**Narrative Leads**

**The Dialogue Lead:**

*Gathering Blue*

By: Lois Lowry

“Mother?”

There was no reply. She hadn’t expected one. Her mother had been dead now for four days, and Kira could tell that the last of the spirit was drifting away.

**The Action Lead:**

*Igraine the Brave*

By: Cornelia Funke

Igraine woke up because something was crawling over her face. Something with a lot of legs. She opened her eyes and there it was, sitting right on the end of her nose, a fat black spider. Igraine was scared stiff of spiders.

*Milkweed*

By: Jerry Spinelli

I am running.

That’s the first thing I remember. Running. I carry something, my arm curled around it, hugging it to my chest. Bread, of course. Someone is chasing me. “Stop! Thief!” I run. People. Shoulders. Shoes. “Stop! Thief!”

**The Thought Lead:**

*California Blue*

By: David Klaas

I don’t know why running through a redwood forest has always made me think of death.

It’s not because I grew up in a mill town—I don’t run between the trees seeing five-hundred-foot-tall piles of sawdust or neatly stacked lumber or endless reams of paper. And it’s not because of the darkness where the old growth is thickest, although as I pounded along the narrow forest trail, the massive trees pressed in against each other in the twilight, and the smell of the wood and leaves was damp and lightly sweet and faintly bloodlike.

**The Flat Statement Lead:**

*The Teacher’s Funeral: A Comedy in Three Parts*

By: Richard Peck

If your teacher has to die, August isn’t a bad time of year for it. You know August. The corn is earring. The tomatoes are ripening on the vine. The clover’s in full bloom. There’s a little less evening now, and that’s a warning.

**The Problem (Question) Lead:**

*James and the Giant Peach*

By: Roald Dahl

Until he was four years old, James Henry Trotter had had a happy life. He lived peacefully with his mother and father in a beautiful house beside the sea. There were always plenty of other children for him to play with, and there was the sandy beach for him to run about on, and the ocean to paddle in. It was the perfect life for a small boy.

*The Wednesday Wars*

By: Gary D. Schmidt

Of all the kids in the seventh grade at Camillo Junior High, there was one kid that Mrs. Baker hated with heat whiter than the sun.

Me.

And let me tell you, it wasn’t for anything I’d done.

*Chasing Vermeer*

By: Blue Balliett

On a warm October night in Chicago, three deliveries were made in the same neighborhood. A plump tangerine moon had just risen over Lake Michigan. The doorbell had been rung at each place, and an envelope left propped outside.

**\*If you start with action from a snapshot, somewhere before the next snapshot, you should make a commentary about the subject or central theme. It does not have to be long. (See Erica Scholfield’s extended narrative)**

**Conclusion:**

The conclusion should wrap up the narrative. It can end on a snapshot moment, or even a reminder commentary about the subject or central theme. Look at the mentor texts and how they ended. Think about what feeling, emotion, or question you want to leave your readers with, the take-
away, and then pick the type of conclusion that best suits the piece