WR.3 NARRATIVE — Lesson 10 Structural Techniques

Introduction

In this lesson, students learn to use a variety of structural techniques in their narratives to create a coherent whole. Incorporating structural techniques after writing their initial narrative drafts allows students to freely record their ideas and then examine how their whole narrative works structurally, making changes as desired. This process may involve re-ordering paragraphs or adding key structural techniques (e.g., flashbacks or foreshadowing) to their narratives. Students begin this lesson by defining various structural techniques used in narrative writing. Students then examine paragraphs from the two narrative models in Lessons 1 and 2 and identify how the use of structural techniques contributes to the creation of a coherent whole. Finally, students experiment with the different structural techniques they identified to revise and improve the sequence of events in their narratives, creating a more coherent whole. Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

For homework, students continue to revise their narrative drafts, focusing on ensuring that their introduction, body paragraphs, and conclusion include structural techniques that build on one another to create a coherent whole.

ⓘ Consider providing additional drafting time if students determine that larger structural changes are necessary to craft a fully realized narrative draft. Plan an additional day or days following this lesson to allow students to revise and draft as necessary. These additional lessons may be based on the format of this lesson.

Standards

Assessed Standard(s)	
W.9-10.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific

	purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should:

- Experiment with structural techniques such as linear plot, foreshadowing, flashback, turning point, and circular narration to sequence events so that they build on one another to create a coherent whole (for examples see below).

A High Performance Response may include the use of the following structural techniques. Each student will make different revisions depending on his or her draft, so High Performance Responses will vary widely:

- Flashback: I am retired now and I have plenty of time to think about that journey, years ago, that has meant so much to me and many other people. But all of that time to remember does not make the journey any easier to describe. For most of human history, it was impossible to imagine that anyone would make it to the moon. I would not have even thought it was possible in my own life until I got the assignment and my colleagues and I began our long and grueling training in flight simulators down in Virginia.
I think it wasn't until we landed that I had any time to feel any emotion at all. Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced innumerable times during our five hundred hours in the simulators, before we ever went into space.

- Circular narration: I recall that feeling of the slow motion leaps above the surface above all. What I should have said to the cashier at the grocery store, and to all those people who have asked me what it felt like to go to the moon, was "Jump as high as you can, then imagine that you can jump even higher and float even longer than you ever have. Like you suddenly have a superpower. That's the feeling."
As it happened, the one word I actually said to the cashier was the only word I knew that could

> describe a memory so vivid I could feel it, but so far away it felt almost unreal: dreamlike.
>
> - Linear plot: This afternoon I was at the grocery store on Peterson Street. My wife and I were having a few friends over for dinner and I was assigned the task of picking up the chicken and tomatoes on my way back from my doctor's appointment. The cashier in my checkout line was a middle-aged woman who greeted every shopper with a warm smile and a question about how the day was going.
>
> ⓘ The above responses are taken from paragraphs 12–13, 22–23, and 1, respectively, of the model narrative at the end of this lesson. This model is a complete response to the WR.3 narrative prompt. Consult the model narrative for context for these responses and more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards:	
• Standards: W.9-10.3.c, W.9-10.5, W.9-10.6	
• Texts: "Return to July" and College Application Essay (narrative models)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Structural Techniques	3. 25%
4. Individual Revision	4. 50%
5. Closing	5. 5%

Materials

- Student copies of the narrative models "Return to July" and College Application Essay (refer to WR.3 Lessons 1 and 2)
- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 9 Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn to use a variety of structural techniques in their narratives to create a coherent whole. First, students define various structural techniques used in narrative writing. Students then examine paragraphs from the two narrative models in Lessons 1 and 2 to develop their understanding of the effective use of structural techniques. Finally, students experiment with the structural techniques they identified to revise and improve the sequence of events in their narratives, creating a more coherent whole.

▸ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review and revise your conclusion to ensure that it provides an effective ending to your narrative that follows from and reflects on what is experienced, observed, or resolved over the course of your narrative. Attempt 2–3 different ways of concluding your narrative and prepare to share your attempts with peers.)

Instruct students to form pairs or small groups. Instruct students to take turns sharing the different ways they attempted to conclude their narratives. Instruct peers to comment on which way of concluding the narrative best follows from and reflects on the rest of the narrative and why.

