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Most people know they need a will, but aren't sure how to write a simple will. The first decision you'll need to make is whether to write your will yourself. Most people can write a simple will without a lawyer, but some situations require professional help. Read more about this choice in Making a Will: Are Lawyers Optional? How to Write a Will Yourself If you decide to write your own will, you'll probably want some help creating your document, you'll want to know what to include, and you'll want to know how to make it legal. Templates for Writing a Will How to draft a will? First, choose a tool to help you write your will. You might use a book that gives you a variety of will clauses that you put together, or you might use a program that puts it together for you. In any case, you'll want to make a document that is typed, because although handwritten wills are permitted in some states, creating a formal, typed document is less likely to cause trouble after your death. Find a will making tool that you can trust. There are several types, including: Flat forms—fill in the blank documents that you can edit with your word processor Statutory forms—forms written into the laws of just a few states Will books—books usually provide thorough instructions for filling out flat forms, and may also offer additional information about estate planning Will software—with estate planning software, you answer "interview" questions, then the program builds the will for you Online will programs—these work like will software, but instead of loading the program on the computer, you make your will online Read more about these options in Types of Will Templates. No matter what type of will template you prefer, make sure to choose one that comes with clear plain-English instructions so that you can feel confident that you are making a will that does what you want it to do. What to Include in Your Will No state requires specific language to make a will. The best wills are those that clearly reflect the wishes of the will-maker. So what you include in your will depends on what you want your will to do for you. Most people use a will to do some or all of the following: Distribute your property after you die. This is the main purpose of having a will. Name your executor. Your will should also name someone to handle the probate process for your estate. Name guardians for young children and their property. If you have children who are minors, you should name both a personal guardian (to take care of them) and a property guardian (to handle any property they inherit). These two roles are often filled by the same person. Provide for pets. You can use your will to name a caretaker for a pet, as well as to provide money to that caretaker in hopes it will be used for your pet. Serve as a backup for a living trust. If you make a living trust (usually to avoid probate), you'll still need a simple will anyway, as a backup. Here are some things that you shouldn't try to do in your will: To learn more, read What a Will Won't Do. If you want to do any of these things, get a lawyer's help. See below. Making Your Will Legal After you complete your will writing tasks, you'll need to do a few things to make it legal: Sign your will. Have two witnesses sign your will. In most states, have a notary sign a self-proving affidavit—this is optional. Your witnesses do not need to know what's in your will. Simply gather them around, say 'this is my will' and have them sign. Wills do not need to be signed by a notary public to be legal and binding. However, in most states you can also attach a self-proving affidavit and those must be signed by a notary public. Self-proving affidavits don't affect the legality of your will, but they do make your will easier to probate after your death. Read more about finalizing your will in Executing a Will. Keeping Your Will Updated After you've created your will, don't forget to keep your will updated. Particularly after major life events such as getting married or divorced, having or adopting children, acquiring or losing significant property, and the deaths of beneficiaries (inheritors) or your executor, consider whether your will still meets your needs. To update your will, you can usually easily create a new will or use an amendment called a "codicil," though it's usually best to make a new will. Having a Lawyer Write Your Will If you decide that your situation is too complicated to write your own will, or if you would just rather have a professional do it, then you'll need a lawyer's help. But hiring a lawyer doesn't mean you need to hand over the entire process or spend an outrageous amount of money. Instead, you can educate yourself about the law. Doing so will save you money because you will need less time with the attorney and increase the likelihood that the attorney will draft a document that reflects your wishes. Read more about working with a lawyer. To learn more about wills and how they fit into a larger estate plan, go to the Wills section of Nolo.com. A narrative essay is one of the most intimidating assignments you can be handed at any level of your education. Where you've previously written argumentative essays that make a point or analytic essays that dissect meaning, a narrative essay asks you to write what is effectively a story. But unlike a simple work of creative