Endings: What Can You Teach?

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By Julie Patterson, writer-in-residence

As promised, this post continues our conversation on beginning, middle, and end in story writing. I should be candid. I’m struggling with what to say in this post, because the logistical me wants to simply go back to those three stories that we looked at earlier and analyze the endings—just as we did the beginning. That would give us a few strategies that we could teach in the classroom. We might notice, for example, that a lot of stories—including “Eleven” and “The Marble Champ”—have what is often referred to as a “closed structure,” the end achieves a theme(s), image(s) and/or phrase(s) from the beginning. The author takes us “full circle,” so to speak, reminding readers how the story began, though we return this time with more knowledge, now understanding why the specific theme/image/phrase is so important.

We might notice that other stories, including “Blower than the Rest,” have what we might describe as a “more-linear structure,” taking readers from point A (Leo and the turtle are alike; both are slow) to point B (Leo is changed; he feels fast). But the artist in me wants to say that writers grapple with many complicated questions when deciding on an ending. We do more than just decide what shape we want the story arc to take. The work is bigger than that.

To me, endings are all about the take-away. What do you want readers to know, feel, do, think or wonder about after they finish reading your story? You can’t write an ending until you decide that.

When I think about endings, I think first of my experience as a reader. I recall the stories whose endings lingered with me and why. Cisneros’ “Eleven” sticks out in my mind, because that last image is beautiful and haunting.

I can’t go to a fair or a birthday party and see balloons without thinking about “Eleven.” Thanks to Cisneros, balloons are now a tangible reminder to me that everything in life is fleeting—the good moments and the bad—and the sight of balloons makes me a little sad and wistful. You may not have the same reaction to “Eleven,” and I can’t fully explain why my reaction is so strong, but I know that I now often yearn to end stories with an image of these lines of thinking should uncover lesson ideas.

So now you have two different strategies for figuring out what to teach about endings: (1) you can look at the endings of stories you are reading and try to describe what the writer has done and why, and (2) you can reflect on the most memorable endings you have read and try to articulate why each particular ending stuck with you. Both of these lines of thinking should uncover lesson ideas.

But honestly, I think it is very hard to write a good ending (confession: it’s one of my biggest struggles in narrative writing), so this conversation can—and should—continue. In fact, I’m including a few links to other writers’ thoughts about endings. While I doubt you’ll really build your units around Chekhov in the elementary or middle school classroom, I want you to see that you can create multiple lessons on endings by studying the works of one prolific author. Maybe one of you will try doing this with readings by Cynthia Rylant or Kevin Henkes or another classroom favorite. If you do, please invite me to your classroom, or at least email me a note and some photos!

Additional Resources:

Writers Digest 5 Tips for Endings
Susi Lovell’s “In Search of the Perfect Ending”