▸ Students share their different endings, and peers offer constructive criticism on which conclusions best follow from and reflect on the rest of the narrative and why.

Ask for student volunteers to share their revised conclusions as well as peer feedback on their different closings.

Activity 3: Writing Instruction: Structural Techniques   25%

Instruct students to remain in their pairs or small groups from the previous activity. Explain to students that in narrative writing it is important to use structural techniques to sequence events so that they build on one another to create a coherent whole. A narrative that is a coherent whole is one in which all of the different parts of the story, such as characters, events, experiences, are brought together in a way that makes sense to the reader. Through the use of these structural techniques, the writer makes it clear why these characters and events are present together in the narrative.

Inform students that their narratives likely contain one or more structural techniques already, and they should focus on refining their use of these techniques within their narrative. Students may wish to experiment with different structural techniques in order to determine which most effectively contributes to the narrative they wish to craft. Explain to students that they do not need to include every type of structural technique within their narratives, and should instead focus on the techniques that have the desired effect on the shape and form of the narrative.

Explain to students that there are many structural techniques that writers may choose to use in their narrative writing. This lesson focuses on the structural techniques present within the narrative models.

Post or project the following structural techniques and instruct students to work in their pairs or groups to define and explain how they contribute to coherency in a narrative.

- Linear Plot

- Foreshadowing

- Flashback

- Turning Point

- Circular Narration

    🗫 Student responses should include:

    o Linear plot means that a story occurs in order by time (chronological order). A linear plot supports the coherency of a narrative by making the events easy to follow, since the events happen sequentially, like they do in life.

    o Foreshadowing is when the writer provides information that is a clue to something that will happen later in the text. Foreshadowing supports the coherency of a narrative by making connections between two or more events, experiences, or times in a narrative.

    o A flashback is a transition to an earlier scene or event in a narrative. A flashback supports the coherency of a narrative because it connects characters or events to past characters or events.

    o A turning point is when an important event happens in the text, and the narrative changes directions. A turning point supports the coherency of a narrative by making it clear to the reader why the events are happening in the order in which they are presented.

o   Circular narration is when events are repeated over the course of the narrative. Circular narration supports the coherency of a narrative by repeating or returning to an event, so the reader can understand how a character, observation, or event has developed over the course of the narrative.

ⓘ **Differentiation Consideration:** If students struggle, consider providing the following definitions: *linear plot* means "events in a story that occur sequentially, or in order," *foreshadowing* means "a device in which a writer gives a hint of what is to come later in the story," *flashback* means "a transition to an earlier scene or event in a narrative," *turning point* means "a point at which a decisive or important change takes place," and *circular narration* means "a narrative that ends in the same place it began; a narrative that has certain plot points repeated."

▸ Students write the definitions of *linear plot, foreshadowing, flashback, turning point,* and *circular narration* in the appropriate section of their vocabulary journals.

Explain that writers use different structural techniques to sequence events in a story. These structural techniques help a writer build a consistent and clear narrative by creating connections and relationships among the events presented. Often, these structural techniques create relationships between narrative elements such as plot and character to create a coherent narrative.

ⓘ Consider posting or projecting examples of these structural techniques from narrative texts students have read this year. Instruct students to discuss the narrative technique examples in pairs or small groups, focusing on how these techniques contribute to a more coherent and complete narrative.

Instruct students to remain in their pairs or small groups. Post or project the following paragraphs from the narrative models in Lessons 1 and 2. Instruct students to take out their copies of these narrative models for this activity.

"Return to July," paragraphs 1–3:

It was July. One of those nights when you can almost smell the heat. The moon was low enough to shine down on back alleys and shortcuts. I had been working at my dad's ice cream shop that summer, but what started as long day shifts turned into evening and night shifts. Everyone wanted ice cream. This particular night, I finished work and headed home, with strict orders from my mom, sick in bed. This sweltering July night, my mother had a cold and wanted hot soup.

It was the night I took something that didn't belong to me.