fiction, your narrative essay must have a clear and concrete motif—a recurring theme or idea that you'll explore throughout. Narrative essays are less rigid, more creative in expression, and therefore pretty different from most other essays you'll be writing. But not to fear—in this article, we'll be covering what a narrative essay is, how to write a good one, and also analyzing some personal narrative essay examples to show you what a great one looks like. What Is a Narrative Essay? At first glance, a narrative essay might sound like you're just writing a story. Like the stories you're used to reading, a narrative essay is generally (but not always) chronological, following a clear throughline from beginning to end. Even if the story jumps around in time, all the details will come back to one specific theme, demonstrated through your choice in motifs. Unlike many creative stories, however, your narrative essay should be based in fact. That doesn't mean that every detail needs to be pure and untainted by imagination, but rather that you shouldn't wholly invent the events of your narrative essay. There's nothing wrong with inventing a person's words if you can't remember them exactly, but you shouldn't say they said something they weren't even close to saying. Another big difference between narrative essays and creative fiction—as well as other kinds of essays—is that narrative essays are based on motifs. A motif is a dominant idea or theme, one that you establish before writing the essay. As you're crafting the narrative, it'll feed back into your motif to create a comprehensive picture of whatever that motif is. For example, say you want to write a narrative essay about how your first day in high school helped you establish your identity. You might discuss events like trying to figure out where to sit in the cafeteria, having to describe yourself in five words as an icebreaker in your math class, or being unsure what to do during your lunch break because it's no longer acceptable to go outside and play during lunch. All of those ideas feed back into the central motif of establishing your identity. The important thing to remember is that while a narrative essay is typically told chronologically and intended to read like a story, it is not purely for entertainment value. A narrative essay delivers its theme by deliberately weaving the motifs through the events, scenes, and details. While a narrative essay may be entertaining, its primary purpose is to tell a complete story based on a central meaning. Unlike other essay forms, it is totally okay—even expected—to use first-person narration in narrative essays. If you're writing a story about yourself, it's natural to refer to yourself within the essay. It's also okay to use other perspectives, such as third- or even second-person, but that should only be done if it better serves your motif. Generally speaking, your narrative essay should be in first-person perspective. Though your motif choices may feel at times like you're making a point the way you would in an argumentative essay, a narrative essay's goal is to tell a story, not convince the reader of anything. Your reader should be able to tell what your motif is from reading, but you don't have to change their mind about anything. If they don't understand the point you are making, you should consider strengthening the delivery of the events and descriptions that support your motif. Narrative essays also share some features with analytical essays, in which you derive meaning from a book, film, or other media. But narrative essays work differently—you're not trying to draw meaning from an existing text, but rather using an event you've experienced to convey meaning. In an analytical essay, you examine narrative, whereas in a narrative essay you create narrative. The structure of a narrative essay is also a bit different than other essays. You'll generally be getting your point across chronologically as opposed to grouping together specific arguments in paragraphs or sections. To return to the example of an essay discussing your first day of high school and how it impacted the shaping of your identity, it would be weird to put the events out of order, even if not knowing what to do after lunch feels like a stronger idea than choosing where to sit. Instead of organizing to deliver your information based on maximum impact, you'll be telling your story as it happened, using concrete details to reinforce your theme. 3 Great Narrative Essay Examples One of the best ways to learn how to write a narrative essay is to look at a great narrative essay sample. Let's take a look at some truly stellar narrative essay examples and dive into what exactly makes them work so well. A Ticket to the Fair by David Foster Wallace Today is Press Day at the Illinois State Fair in Springfield, and I'm supposed to be at the fairgrounds by 9:00 A.M. to get my credentials. I imagine credentials to be a small white card in the band of a fedora. I've never been considered press before. My real interest in credentials is getting into rides and shows for free. I'm fresh in from the East Coast, for an East Coast magazine. Why exactly they're interested in the Illinois State Fair remains unclear to me. I suspect that every so often editors at East Coast magazines slap their foreheads and remember that about 90 percent of the United States lies between