

Final Draft, Literacy Narrative, MLA Style (Nguyen)

Nguyen 1

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A Place to Begin

I grew up in the heart of Hanoi, Vietnam—Nhà Dầu—a small but busy neighborhood swamped with crime. Houses, wedged in among cafés and other local businesses (see fig. 1), measured uniformly about 200 square feet, and the walls were so thin that we could hear every heated debate and impassioned disagreement. Drug addicts scoured the vicinity and stole the most mundane things—old clothes, worn slippers, even license plates of motorbikes. It was a neighborhood where dogs howled and kids ran amok and where the earth was always moist and marked with stains. It was the 1990s Vietnam in miniature, with all the turmoil and growing pains of a newly reborn nation.

In a city perpetually inundated with screaming children and slimy criminals, I found my place in the home of a Vietnam War veteran. My parents were away a lot, so the old man became like a grandfather to me. He was a slight man who didn't talk much. His vocal cords had been damaged during the war, and it caused him pain to speak. In his quiet home, I could read and write in the presence of someone whose worldliness grew from his wordlessness.

His tiny house stood at the far end of our neighborhood and always smelled of old clothes and forgotten memories. His wall was plastered with pictures from his combatant past, pictures that told his life story when his own voice couldn't. "I almost died once," he said, dusting a picture frame. It was one of those rare instances he ever mentioned his life during the war.

Title is centered.

Visual ("fig. 1")
referred to in text.

Vivid description
and concrete details
engage the reader.

Narrative is focused
on one key story.

A thesis is not
always required for
a literacy narrative,
but Nguyen uses
one to capture her
main idea.

Marginal annotations indicate **MLA-style formatting** and **effective writing**.

Source: Hacker/Sommers (Boston: Bedford/St. Martin's, 2014).

This paper follows the style guidelines in the *MLA Handbook for Writers of Research Papers*, 7th ed. (2009).



Fig. 1. Nhà Dầu neighborhood in Hanoi (personal photograph by author).

Photograph conveys physical details and provides authenticity.

Visual has figure number, caption, and source information.

I perched myself on the side of the armchair, rested my head on my tiny hands, and listened intently. I didn't understand much. I just liked hearing his low, raspy voice.

"I was the only survivor of my unit. Twenty guys. All dead within a year. Then they let me go."

He finished the sentence with a drawn-out sigh, a small set of wrinkles gathering at the corner of his eye.

I wanted to hear the details of that story yet was too afraid to ask. But the bits and pieces I did hear, I wrote down in a notebook. I wanted to make sure that there were not only photos but also written words to bear witness to the old veteran's existence.

Once, I caught him looking at the jumbled mess of sentences I'd written. I ran to the table and snatched my notebook, my

Nguyen develops her narrative with dialogue.

cheeks warmed with a bright tinge of pink. I was embarrassed. But mostly, I was terrified that he'd hate me for stealing his life story and turning it into a collection of words and characters and ambivalent feelings.

"I'm sorry," I muttered, my gaze drilling a hole into the tiled floor.

Quietly, he peeled the notebook from my fingers and placed it back on the table.

In his muted way, with his mouth barely twisted in a smile, he seemed to be granting me permission and encouraging me to keep writing. Maybe he saw a storyteller and a writer in me, a little girl with a pencil and too much free time.

The last time I visited Nhà Dầu was for the veteran's funeral two years ago. It was a cold November afternoon, but the weather didn't dampen the usual tumultuous spirit of the neighborhood. I could hear the jumble of shouting voices and howling dogs, yet it didn't bother me. For a minute I closed my eyes, remembering myself as a little girl with a big pencil, gazing out a window and scribbling words in my first notebook.

Many people think that words emerge from words and from the exchange of voices. Perhaps this is true. But the surprising paradox of writing for me is that I started to write in the presence of silence. It was only in the utter stillness of a Vietnam War veteran's house that I could hear my thoughts for the first time, appreciate language, and find the confidence to put words on a page. With one notebook and a pencil, and with the encouragement of a wordless man to tell his story, I began to write. Sometimes that's all a writer needs, a quiet place to begin.

A dramatic moment demonstrates the relationship between Nguyen and the veteran.

Circling back to the scene from the first paragraph gives the narrative coherence.

Nguyen's main idea gives the story its significance.