I was fifteen years old. I was well known and well liked. I had my own room in the only apartment my parents had ever shared. I had two younger sisters, and I was nice to them most of the time. I knew all my neighbors. I was the kid who shoveled sidewalk snow without any bribing. I visited old people in the neighborhood because I genuinely liked their company and their stories, not just because I wanted candy. I never got into any trouble outside the range of standard "kid stuff." I had

only been grounded once for what I still (to this day) consider nothing more than a big misunderstanding. I was as good a kid as parents could want.

College Application Essay, paragraphs 4–5:

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging "perseverance," and this story and message spoke to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

Post or project the following question for students to discuss before sharing out with the class. Instruct students to make new annotations on how each writer uses structural techniques to create coherency.

What structural techniques do the writers use in these models? How do these structural techniques create coherency within the narrative?

ⓘ Consider reminding students to consult the previously recorded structural techniques in their vocabulary journals as they examine the narrative models and answer the following questions.

🗩 Student responses may include:

  o The writer of the first model uses foreshadowing in the statement: "It was the night I took something that didn't belong to me" (par. 2) and "I never got into any trouble outside the range of standard 'kid stuff'" (par. 3). These statements contradict each other, as taking

something that does not belong to you is beyond the "kid stuff" that might get someone in trouble. The writer is foreshadowing the theft of the cat figurine later in the narrative by establishing that the narrator is going to do something morally wrong. This creates cohesion by hinting at an event that will occur soon and be resolved over the course of the text.

o The writer of the second model includes a turning point that builds from previous paragraphs to create a coherent whole. The writer positions the narrator's discovery of the charity "Ian's Boots" as a point at which the narrator "found a way to unite [his] shoe passion with [his] mission to contribute positively to the world around [him]" (par. 5). This turning point marks a clear difference in the text between the narrator's self-focused goals (to possess more sneakers and become a successful entrepreneur) and his more charitable goal (to help those in need). With this turning point, the writer provides a more complete picture of the narrator and creates cohesion in the narrative by connecting the beginning paragraphs with the conclusion, wherein the narrator states that he has a "desire to effect social change" (par. 6).

o The writer of the second model also uses a linear plot in the description of the narrator's summer. The fourth paragraph opens as he spends the summer "standing over a deep fryer" in order to save for college and more shoes. This description is followed by the statement, "by the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur" (par. 4). By describing the narrator's actions in chronological order, the writer establishes a narrative timeline that contributes to the coherency of the text by making the events easier to follow.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗨 Student responses will vary but should include points that address the following:

o Use different structural techniques to sequence events so that they build on one another to create a coherent whole? This item belongs in the Coherence, Organization, and Style category, because these structural components aid in the coherence of the narrative by contributing directly to the organization of the narrative.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist, and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

> ▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

> ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 4: Individual Revision   50%

Explain that in this activity, students revise their narratives, paying specific attention to using structural techniques to sequence events so that they build on one another to create a coherent whole. Students should consider the rearrangement or the inclusion of additional paragraphs to support the use of linear plot, foreshadowing, flashback, circular narration, turning point, or other structural techniques that would support their narrative. Students should reference their annotated texts; notes; Settings, Characters, and Events Charts; Lunar Landing Images Handouts; and WR.3 Prompt Analysis Exit Slips while revising their narratives.

Inform students that they will self-assess their drafts in this lesson via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

Instruct students to take out and read their copies of the Narrative Writing Checklist. Instruct students to Think, Pair, Share about the following question:

Which checklist items are applicable to experimenting with different structural techniques?

> 💬 Student responses should include:

> > o   Develop real or imagined experiences or events?
> > o   Include settings, characters, and plots that develop experiences or events?
> > o   Use the passage of time to structure the narrative?
> > o   Use different structural techniques to sequence events so that they build on one another to create a coherent whole?

Lead a brief whole-class discussion of student responses.

Explain to students that this activity provides the opportunity for experimentation, so they should focus on the effective integration of structural techniques. They will have the chance to edit and refine their writing in later lessons. Remind students that they do not have to include every structural technique in their narrative, and should instead focus on the structural techniques that are already present within their draft or those that will serve to further enhance their narrative.

Transition to individual revision.

> ‣ Students independently revise their narratives for structural techniques.

> 🖝 See the High Performance Response at the beginning of this lesson.