the coasts, and figure they'll engage somebody to do pith-helmeted anthropological reporting on something rural and heartlandish. I think they asked me to do this because I grew up here, just a couple hours' drive from downstate Springfield. I never did go to the state fair, though—I pretty much topped out at the county fair level. Actually, I haven't been back to Illinois for a long time, and I can't say I've missed it. Throughout this essay, David Foster Wallace recounts his experience as press at the Illinois State Fair. But it's clear from this opening that he's not just reporting on the events exactly as they happened—though that's also true—but rather making a point about how the East Coast, where he lives and works, thinks about the Midwest. In his opening paragraph, Wallace states that outright: "Why exactly they're interested in the Illinois State Fair remains unclear to me. I suspect that every so often editors at East Coast magazines slap their foreheads and remember that about 90 percent of the United States lies between the coasts, and figure they'll engage somebody to do pith-helmeted anthropological reporting on something rural and heartlandish." Not every motif needs to be stated this clearly, but in an essay as long as Wallace's, particularly since the audience for such a piece may feel similarly and forget that such a large portion of the country exists, it's important to make that point clear. But Wallace doesn't just rest on introducing his motif and telling the events exactly as they occurred from there. It's clear that he selects events that remind us of that idea of East Coast cynicism, such as when he realizes that the Help Me Grow tent is standing on top of fake grass that is killing the real grass beneath, when he realizes the hypocrisy of craving a corn dog when faced with a real, suffering pig, when he's upset for his friend even though he's not the one being sexually harassed, and when he witnesses another East Coast person doing something he wouldn't dare to do. Wallace is literally telling the audience exactly what happened, complete with dates and timestamps for when each event occurred. But he's also choosing those events with a purpose—he doesn't focus on details that don't serve his motif. That's why he discusses the experiences of people, how the smells are unappealing to him, and how all the people he meets, in cowboy hats, overalls, or "black spandex that looks like cheesecake leotards," feel almost alien to him. All of these details feed back into the throughline of East Coast thinking that Wallace introduces in the first paragraph. He also refers back to it in the essay's final paragraph, stating: At last, an overarching theory blooms inside my head: megalopolitan East Coasters' summer treats and breaks and literally 'getaways,' flights-from—from crowds, noise, heat, dirt, the stress of too many sensory choices.…The East Coast existential treat is escape from confines and stimuli—quiet, rustic vistas that hold still, turn inward, turn away. Not so in the rural Midwest. Here you're pretty much away all the time.…Something in a Midwesterner sort of actuates, deep down, at a public event.…The real spectacle that draws us here is us. Throughout this journey, Wallace has tried to demonstrate how the East Coast thinks about the Midwest, ultimately concluding that they are captivated by the Midwest's less stimuli-filled life, but that the real reason they are interested in events like the Illinois State Fair is that they are, in some ways, a means of looking at the East Coast in a new, estranging way. The reason this works so well is that Wallace has carefully chosen his examples, outlined his motif and themes in the first paragraph, and eventually circled back to the original motif with a clearer understanding of his original point. When outlining your own narrative essay, try to do the same. Start with a theme, build upon it with examples, and return to it in the end with an even deeper understanding of the original issue. You don't need this much space to explore a theme, either—as we'll see in the next example, a strong narrative essay can also be very short. Death of a Moth by Virginia Woolf After a time, tired by his dancing apparently, he settled on the window ledge in the sun, and, the queer spectacle being at an end, I forgot about him. Then, looking up, my eye was caught by him. He was trying to resume his dancing, but seemed either so stiff or so awkward that he could only flutter to the bottom of the window-pane; and when he tried to fly across it he failed. Being intent on other matters I watched these futile attempts for a time without thinking, unconsciously waiting for him to resume his flight, as one waits for a machine, that has stopped momentarily, to start again without considering the reason of its failure. After perhaps a seventh attempt he slipped from the wooden ledge and fell, fluttering his wings, on to his back on the window sill. The helplessness of his attitude roused me. It flashed upon me that he was in difficulties; he could no longer raise himself; his legs struggled vainly. But, as I stretched out a pencil, meaning to help him to right himself, it came over me that the failure and awkwardness were the approach of death. I laid the pencil down again. In this essay, Virginia Woolf explains her encounter with a dying moth. On surface level, this essay is