

Narrative Writing

Name: _____

Date: _____

Score: _____ / 10



Quick Review

A narrative tells a real or imagined story. Strong Grade 4 narratives (1) introduce a narrator, characters, and setting, (2) use dialogue with proper tags, (3) add description and pacing, (4) connect events with transitional words like *then*, *suddenly*, *after a while*, and (5) end with a satisfying conclusion.

PART 1 — READ

Read the passage. Then answer the questions.

Student draft — “The Lost Compass”

On the last morning of camp, fog covered the lake so thickly that the cabins seemed to float. My partner Mia and I had to lead our group of six campers back to the meeting hall along the forest path. Mia held the trail map; I carried Grandpa's silver compass in my pocket.

Halfway down the path, the fog grew so thick that I could barely see Mia's red jacket ahead of me. “Wait,” I called, “I think we need the compass.” I reached into my pocket — and found only a small hole. My stomach dropped. Suddenly, every step we had taken felt twice as long.

“Don't panic,” Mia whispered. “We retrace.” After a while, near a bent pine tree we both remembered, the compass glinted in the wet leaves. I lifted it carefully, like it was made of glass. By breakfast, our group reached the meeting hall, tired and a little muddy. Mia squeezed my shoulder. “Good catch,” she said, and I smiled all through breakfast.

PART 2 — PRACTICE

Use the student draft below to answer the items.

1. Which sentence BEST establishes the NARRATOR, the characters, and the SETTING all at once?
 - A. The fog rolled in thick that morning, and visibility dropped quickly.
 - B. My partner Mia and I had to lead our group of six campers back to the meeting hall — Grandpa's silver compass was in my pocket.
 - C. On the last morning of camp, fog covered the lake so thickly that the cabins seemed to float.
 - D. I had been at camp for two weeks, which felt like a long time.



2. Which sentence from the draft uses DIALOGUE with a proper tag and CORRECT punctuation?
 - A. Mia said, lets retrace our steps and look near the bent pine tree.
 - B. "Don't panic," Mia whispered.
 - C. Don't panic Mia whispered.
 - D. "Don't panic" Mia whispered.
3. Which transitional word from the draft signals a SUDDEN CHANGE in the action?
 - A. After a while
 - B. Halfway
 - C. By breakfast
 - D. Suddenly
4. Which sentence uses the STRONGEST sensory detail?
 - A. The fog grew so thick that I could barely see Mia's red jacket ahead of me.
 - B. It was a really foggy day on the path.
 - C. The weather was bad and the fog was everywhere we looked.
 - D. There was a lot of fog and you couldn't see very far at all.
5. Which sentence helps with PACING by SLOWING the story down at a tense moment?
 - A. I lifted it carefully, like it was made of glass.
 - B. My stomach dropped.
 - C. We retrace.
 - D. Mia squeezed my shoulder.
6. Which is the STRONGEST replacement for the underlined verb to match a fog-bound moment?
"Wait," I said.
 - A. called
 - B. remarked
 - C. stated
 - D. noted
7. Which sentence would BEST be added right before the ending to DEEPEN the conclusion?
 - A. I noticed that the cafeteria was serving pancakes that morning.
 - B. Camp ends every year on the same Saturday in August.
 - C. Mia's jacket was a bright cherry red that she liked.
 - D. Before lunch, I sewed up the small hole in my pocket — Grandpa's compass would not be lost again.



8. Which set of words shows STRONG narrative ORDER (time flow from start to finish)?
- A. for example, also, however, in contrast
 - B. in addition, specifically, in order to, because
 - C. finally, before, first, suddenly
 - D. first, then, suddenly, finally
9. Write the OPENING of a new narrative. In 1–2 sentences, introduce the narrator, one other character, AND the setting.

10. Continue your story from item 9 with a moment of DIALOGUE between two characters. Punctuate it correctly.



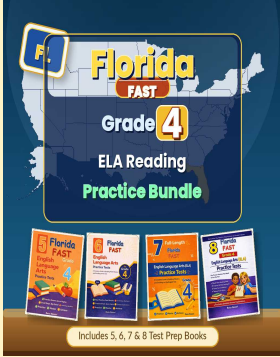
Answer Keys

<p>1 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>2 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>3 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>4 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>5 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p>	<p>6 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>7 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>8 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>9 <input type="text" value="See below"/></p> <p>10 <input type="text" value="See below"/></p>
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Explanations	
1. C	C names the TIME (last morning of camp), the PLACE (the lake, cabins), and uses a first-person narrator — a complete opening shot. A skips the narrator and characters; B names characters but lacks setting; D gives backstory only.
2. B	B has quotation marks around the spoken words, a comma INSIDE the closing quote, and a vivid dialogue verb. A drops the quotation marks; C drops them entirely; D drops the required comma before the closing quote.
3. D	<i>Suddenly</i> marks an abrupt turn (the moment the stomach drops). <i>After a while</i> and <i>By breakfast</i> mark slow or later time; <i>Halfway</i> marks place along the path.
4. A	A layers SIGHT (fog, red jacket) and DISTANCE (<i>barely see... ahead of me</i>). B, C, and D all repeat <i>fog</i> in vague, telling language without giving the reader anything specific to picture.
5. A	A slows the action with a careful verb and a simile, drawing the moment out. B is a fast, punchy reaction; C is clipped dialogue; D is a quick action — all fine for fast pacing, not slow.
6. A	<i>Called</i> matches a SHOUT through fog when sight is blocked. <i>Remarked</i> and <i>noted</i> are too quiet and casual; <i>stated</i> is too formal and flat for a real moment of worry.
7. D	D ties to the LOST-COMPASS problem and shows the narrator CHANGED — the work of a good narrative conclusion. A drifts to an unrelated detail; B is a fact about camp dates; C repeats a detail without deepening anything.
8. D	D moves the reader from beginning → middle → surprise → end. A is informative-only; B is opinion/explanation; C lists time words but in scrambled order.
9.	Answer: Examples: (1) Last fall, my older sister Ana and I spent a whole Saturday hunting for our missing kitten in the alley behind our apartment. (2) On the first night of our camping trip, my cousin Devon and I shared a tent on the ridge above the river. Accept any opening that names (a) a first-person or named narrator, (b) at least one other character, and (c) a specific setting (place + time). NOT acceptable: openings missing one of these three elements, or starting with only weather/description.
10.	Answer: Examples: (1) “She has to be here somewhere,” Ana whispered. “Listen — that’s her,” I answered, pointing toward the recycling bin. (2) “Did you hear that?” Devon asked, sitting up. “Just an owl,” I said, but my flashlight was already moving toward the door. Accept any short exchange with (a) quotation marks around spoken words, (b) at least one dialogue tag (<i>said, whispered, asked, etc.</i>), and (c) reasonable Grade-4 punctuation. NOT acceptable: dialogue with no quotation marks, or two speakers in one paragraph with no tags.



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