After students finish revising, instruct them to annotate their drafts for elements of the Narrative Writing Checklist that appear in their narratives. Inform students that their annotations serve as the self-assessment of their drafts' alignment to the Narrative Writing Checklist.

> ‣ Students annotate their drafts for elements of the Narrative Writing Checklist that are applicable to their narratives.

> ⓘ Student learning is self-assessed via annotations to their drafts. In order to ensure that students can continue to work effectively on their narratives, the narrative draft should not be collected unless teachers need to assess students' abilities to integrate structural techniques into their narratives and students are unable to use the online writing community.

> ⓘ WR.3 Lessons A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

> ⓘ Teachers may collect completed drafts or view them in the class's online writing community to determine which of the skills from Lessons A–F students need most to learn.

Activity 5: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to revise their narrative drafts, focusing on ensuring that their introduction, body paragraphs, and conclusion are structured so that they build on one another to create a coherent whole. Remind students to refer to the Narrative Writing Checklist to guide their revisions.

> ‣ Students follow along.

> ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. Remind peer reviewers to consider how effectively their peers have integrated structural techniques that contribute to a coherent narrative. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

File: WR.3 Lesson 10 **Date:** 6/30/15 **Classroom Use:** Starting 9/2015

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Homework

Continue to revise your narrative draft, focusing on ensuring that the introduction, body paragraphs, and conclusion include structural techniques that contribute to the creation of a coherent whole. Refer to the Narrative Writing Checklist to guide your revisions.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

Model Narrative

<div align="center">The Giant Leap</div>

This afternoon I was at the grocery store on Peterson Street. My wife and I were having a few friends over for dinner and I was assigned the task of picking up the chicken and tomatoes on my way back from my doctor's appointment. The cashier in my checkout line was a middle-aged woman who greeted every shopper with a warm smile and a question about how the day was going. I told her that everything was fine with me and handed over my credit card to pay for the items.

She ran my card through her machine and held it for a moment, looking at it in her hand. Her hand moved as if she were going to return it to me, but instead she took another look, squinting hard. She peered at the card and back at me, as if she were trying to match a face to the name.

"I didn't give you my library card by mistake, did I?" I asked, joking around a bit.

"Are you … " she asked, her question trailing off. "Are you *the* Neil Armstrong?"

"Yes," I said. "I can see where you wouldn't be sure, since I'm not wearing 190 pounds of space gear."

"Oh my god," she said, "I remember watching you land. It was my mother's birthday so my entire family was there at the house and we gathered around this tiny color TV in the living room. And I remember the president called you guys up there and my father pretended like he could call too and got on the phone and had us all laughing. This is … wow … this is amazing."

"Thank you," I said, as I always do when this kind of thing happens. "It is nice to meet you." She was still holding my credit card, so I put my hand out for the card. If I didn't bring home the chicken and tomatoes soon I'd be in trouble. Since I returned from space many years ago, I have been subject to Earth's rules just like everyone else.

"Sorry," she said, after she finally saw my outstretched hand. She handed me the card.

"It's okay. I've just got a strict timeline on this mission."

"Can I just ask you something? I've always wondered about this. What did it feel like, landing on the moon?"

Every time someone asks me about what it felt like to walk on the moon, I'm transported back to that moment that so many people watched, but I was lucky enough to live. I have given different answers to the question depending on the situation, but this time, I said only one word to the cashier.

After I got home from the grocery store I sat looking at the moon out the window of my second floor study. Today has been one of those days when the moon is visible during the day. Seeing the moon during the daytime is like getting an unexpected visit from a friend that brings back a rush of old memories. I am retired now and I have plenty of time to think about that journey, years ago, that has meant so much to me and many other people. But all of that time to remember does not make the journey any easier to describe. For most of human history, it was impossible to imagine that anyone would make it to the moon. I would not have even thought it was possible in my own life until I got the assignment and my colleagues and I began our long and grueling training in flight simulators down in Virginia.