just a recounting of an afternoon in which she watched a moth die—it's even established in the title. But there's more to it than that. Though Woolf does not begin her essay with as clear a motif as Wallace, it's not hard to pick out the evidence she uses to support her point, which is that the experience of this moth is also the human experience. In the title, Woolf tells us this essay is about death. But in the first paragraph, she seems to mostly be discussing life—the moth is "content with life," people are working in the fields, and birds are flying. However, she mentions that it is mid-September and that the fields were being plowed. It's autumn and it's time for the harvest; the time of year in which many things die. In this short essay, she chronicles the experience of watching a moth seemingly embody life, then die. Though this essay is literally about a moth, it's also about a whole lot more than that. After all, moths aren't the only things that die—Woolf is also reflecting on her own mortality, as well as the mortality of everything around her. At its core, the essay discusses the push and pull of life and death, not in a way that's necessarily sad, but in a way that is accepting of both. Woolf begins by setting up the transitional fall season, often associated with things coming to an end, and raises the ideas of pleasure, vitality, and pity. At one point, Woolf tries to help the dying moth, but reconsiders, as it would interfere with the natural order of the world. The moth's death is part of the natural order of the world, just like fall, just like her own eventual death. All these themes are set up in the beginning and explored throughout the essay's narrative. Though Woolf doesn't directly state her theme, she reinforces it by choosing a small, isolated event—watching a moth die—and illustrating her point through details. With this essay, we can see that you don't need a big, weird, exciting event to discuss an important meaning. Woolf is able to explore complicated ideas in a short essay by being deliberate about what details she includes, just as you can be in your own essays. Allan warren/Wikimedia Commons Notes of a Native Son by James Baldwin On the twenty-ninth of July, in 1943, my father died. On the same day, a few hours later, his last child was born. Over a month before this, while all our energies were concentrated in waiting for these events, there had been, in Detroit, one of the bloodiest race riots of the century. A few hours after my father's funeral, while he lay in state in the undertaker's chapel, a race riot broke out in Harlem. On the morning of the third of August, we drove my father to the graveyard through a wilderness of smashed plate glass. Like Woolf, Baldwin does not lay out his themes in concrete terms—unlike Wallace, there's no clear sentence that explains what he'll be talking about. However, you can see the motifs quite clearly: death, fatherhood, struggle, and race. Throughout the narrative essay, Baldwin discusses the circumstances of his father's death, including his complicated relationship with his father. By introducing those motifs in the first paragraph, the reader understands that everything discussed in the essay will come back to those core ideas. When Baldwin talks about his experience with a white teacher taking an interest in him and his father's resistance to that, he is also talking about race and his father's death. When he talks about his father's death, he is also talking about his views on race. When he talks about his encounters with segregation and racism, he is talking, in part, about his father. Because his father was a hard, uncompromising man, Baldwin struggles to reconcile the knowledge that his father was right about many things with his desire to not let that hardness consume him, as well. Baldwin doesn't explicitly state any of this, but his writing so often touches on the same motifs that it becomes clear he wants us to think about all these ideas in conversation with one another. At the end of the essay, Baldwin makes it more clear: This fight begins, however, in the heart and it had now been laid to my charge to keep my own heart free of hatred and despair. This intimation made my heart heavy and, now that my father was irrecoverable, I wished that he had been beside me so that I could have searched his face for the answers which only the future would give me now. Here, Baldwin ties together the themes and motifs into one clear statement: that he must continue to fight and recognize injustice, especially racial injustice, just as his father did. But unlike his father, he must do it beginning with himself—he must not let himself be closed off to the world as his father was. And yet, he still wishes he had his father for guidance, even as he establishes that he hopes to be a different man than his father. In this essay, Baldwin loads the front of the essay with his motifs, and, through his narrative, weaves them together into a theme. In the end, he comes to a conclusion that connects all of those things together and leaves the reader with a lasting impression of completion—though the elements may have been initially disparate, in the end everything makes sense. You can replicate this tactic of introducing seemingly unattached ideas and weaving them together in your own essays. By introducing those motifs, developing them throughout, and bringing them together in the end, you can demonstrate to your reader how all of them are related. However, it's especially important to be sure that your motifs and clear and consistent throughout your essay so that the conclusion feels earned and consistent—if not, readers may feel mislead. 