecca — the world's most amazing city to which I must someday return, and to which all other places on earth pale in comparison. Throughout my childhood, I gathered that Chicago is a real city in which average people live and which has an economy historically based in shipping and manufacturing; Washington, D.C., on the other hand, where my dad works, has a population that includes a bizarre mix of impoverished people and the most influential leaders and diplomats in the world — and so manufactures nothing but political power. People in Chicago know how to deal with snow; Virginians panic at the *possibility* of snow. Chicago rests on soil that is so fertile it's *black*; Virginia does not even have soil — it has reddish clay suitable for growing nothing except tobacco. Even Chicago's tap water tastes amazing; D.C.'s tap water is poisoned with lead. I grew up thinking that every aspect of Chicago was perfect — so perfect that Chicago became glorious to the point of abstraction. No other city could compare, and after a while I forgot *why* no other city could compare. I just knew that Chicago was "the" city . . . and that if "the" city exists, there must also be an abstract "the" everything.

I grew up with this and many other abstract ideals that I would defend against my friends' attacks . . . until I learned that they were just abstractions — and so was I. My writing identity was just another ideal, an absolute that I clung to without any basis in fact. I used to use writing as an easy way to define myself on those over-simplistic surveys teachers always asked us to fill out in elementary and middle school — the surveys that assumed that someone could know all about me simply by finding out my favorite color, my favorite TV show, or my hobbies. I used to casually throw out the "I'm a writer" card just to get these silly surveys over with. "I'm a writer" was just an easy answer to the complicated question, "Who are you?" I always thought the surveys avoided asking this question, but maybe I was the one avoiding it. For years, I had been defining myself as "the writer" without really pondering what this writer identity meant. Is a writer simply someone who writes all the time? Well, I often went through long stretches in which I did not write anything, so this definition did not seem to suit me. Is a writer someone who is good at writing? Well, I've already mentioned that I've been having "am I any good?!" thoughts

since elementary school, so this definition didn't seem to fit me, either. I was identifying myself as "the writer" as an abstraction, without any just cause to do so.

The funny thing is that I recognized my writing identity as an abstract ideal before I recognized any of the other ideals I was clinging to, but that didn't make the situation any better. It is one thing to learn that dead people have been voting in Chicago elections for decades, and so perhaps Chicago isn't the perfect city, but what happens when the absolute ideal is you? More important, what would happen if *this* absolute were to crumble? It was terrifying to think that I might discover that I was not a writer because to not be a writer was to suddenly be nothing. If a writer was the only thing that I had ever been, what would happen if writing was a lie? I would vanish. Looking back, the logical part of my brain tells me that, if I am not a writer, I am still plenty of other things: I am a Catholic; I am a Vallowe; people tell me that I have other good qualities. But when facing these horrifying spells of writer's doubt, my brain doesn't see these other things. I am driven only by the fear of nothingness and the thought that I have to be a writer because I'm not good at anything else.

Am I really not good at anything else? I used to blame this entire writer's complex on whoever it was that told me I was a writer. If that person hadn't channeled this burdensome identity into me, I might never have expected great literary things from myself, and life would have been easier. I had these thoughts until one day in high school I mentioned something to my mom about the fact that I'd been writing since I was five years old. My mom corrected me by saying that I'd been writing since I was three years old. At the age of three I couldn't even physically form letters, but apparently I would dictate stories to my mom on a regular basis. My mom explained to me how I would run to her and say, "Mommy, Mommy, write my story for me!"

This new information was both comforting and unsettling. On one hand, it was a great relief to know that I had been a writer all along — that I would have been a writer even if no one had told me that I was one. On the other hand, the knowledge that I had been a writer all along drove me into an entirely new realm of panic.

I've been a writer my entire life?

WHAT?!

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I've been a writer since I was three? Three? *Three* years old: How is that even possible? I didn't know it was possible to be anything at age three, let alone the thing that might define me for my entire life.

I have been taught that each person has a vocation — a calling that he or she must use to spread God's love to others. Yet I've also assumed that one must go on some sort of journey to figure out what this vocation is. If I found my vocation at the age of three, have I skipped this journey? And if I've skipped the journey, does that mean that the vocation isn't real? Or am I just really lucky for having found my vocation so early? Was I really born a writer? Was I born to do one thing and will I do that one thing for my entire life? Can anything be that consistent? That simple? And if I am living out some divine vocation, is that any comfort at all? If I am channeling some divine being in my writing, and everything I write comes from some outside source, where does that leave me? Am I nothing even if I am a writer?

This questioning has not led me to any comforting conclusions. I still wonder if my writer identity has been thrust upon me, and what it means to have someone else determine who I am. If I am a writer, then I am someone who passionately seeks originality — someone who gets pleasure from inventing entire fictional worlds. Yet if someone — either a teacher or a divine being — is channeling an identity into me, then I am no more original than the characters that I create in my fiction. If my identity is not original, then this identity is not real, and if I am not real . . . I can't even finish this sentence.

I don't know if I really wrote thirty books in kindergarten. It might have been twenty — or fifteen — or ten — or five. I might have made up that part about the special writing desk in Mrs. Meadows's old classroom. I don't know if God predestined me to write masterpieces or if a teacher just casually mentioned that I wrote well and I completely overreacted to the compliment. Questioning my identity as "the writer" has led me to new levels of fear and uncertainty, but this questioning is not going to stop. Even if I one day sit, withered and gray, with a Nobel Prize for Literature proudly displayed on my desk as I try to crank out one last novel at the age of ninety-two, my thoughts will probably drift back to Mrs. Meadows and those books I wrote in kindergarten. In my old age, I still might not understand my writer identity,

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but maybe by that point, I will have written a novel about a character with an identity crisis — and maybe the character will have come through all right.

In this literacy narrative, Vallowe reflects on the origins of her identity as a writer: her early teachers, her parents, God, herself. The significance of her story lies in her inability to settle on any one of these possibilities.