I think it wasn't until we landed that I had any time to feel any emotion at all. Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced innumerable times during our five hundred hours in the simulators, before we ever went into space. We had to check and coordinate dozens of systems and functions on the landing module while communicating with mission control. As we approached the moon, I was almost functioning automatically, like a robot or a well-programmed machine. It was a matter of flipping switches and reading gauges and controlling the craft itself. We were surrounded by dozens of lights and wires. There was beeping and the voice of Mission Control in our headsets, and I remember hearing Buzz answering them with his quick, casual way of talking: "Got the earth right out our front window," he said at one point, which made me smile. But I could not exactly sit back and enjoy myself just yet. I was in a large metal craft that I was responsible for maneuvering into a safe landing on a surface that no one had touched before.

I might say that I was afraid at certain moments, but fear does not seem like the right word. I was confident in our training and in the abilities of my fellow astronauts. It is just that somehow things felt different when I was looking out at a vast grey empty surface in front of a thick black velvet cloth of space and nothingness. Even my moment to consider this landscape was brief, because as we got closer to approach I realized we were far out in front of where we planned to land, and were headed straight toward a huge crater with rocks the size of cars. I had to take over the control of the craft myself from the computer to bring it to a safe surface. I didn't even have time to tell Mission Control or say much at all. I let Buzz do all the talking: "Hang tight; we're going to 2,000 feet." I had too much to think about to talk while I tried to steer the craft. In that moment, when it looked as if we might crash, I wasn't thinking about history or Houston or the television cameras. I was just thinking: How do I land this thing without smashing it into a boulder?

We slowed down and straightened out just in time. We landed so softly that we weren't even sure we were on solid ground. I couldn't completely relax, because I didn't know if the surface of the moon would hold our ship. Coming in, the dust from the surface was blowing up in fine clouds that looked like

a kind of fog, and it was hard to tell what was underneath. But once we got the craft down, it stayed there. Now I was ready to report: "The Eagle has landed."

I could hear the whoops and shouts from Mission Control over the headset. We were on the moon, but there wasn't much time to celebrate. Buzz and I had to check to make sure the craft was all right so we could get back up to Michael when the time came. And most importantly, we had to get our suits on, which was like dressing to play football in the arctic on a cold day. We had to help each other put on several layers and attach the life support packs to our backs and the helmets to our heads. Without this equipment, we would have lasted about 12 seconds before we lost consciousness. We knew the next steps in the process, and we performed them mechanically. I prepared to open the door that would lead to the ladder, which would lead to the moon.

And of course, knowing the whole world would be listening, I rehearsed my line, in my head.

Step by step, down the ladder I kept my eyes on the surface. The lunar lander had only sunk a few inches into the ground, so I was confident that it would hold me, too, but some part of me still harbored a fear that I would be stuck on the strange surface. Stranded. The only person on a lonely rock far away from home.

Once I jumped off, I managed to speak the line I'd rehearsed in my head all those times: "That's one small step for a man, one giant leap for mankind." Maybe you wonder why there's a pause during my delivery. That was me realizing that the ground would hold me, and that we had finally made it. That pause was relief.

We still had a job to do. Buzz and I were responsible for collecting samples to bring back to earth, which required that we move quickly and with the utmost care and precision. Having a scientific focus was a good thing for me, because otherwise, perhaps my feelings would have overwhelmed me. And the feelings I felt were elation and pure joy.

Buzz must have felt something similar. Anyone can see from the videos that we didn't even try to hold it in. When Buzz got off the ladder, I asked him, "Isn't it fun?" And I could tell by the way he nearly skipped in the low gravity of the moon that he agreed it was a blast. Of course, moving around in our space suits was no easy task and we must have looked like strange creatures to all those people watching from Earth. We tried different ways of getting around, taking small steps, large steps, even hopping like kangaroos, before we figured out that leaping was the best way to go. There we were, two grown men, trained professionals, the best in the world at what we do, jumping around like bunny rabbits while the whole world watched.

I recall that feeling of the slow motion leaps above the surface above all. What I should have said to the cashier at the grocery store, and to all those people who have asked me what it felt like to go to the

moon, was "Jump as high as you can, then imagine that you can jump even higher and float even longer than you ever have. Like you suddenly have a superpower. That's the feeling."

As it happened, the one word I actually said to the cashier was the only word I knew that could describe a memory so vivid I could feel it, but so far away it felt almost unreal: dreamlike.