5 Key Tips for Writing Narrative Essays Narrative essays can be a lot of fun to write since they're so heavily based on creativity. But that can also feel intimidating—sometimes it's easier to have strict guidelines than to have to make it all up yourself. Here are a few tips to keep your narrative essay feeling strong and fresh. Develop Strong Motifs Motifs are the foundation of a narrative essay. What are you trying to say? How can you say that using specific symbols or events? Those are your motifs. In the same way that an argumentative essay's body should support its thesis, the body of your narrative essay should include motifs that support your theme. Try to avoid cliches, as these will feel tired to your readers. Instead of roses to symbolize love, try succulents. Instead of the ocean representing some vast, unknowable truth, try the depths of your brother's bedroom. Keep your language and motifs fresh and your essay will be even stronger! Use First-Person Perspective In many essays, you're expected to remove yourself so that your points stand on their own. Not so in a narrative essay—in this case, you want to make use of your own perspective. Sometimes a different perspective can make your point even stronger. If you want someone to identify with your point of view, it may be tempting to choose a second-person perspective. However, be sure you really understand the function of second-person; it's very easy to put a reader off if the narration isn't expertly deployed. If you want a little bit of distance, third-person perspective may be okay. But be careful—too much distance and your reader may feel like the narrative lacks truth. That's why first-person perspective is the standard. It keeps you, the writer, close to the narrative, reminding the reader that it really happened. And because you really know what happened and how, you're free to inject your own opinion into the story without it detracting from your point, as it would in a different type of essay. Stick to the Truth Your essay should be true. However, this is a creative essay, and it's okay to embellish a little. Rarely in life do we experience anything with a clear, concrete meaning the way somebody in a book might. If you flub the details a little, it's okay—just don't make them up entirely. Also, nobody expects you to perfectly recall details that may have happened years ago. You may have to reconstruct dialog from your memory and your imagination. That's okay, again, as long as you aren't making it up entirely and assigning made-up statements to somebody. Use Dialog Dialog is a powerful tool. A good conversation can add flavor and interest to a story, as we saw demonstrated in David Foster Wallace's essay. As previously mentioned, it's okay to flub it a little, especially because you're likely writing about an experience you had without knowing that you'd be writing about it later. However, don't rely too much on it. Your narrative essay shouldn't be told through people explaining things to one another; the motif comes through in the details. Dialog can be one of those details, but it shouldn't be the only one. Use Sensory Descriptions Because a narrative essay is a story, you can use sensory details to make your writing more interesting. If you're describing a particular experience, you can go into detail about things like taste, smell, and hearing in a way that you probably wouldn't do in any other essay style. These details can tie into your overall motifs and further your point. Woolf describes in great detail what she sees while watching the moth, giving us the sense that we, too, are watching the moth. In Wallace's essay, he discusses the sights, sounds, and smells of the Illinois State Fair to help emphasize his point about its strangeness. And in Baldwin's essay, he describes shattered glass as a "wilderness," and uses the feelings of his body to describe his mental state. All these descriptions anchor us not only in the story, but in the motifs and themes as well. One of the tools of a writer is making the reader feel as you felt, and sensory details help you achieve that. What's Next? Looking to brush up on your essay-writing capabilities before the ACT? This guide to ACT English will walk you through some of the best strategies and practice questions to get you prepared! Part of practicing for the ACT is ensuring your word choice and diction are on point. Check out this guide to some of the most common errors on the ACT English section to be sure that you're not making these common mistakes! A solid understanding of English principles will help you make an effective point in a narrative essay, and you can get that understanding through taking a rigorous assortment of high school English classes! Need more help with this topic? Check out Tutorbase! Our vetted tutor database includes a range of experienced educators who can help you polish an essay for English or explain how derivatives work for Calculus. You can use dozens of filters and search criteria to find the perfect person for your needs.

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